ANNUAL NUMBER

Camellia Bulletin

Volume 18, Number 2 February, 1965

LALLAROOK (Laurel Leaf, L'Avenire), see Page 18

SOUVENIR PROGRAM **20th Annual Camellia Show**

NORTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

DIABLO VALLEY COLLEGE
Golf Club Road,
PLEASANT HILL, CALIFORNIA

SATURDAY, MAR. 20, 1965 · 2:00 - 10 P.M.
SUNDAY, MAR. 21, 1965 · 10 A.M. - 6 P.M.
DONATION · FIFTY CENTS

Published by

NORTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

Northern California Camellia Society, Inc

20th ANNUAL CAMELLIA SHOW

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Hostess Chairmen . . . . . Mrs. Hugh Paterson, 479-4399; Mrs. Kenneth C. Hallstone, 283-2218
Judges . . . . . Dr. F. E. Heitman, 254-2177
Clerks . . . . . Mrs. H. S. Ashuckian, 283-2688
Official Photographer . . . . . Barlow W. S. Hollingshead, 254-2054
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Newspaper . . . . . Mrs. Harold L. Paige, 283-3408
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Display Illumination . . . . . L. M. Preston, 653-1851
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Judges:

Dekker, A. H. (Glendale)
Dekker, Rose Marie (Glendale)
Brown, Helen (Sacramento)
Brown, R. C. (Sacramento)
Feathers, D. L. (Lafayette)
Gladen, Dr. R. G. (Modesto)
Harrison, W. F. (Berkeley)
Hollingshead, B. W. S. (Orinda)
Moniz, T. J. (San Jose)
Paige, H. L. (Lafayette)
Parker, A. B. (Sebastopol)
Parker, Vera (Sebastopol)
Reiners, J. C. (Sacramento)
Roberts, C. A. (Alameda)
Stettler, Alfred (San Francisco)
Tenney, E. P. (Belmont)
Taylor, Mrs. L. J. (La Canada)

Chairman and Head Judge: Dr. Fred E. Heitman (Lafayette)

Regulations for Exhibitors

Registration and exhibit entry

1. Registration opens at 7:00 A.M. Saturday, March 20, 1965, 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," 1964 edition, will be official.

7. Division I (Classes 1 to 4 incl.) and Division III flowers shall be on their own stems with one or two leaves attached. Length of stem shall not be over 1 inch. *Entries without attached foliage will be penalized 5 points.*

8. Only one entry in each separate varietal class is permitted. Please note that the blooms are classified alphabetically as to name and must be so placed on the tables for judging, each variety constituting a separate class.

9. Uniform containers for Classes 1, 2 and 3 and Divisions III to VII inclusive, will be provided by the management.

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

11. Entries in Division III limited to those varieties officially classified as Miniature camellias as per Nomenclature Book—1964 edition.

12. "Special Culture" blooms shall include all flowers grown *inside* (generally under glass) as well as all so-called "chemically treated" blooms, meaning those to which a chemical growth stimulator or regulator, such as *gibberellin,* has been applied to the twig or base of the flower. *Seedlings* having had such special culture are ineligible. See A.C.S. Show Regulations, as amended November 23, 1963.

Judging and awards

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

For Blooms		*For Plants*	
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 and Substance	20	Suitability of container	10
*Condition	15		
Foliage	5		

*Refers solely to freedom from blemishes and accidental damage.

14. Decision of the judges will be final.

15. The *Sweepstakes Award* shall go to the exhibitor who is awarded the greatest number of firsts in all classes of Divisions I and II.

16. 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 April membership meeting following the show.

Management rules

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

18. 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.

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

20. No exhibit may be removed or dismantled until the show closes—6:00 P.M. Sunday, March 21, 1965.

Schedule of Horticultural Exhibits

AMATEUR - COMPETITIVE

Division I—*Japonica*

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

Division II—*Reticulata*

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

Division III—Miniature *C. Japonica* (not over 2½" in diameter)

Division IV—*Hybrids*

Division V—*Species*

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

Class 1—Japonica
Class 2—Hybrid
Class 3—Reticulata

Division VII—Special Culture—*Japonica*

Class 1—One blossom of a variety
Class 2—Three blossoms of a variety

(See definition of "Special Culture" under Item 12—Regulations.)

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. A seedling may not be awarded Best Flower in Show. Open to both amateurs and professionals.

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.

(Please note that foliage is specified for all Japonica and miniature blooms)

Awards for Horticultural Exhibits

by NORTHERN CALIFORNIA CAMELLIA SOCIETY MEMBERS

1. **SWEEPSTAKES—Trophy courtesy Mr. and Mrs. David L. Feathers**
   Awarded the amateur exhibitor who wins the greatest number of blue ribbons for blooms in Divisions I and II. In event of a tie, the exhibitor awarded the most red ribbons shall be the winner (same classes).
2. **BEST FLOWER OF SHOW, C. JAPONICA—Trophy courtesy Mr. and Mrs. Harold L. Paige**
   Awarded for the best flower in Division I, Class 1.
3. **BEST FLOWER OF SHOW, C. RETICULATA—Trophy courtesy Wallace H. Brown**
   Awarded for the best flower in Division II, Class 1.
4. **BEST SEEDLING OF SHOW—Trophy courtesy Mr. and Mrs. Woodford F. Harrison**
   Awarded for the best flower in Division VI.
5. **BEST GROUP OF THREE FLOWERS, C. JAPONICA—Trophy courtesy Mr. and Mrs. Haig Ashuckian**
   Awarded for the best exhibit in Division I, Class 2.
6. **BEST GROUP OF THREE FLOWERS, C. RETICULATA—Trophy courtesy Mr. and Mrs. K. C. Hallstone**
   Awarded for best exhibit in Division II, Class 2.
7. **BEST GROUP OF SEVEN FLOWERS, C. JAPONICA—Trophy courtesy Mr. and Mrs. Sal B. Davi**
   Awarded for best exhibit in Division I, Class 3.
8. **BEST GROUP OF SEVEN FLOWERS, C. RETICULATA—Trophy courtesy J. Dillas Black**
   Awarded for best exhibit in Division II, Class 3.
9. **BEST GROUP OF TWELVE DIFFERENT JAPONICAS—Trophy courtesy Dr. and Mrs. Fred E. Heitman**
   Awarded for best exhibit in Division I, Class 4.
10. **BEST MINIATURE CAMELLIA JAPONICA—Trophy courtesy Mr. and Mrs. Hugh Paterson**
    Awarded for best flower in Division III.
11. **BEST HYBRID CAMELLIA—Trophy courtesy Dr. and Mrs. Robert K. Cutter**
    Awarded for best flower in Division IV, commercially available variety.
12. **MOST OUTSTANDING PLANT IN CONTAINER, C. JAPONICA—Mr. & Mrs. Robert E. Ehrhart Trophy**
    Awarded best potted or boxed plant in Division I, Class 5 (perpetual award).
13. **SWEEPSTAKES RUNNER-UP—Trophy courtesy Mr. and Mrs. Everett P. Tenney**
    Awarded amateur exhibitor winning second greatest number of blue ribbons for blooms in Divisions I and II. In event of tie, exhibitor awarded most red ribbons in same classes shall be winner.
14. **SECOND BEST SEEDLING OF SHOW—Mr. and Mrs. Barlow W. Hollingshead trophy**
    Awarded for runner-up to best flower in Division VI.
15. **SPECIAL GOLD RIBBON—**
    Given to those flowers which are selected for the honor table and final judging to determine the best flower in the show.
16. **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. PROVISIONAL HIGHLY COMMENDED CERTIFICATE—This is awarded to a seedling when two-thirds of all qualified accredited judges consider such a seedling *likely to make some new and valuable addition to the genus Camellia.* This is the first step toward the nationally awarded Illges Medal and Harris Hybrid Seedling Award. It must be naturally grown.
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: "DECOR FOR LIVING WITH CAMELLIAS"

