

ANNUAL NUMBER

Camellia Bulletin

Volume 16, Number 2

February, 1963



Camellia Hybrid ELSIE JURY (*right*)

SOUVENIR PROGRAM **18th Annual Camellia Show**

NORTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

DIABLO VALLEY COLLEGE
Golf Club Road,
PLEASANT HILL, CALIFORNIA

SATURDAY, MARCH 9, 1963 • 2:00 - 10 P.M.

SUNDAY, MARCH 10, 1963 • 10 A.M. - 6 P.M.

ADMISSION • FIFTY CENTS

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

Northern California Camellia Society, Inc

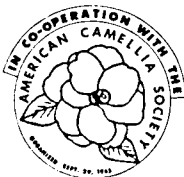
18th ANNUAL CAMELLIA SHOW

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	{ Mrs. Kenneth C. Hallstone . 283-2218
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<i>Publicity</i>	{ Del Armstrong 934-9589
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<i>Reception and Information</i>	Lenore Broze, OL 3-9127
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<i>Staging</i>	
<i>Display Illumination</i>	L. M. Preston, OL 3-1851
<i>Show Design</i>	Robert Graves, 835-0769
<i>Classification Labels</i>	Bob Poertner, 283-8038
<i>Signs</i>	Arthur S. Susini, 228-5405
<i>Ticket Sales</i>	
<i>Advance Tickets</i>	George Neilson, MU 5-4266
<i>Door Sales</i>	J. Dillas Black, OL 5-2432
<i>Transportation</i>	L. P. Brooks, MU 5-7797
<i>Trophies</i>	Haig Ashuckian, 283-2688
<i>Ribbons</i>	Wallace H. Brown, 282-5404



Regulations for Exhibitors

Registration and exhibit entry

1. Registration opens at 7:00 A.M. Saturday, March 9, 1963, 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: (PLEASE NOTE CHANGES)

<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
Freshness .....20	Suitability of container .....10
Condition and Substance.....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 10, 1963.

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 — *Reticulata Seedlings* (Exhibitor's own)

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 complete in the regular classes provided in any show. A seedling may not be awarded Best Flower in 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.

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 Divisions 5, 6 and 7.
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. **SPECIAL GOLD RIBBON—**
Given to those flowers which are selected for final judging in determining the best flower in the Show.
11. **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 and Harris Hybrid Seedling Award.
4. **Outstanding Bloom Certificates (Best Bloom of its species)** will be given for the best *Japonica*, *Reticulata* and *Hybrid*.

SCHEDULE FOR THE FLOWER ARRANGEMENT DIVISION A STANDARD SHOW

(Camellias must be used in all arrangements)

THEME: CAMELLIAS IN THE SPACE AGE

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

Class I—SEATTLE FAIR "SPACE NEEDLE"

A. An arrangement featuring "Space Needle"—Symbol of the Fair, using one or two camellias.

B. An arrangement featuring camellias, using "Space Needle" as an accessory. Five or more camellias to be used.

Class II—"FLOATING" City of the Year 2000—The magic mysteries of space. Use extra large variety of camellias.

Class III—"FINE ARTS PAVILION"

A. Old masters—Rembrandt, Titian, Goya, Renoir, Gauguin and any others. Arrangements interpretive in spirit.

B. Contemporary Painters—Interpretation shall express the spirit of painting.

Class IV—"THRILL RIDES"

An interpretation of any ride of amusement found at a "Fair."

Class V—"NATIONS REPRESENTED"

From Ivory Coast to The Republic of China, Sweden, Thailand, British and Canadian, Yugoslavia, France, Japan, USSR, etc. The arrangements should be adaptations in spirit of nation chosen to depict.

Note: In the above five classes other foliage, flowers, dried plant material, weathered material, shells, pebbles, figurines, sculpture, coral, driftwood, branches, bases and any accessory may be used. No artificial flowers or artificial foliage permitted. One or more camellias must be used. (See scale of points and Awards.)

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

Class VI—TO YOUR TASTE—A simple arrangement in a goblet or compote.

Class VII—BEAUTY ALONE—An arrangement dramatizing one camellia. Other foliage or accessories may be used.

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

Class VIII—LET'S REMINISCE—A mass arrangement using other flowers and/or foliage but featuring camellias. Container may be an antique or a copy of one.

Class IX—ELEGANCE—Camellias in a glass container.

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

(Teachers, lecturers and judges may not enter this class)

Class X—IN TRIBUTE TO SPRING—An interpretive arrangement of spring. A flowering branch is suggested or perhaps pussy willow or any newly leaved branch.

Class XI—FREEDOM IS ART—This is for the modern in heart—based on good design rather than rules. What's your line?

DIVISION E: SPRING AWAKENS

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.

Class XII—NAGEJRE

Class XIII—MORIBANA

DIVISION F: FOR MEMBERS OF THE NORTHERN CALIFORNIA CAMELLIA SOCIETY AND THEIR FAMILIES.

Class XIV—FROM MY GARDEN—Camellias arranged in my favorite way.

Class XV—GUESTS FROM GEORGIA—An arrangement showing California camellias to best advantage.

DIVISION G: THE YOUTHFUL APPROACH

Class XVI—A FLOWER ARRANGEMENT TO TELL A STORY (List the title of the story on a card)

A. For girls—Age 6 to 10

B. For boys—Age 6 to 10

Class XVII—TELEVISION—An arrangement interpreting any TV show. (List name of show on card)

A. For girls—Age 11 to 14

B. For boys—Age 11 to 14

Class XVIII—MOTHER'S DAY—A surprise for Mother in her favorite container. For boys or girls age 15 to 18.

RULES OF THE FLOWER ARRANGEMENT DIVISION

- 1—This schedule is the law of the show, all entries must conform to this schedule.
- 2—Judges shall award 1st, 2nd, 3rd places in all classes 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 which has been sprayed, painted 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. Stands, bases, mats or the like are allowed in all classes and are considered part of the design.
- 12—Backgrounds shall be plain. No draping allowed.
- 13—Exhibitors shall be limited to one entry in each class.
- 14—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.
- 15—Arrangements will be received from 8:30 A.M. on March 9 and must be ready for judging by 11:00 A.M. Arrangements must be removed at 6:00 P.M. on March 10.
- 16—Please send in entry blanks by Monday, March 4, so that space can be saved for your arrangements. Entry blanks must be received in advance of the show.
- 17—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

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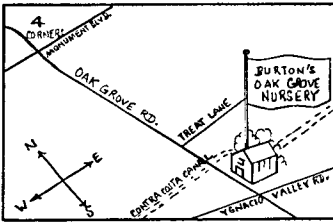
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TEN FAVORITE CAMELLIAS — CONSENSUS SELECTION

It is always interesting to see the results of a popularity contest poll, whether it be to select the Queen of this-or-that or the most admired camellia. This has been done many times in the past and the results given more or less widespread publicity* but there has always been a question in the writer's mind whether this might not represent the individual's preference on a *purely personal* basis, without reference to the many factors which must enter into the judgment of a camellia on a *performance* basis. Obviously, a consensus selection based upon what are commonly regarded as the "vital statistics" concerning a camellia would tend to throw more light upon the reasons for achieving such popularity than would the mere listing of the names of the favorites without qualification or justification.

With this thought in mind, we approached some fifteen of the better-informed camellia amateurs spread throughout the several camellia belts in this country, asking for their Ten Favorites determined by filling out the form of a ballot on which the following ten items were listed as "Primary Reasons for Selection":

	<i>Color</i>	<i>Form</i>	<i>Size</i>	<i>Blooming Season</i>	<i>Growth Habit</i>	<i>Garden Effect</i>
(a)	Good	Good	Small	Early	Low	Flower Life
(b)	Unusual	Unusual	Large	Late	Compact	Heavy Blooming
(c)	Superb	Superb	Largest	Long	Tall	Fine Evergreen
(d)	.....	.....	.....	.....	Fast	.....
(e)	.....	.....	.....	.....	Slow	.....

	<i>Display</i>	<i>Personal Adornment</i>	<i>Novelty</i>	<i>Hardiness (Sun-Cold)</i>	<i>Other (State)</i>
(a)	Cut Flower	Corsage	Newness		
(b)	Arrangements	Head	Color		
(c)	Show Flower	Wristlet	Sheen		
(d)	.....	Lapel	Contrast		
(e)	.....	.....	Blooming Habit		

The ballots were requested to use one or more of the applicable words or expressions (a) to (e), set forth under each of the first nine captions above, in the event they considered that any of the foregoing ten Primary Reasons motivated their choice. For example, if very large size was one of the reasons for selection, the word "Largest" would then be inserted under "SIZE." If the caption was inapplicable to their choice, the column would be left blank. As it was deemed that the selection would be motivated only by attributes that were outstanding, the following note was added at the bottom of the ballot:

"Because mediocrity would not influence one's selection, all reference thereto, such as 'fair,' 'medium size,' 'mid-season,' 'average,' etc., is omitted."

Additionally, it was explained that, in order to make it possible to tabulate clearly what the compelling reasons for selection were *on a consensus basis*, the participants were urged to use the words or expressions set forth under each heading instead of their own. In the case of "Novelty," some wrote "unique," which probably should have been included but, because it was not, has been interpreted as "Newness." If there were other, or purely personal reasons for the selection, it was to be so indicated in the last column.

The consensus selection of the 15 participants (whose names, locations and individual selections appear on the following pages) ranked in the order of the number of times mentioned, follows, together with the supporting reasons where there was 40% or more concurrence:

*See Carroll Reiners' article herein.

CONSENSUS SELECTION

Rank	Name of Camellia	A.C.S. Ranking	Notes	Color	Form	Size
1	GUILIO NUCCIO	1	10	Superb	Superb	Large
2	REG RAGLAND	13	8	Good	Good	Large
tie	R. L. WHEELER	3	8	Good	Good	Largest +
4	TOMORROW	4	7	Good	Unusual - Superb	Largest
5	ADOLPHE AUDUSSON	2	6	Superb	Unusual	Large
tie	BETTY SHEFFIELD SUPREME	n. a.	6	Superb - Unusual	Good	Large
tie	VILLE DE NANTES	n. a.	6	Good - Superb	Unusual	Large
8	DR. TINSLEY	9	5	Superb	Good	Large
9	DEBUTANTE	7	4	Good	Good	.....
tie	DRAMA GIRL	10	4	Good	Good - Unusual	Largest +
tie	MRS. D. W. DAVIS	11	4	Superb	Good - Superb	Largest +
tie	MATHOTIANA SUPREME	n. a.	4	Superb	Unusual - Superb	Largest +

n. a. = not available

+ = unanimous

(A. C. S. ranking based upon Net Score and Special Points combined see Page 19 herein. Based upon Net Score alone, REG RAGLAND ranks 7th, DEBUTANTE 8th, MRS. D. W. DAVIS 9th, DR. TINSLEY 10th.)

Camellia	Blooming Season	Growth Habit	Garden Effect	Display	Personal Adornment	Novelty	Hardiness
GUILIO NUCCIO	Long	Fast-Compact	Heavy Blooming	Show Flower+	Corsage	.....	3 o.k.'s
REG RAGLAND	Long	Compact	Heavy Blooming	Show Flower+	Corsage	.....	3 o.k.'s
R. L. WHEELER	Long	Tall-Fast	Heavy Blooming	Show Flower	Corsage	.....	4 o.k.'s
TOMORROW	Long	Tall	.....	Show Flower+	.....	.....	.....
ADOLPHE AUDUSSON	Long	Compact	Flower Life Heavy Blooming	Show Flower	Corsage	Contrast	2 o.k.'s
BETTY SHEFFIELD SUPREME	Long	Compact	Flower Life Heavy Blooming	Show Flower+	Corsage	Contrast Newness	.....
VILLE DE NANTES	Late-Long	.....	Flower Life Heavy Blooming	Show Flower	.....	.....	4 o.k.'s
DR. TINSLEY .....	.....	.....	.....	Show Flower	.....	.....	.....
DEBUTANTE	Early	Fast	Hvy. Blooming+	Cut Flower	Corsage+	.....	3 o.k.'s
DRAMA GIRL	Late	Tall	Heavy Blooming	Show Flower	Corsage	.....	unanimous
MRS. D. W. DAVIS .....	.....	Compact	Flower Life	Show Flower	.....	Color	.....
MATHOTIANA SUPREME	Late	Fast	Fine Evergreen	Show Flower	.....	.....	2 o.k.'s

HONORABLE MENTION

<i>A. C. S. Rank</i>	<i>Camellia</i>	<i>No. Votes</i>
n. a.	CARTER'S SUNBURST	3
n. a.	CORONATION	3
n. a.	E. G. WATERHOUSE (hybrid)	3
5	KRAMER'S SUPREME	3
n. a.	ROSEA SUPERBA (and VAR.)	3

The individual selections follow, grouped as nearly as possible into natural geographic or climatic classifications. Some participants specified that the order of listing was not necessarily significant. (H = Hybrid; R = Reticulata)

CALIFORNIA (NORTHERN)

<i>W. F. Harrison, Berkeley</i>	<i>C. W. Lattin, Santa Cruz</i>	<i>H. L. Paige, Lafayette</i>
Adolphe Audusson	Guilio Nuccio	Adolphe Audusson (Var.)
Hana Fuki	Reg Ragland (Var.)	Buddha (R)
Alpine Glow	*R. L. Wheeler	Daikagura
*R. L. Wheeler	Elegans (Chandler)	Dr. Tinsley
Crimson Robe (R)	E. G. Waterhouse (H)	Guilio Nuccio
Coronation	Atomic Red	Magnoliaeflora
Flame	Brockling	*R. L. Wheeler
Frances McLanahan	Clara Green	Shiro Chan
Dr. Tinsley	Tomorrow	Ville de Nantes
Debutante	Lady K	White Empress

* Unanimous selection.

CALIFORNIA (VALLEY)

<i>Mrs. R. C. (Helen) Brown Sacramento</i>	<i>Dr. J. D. Lawson, Antioch</i>	<i>Milo E. Rowell, Fresno</i>
Kramer's Supreme	Guilio Nuccio	Guilio Nuccio
Coronation	*Betty Sheffield Supreme	Mathotiana Supreme
E. G. Waterhouse (H)	Debutante	*Betty Sheffield Supreme
Crimson Robe (R)	Faith	Mrs. Freeman Weiss
Pink Champagne	E. G. Waterhouse (H)	Tomorrow
*Betty Sheffield Supreme	New Horizons	Spring Sonnet
Onetia Holland	R. L. Wheeler	Carter's Sunburst
Vulcan	Mrs. D. W. Davis	Hawaii
Mrs. D. W. Davis	Mrs. Hooper Connell	Dr. Tinsley
Brigadoon (H)	Coronation	Conrad Hilton

* Unanimous selection

CALIFORNIA (SOUTHERN)

<i>A. H. Dekker, Glendale</i>	<i>A. W. Garner, Glendale</i>	<i>W. E. Woodroof, Sherman Oaks</i>
Wildwood	Alba Plena	Adolphe Audusson (Var.)
*Guilio Nuccio	Carter's Sunburst	Ballet Dancer
Clarise Carlton	Clarise Carlton	Fimbriata
Gigantea	Debutante	*Guilio Nuccio
Tomorrow	Guest of Honor	Hawaii
Carter's Sunburst	*Guilio Nuccio	Mathotiana Supreme
*Reg Ragland	Lady in Red	Mrs. D. W. Davis
Ballet Dancer	Nina Avery	*Reg Ragland
Ville de Nantes	*Reg Ragland (Var.)	Tomorrow
Lady in Red	Wildwood	White Nun

* Unanimous selection.

DEEP SOUTH

<i>A. E. Barnes, Macon, Ga.</i>	<i>Hoyt W. Lee, Mobile, Ala.</i>	<i>A. J. Parsons, Norfolk, Va.</i>
Ville de Nantes	Betty Sheffield Supreme	Emmett Pfingstl
Betty Sheffield Supreme	Villa de Nantes	Mathotiana Supreme (Var.)
Helen K	Mathotiana Supreme	Rosea Superba (Var.)
Tomorrow	Adolphe Audusson (Var.)	Simeon
Rosea Superba	Reg Ragland	Pierate's Pride (Var.)
Drama Girl	Guilio Nuccio	Magnoliaeflora
R. L. Wheeler	Drama Girl	Reg Ragland (Var.)
Mrs. D. W. Davis	R. L. Wheeler	Guilio Nuccio (Var.)
Rosea Superba (Var.)	Charlotte Bradford	Mrs. Lyman Clarke
Ethel Davis	Simeon	Donckelarii

(No unanimous selections.)