DIVISION A: Open to All.

(Classes 1 to 6 inclusive open to all who wish to enter, including teachers, lecturers and judges.)

Class I—A DESIGN REMINISCENT OF:
- A. Early American and/or
- B. Spanish Colonial adapted for an informal room.

Class II—A MASSED DESIGN:
- A. Inspired by the Williamsburg period and/or
- B. Victorian period.

Class III—A FORMAL ARRANGEMENT ADAPTED FROM:
- A. The French period and/or
- B. The Georgian period.

Class IV—A LINE DESIGN:
- A. In the spirit of the Oriental using warm colors and/or
- B. Contemporary using cool colors.

Class V—A TABLE ARRANGEMENT
(to be exhibited in niches *using one place setting*):
- A. Designed for an informal luncheon for four and/or
- B. A formal luncheon for six.

Class VI—VIGNETTES: A flower arrangement staged in a room setting, influenced by the following periods:
- A. 18th Century
- B. Victorian
- C. Spanish
- D. Oriental
- E. Modern

(Suitable background such as a floor screen, planned as a wall or window with table, chair, chest and/or drapery may be used to carry out the design.) Exhibitor should refer to the March-April 1964 issue of *The National Gardener.*

NOTE: In Classes I through VI, inclusive, camellias must be featured and predominate. Other plant material (foliage and/or flowers) and accessories must be subordinate and used only to carry out the theme or design of the arrangement. No artificial plant material allowed.

Backgrounds must be plain with no draping or distracting textures. The exhibitor must keep in mind the silhouette of the design—light against dark or dark against light—for photographic purposes.

Blue Ribbon Winners in Classes I through VI will be photographed and entered in the Contest of the American Camellia Society. See Awards for details.

DIVISION B: Open to Those Who Have Never Entered a Show Before.

Class VII—GARDEN DECOR

One or more camellias used with foliage selected from a garden.

Class VIII—IT'S SPRING

Camellias and new spring foliage, or blossoms (including pussy willow).

DIVISION C: Open to Those Who Have Never Won a Blue Ribbon in Any Competitive Show.

Class IX—FOR THE BUFFET

Your choice of line materials and container featuring camellias. Candles may be used if incorporated into the arrangement itself.

Class X—THE PLEASURE OF YOUR COMPANY

Camellias featured in a design using one or more kinds of other flowers. Foliage of your choice may be used for line.

DIVISION D: Open to Those Who Have Won One or More Blue Ribbons in Any Competitive Show.

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

Class XI—CONTEMPORARY FLAIR

An arrangement of camellias and other line material or materials which depicts present trends in flower arrangement. Plain background may be used as well as suitable accessory or accessories.

Class XII—ELEGANCE

Camellias featured in the traditional manner in an elegant container suitable for a home of today furnished in the manner of one of the period styles.

DIVISION E: For Members of the Northern California Camellia Society and Their Families.

Class XIV—MY BEAUTIFUL CAMELLIAS

Arrange camellias as you do when guests come.

Class XV—BREATHTAKINGLY BEAUTIFUL!

Convey in your own way the true beauty of camellias.

DIVISION F: The Youthful Approach.

(A trophy will be awarded for boys and girls in each class.)

Class XVI—A FLOWER ARRANGEMENT INSPIRED BY A BOOK TITLE

(Name of book must be listed on a card to be shown with the arrangement.)

A. For Girls—Age 6 to 10 B. For Boys—Age 6 to 10

Class XVII—A CAMELLIA ARRANGEMENT TITLED "CIRCUS TIME"

Vegetables, fruits or other plant forms may be used to make a circus animal. Camellias must be used in all entries. No artificial fruits, vegetables or plant materials may be used, and colors used need not be true color of animals represented.

A. For Girls—Age 11 to 15 B. For Boys—Age 11 to 15

Class XVIII—A CAMELLIA ARRANGEMENT REPRESENTING YOUR FAVORITE SONG

(Title of song must be listed on a card to be shown with entry.)

A. For Girls—Age 16 to 19 B. For Boys Age 16 to 19

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, or separate division of 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 20 and must be ready for judging by 11:00 A.M. Arrangements must be removed at 6:00 P.M. on March 21.
16—Please send in entry blanks by Friday, March 13, 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

AWARDS

Ribbons will be awarded in all classes. Trophies will be given to the arrangement judged the best in each division.

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 (I to VI) of the American Camellia Society Arrangement Contest.

The American Camellia Society will furnish the following awards to winners in the National Contest.

Most outstanding arrangement in the contest—A Silver Trophy to be retained by the winner.

Second best in the contest—A Silver Trophy to be retained by the winner.

First in each class—American Camellia Society membership for one year.

Second and Third in each class—Current American Yearbook.

Blue ribbon winners in Classes I through VI 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 94598, Chairman of the Arrangements Division, by March 15, 1965.)

NAME.....

ADDRESS.....

Class Number..... Class Number..... Class Number ..... Class Number.....

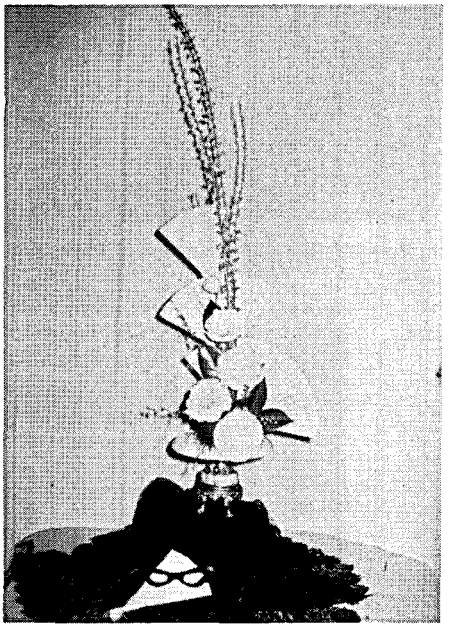
I WILL NEED ..... (Number) Camellias COLOR..... TYPE.....
The committee will furnish your needs to the best of its ability.

If entering table setting, Vignettes, please phone Chairman 934-6046 for space requirements and background.

NOTES

Prize Winning Camellia Arrangements

By MRS. E. A. O'CONNOR
ANTIOCH, CALIFORNIA



By MRS. VERNON SCHWORM
PLEASANT HILL, CALIFORNIA

(Photos by Howard E. Haines)

QUESTIONS AND ANSWERS

Over the 20 years in which this Society has put on an Annual Show, we have been asked a great many questions concerning camellias. What follows is an attempt to list and answer those questions most commonly asked at the Show and some others.

QUESTION: Why do my camellias show yellowing or browning of the leaves?

ANSWER: This is perhaps most frequently asked and the most difficult to answer. If a sample leaf is presented for inspection, it helps, but without seeing the plant and conditions under which it grows, one cannot always be sure to answer correctly. In general, these are the principal causes of leaf discoloration:

1. *Age.* The average life of a camellia leaf is about three years; consequently every mature plant will have yellow leaves at times as they lose their chlorophyll before dropping, to be replaced by new leaves. This is natural and the discoloration is general. In some cases, old leaves turn a beautiful red. Dying leaves generally pale or brown.

2. *Soil condition.* If either too dry or too wet (soggy) for a prolonged period, the roots will brown and shrink. This causes the plants to pale and drop leaves in an effort to bring top and roots into balance again.

3. *Alkalinity.* An excess of lime, plaster or other alkaline material in the soil or water supply may cause definite yellowing, even burning of the edges, of camellia foliage. Thus acid-type fertilizers and soil conditioners such as peat moss should be supplied to counteract this condition. Plantings near the foundations of new homes should have copious amounts of peat, leaf mold, etc., worked into the soil to counteract alkaline leaching. In severe cases, soil sulphur, aluminum sulphate or other chemical acidifiers should be applied. Coffee grounds and tea leaf residue are helpful.

(Continued on Page 20)

A PRIMER ON CAMELLIAS

Dr. John D. Lawson, Antioch, California

The camellia is not a native of North America. It has its origin in Asia, probably in Southern China and Indo-China. Climatic conditions are very different in this region from those normally experienced in North America. The areas in which the camellia are indigenous are in general semi-tropical, mountainous, with frequent rains and a high forest overlying a well-drained, moderately acid type of soil. Knowledge of this country and its camellias was being obtained when the "Bamboo Curtain" was drawn, and the area is now completely closed off as a source of information.

In the successful growing of camellias we must approach the conditions obtaining in the original habitat as nearly as possible by furnishing, artificially if necessary, the following:

Well watered, well drained soil, slightly acid in nature, covered by a constant mulch, with protection from direct sunlight by overhead trees or otherwise, but allow plenty of light; absence of frost, and moderately high humidity.

If we attempt to equate these requirements with what we have, we find some severe discrepancies. We, of course, control the soil and water in our own garden, so this is no problem. Also, the shade may be provided either by trees, lath or shade cloth. The humidity may be controlled by watering practices. Mulch may be provided, using many available mulching materials. Frost protection must be provided against temperatures below 30°F.

Now we have made an area in our yard where camellias can be at home. What's next? The purchase of the plant. How do we go about selecting it? Here we must consider that a camellia plant has two values. First, as a glossy evergreen with big, shiny leaves by reason of which it is a beautiful shrub during the entire year. And secondly, during the late winter months, when most of the remainder of the garden is dormant, a three-month period of beautiful red, white or pink blossoms. Each variety has its own characteristics of growth. One may be tall and erect, another low and spreading in growth. One of the latter kind would be ideal for planting beneath a window, the former for planting between windows or in a background.

Another usage which has become increasingly common is the use of container plants for display on the patio or in hanging baskets. Here the type of camellia is selected for the purpose to which it is put.

You will note that, so far, no stress has been placed on the bloom. This is done purposely. Primarily, the horticultural specimen is important. All blooms are beautiful. Some are outstanding as individual flowers, while others are present in profusion. Individual taste must make the decision. Having selected the plant, the putting of it in its permanent home becomes the next task.

It might be well, at this point, to give a few pointers as to how the selection of a particular plant should be made. In the nursery there may be ten or twenty plants of the variety you wish, which are available. Look for the vigorous grower. One which shows four or five inches growth in the last growth period—light brown or green wood. See that the plant is compact and has rich green foliage. If budded, see that the buds are fairly evenly spaced and are healthy. Do not accept any plant which has dead terminals or other evidence of lack of vigor. Select the plant which seems to have the growth habit that you wish for its place in your garden. It is much better to get a smaller plant which has good characteristics than a larger one which will have to be pruned severely. If the plant is a grafted one, examine the graft carefully for a good, strong union.

Having selected your plant, the next thing is to plant it. Practically all camellias sold in California are container grown. That is, they have been contained throughout their life, and all the roots can be shifted without injury. Consequently, they may be moved at any time if the moving is done carefully. The plant should be watered several hours before moving, and the can cut—being careful not to cut any roots alongside the can walls. It may then be lifted out, supporting the root ball, and placed on the ground.

If the root ball is solid, or has conformed to the shape of the can, the roots should be gently separated and spread to allow them to strike out into new soil in their new home which has previously been prepared. This preparation is important.

The ideal soil mix is one which drains well, is coarse with humus, and wets easily. Coarse sand promotes drainage. By this is meant the usual plaster sand, not a clay base sand, which will pack. The best source of humus is decaying or decayed vegetable matter. Whether oak leaf mold, pine leaf mold or ordinary well-aged compost is not too important. Peat moss is usable, but not preferable for when it dries out it will shed water like a roof and will allow plants to dry out. In small amounts peat moss is quite satisfactory as a component of the mix. It is impossible to set a definite formula inasmuch as soils, peats, humus and sands vary from place to place. These amendments should be added to rich topsoil in about equal parts and the planting mix is ready.