ATLANTIC SEABOARD & COLDER AREAS

<i>W. P. Fulton, Dallas, Tex.</i>	<i>W. M. Levi, Sumter, S. C.</i>	<i>C. C. Presnall, Washington, D.C.</i>
Adolphe Audusson	Berenice Boddy	Kramer's Supreme
Betty Sheffield	Drama Girl	Katherine Maryott
Debutante	Dr. Tinsley	Adolphe Audusson
Drama Girl	Dear Jenny	Dr. Tinsley
Guilio Nuccio	Monte Carlo	Betty Sheffield Supreme
Kramer's Supreme	Donckelarii	R. L. Wheeler
R. L. Wheeler	Ville de Nantes	Reg Ragland
Reg Ragland	September Morn	Tomorrow
Tomorrow	Iwane	Elegans (Chandler)
Ville de Nantes	Finlandia	Black Prince

(No unanimous selections)

The foregoing lists embrace a total of 70 different varieties which, for the purposes of color classification, may be grouped as follows: RED (12) and RED VAR. (9) = 21, ROSE-ROSE PINK 9, PINK-PINK VAR. 11, BLUSH PICOTEE (marginated), 10, WHITE 12, WHITE VAR. 2, OFF PINK (LAVENDER/ORCHID shades) 5. The preponderance of reds and red variegateds certainly is evidence of the fact that 14 of the balloters were men but, on the whole, the selections are fairly evenly distributed among the colors. There were two reticulatas mentioned (CRIMSON ROBE twice, BUDDHA once) and two hybrids (E. G. WATERHOUSE thrice and BRIGADOON once).

In a selection of this sort, the personal element is bound to assert itself as evidenced by the fact one balloter lists 7 reds-variegateds out of 10 choices. Of the top 10 (actually 12 varieties), 5 were selected on a Size basis because "Largest," 6 because "Large" and in the case of DEBUTANTE there was no Size reason given.

We should also recognize that, in the main, the contributors were also exhibitors, for 11 of the 12 top selections were chosen for their value as Show Flowers rather than as Cut Flowers or for Arrangements, under the caption DISPLAY. Eight of the 12 received consideration because of their Corsage value and it is particularly gratifying to note that, in all cases except one, GARDEN EFFECT was recognized by a significant number. Heavy Blooming being the most common reason under this caption as this was mentioned predominantly as to 8 out of the 12 camellias. It should be pointed out here that this is an extremely important factor for the individual who is primarily concerned with the beauty that a camellia will add to his or her garden.

Space does not permit quoting all of the pertinent comments made by the 15 participants but the common theme was a cry of anguish at being limited to but 10 selections. However, we would like to quote from two letters received:

Harold L. Paige, Lafayette:

"Early blooming has influenced my selection of two varieties. By and large, however, the varieties chosen do well in our Lafayette area and under our method of caring for them. My list is based to some extent upon reliability under container culture. We have many others which are wonderful performers when the weather cycles of a particular season seem to suit their needs. Those chosen have survived the neglect that an amateur is bound to let happen, yet have performed consistently."

Helen D. Brown, Sacramento:

"It just about breaks my heart to leave out VILLE DE NANTES, MATHOTIANA SUPREME, SHIRO CHAN, GUILIO NUCCIO, REG RAGLAND, R. L. WHEELER, TOMORROW, MASTERPIECE, MARGARET SHORT, CARTER'S SUNBURST, MAGNOLIAEFLOA and MAGNOLIAEFLOA ALBA, LUCY HESTER, EMMETT BARNES, KITTY, MRS. BERTHA HARMS, ELEGANS, ADOLPHE AUDUSSON VAR., WHITE NUN and WHITE DOVES (sasanqua) — 20 more than permitted . . . I can only say that the 10 selected have had special appeal the last year or so . . ."

We are deeply grateful to all who gave of their time and knowledge to participate in this survey and hope that the results will prove to be of general interest. — D. L. F.

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BOOK REVIEWS

YOU CAN GROW CAMELIAS (Harper & Row, N. Y., \$7.50)

By Mary Noble and Blanche Graham, 257 pages, 6½" x 9½", containing 65 photographs, 6 color plates.

This exceedingly well-arranged, informative and complete new book on all of the aspects of its subject — culture, propagation, uses, historical background and classification — is a most welcome addition to camellia literature by two experienced authors who are practical and expert gardeners in their own right, who know their subject well and have obviously supplemented their personal knowledge with considerable research.

This is an extremely practical and helpful book, written in a very lucid and understandable manner and its classification of cultivars according to color and species and the very fine glossary of terms will prove to be of great value to everyone. The same may be said of the chapters on culture in cold climates and the problems of culture indoors and in containers.

While obviously slanted at the beginner or novice, the more experienced grower of camellias will be surprised at the many pages within the linen cover which will be found to contain something new and interesting. If there be any basis for criticism, it would be in the quality of the color reproduction but this is a minor matter and the book as a whole must be regarded as a splendid accomplishment, for which all concerned are to be congratulated.

HOW TO GROW AND USE CAMELIAS (Lane Book Co., Menlo Park, Calif.) \$1.95

A revised and up-to-date (1962) edition of the very popular paper-back 8½" x 11" 88-page booklet first published by the staff of *Sunset Magazine* in 1957. This profusely illustrated, well indexed handbook on camellia culture and selection, containing a descriptive listing of 700 varieties, is perhaps the best of its kind in an inexpensive, practical guide for the amateur and, like its predecessor, should be a best seller.

EARLY BLOOMING CAMELLIAS

Dr. John D. Lawson

According to generally accepted rules any camellia blooming before January 1st is an early bloomer. This, of course, refers to Japonicas only, as the Sasanquas, the Hiemalis, Granthamiana and several other species of camellia have bloomed or are blooming by that time. The blooming time of the hybrids has not been definitely established as most of them are of too recent origin to justify classification. Also, the location of the plant in the garden, the amount of sunlight, the seasonal weather will be found to exert a marked influence on the date of first blooming. In compiling this list no attempt has been made to make a complete list, but rather to advise on varieties which are available to camellia fanciers in this area.

Probably the first of the japonicas to be thought of when early bloom is mentioned is the DAIKAGURA family, including DAIKAGURA RED and VARIEGATED, HIGH HAT—the pink sport, and CONRAD HILTON—the white sport. These are all medium-large peonyform blooms on a well-foliated, low, slow-growing plant. Of the various members of this family, CONRAD HILTON is probably the least desirable as it does not open well at times.

(Continued on Page 17)

SOME CULTURAL DO'S AND DON'TS

DO:

- Keep camellias moist *at all times*—*never* let them dry out.
- Plant a camellia shallow, almost exposing the top roots.
- Mulch the surface, to a depth of at least an inch.
- Use a light, coarse, porous soil mix containing much humus and some sand.
- Be certain that the drainage is as good as you can make it.
- Use an acid fertilizer, lightly but frequently (every 3 months).
- Provide some protection from sun and wind—camellias like shelter.
- Keep fallen flowers from contact with the ground for long periods.
- Water camellias overhead—especially after sundown (when not blooming).
- Water more heavily when they are blooming and making spring growth.
- Saturate the ground thoroughly about every ten days (by hose or rain).
- Cut flowers with short stems after plant has matured (made its frame).
- Disbud if you wish to have large and more perfect flowers.
- Spray in spring and summer for aphids and scale.
- Join a Camellia Society and enjoy healthy fun and good fellowship.

DO NOT:

- Let a camellia dry out *at any time*.
- Plant a camellia deeply—in heavy soil leave half the roots *above* the ground level, then cover by mounding mulch around roots.
- Plant under maples or near privet because of their invasive, choking roots.
- Cultivate around camellias deeply—shallow raking should not disturb roots.
- Plant where lime or plaster has entered the soil or near fresh concrete.
- Plant whites or pale pinks on an eastern exposure—dew and sun cause spots.
- Use strong fertilizer—or apply it heavily at one time.
- Fertilize camellias at full strength between July and February (late summer and early spring).
- Move tubbed camellias about unnecessarily—they cannot adapt themselves.
- Cut off *all* the previous season's growth—that is the flowering wood.
- Purchase a camellia that does not have a rich green color or one that is in an old container—it may be root-bound.
- Buy a camellia without considering that it is an *ornamental evergreen plant FIVE TIMES* as long as it serves as a *flowering plant (10 MONTHS vs. 2 MONTHS)*.

EARLY BLOOMING CAMELIAS (Cont.)

The second family in the early blooming category is ALBA PLENA with its pure white formal bloom, and its sport, ALBA FIMBRIATA, with its classic fimbriated petals. A second sport, MRS. HOOPER CONNELL, is probably the best of the family, having size—about 1 inch larger in diameter—and a somewhat irregular center formation.

These two families are probably not the earliest bloomers in the camellia garden. One probably will have blooms on SEPTEMBER MORN, ARE JISHI, VEDRINE, DEBUTANTE and possibly others earlier in the season.