Now a hole is dug where the plant is to be placed, the hole being about three times the diameter of the original container and only slightly deeper. A deep hole is not needed or advisable as camellia roots are all near the surface and do not penetrate to any great depth. Some of the prepared mix is placed in the hole and the plant dropped into it. The roots are spread out in all directions and further mix added until all roots are covered. When the operation is completed, the plant should occupy a position in relation to the surface of the soil comparable to that previously occupied in the container. *This is most important,* as more plants are lost from planting too deeply than from any other cause. The camellia must have air about its roots, and while it may thrive with roots exposed, it will surely die if they are covered too deeply.

After the planting, the camellia should be soaked well with water and if any settling occurs this must be corrected by elevating the plant to correct depth. These procedures pertain whether the camellia is planted in a new container or planted in the garden.

Now, having the camellias planted, we become entangled with the procedure known technically as "Culture." This means making them grow and produce. Culture is 90 per cent ordinary care and common sense. You have something worthwhile, so you will take care of it. Water it when it's thirsty, feed it when hungry and spray it when it gets bugs. Water camellias when they need it, not by the calendar. When they are putting out growth or blooming, they need more water. When the air is hot and dry, they need more water. When watering, water heavily and do not water again until the soil is nearly dry. When watering container plants fill the container at least twice each time you water. Always remember that the plants can dry out in the winter, especially container plants. The roots are taking water out of the soil even though the air is not dry. The second part of "Culture" has been played up much beyond its importance; namely—Fertilization. If one would ask ten camellia growers what brand of fertilizer and what schedule of fertilization they follow, ten different brands and ten different schedules would be noted. There is no "best" fertilizer. There is no "best" schedule. In many of the large nurseries the plants are fertilized each time they are watered with resultant rapid growth, but few, if any, blooms. Some of the old camellias in Sacramento, one hundred or more years old, have never been fertilized and yet are thriving and thirty feet in height. However, we do know that camellias do better and show better blooms, if additional supplies of nitrogen, potassium and phosphorus are given. Also, many of the trace elements which are found in balanced fertilizers. Fertilizers, in general, are either organic or inorganic, with the inorganic being more rapidly usable—and, therefore, more likely to burn. Consequently, the organic type appears preferable. The most common and most economical of these is cottonseed meal, which can be used in March, May and July and will furnish a complete fertilization program for the year.

The next branch of "Culture" is control of bugs and disease. The camellia is not subject to many of these, and can be kept in good health with occasional spray for aphis. Rarely a scale infestation occurs and must be specially treated by Volck oil spray.

The uses of the camellia other than in the landscape are many and varied. The foliage may be used alone for greenery in the house or may be combined with various

(Continued on Page 32)

THE CAMELLIA SEEDLING—ITS SHOWING AND JUDGING

J. Carroll Reiners, Sacramento, California

Anyone who has propagated plants by seeds for the creation of new varieties fully understands the anxiety and exhilaration attendant upon the arrival of the first flowers from the progeny. Particularly fascinating is the growing of the camellia from seed because the inherent flower characteristics are so unlikely to be duplicated in the offspring.

Many professional growers and those engaged in camellia research are able to better guess the seedling characteristics because they have maintained tables of probabilities calculated by years of painstaking research and meticulous records. The person who makes a business of camellia selection is a seasoned observer who may not be as excited over his new beauty as would be the backyard amateur. And the "pro" is not apt to show his first year flower, because he, knowingly, wants to see its worth proven. The amateur will nearly always reveal his new wonder of nature and show it, if humanly possible, at as many camellia shows as soon as possible. Hence, most seedlings exhibited are by the amateurs. Enthusiasm is the backbone of the camellia society and the camellia show—it is the drive which creates the beautiful annual exhibitions where we display both the old and the new.

Perhaps the competitive seedling exhibit at many shows is not given the importance which it deserves. It is true that there is not often a wide degree of bloom perfection in this class, and this may detract from the overall exhibit. But my point, here, is that the staging of seedlings is apt to be on the sloppy side, hence the display loses the important impact which it should carry. With a proper display, carrying *dignity* and *neatness,* both the viewing public and the judges are going to sense that from this assemblage of flowers may emerge the named varieties of tomorrow. Everyone recognizes that the *new* camellia cultivar is the most wanted.

The display of seedlings is nearly always composed of a mixture of all camellia forms, including the simplest of small single flowers. And this will always come to pass, as the novice will be just as excited over his first single bloom as the journeyman with his giant semi-double—and both will show their creations. In the exhibition, all types of flower perfection should be treated with equal dignity.

And so it is up to the judges, who leave their record, a tabulation for the public and the exhibitor to rejudge. The judge chooses by comparison and the exhibitors and the public learn by comparison. Hence, it is incumbent upon the judge to leave the proper yardstick (a trail of properly placed ribbons) behind him, so that the observers will not be disgruntled and confused.

The seasoned exhibitor and judge know that the utmost in confusion is, probably, in the seedling class. The judge has no "typical to variety" crutch to lean upon when he judges seedlings. Here he must be in empathy with the exhibitor, thrilled with his creation; with the viewing public, who will wonder why he chose what he did; with the nurseryman who knows what will sell; and be alert to his own objectivity.

How does the judge *almost* always make the right decision from this class, which includes all of the known camellia forms plus new novelties which may frequently defy known form classification? The judge has definite rules and regulations governing procedures and judging of camellia shows. He has very specific rules on *named* camellias because all flowers shown with a name must be typical as to form, color and markings, size, texture and substance, condition and distinctiveness, and foliage. But when the judge approaches a table of seedlings, all new to him, he must choose from flowers of *different* form, color, markings, size, etc. than he has seen together at any other time. The judge must objectively, for instance, like all of the camellia forms equally well—single, semi-double, anemone, peony, rose form double, formal double—he must not waver from an unprejudiced opinion of form appreciation. Hence he approaches the seedling group with an open mind, his personal tastes subordinated.

In reaching the decision for best seedling awards, the judge does not "nit pick" about accidental blemishes, freshness or minor damage to the blooms. *These are not*

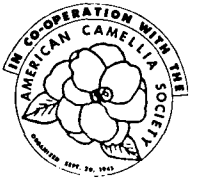
considerations in choosing a new creation. A blemish which may indicate an inherited characteristic, of course, would be a demerit. Also, substance, which refers to the thickness, solidity, strength and turgidity of the flower, is not to be confused with age or freshness. The judge is interested in the genetic characteristic for good, strong, firm substance; the age of the seedling flower is of secondary importance.

It should be repeated that judges are very cautious in seedling judging because "It is the variety which is evaluated, not the bloom itself." Condition counts but little in seedling judging. This is a fair rule because blooms from seedlings are seldom available in any quantity. The judge, thus, evaluates the flower for its form, proportion, artistic placement of the flower parts, color, markings, texture and substance. The size and condition are secondary in importance. Of prime significance is the flower contribution toward something new, different or distinctive. The seedling will by its newness, establish its own new typical characteristics of form, color, size, substance, etc., different from other known flowers. Its very excellence creates its own style.

The honors most frequently go to the semi-double flowers because there are more shown of this type and they offer more possibilities of interesting form. Remember, a good single flower may be as attractive as a complex bloom. A flower with a good, vibrant color which stands out above others will usually get first glance from the judges. Large size may be another attraction. However, in the final analysis, the flower must have all of the good qualities needed to stand close inspection and the final judgment.

The seedling table is a fascinating exhibit, if the viewer will selectively observe the multitude of flower forms in a sequence from the simplest flower forms to the most complex. In this light he may be able to see in *Camellia japonica* the evolution of the flower form, from its simple, uncultivated native state through the highly developed show flowers. To encourage seedling culture the American Camellia Society presents special Awards of Merit to flowers which contribute outstanding qualities usually not found in existing named varieties.

The exhibitor who receives a seedling award may construe this as a high honor. He should consider entering this flower in other shows to test its evaluation by other judges. If the flower is consistently a praiseworthy winner and it comes from an attractive vigorous plant, he should name his prize. He then may seek advice from a local Camellia Society official about registering the plant with the American Camellia Society and take the necessary steps toward introducing the plant to the nursery trade.

20th Annual 

Camellia Show

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 the several collaborating Societies listed on Page 2, 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.

THE CAMELLIA "WILLIAMSII" HYBRIDS

David L. Feathers, Lafayette, California

(Written for and at the request of the California Horticultural Society)

A group of camellia hybrids, resulting from crossing of the species *C. saluenensis* x *C. japonica* (variety unknown), was developed at Caerhays Castle, Cornwall, England, about the year 1940 by an amateur horticulturist, J. C. Williams, whose name, in accordance with custom, was subsequently attached thereto. These were the first camellia hybrids known to have been produced through the intervention of man, although it is believed that the famous *C. reticulata* varieties obtained from Kunming, China, some 15 years ago are hybrids attributable to the skill of botanically-minded monks working in the ancient temples of Yunnan some thousand years ago. It seems quite likely, moreover, that a number of our camellias of today may be hybrids which occurred naturally.

The true *williamsii* hybrids are singles of small size, a one-piece flower of good substance, generally of a lavender-pink shade, grown on rather compact plants having small foliage. From a horticultural and genetic standpoint, their chief value lies in the relative cold hardiness and mass blooming effect they possess and fairly early blooming season. While constituting somewhat of a departure from the typical single *japonica,* the *williamsii* were a valuable contribution to the English garden primarily because of their ability to perform satisfactorily under all weather conditions. The accomplishment of this inter-specific cross was of universal importance (1) largely because it demonstrated that hybridization of the camellia was possible and (2) the progeny gave us a start in the development of new types of camellia by providing the first hybrid raw material. Best known of this original group are: "J. C. Williams" (a light rose-pink single with flowers borne in great abundance); "Mary Christian" (a single with darker flowers, broader and more oval leaves) and "St. Ewe" (a single rose-pink with dark green leaves).

While the foregoing constituted the original *williamsii* hybrids, what might well be called the first really outstanding cultivar of this type was developed a few years later by Col. Stephenson Clarke at Borde Hill in Sussex, England, whose splendid *C. saluenensis* x *C. japonica* "Donckelarii" hybrid, which he named "Donation," still is one of the finest—a large, semi-double to double soft pink with a slight lavender cast, that is borne freely on a very vigorous plant which seems to do equally well whether in sun or shade.

In 1938, Prof. E. G. Waterhouse of Gordon, (Sydney) Australia, imported from England a plant of *C. saluenensis* which he placed in a garden bed surrounded by numerous *C. japonica.* This plant showed a tendency to "die back" and in 1946 succumbed to this ailment but not before yielding a generous crop of seed after having flowered profusely in the preceding year. A total of 22 seedlings sprouted up after this plant died and were shortly thereafter potted up. In 1954, three of these seedlings bloomed and it was immediately apparent that these must be hybrids. Eventually, all 22 bloomed, 10 being single, 10 semi-doubles and 2 formal doubles, the latter the first known hybrid camellias of this kind. While there are many fine varieties among the group, clearly the most outstanding is the superb formal double named "E. G. Waterhouse." This is a light pink with a slight lavender cast, beautifully imbricated, profuse blooming and quite vigorous. To this day, this remains the finest formal double hybrid camellia available. "Margaret Waterhouse" is a softer pink, rather high semi-double of good size (4 inches) that is altogether charming, early blooming and over a long period and extremely vigorous and tall growing. "Lady Gowrie" is more saluenensis-like in growth and foliage, a large (up to 5-inch) semi-double of slightly bell-shaped form with about 20 petals, borne on a plant that grows somewhat more dense. Other lesser known named seedlings from this group are: "Shocking Pink," the other formal double and having the deepest color of the group; "Ellamine," an outstanding 4-inch single with color similar to "Lady Gowrie"; "Crinkles," a semi-double of somewhat the shade of "Margaret Waterhouse" but of flatter form and with distinctly crinkled petals; "Clarrie Fawcett," of this same

general type and "Bowen Bryant," a large semi-double of deep pink color. It is remarkable that so many worthwhile hybrids should have been obtained from such a small population of chance *C. saluenensis* seedlings.

As time passed, further hybrids of the original type appeared in England and elsewhere. "Bartley Pink," "C. F. Coates," "Coppelia Alba," "Francis Hanger," "Holland Orchid," "Hiraethlyn," "Inspiration," "John Pickthorne," "Mary Jobson," "Michael," "November Pink," "Philippa Forwood," "Pink Wave," "Rosemary Williams" and "Williams' Lavender" are singles having the general style of the original "J. C. Williams" but varying somewhat in color tones. As such, they are less calculated to excite broad interest than some of the subsequent *williamsii* of more impressive size or form, including those later obtained from hand pollination. Among the former may be listed: "Beatrice Michael," "Celebration," "Charles Michael," "Donrose Pendant," "Elsaki," "Felice Harris," "Galaxie," "Glory of Canterbury," "Lady's Maid," "Nanten Pink" and others of the semi-double type having larger flowers. A still further grouping might well be made of those *williamsii* respecting which the male parent is known. Numbered among these (with the *japonica* parent shown in parenthesis) are: "Brigadoon" ("Princess Baciocchi"), a medium, rose-pink semi-double of considerable merit; "Caerhays" ("Lady Clare"), a purple-rose, flat semi-double of medium size and one of the deeper colors; "Donation" ("Donckelarii"), previously described; "Elizabeth Rothschild" ("Adolphe Audusson"), a rose-pink, medium semi-double; "George Blandford" ("Lady Clare"), a large, carmine-rose, semi-double to anemone-form; "Mildred Veitch" ("Elegans-Chandler"), orchid-pink, large semi-double to loose anemoneform; "Red Queen" ("Apollo"), a deep, cherry red medium single; and others, the result of deliberate crosses.