Some of the newer flowers in this classification which are outstanding are FAITH, MARIE BRACEY, KATE THRASH, CARTER'S SUNBURST, VULCAN, TICK TOCK and SUNSET GLORY, which, when considered with the older varieties of R. L. WHEELER, DEBUTANTE, WHITE EMPRESS, EMMETT BARNES, DUNCAN BELL, ASPASIA MACARTHUR (Peonyflora) and HELEN K, give a wide latitude of form, color and growth habit.

The following table may help in solving your needs:

Name	Color	Form	Size	Growth	Habit	Faults	Rating
Daikagura	R&V	P	ML	S	S	No	S
High Hat	PV	P	ML	M	S	No	S
Conrad Hilton	W	P	M	M	S	BN	F
Alba Plena	W	F	M	R	S	No	S
Alba Fimbriata	W	F	M	R	S	No	S
Mrs. Hooper Connell	W	P	L	R	S	No	E
White Empress	W	SD	L	R	O	No	S
Marie Bracey	P	SD	VL	R	U	No	E
Faith	R-P	SD	VL	R	U	No	E
R. L. Wheeler	R&W	{ SD } { & An }	VL	R	S	No	E
Debutante	P	P	L	R	U	No	E
Helen K	P&W	P	L	R	U	No	S
Lady Clare	R-P	SD	L	M	S	FD	G
Sunset Glory	R-P	An	L	R	U	No	S
Tick Tock	R&W	P	L	R	U	BN	S
Kate Thrash	R-P	P	ML	R	U	No	S
Aaron's Ruby	R	P	L	R	U	No	S
Laura Walker	R	An	L	MR	S	BN	S
Reg Ragland	R&RW	SD	VL	S	S	No	S
Vulcan	R&RW	SD	VL	S	S	No	S
Emmett Barnes	W	SD	VL	R	S	No	E
Carter's Sunburst	PW	P	VL	M	C	Occ. BN	E
Vedrine	R	An	M	R	S	No	S
Duncan Bell	R	An	M	R	U	Rangy	G
Tomorrow	R	P	VL	R	O	Occ. BN	S
Ballet Dancer	PW	P	M	S	S	No	G
September Morn	W	SD	M	S	S	BN	P
Pink Perfection	P	F	S	R	S	BD	G
Ave Maria	P	F	M	M	S	Occ. BN	G
Dr. John	RW	P	S	M	S	No	S
Hawaii	P	P	L	M	S	No	S
Pink Shadows	R-P	SD	ML	R	U	No	G
Aspasia MacArthur (Peonyflora)	PW	P	L	R	U	BN	G

Code Key:

- Color: R - Red, R-P - Rose-pink, P - Pink, W - White
- Form: S - Single, SD - semidouble, F - Formal, P - Peonyform, An - Anemonaform
- Size: S - Small, M - Medium, L - Large, VL - Very Large
- Growth: R - Rapid, M - Medium, S - Slow
- Habit: S - Spreading, O - Open, U - Upright, C - Compact
- Faults: BN - Bullnose, BD - Bud Drop, FD - Flower Drop (Short life on bush).
- Rating: E - Exceptional, S - Superior, G - Good, F - Fair, P - Poor.

THE MOST POPULAR CAMELLIAS

J. Carroll Reiners, Sacramento, California

Have you ever tried to compile a list of what you believe to be the ten best camellias?* Certainly your list would not completely agree with that of your neighbors, but if you asked enough of your friends to submit their ten favorites you would soon develop an excellent popularity poll representative of your neighborhood.

Here I have included three popularity lists; two are nationwide in scope, while the third is from the Pacific Coast. Following the lists are brief analyses and comments pertinent to these MOST POPULAR CAMELLIAS.

LIST NO. 1 The 10 most frequently chosen by registered American Camellia Society Judges as Best Japonica of Show during the 1961-1962 season.

<i>Name</i>	<i>Flower Color</i>	<i>Flower Form</i>	<i>Size</i> ¹	<i>Bloom Period</i> ²
1 Ville de Nantes	red & white	semi-double	L	M-L
2 Tomorrow & Var.....	red	semi-double ³	VL	E-M
3 Tomorrow's Dawn.....	pink to white	semi-double ³	VL	E-M
4 Donckelarii	red & white	semi-double	L	M
5 Guilio Nuccio.....	rose pink	semi-double	VL	M
6 Reg Ragland	red	semi-double	VL	E-L
7 Drama Girl.....	salmon pink	semi-double	VL	M
8 Carter's Sunburst	pink stripe	semi-double ³	VL	E-L
9 Emmett Barnes	white	semi-double	L	E
10 Mrs. D. W. Davis.....	blush pink	semi-double	VL	M

¹Camellias are classified as to size as follows: miniatures — to 2½", small — 2½" to 3", medium — 3 to 3½", medium large — 3½ to 4", large — 4 to 5" and very large — over 5".

²Season of bloom is classified as Early — E, Midseason — M and Late — L.

³Form varies to peony and formal.

It might be possible that judges for camellia shows are not as impartial or as objective as they hope to be. On this list of ten, all blooms are semi-double (with some variations) and large to very large. Perhaps, at a show, the prima donnas should receive the encores and applause, but, with great reluctance, I note that fineness, delicacy, perfection, and variation of form of the smaller camellias do not get the evaluation that places many camellias at the top. Those with flair outscore the quiet but no less beautiful medium and small blooms. It is somewhat like electing men to the Presidency of the United States only if they are over 6'6" tall!

The discrimination as to flower size in this list is particularly interesting. It is roughly estimated that the flower size of Japonicas in "Camellia Nomenclature" may be grouped by the following percentages: Miniatures, less than 1%; Small, about 5%; Medium, about 20%; Medium-large, about 20%; Large, less than 50%; and Very Large, less than 10%. In our List No. 1, 80% of the Best of Show winners are chosen from less

*See "Ten Favorite Camellias — Consensus Selection" herein.—Ed.

ROBERT GRAVES*Landscape Architect*

DESIGNER OF THE

1957 THROUGH 1963

NORTHERN CALIFORNIA CAMELLIA SOCIETY SHOWS

than 10% of the existing camellia japonica cultivars classified by size as above and nearly 50% (those less than large size) are completely ignored.

To one who wishes to use this list as a buying guide, he should do so only with the thought of collecting cultivars which display *exhibition flower* qualities. There is no question about these being outstanding camellias. It is the *most highly discriminating list available for Camellia japonica*. However, it does not present a list balanced to show the best there is for all bloom sizes and forms which one might well consider when buying camellias.

LIST NO. 2 American Camellia Society Rating, U. S. Average Ratings*. The top 10 for 1961.

Name	Rating*	Color	Form	Size	Season
1 Guilio Nuccio	92.1	coral-pink	semi-double	VL	M
2 Adolphe Audusson	89.9	red	semi-double	L	M
3 R. L. Wheeler	89.3	rose-pink	semi-double ¹	VL	E-M
4 Tomorrow	88.7	red	semi-double	VL	E-M
5 Kramer's Supreme	88.5	red	peony	VL	M
6 Donckelarii	88.1	red & white	semi-double	L	M
7 Debutante	88.0	pink	peony	ML	E-M
8 Betty Sheffield	87.4	white-red-pink	semi-double ²	L	M
9 Dr. Tinsley	87.3	shades of pink	semi-double ³	M	M
10 Drama Girl	87.1	salmon-pink	semi-double	VL	M

¹Form varies to anemone.

²Form varies to peony

³Form is wild rose.

*Based on Net Score and Special Points combined.

The American Camellia Society is systematically rating the best camellias grown. To date, 85 cultivars have been rated of which the above are the top 10. The A.C.S. system for rating camellias is complex and thorough. We note more variations in bloom forms when we compare ratings which try to add all the best qualities and subtract the drawbacks. Please note that size of flower is popular—90% are large to very large. Plant growth habits are strongly weighted in this rating assuring us of good plants in addition to good blooms. (VILLE DE NANTES has not yet been rated by the A. C. S.).

LIST NO. 3 American Camellia Society Rating for the Pacific Coast. (Top 15 of 85 rated to date.)

Name	Rating	Color	Form	Size	Bloom Season
1 Debutante	93.5	pink	peony	ML	E-M
2 Reg Ragland	91.8	red	semi-double	VL	E-L
3 Elegans	90.4	rose-pk.-wht.	anemone	VL	E-M
4 Adolphe Audusson	90.0	red	semi-double	L	E-L
5 Guilio Nuccio	89.8	rose-pink	semi-double	VL	M
6 Mrs. D. W. Davis	89.3	blush-pink	semi-double	VL	M
7 Kramer's Supreme	89.0	red	peony	VL	M
8 Tomorrow	88.6	red	semi-double	VL	M
9 { Wildwood	87.9	light pink	semi-double ²	VL	M-L
9 { Daikagura	87.9	rose-pk.-wht.	peony	L	E
11 Lady Clare	87.4	deep pink	semi-double	VL	E-M
12 Betty Sheffield	87.3	wht.-red-pk.	semi-double ³	L	M
13 Mrs. Freeman Weiss	86.8	pink	semi-double	L	M
14 Dr. Tinsley	86.6	shds. of pink	semi-double ⁴	M	M
15 { Flame	86.4	red	semi-double	L	E-M
15 { Helen K	86.4	pink-lavndr.	peony	ML	E

¹Ratings based on Net Score and Special Points Combined. ²Form varies to peony. ³Form varies to peony. ⁴Wild rose form.