In New Zealand, meanwhile, excellent progress with hybrids was made by Mr. L. E. Jury, an experienced hybridist, and we may look forward to further outstanding accomplishments from his work in New Plymouth and in conjunction with Mr. Colin Spicer of Palmerston North, a young and energetic associate, judging from the writer's observations during a visit in 1962. Already Mr. Jury has to his credit many fine *williamsii* hybrids, a number of which are scheduled to be introduced commercially in this country within the next year or two. Among these should be mentioned, of those which have to our knowledge been named at this writing, "Elsie Jury," a lovely, large soft pink, loose peonyform flower borne on a sturdy, vigorous plant; "Elegant Beauty" (pollen parent "Elegans") a large, loose anemoneform flower of deep rose; "Kia Ora" ("Lotus") a phlox-pink semi-double; "Anticipation" ("Leviathan"), deep rose, peonyform, of good size and regarded by the writer as one of Mr. Jury's best; and several beautiful "winged" forms resulting from the cross of his *saluenensis* with the *japonica* "Herme." The Jury hybrids are distinctly different from most *williamsii* known to the writer by reason of the fact Mr. Jury has used exclusively a form of *saluenensis* which he calls "Sunnybank," which has a much deeper color (lavender-pink) than seen elsewhere. The result has been stronger color tones in the hybrids. Inasmuch as Mr. Jury has used the well-known *japonica* "Debutante" extensively in his hybridizing, as has the writer, the differences are clearly attributable to the seed parent mentioned.

It is perhaps proper to list next in order the known named seedlings from *williamsii* parents (second generation hybrids), such as: "Chipmunk," a rose-pink, medium semi-double with stamens and petaloids intermingled; "Sweetbird of Youth," a large semi-double lavender-pink of the same form, and "Williamsii Alba," a medium white single to semi-double, having fluted and twisted petals. All of these originated in England from "J. C. Williams" seed. While not strictly true *williamsii* in the sense that this hybrid is from the reverse cross (*C. japonica* "Lady Vansittart" x *C. saluenensis*), we should nevertheless list herein the first-generation hybrid "Flirtation," a medium single of silvery pink.

This account would be incomplete were some mention not made of the so-called "Sylvia May" seedlings and hybrids because of their close relationship to the true *williamsii*. In brief, these might be called more advanced forms of the same general type

of camellia hybrid. "Sylvia May" is believed to be a naturally occurring hybrid resulting from the pollination of *C. cuspidata* (in itself a small and rather unpromising white bloom) by *C. saluenensis.* This plant was imported from England about 15 years ago by the late Dr. Walker M. Wells, then of Oakland, California and, proving to be a new sort, was named for his daughter. Subsequent developments have amply demonstrated that this hybrid has been an invaluable addition to the stock of raw material available to the camellia hybridist. For one thing, it is an extremely prolific seeder and seems to cross readily with other hybrids and species. It has given rise to numerous offspring of commercial value and botanical interest, both from open-pollinated seed and subsequently through breeding programs involving the introduction of a third species, either *C. japonica, C. reticulata* or *C. granthamiana,* by Harold L. Paige, Vernon R. James and the writer, in Northern California, as well as others here and elsewhere. In the main, the best of such progeny have taken the form of large semi-doubles, loose peonyform and some anemoneform types, in varying shades of soft pink and orchid pink, some being in two-tone, or picotee color patterns. Some of the blooms reach excellent size, while other sorts are notable for their beautiful mass-effect blooming. In this climate, they are generally January-February bloomers, although some are as early as late November and as late as March or early April.

Best known among the "Sylvia May" seedlings are: "Bonnie Lassie," a large semi-double pink; "California Snow," a small, cuspidata-like white with mass blooming; "First Formal," a baby-pink, medium formal double; "Monticello," rich pink, loose peonyform of medium-large size and a heavy bloomer; "Robbie," a very large orchid-pink semi-double; "Santa Cruz," a medium sized semi-double to very loose peonyform bloom of lavender pink that has considerable fragrance; "Spanked Baby," baby-pink, medium semi-double; and several award-winning but as yet unnamed varieties from the Paige garden. Subsequent crosses of "Sylvia May" have resulted in improved types, while some of the foregoing offspring have, in turn, yielded seedlings of merit. Few of these are yet commercially available but mention should be made of "Bonnie Marie," "Edna Raley" and "Jimmy James"—all third generation hybrids from a cross of "Robbie" x *C. japonica* "Charlotte Bradford" and the fine, new, largely double types obtained by Vernon James from crossing "Robbie" with *C. japonica* "Dr. Tinsley"; "Dorothy James," a small but entrancingly beautiful picotee, or marginated, double; "Dainty Dale," soft pink, large, open peonyform to semi-double; and "Julie," a two-toned peach-pink, medium large, rose-form double.

It is of particular interest to note the development, of what may be broadly designated "williamsii" hybrids, from a first generation of simple, single flowers into progressively larger, more complex and more beautiful types through selective breeding and from succeeding generations of the original hybrid. This is, of course, the history of so many of our present camellias, most of the better ones being of comparatively recent origin. Interbreeding and, of late, interspecific hybridizing, have resulted in the development of far more spectacular flowers, which has been followed by a tremendous stimulation of interest in the camellia, which is constantly taking on more diversified forms and usages. This may be expected to continue but at an accelerated pace, because of the greater availability of desirable plant material and due also to the more precise recording and wider dissemination of knowledge relative to camellia breeding experience, which, up to the present time, has been fairly meagre.

It would be too much to expect that no difficulties would be encountered with the first camellia hybrids. However, the only really serious drawback with the *williamsii* to date is the tendency, reported largely from areas having both high humiditv and high summer temperatures, to be subject to "dieback" disease, believed to be due to the fungus *glomerella cingulata*—a very damaging and often fatal malady. The reason why the incidence of this disease seems to be higher among the *williamsii* than any of the species, under certain conditions, is not really known but may be due to deficiencies in one or more of the trace elements.