In reference to the above list, it should be observed that the time factor has precluded the rating of many varieties, including three of those—TOMORROW'S DAWN, VILLE DE NANTES and CARTERS SUNBURST—which made the Popularity Poll—List No. 1.

(Continued on Page 33)

WHAT TO CONSIDER IN A SMALL COLLECTION

Roy T. Thompson, Glendale, California

Like most everything else in modern life, the conception of what a camellia collection is and can be has undergone drastic changes in the last four decades. In the 1920's and 1930's and even later, a camellia collector's objective was "to get all the varieties." And in those mellow days the thing was possible, or practically so. In today's world, however, a collector learns very soon that getting all the varieties is simply out of the question because the camellia world has exploded into so many thousand varieties that it is next to impossible even to count them, let alone collect them. In some ways, however, this is a healthier background for collecting for it frees one from the ambition to have everything and thus make possible many more collectors. Another factor in the collector's favor today is that he no longer suffers under the compulsion to collect only big-flowered varieties, for today's atmosphere allows him to collect any sized flower he likes, including the smallest.

Hence, the aims of today's collector are much narrower and his task much easier: he collects only what he wants and can take care of. His limitations are simply those of the space he has at his disposal. Also, the stimulation to collect is greatly strengthened by the unexampled richness of varieties and species now available and the ease with which camellias can be obtained. His collecting will become a calculated attempt to learn more about camellias, what they can do for him and which ones suit him best. As time goes on he will discard some varieties and replace them with others and so his collecting will always have the fascination of exploring new fields.

Let us suppose that the ultimate collection which he will attain in a few years will number around fifty varieties. This may sound to the beginner like a great many but when looked at against the background of what the camellia field has to offer, seems quite moderate. The possibilities for his choosing are so great that he might do well to set up some guide lines.

In the first place he should not be in too much of a hurry; the building of a satisfactory collection will take time. Again, he should see the flowers of a given variety before buying it; neither words nor pictures can be an adequate substitute for the psychological impact which a person experiences when he sees a flower. Again, he will find that in the century or so that camellias have been available in American nurseries—and especially in the last three decades—certain varieties have proved themselves to have qualities of excellence which people, generally, desire; they have become the staples of the camellia trade. Such varieties, for example, are ADOLPHE AUDUSSON and DEBUTANTE. It is always safe to start with them.

Another common sense principle for any collector, new or old, is to "let the other fellow try out the new varieties." Hold back for a year or two until they have been proved. Any old timer can name a dozen varieties which everybody rushed to get when they were "hot" but which have since been largely discarded. However, a few of the new varieties have such high excellence that they prove themselves very quickly, such as GUILIO NUCCIO, REG RAGLAND, and MRS. D. W. DAVIS.

There should be in every collection at least one each of the four camellia color groups, and one each of the types (flower forms) beginning with "single," etc. For his own education in camellias every collector should have at least one sasanqua, one hybrid, and one *reticulata*, where the latter can be grown. He should have several October-blooming japonicas and other varieties which will provide continuous bloom up to April. (In Southern California the weather is too warm for the best results after April 1.)

If some of his camellias are to be planted in the ground as landscape features, the collector should be well informed as to their growth habits and physical appearance, for camellia varieties differ widely in this regard. He will discover, also, that best results in

the long run will be obtained from buying camellias from nurseries which specialize in them rather than from miscellaneous sources such as super-markets. Camellia nurseries not only have a much wider selection, but can be relied on for cultural advice based on first-hand experience.

The following list is offered merely as a starting point for beginners who wish to make a small collection. Some fine varieties such as JESSIE KATZ are omitted because they are hard to grow in certain localities. In the long run only the collector himself can build a collection to his own satisfaction.

White

ANGEL (or CORONATION, FRIZZLE WHITE)	
WHITE NUN	Large, semi-double
CONRAD HILTON	Sport of HIGH HAT; very early
THOMAS D. PITTS	Formal; has better plant than ALBA PLENA
FROSTY MORN	
FIMBRIATA	

Pink

GUILIO NUCCIO	Coral rose, heavy texture, good foliage
WILDWOOD	Light orchid pink
GUEST OF HONOR	Salmon Rose; very fine plant
DEBUTANTE	Pink peony
ELIZABETH LEBEY	Rich pink
ELEANOR HAGOOD	Light pink loose formal
HANA FUKI	Light pink; large saucer shape
(CHANDLERI) ELEGANS (PINK)	A long time favorite
C. M. WILSON	Pale pink sport of Elegans
MRS. D. W. DAVIS	Blush pink semi-double; good foliage
DR. TINSLEY	Light pink semi-double
BERENICE BODDY	Light pink
HIGH HAT	Sport of Daikagura; early
BALLET DANCER	Light pink, loose peony
MAGNOLIAEFLORA	Blush semi-double

Red

LADY IN RED	Very large deep red semi-double
KRAMER'S SUPREME	large, rich red full peony
BEAU HARP	Large semi-double with excellent texture
GLEN 40	Formal; an old favorite
AREJISHI	Rich red peony; very early
REG RAGLAND	Very fine large semi-double red, also a variegated form
MATHOTIANA SUPREME (or SULTANA)	

Variegated

TICK TOCK	Large, loose peony with distinct markings and stripes
CHARLOTTE BRADFORD	Pink and white semi-double with character
DR. JOHN D. BELL	Variegated form of Beau Harp; fine texture
J. J. PRINGLE-SMITH	White and dark red semi-double, good looking plant
PINK CLOUDS	White and pink semi-double, exceptionally fine plant
DAIKAGURA	Pink and white peony, early and dependable
HERME	Pink and white semi-double (choose this one if you must have late blooms)
ADOLPHE AUDUSSON	Red and white semi-double (Popular for over a century)

Sasanqua

CHANSONETTE	Pink semi-double
JEAN MAY	Pink loose formal

Hybrid

E. G. WATERHOUSE	Pink formal; very fine
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SOME AMERICAN CAMELLIAS IN NEW ZEALAND

Tom Durrant,* Tirau, New Zealand

Nursery catalogs in New Zealand now list over 250 camellia cultivars and, since most of them are of recent American origin, it may be of interest to record how they are establishing themselves in this faraway part of the world. Five or six years ago a mere 20 or 30 kinds were offered and most of these were not particularly exciting, though they included some good ones, of course. Camellias were planted by the first European settlers in New Zealand in the early and middle years of the 19th century, many of them surviving and flourishing today.

Some description of our soil and climatic conditions must be recorded in order that a valid comparison can be made with plant behaviour in the United States. Almost all of New Zealand's unique native flora is evergreen in character, presumably indicating that the climate is eminently suitable for evergreens. There is a wide range of conditions between the almost subtropical in the extreme North and the quite severe winters of the South Island. It is a tribute to the adaptability of the genus that camellias are grown quite successfully throughout the range, adapting their flowering season to the climatic differences.

A very large area of New Zealand enjoys a mild, oceanic climate with a rainfall between 40 and 100 inches, well distributed throughout the year. Shade temperatures rarely rise above the mid 80's Fahrenheit; real freezing weather is unknown though bright clear days in the winter can be followed by quite sharp radiation frosts at night, especially in inland areas.

Most soils are volcanic in origin, free draining and acid in reaction. Here at Tirau, where lemons and grapefruit can be grown in the open, we merely need to add some humus and fertilizer to obtain ideal growing conditions. There is currently unbounded enthusiasm for camellias and a few growers have taken to container cultivation in small gardens. The professional gardener is almost unknown, probably because we are mostly too poor to employ them, anyway, but camellias are being widely grown, not only for their lovely winter flowers, but for their long life and trouble-free cultivation.

We have our collectors with formidable lists of several hundred varieties and complicated card index systems but, in the main, camellias are grown as beautiful adjuncts to an already established garden. If the New Zealand Camellia Society had an official slogan it would probably be "*Camellias in every New Zealand Garden!*"

Since there is very little competitive showing of blooms, disbudding is not practised to any extent; garden effect and plenty of flowers take priority over super-sized blooms. We have one quite unfair advantage over our American friends in that camellia flower blight is unknown and we use spent flowers as a mulch around our plants. This affects the selection of favourite varieties because no one minds if blooms shatter when faded, since we don't have to pick up the bits. If this list of camellia growing advantages and an exceptionally low level of radioactive fallout lead to a large-scale emigration of keen camellia people from the United States to New Zealand, we will do our best to make them feel at home!

New varieties released in the United States find their way here very quickly and collectors, and one or two specialist nurseries, will have more than double the 250 listed. Demand for a particular variety depends on a number of factors—the degree of "write up" and show bench success in the U. S., as reported in camellia literature; the appearance of a striking bloom or blooms at a Society meeting or show; or an attractive plant in full bloom in a friend's or neighbour's garden and it is this last which is the most effective recommendation. This point was well illustrated when, after several hundred visitors at a Society field day had seen a splendid display on VILLE DE NANTES, one of our nursery friends rang up to say "For goodness sake, put a sheet over that VILLE before the next field day, since there isn't the slightest chance that we can satisfy the shower of phone calls, letters and telegrams, all asking for it."

*Editor and Past President, New Zealand Camellia Society. — Ed.

Among the many older varieties which have come to New Zealand in the last 7 or 8 years are five which can be rated as absolutely outstanding. These are K. SAWADA, MRS. BERTHA A. HARMS, VILLE DE NANTES, DR. TINSLEY and C. M. WILSON. No nursery has yet caught up with the demand for them. I have yet to be convinced that any of the new whites will prove to be better than the first two mentioned. K. SAWADA, in addition to its delicate loveliness, has the merit of being extraordinarily weather-hardy and never seems to mind even torrential rain. It is the only camellia in our garden of which we grow as many as four plants. The ivory tones of MRS. BERTHA A. HARMS with its blush shading and fine substance, combined with the free flowering and vigour which it produces, make this a very distinguished camellia. Incidentally it sets seed freely to hand pollination and the bees.

Some trouble was experienced in establishing VILLE DE NANTES due to virus but some thrived well and have made strong, well furnished plants. These flower very freely indeed and never fail to arouse interest. Most New Zealanders seem to have a built-in prejudice against broken coloured flowers but one look at a magnificently variegated VILLE DE NANTES, breaks this down quickly enough. C. M. WILSON, its sports and indeed the whole ELEGANS complex, give outstanding through-the-season results and are graceful plants all the rest of the year. DR. TINSLEY, while not quite so free flowering as the others described, makes tremendous appeal with its delicately shaded blooms. Other older kinds, now well established in many gardens and producing good results in widely varying conditions are BERENICE BODDY, YUKI-BOTAN, DEBUTANTE (very popular here but doubtful in warmer areas), MRS. TINGLEY, PINK PERFECTION, WHITE GIANT, HANA FUKI, MARJORIE MAGNIFICENT, MADAME HAHN, JOSHUA E. YOUTZ and BLOOD OF CHINA.

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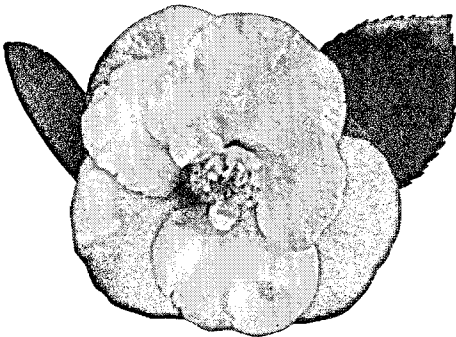
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OBSERVATIONS ON CONTAINER CULTURE OF CAMELLIAS

(A variation of the U. C. soil mix)

Mrs. A. E. (Mary) Johnson, Beaverton, Oregon

The growing interest in camellias in this section, coupled with the ever-increasing number of hobby greenhouses of every conceivable shape and size, has prompted the following remarks regarding the growing of camellias in containers:

While camellias have been grown both commercially and privately for many years, in various types of containers (particularly in California), it has only more recently become popular in sections of Oregon. The reason for this is quite obvious.

Here, it is never really safe to take winter weather for granted! Canned, or tubbed plants of any type, must be afforded some kind of protection. This may be accomplished by a number of means, either by moving the plants into a well-lighted garage, that is a part of the home, where it may be possible to provide a little warmth if the necessity arises; or, by transferring them into a greenhouse, is another. Still another alternative would be to group the containers closely together and bank up sawdust or bark dust generously about them. Any such precautions may avoid the monetary, or personal disappointment, of winter-killed plants in containers. Hence, the conditions may be seen to vary greatly within widely separated growing sections of the country. In Oregon, and certain of the other "fringe" states, container growing is conducted on a far more limited basis than in California, where its use has been both widespread and successful.

It could really be said that our personal experiments with a container mix, quite similar to that recommended by the University of California, began in 1957. Necessity has so often been called the "mother of invention," which is exactly what happened to us. Our soil is just about as poor as it is possible to find, especially for camellias, so naturally, it was even worse when we decided to try to grow some of our camellias in containers. It is clay, for the most part, and so heavy that water would just stand on the top of the can or tub, making it almost impossible to get moisture to the roots.

The plants did not thrive under such growing conditions, and experiments using other soils or mixtures were tried. At first, we gathered quantities of beautiful, black-leaf mold from the forest. This seemed to be such wonderful material that we used it exclusively in the first few plants that were placed in containers. The results were almost completely opposite. The plants were almost always dry, no matter how often they had been watered. We might just as well have planted our precious Camellias in sieves.

The next experiment involved a mixture of this leaf mold and our miserable clay soil, but still the results were not satisfactory. The following season, a few plants were placed in a mixture of nearly straight peat moss, with just a little very old, black, barnyard manure and a few shovelfull of sand added. Now, we seemed to be getting somewhere. This mixture in the containers did *not* dry out and, what was even better, the plants began to look thrifty once more.

Somewhere, along about this time, we began reading of a wonderful new mix that had been tested and recommended by the University of California. "The U. C. System for Producing Healthy Container Grown Plants" (Manual #23). The five mixes discussed in the manual are as follows:

- MIX A—100% fine sand
- MIX B—75% fine sand and 25% peat moss
- MIX C—50% fine sand and 50% peat moss
- MIX D—25% fine sand and 75% peat moss
- MIX E—100% peat moss

MIX D has been recommended for camellias and in the few short years since the publication of this fine manual, countless variations have been used by different individuals in every section of the country—the variation being primarily within the 75% of organic material. An example of what is meant in this regard may be found in Cali-

ifornia, where rice hulls are available. There, one learns of the rather general substitution of rice hulls as a part of the percentage of the total organic material.

Here, in Oregon, rice hulls are neither plentiful or cheap so "bark dust" was used in our more recent experimentations. This is simply a commercial term for ground bark, which is both readily available and reasonable in price. Personally, we much prefer the hemlock product, since this does not contain "slivers" to get into one's hands or arms during the planting operation.

Fir bark material is a bit more reasonable, but a person just gets covered with these tiny, uncomfortable stickers, even when care is used. I believe such other substitutes as finely ground pecan shells have been used in areas where pecans are grown. We have also substituted a portion of very old, rotted sawdust, which is available here, and is approximately 40, or more, years old. No disadvantages have been noted where this material has been used. Since it has been in the process of decomposition for so many years, it no longer takes from the soil, but instead appears to provide the necessary requirements of moisture retention, aeration, etc.

After several years of this trial and error type experimentation, and more recently having the benefit of the knowledge as set forth in the fine U. C. manual to assure us that we were finally "on the right track," it is no longer necessary to grope about trying additional combinations, for the present mixture which we use seems to be doing an excellent job. It would seem wise to settle upon that which does well for us, and stick to it—at least for the present.

This mix is quite porous, so one need not worry about overwatering. The plants may be easily removed from the containers at any time, and the containers, themselves, are much easier to move about. The proportions that have proved most successful during our personal observations are:

25% — fine sand; 50% — peat moss; 25% — hemlock bark dust (or *old* well-rotted sawdust).

Quite unlike Madame's cake—this mix may hardly be stirred too much! The addition of chemicals is something which the individual may wish to consider at the time of mixing, but we should not like to make specific recommendations—having omitted chemicals at the time of mixing, during our years of experimentation.

Possibly the most important factor in connection with the use of this type of light mix, other than that of watering, is fertilization. The commercial container growers' objectives are quite different from those of an individual hobbyist or collector. The first must have large plants in a hurry, his concern is with fast growth, so he must fertilize accordingly. The home gardener, in many instances, would just as soon keep his plant growth at a minimum, to avoid the necessity of frequent repotting. It is, therefore, pretty much up to the individual's objectives, as well as under what growing conditions he expects to grow his plants, that will govern his particular fertilization program.