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BOOK REVIEW

CAMELLIAN, by Frank Griffin, Columbia, S. C., Editor and Publisher, $15.00

Over a period of some 15 years, the author served as owner and editor of one of the outstanding American camellia magazines, *The Camellian,* which was always noted for its artistic format and splendid illustrations. During this period, Mr. Griffin accumulated much valuable material and a superb collection of camellia color plates and one of the highlights of this beautiful book, 8½x11 inches in size, is its 28 magnificent color illustrations.

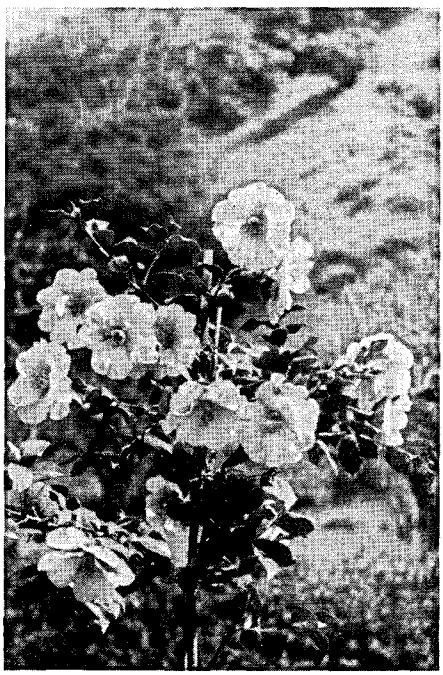
The book is unique in many respects. Although covering practically every phase of camellia culture and listing among its many authors most of the outstanding camellia authorities, the treatment is novel. Of particular interest and charm is the 53-page photographic reproduction of the original manuscript, "The Garden Camellias of Yunnan," by Dr. Te-Tsun Yu, which includes many of the original sketches, corrections and notations in both English and Chinese of this manuscript which has not previously been published.

Another interesting feature is the commentary and philosophical expressions of the author throughout the book. The fact that only 1,000 copies were printed practically assures that this book will shortly become a collector's item, as we understand a relatively few copies remain unsold.

COVER FLOWER

Our cover illustration is the very popular formal double camellia LALLAROOK (synonym "Laurel Leaf"), which is a mid-season bloomer, the plant slow and compact growing. Latest word is that the true name of this variety is "L'Avenire." Color plates were made originally for the Gerbing camellia books, which fine books are now being offered by the South Carolina Camellia Society at the bargain price of $5 per set of two. Our thanks go to the American Camellia Society who now own and loaned us these color plates.

HYBRID SEEDLING No. 6251



HYBRID SEEDLING No. 6035

(Illustrative of cut-spray and mass effect value)

(Grown and photographed by Harold L. Paige)

QUESTIONS AND ANSWERS (Cont. from Page 10)

4. *Hot sun.* Sunburn will occur with some varieties, under extreme conditions. The most exposed leaves turn brown or grey where most exposed and may even have a hole burned through the leaf. While seldom fatal to an established camellia, this does injure it appearance.

5. *Nitrogen deficiency or excess.* Lack of adequate nitrogen will result in pale leaves and poor growth, while excess nitrogen, if it is in a readily-assimilable form, will cause leaf burn, usually at the tips and/or edges of the leaves, especially the terminal leaves. For this reason, it is safest to use solid fertilizers, such as cottonseed meal, hoof and horn, bone meal or compounds containing them as the principal ingredient, because they break down very slowly and thus release the nitrogen gradually.

6. *Iron deficiency.* Adequate iron in the soil is essential to good plant health and is especially necessary for fine foliage and vivid flower color. Many packaged camellia fertilizers contain chelated iron. Soluble iron compounds are also available. Supplemental iron is especially needed for container plants, unless of the kind that will rust and thus provide an iron supply. In general, leaves showing iron deficiency are yellowish or mottled.

7. *Root-bound plants.* If a plant is severely root-bound, it cannot take up the nutrients and moisture necessary to normal growth, hence the result is much the same as results from too dry or too soggy root conditions.

QUESTION: Should I cut camellia flowers with stems?

ANSWER: Yes and no. Do so on any matured plant (4 ft. high or so) but when cutting each bloom be sure not to take off all the current year's growth (the brown twigs), which is the flowering wood. Blooms normally are not borne on the old (grey) wood. Cut little or no wood with the blooms on very small plants, so that they can establish a good frame without interference. On large plants, whole branches (except those constituting the main frame) may safely be taken, as with flowering fruit trees. Remember that, when cutting blooms, you are also pruning to shape the plant.

QUESTION: Why do my white camellias almost always have spots on them?

ANSWER: It might be caused by camellia petal blight (a fungus disease) but more likely is due to the location of the plant. The palest colored camellias should not be planted on the morning sun (east) side because the blooms become discolored when the sun hits them, wet from dew or moisture deposited the night before. Given a chance to dry out, this will not occur unless the sun is quite intense. The pale sorts do better on the north side (south side in the Southern Hemisphere) or else should be protected overhead.

QUESTION: Why does my camellia fail to bloom or only very sparingly?

ANSWER: Unless the plant has suffered severely from neglect (of watering and feeding) this is almost always due to insufficient light and warmth. When one stops to consider that camellias bloom most abundantly and with the largest flowers in areas having hot summers and many sunny days, it becomes clear that, in localities subject to more even temperatures, fog and other natural shading, it is even more essential that they be planted in sunnier positions. This may also be due to the nature of the particular camellia. Some varieties set buds copiously, while others are sparse bloomers. It would be best to check this and plant the heavier bloomers in the shadier situations, the sparser bloomers (like the reticulatas, for example) in the sunnier spots.

QUESTION: My camellias never set seeds—why is this?

ANSWER: Perhaps because of what has just been said above. Warmth and shelter may be even more essential to seed set than to bloom set, but there are other essentials. First, camellias without the necessary flower parts (stamens and pistil) are physically unable to reproduce, consequently full doubles are always sterile. But many camellias having the essential flower parts are sterile because of some inherent malformation or lack. If you live in a cool climate and do not have the most fertile type of camellias

(Continued on Page 33)

WE JOINED THE "JIBBERS"

Miss Marjorie Washburne, Port Arthur, Texas

Those of us who grow camellias along the Gulf Coast in Texas and Louisiana were sufficiently impressed with the quality of flowers seen in early 1964 shows (in the "treated" category) that most of us, as late-starters, secured the necessary material and equipment to join the gibbers the following September. With such limited experience, we nevertheless presume to draw broad conclusions from one season's observations.