The person might well keep in mind that this container growing is not nature's way at all, nor is the mix nature's mix. Therefore, fertilization becomes an absolute necessity, if one expects healthy camellia plants and the possibility of blue-ribbon blossoms. Whether the feeding program provides organic or inorganic fertilizers, should be somewhat dependent upon the experience or inexperience of the individual. The novice should be more cautious in the use of chemical fertilizers. Their effects are rapid and frequently fatal in the hands of the inexperienced. Whatever your choice, it is suggested that the feedings be light and more frequent, rather than heavy and widely spaced. You might begin prior to the blooming and growing season, then diminish slightly during the fall of the year.

It has been our primary concern to offer some assistance to the camellia newcomer that prompted the foregoing recital of experiences. The old timers are, by this time, experts, you know!

(Reprinted from the December *Bulletin* of the Oregon Camellia Society)

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Photograph by Douglas Elliott

Courtesy New Zealand Camellia Society

CAMELLIA HYBRID, ELEGANT BEAUTY

R. FLINN DICKSON

It is with the deepest regret and a feeling of personal loss that we report the passing of Flinn Dickson at the age of 73, following a heart attack. Mr. Dickson was a long-time resident of Pasadena, who had served the Pacific Camellia Society as President for two terms and as a Director for many years. More recently, he served the Southern California Camellia Society as a Director, as Secretary of the Registration Committee and as Chairman of the Southern California Awards Committee. Flinn and his gracious wife, Irene, have long been active in camellia circles, being members of many camellia societies and accredited A. C. S. judges.

Born in Alabama, Mr. Dickson spent twenty years with the Du Pont Company in New England and was subsequently transferred to Los Angeles, where he was in their employ almost an equal number of years until his retirement. Statewide, he was one of the better known, most likable and intelligent members of the camellia community, and at the time of his death was on the staff of *The Camellia Review*. His contributions to the community in which he lived have been many and varied and enthusiastically performed and he will be sorely missed.

—R. T. T. and D. L. F.

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CAMELLIA SELECTOR

AMERICAN CAMELLIA SOCIETY RATINGS

Classified by Color—Alphabetically: U. S. National Average Score

White & Nearly White

ALBA PLENA .....	.77 + 1 = 78
BRIDE'S BOUQUET .....	.77 + 1 = 78
EDELWEISS .....	.77 + 2 = 79
ELISABETH .....	.69 + 1 = 70
ELIZABETH BOARDMAN .....	.75 + 5 = 80
EMMETT BARNES .....	.74 + 7 = 81
FIMBRIATA .....	.76 + 4 = 80
FINLANDIA .....	.81 + 2 = 83
FRANK GIBSON .....	.68 + 3 = 71
FRIZZLE WHITE .....	.80 + 1 = 81
FROSTY MORN .....	.62 + 2 = 64
JOSHUA E. YOUTZ .....	.72 + 2 = 74
LOTUS .....	.64 + 1 = 65
MASTERPIECE .....	.65 + 1 = 66
MORNING GLOW .....	.68 + 2 = 70
MRS. BERTHA A. HARMS.....	.73 + 4 = 77
PAX .....	.71 .. = 71
SHIRO CHAN .....	.81 .. = 81
*WHITE EMPRESS .....	.83 + 2 = 85
YUKI BOTAN .....	.79 .. = 79

Best According to Form:

Semi-double: WHITE EMPRESS
Rose-Form: MASTERPIECE
Anemoneform: SHIRO CHAN
Peonyform: EDELWEISS
Double: FIMBRIATA

Best According to Blooming Season:

Early: WHITE EMPRESS
Early-Midseason: FINLANDIA
Midseason: FRIZZLE WHITE
Midseason-Late: MRS. BERTHA A. HARMS
Late: ELISABETH

*Best according to color.

Rose

*DRAMA GIRL .....	.84 + 3 = 87
JESSIE KATZ .....	.67 + 11 = 78
*LADY CLARE .....	.84 + 3 = 87
MARGARET HIGDON .....	.71 + 2 = 73
MATTIE O'REILLY .....	.76 + 3 = 79
ROSE DAWN (DAVIS) .....	.71 + 3 = 74

Best According to Form:

Semidouble: (tie) DRAMA GIRL, LADY CLARE
Peonyform: MATTIE O'REILLY
Double: Rose Dawn (DAVIS)

Best According to Blooming Season:

Early: LADY CLARE
Mid-Season: DRAMA GIRL
Early-Late: MATTIE O'REILLY

*Best according to color.

Blush & "Sweet Pea" (Picotee)

*DR. TINSLEY .....	.84 + 3 = 87
CLAUDIA PHELPS .....	.71 + 4 = 75
HELEN K .....	.83 + 3 = 86
MAGNOLIAEFLORA .....	.82 + 3 = 85
MARJORIE MAGNIFICENT.....	.82 + 1 = 83
*MRS. D. W. DAVIS .....	.85 + 2 = 87
NINA AVERY .....	.76 + 5 = 81
SPRING SONNET .....	.82 + 1 = 83

LALLAROOK .....	.67 + 3 = 70
MARTHA RICE .....	.71 + 3 = 74
MRS. FREEMAN WEISS .....	.77 + 5 = 82
PINK BALL .....	.63 + 2 = 65
PINK PERFECTION .....	.75 + 1 = 76
THELMA DALE .....	.77 + 3 = 80
WILDWOOD .....	.79 + 5 = 84

Best According to Form:

Single: DAITAIRIN
Semi-Double: BERENICE BODDY
Peonyform: DEBUTANTE
Double: (tie) ELEANOR HAGOOD, PINK PERFECTION

Best According to Blooming Season:

Early: DAITAIRIN
Early-Midseason: DEBUTANTE
Early-Late: ELIZABETH LEBEY
Midseason: BERENICE BODDY
Midseason-Late: WILDWOOD
Late: ELEANOR HAGOOD

*Best according to color.

Red

BEAU HARP .....	.77 + 1 = 78
BLOOD OF CHINA .....	.72 + 5 = 77
C. M. HOVEY .....	.71 + .. = 71
EDWIN H. FOLK .....	.81 + .. = 81
EMPEROR OF RUSSIA .....	.77 + .. = 77
FLAME .....	.82 + 2 = 84
FRED SANDER-CINDERELLA ..	.67 + 5 = 72
GLEN 40 (COQUETTI) .....	.77 + 1 = 78
*GUILIO NUCCIO .....	.88 + 4 = 92
JOHN ILLGES .....	.72 + .. = 72
KRAMER'S SUPREME .....	.86 + 3 = 89
MATHOTIANA .....	.83 + .. = 83
MRS. CHAS. COBB .....	.75 + 5 = 80
PRINCE EUGENE NAPOLEON..	.71 + .. = 71
PROFESSOR C. S. SARGENT....	.76 + 6 = 82
R. L. WHEELER .....	.87 + 2 = 89
REG RAGLAND .....	.85 + 1 = 86
TOMORROW .....	.87 + 2 = 89
VEDRINE .....	.72 + 4 = 76

Best According to Form:

Single: JOHN ILLGES
Semi-Double: GUILIO NUCCIO
Rose-Form: MATHOTIANA
Peonyform: (tie) KRAMER'S SUPREME, TOMORROW
Anemoneform: PROF. C. S. SARGENT
Double: GLEN 40 (COQUETTI)

Best According to Blooming Season:

Early-Midseason: (tie) R. L. WHEELER, TOMORROW
Early-Late: REG RAGLAND
Midseason: GUILIO NUCCIO
Midseason-Late: EDWIN H. FOLK
Late: BLOOD OF CHINA

Variegated

*ADOLPHE AUDUSSON .....	.88 + 2 = 90
BETTY SHEFFIELD .....	.87 + 1 = 88
COLLETTI .....	.75 + 1 = 76
DAIKAGURA .....	.80 + 5 = 85

Best According to Form:

Semi-Double: (tie) DR. TINSLEY, MRS. D. W. DAVIS

Peonyform: HELEN K

Best According to Blooming Season:

Early-Midseason: HELEN K

Midseason: (tie) DR. TINSLEY, Mrs. D. W. DAVIS

Midseason-Late: CLAUDIA PHELPS

Late: NINA AVERY

*Best according to color.

Pink

ANN MILLER79 + .. = 79

BERENICE BODDY82 + 5 = 87

DAITAIRIN74 + 2 = 76

*DEBUTANTE85 + 3 = 88

DONATION79 + 4 = 83

ELEANOR HAGOOD75 + 1 = 76

ELIZABETH LEBEY82 + 1 = 83

HANA FUKI76 + 1 = 77

KUMASAKA80 + 2 = 82

DONCKELAARI80 + 8 = 88

DR. JOHN D. BELL77 + 1 = 78

ELEGANS84 + 2 = 86

GIGANTEA77 + 4 = 81

HERME81 + 3 = 84

IWANE70 + 9 = 79

LADY VAN SITART75 + 7 = 82

MASQUERADE69 + 1 = 70

NAGASAKI (MIKENJAKU)74 + 1 = 75

PAEONIAEFLORA (ASPASIA

MACARTHUR)71 + .. = 71

TINSIE78 + 3 = 81

Best According to Form:

Semi-double: ADOLPHE AUDUSSON

Peonyform: DAIKAGURA

Anemoneform: ELEGANS

Best According to Blooming Season:

Early: DAIKAGURA

Early-Midseason: ELEGANS

Midseason: ADOLPHE AUDUSSON

Midseason-Late: LADY VANSITTART

NOTE: All "Bests" are based only on the 85 varieties rated to date. Flower Form and Blooming Season based upon description as it appears in the 1962 edition of CAMELLIA NOMENCLATURE, where flower is variform, cultivar is placed under the most common form according to the writer's experience. In computing Gross Score for each cultivar, Special Points are combined with Normal Rating points for simplification, as shown—result may be different if Normal Score points, only, are used. —D. L. F.

COVER FLOWER

ELSIE JURY is a fine, large saluenensis x japonica hybrid developed by Mr. L. E. Jury of New Plymouth, New Zealand and named for his wife. It grows on a sturdy plant having small foliage and is being propagated by Nuccio Bros. and should be available commercially within the next two or three years. Four-color plates courtesy American Camellia Society and Jos. H. Pyron, Exec. Sec. The other blooms shown are from the parent plants, *C. saluenensis* SUNNYBANK (top) and *C. japonica* PUKEKURA.

THE MOST POPULAR CAMELLIAS (Continued from Page 19)

The Pacific Coast selections show a more varied group of flower forms chosen for the Pacific Coast climate. This list manifests a continued consistency for the large and very large flowers. Appearing in this compilation is the Elegans complex and the older cultivars DEBUTANTE, ADOLPHE AUDUSSON, DAIKAGURA, LADY CLARE and FLAME. These latter have certainly withstood the tests of time. The beginner might well consider choosing plants from list number 3 as his starting collection. Adaptability and greater variation of flower forms are the prime reasons for this recommendation.

Conclusion: The camellia cultivars in the above three lists were chosen and rated by selected camellia experts. They have shown a consistent preference for large to very large semi-double flowers. There are no single or formal flowering camellias in these preferred lists. Emmett Barnes appears in list one and is the only white flowering camellia mentioned. The trend of camellia popularity is strongly toward the large sized semi-doubles with color. With these lists in hand, the prospective purchaser can select many camellias with no chance of disappointment in his flowers.

If you want to add to an established collection of cultivars I would urge the beginner to become a member of his nearest Camellia Society (see page 26 of this bulletin) and/or the American Camellia Society. These organizations furnish current information on all facets of camellia lore.

NEW NOTES ON GRAFTING CAMELLIAS

Occasionally Nature presents me with new interesting data. It is true, she almost slaps me in the face with the facts before I respond with some creative thought and the latest tid-bit seems to produce evidence that grafting enthusiasts might relish.

In February, 1962, I purchased 25 camellias for grafting understock. The plants were of exceptional vigor and appeared to be two years old. In the past I had grafted all of my understock either in the container or all in the ground. But from this single purchase, of identical stock, I planted 10 in the ground and left 15 in the original gallon cans (all in good shape). This set the stage for an unpremeditated comparison of growth results for ground planted and container growing grafted plants.

During one week end I grafted all the plants, each with a different cultivar. All of them had equal lath exposure. The container grafted plants began growth about a month ahead of those in the colder ground. Two grafts did not take, one in the ground and one in a container. On June 19, 1962, I noted a great deal of growth variance and measured the plants. At the end of the growing season, December 19, 1962, I made my last measurements. They follow in chart form:

LINEAR GROWTH RECORD FOR TWENTY-THREE GRAFTS

Date of Measurement	Fourteen Container Grafts		Nine Ground Grafts	
	Total Growth	Average per Plant	Total Growth	Average per Plant
June 19, 1962.....	66"	4¾"	60"	6¾"
Dec. 19, 1962	165"	11¾"	225"	25 "

In spite of a slow start, the open-ground-grown grafts more than doubled the growth of the container-grown. Those in the ground were not fertilized until August. The container plants received about three very light applications of fish oil, the first in mid June.

I can only pose the question, Why? I did not set this up as an experiment, so I cannot give an answer, other than that perhaps plants like their normal growing conditions better than container confinement. The plants in both locations look healthy. From the standpoint of a scientific experiment with proven results, this series of records leaves much to be desired and is not presented as such.

—J. Carroll Reiners

SOME AMERICAN CAMELLIAS (Continued from Page 26)

More recently imported varieties which have been here long enough to have flowered several times in collectors' gardens, include many well known American names. GUEST OF HONOR has done extremely well on its own roots and flowered very freely, as has R. L. WHEELER. Unfortunately, their very large flowers are so heavy that both droop their blooms, which detracts considerably from garden effect. MRS. D. W. DAVIS tends to an open type of growth but flowers freely and generously for us. The huge blooms are quite breathtaking. All three root easily from cuttings. MASTERPIECE, CORONATION, FROSTY MORN, GIULIO NUCCIO, NINA AVERY, GRAND FINALE, CORAL PINK LOTUS, DRAMA GIRL, MAY INGRAM and JESSIE KATZ are all first class and, when fully developed, are likely to join the ranks of distinguished camellias. An endless succession of new varieties is coming along but no valid comment is possible until several seasons elapse and distribution becomes more general. First flowers of all the BETTY SHEFFIELDS, CARTER'S SUNBURST, LAURA WALKER, WHEEL OF FORTUNE and many, many others, show that we have a good deal more camellia pleasure awaiting us.

While the Kunming *reticulatas* cannot be described as American camellias it may be of interest to record that many of them are making fine, strong and freely flowering shrubs or trees in the open in New Zealand. CRIMSON ROBE, PAGODA, BUTTERFLY WINGS, SHOT SILK, CONFUCIUS, OSMANTHUS LEAF and TAKIEYEH have all made shapely plants which may not be quite so dense as some japonicas but rival them for vigour and size. Add their fabulous and freely born flowers and you have garden plants worth travelling a long, long way to see.

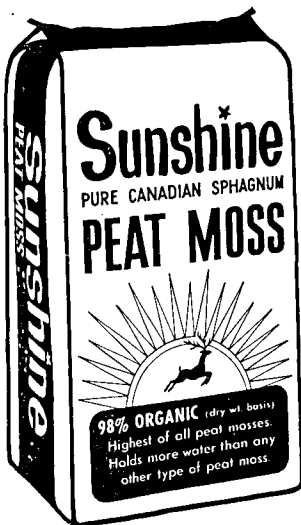


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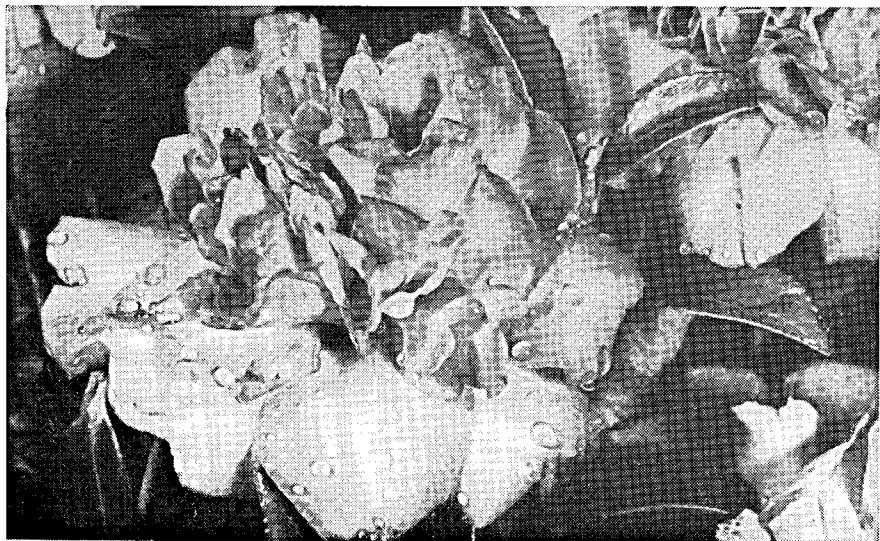
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