Both advantages and disadvantages are evident in the practice of treating camellia buds with gibberellic acid, the greatest of the former being the production of good quality, earlier-than-normal flowers. To those who in recent years have had substantially all flower buds damaged or destroyed by severe cold, this one fact will outweigh reported disadvantages. Early treated blooms seemed more tolerant of high temperatures and bright sunlight than was anticipated. Response of my plants to the acid treatment indicates that the period from application to open flower is flexible, even on the same plant. For example, *Daikagura* buds treated two weeks later opened two weeks earlier than those treated two weeks earlier. My most startling response was the *Eugenia Howell,* although all the *Mathotianas* respond favorably. Some varieties exhibit no interest in the treatment for many weeks, only to open suddenly well ahead of untreated buds on the same plant.

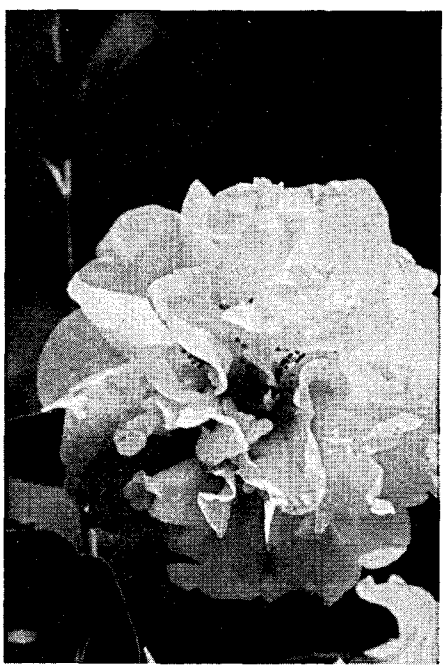
Influences of humidity and high and low temperatures appear to be the same for treated and untreated buds. On the Texas Gulf Coast, the autumn months remained warm longer than usual, and while we have had several light freezes, the average temperature has been higher than usual. Now, only a few hours before the beginning of the new year, we are experiencing an extended period of warm, humid weather. Treated and untreated buds are opening rapidly . . . in fact, too rapidly. If this trend continues, our most highly regarded plants may have finished blooming before showtime, the first being scheduled for mid-January.

As to disadvantages, none of importance have thus far been noted, and damage to plants seems negligible. Next season's growth has yet to be observed, and it is possible it will be affected. Some treated buds have grown faster in the center than on the outside, resulting in separation of the petals at the base, but this sometimes happens with untreated buds. Not all buds treated have made good flowers, but so long as we do not expect gibberellic to do our work for us, the disadvantages seem eclipsed by the advantages.

Camellias, always unpredictable, are no less so with gibberellic acid treatment. Requirements for good management are unchanged, treated flowers from inferior varieties or starved plants won't reach the Honor Table, competition won't be reduced, and an indifferent and careless grower will not be transformed overnight into a camellia expert. Used with good judgment and under proper conditions, gibberellic acid will give us more and better flowers, increase the number of blooms available for early shows, and permit plants to develop a few flowers before severe cold causes extensive bud damage. For those who grow seedlings, early separation of the geese from the swans is possible. For the impatient, the period of waiting for a new variety to bloom will be shortened. Within my limited experience, colors seem brighter, substance better, and lasting qualities improved. As I have no way of knowing how large a particular treated flower would have been if untreated, I make no claims for increase in size. I have had no giant flowers of seven and eight inches.

It is well to remember that for years we have been seeing show flowers of high quality and great beauty exhibited by growers who either were lucky or who had that extra amount of "know-how" necessary to produce them. It is my belief that a well-grown plant of a good variety, given proper conditions of light, temperature, and moisture, will produce substantially as fine a bloom without gibberellic acid treatment as will a similar plant treated. Since we cannot maintain complete control over these conditions, we are delighted that buds treated with gibberellic acid are less demanding. As we learn more about this growth substance, we anticipate even greater pleasure from its use.

HYBRID SEEDLING No. 63-1



HYBRID SEEDLING No. 63-3

(Illustrative of larger sized, more compound flower types)
(Grown and photographed by Harold L. Paige)

WHY NOT EXPERIMENT?

Andrew F. Sears, Portland, Oregon

(reprinted from Oregon Camellia Society's *Newsletter,* February, 1963)

Much has been written on hybridizing camellias. A number of our members are trying their hand at hybridizing and at growing seedlings from chance seed. However, Oregon has not turned out many new varieties—not nearly the number they should, due to the fact that very few Oregon camellia growers are taking advantage of their opportunity except on a very limited scale.

Oregon is an ideal location for anyone interested in trying their hand at hybridizing. Oregon camellias set seed quite heavily most years. Some of the best species and hybrids for interspecific hybridizing thrive in the average camellia garden here. In addition to the japonicas, Fraterna, Cuspidata, Saluenensis and Oleifera will thrive outside in the average camellia garden and set seed freely. With the exception of Oleifera, these have been the parents of some outstanding new varieties. Camellia Sasanqua also thrives outside here, but due to the cool, rainy and stormy weather during the biggest share of their normal blooming season, this species does not set many seeds. The cool, cloudy weather with high humidity makes it difficult to secure good ripe pollen or to store it for later use with other camellia species.

In addition to the above species, many of the hybrids such as the Japonica x Saluenensis cross, and the Cuspidata x Japonica cross do exceptionally well here and set seed on very young plants. The crosses using *Camellia fraterna* are too new to have been tested extensively, but there is every reason to believe they will be equally suitable for further crossing. The crosses using the unknown hybrid "Narumi-Gata" and "Narumi-Gata" itself should make good material for additional crosses.

Greater and different variations usually show up in second generation hybrids (from seed obtained from hybrid plants). Many species and hybrids are grown in the greenhouses of some of our members; Al and Mary Johnson, Don Stryker, Les Lindsay, Ludwig Strauss are just a few. They will be happy to help any interested party obtain starts or pollen from these varieties for hybridizing.

Hybridizing is not the only thing with which you can experiment. There have been some very interesting experiments on growing plants under artificial lights. A new fluorescent light, "Gro-Lux," has been developed for this purpose. The discoveries made so far have opened up many new avenues for investigation. Examples of this are: What colors of light promote best growth of camellias? What intensity of light works best? How long or what period of light works best? How to use light to the best advantage to promote rooting of cuttings? To encourage setting of flower buds? To get seed pods to form?

Another phase of camellia culture which can be investigated is the use of fertilizer. Recent studies using radio isotopes furnished by the Atomic Energy Commission have shown that the exact timing of the application as well as the balance or amount and kind of fertilizer can effect the formation and growth of new roots and the setting of flower buds. Even the application of doses of high phosphate fertilizers, so that it becomes available at the exact time the flowers are in the correct stage of development, will encourage the formation of seed on plants that do not normally set seed.

Results in the above experiments were not obtained with camellia, and of course, the results would not necessarily be the same with all varieties or species of camellias as they bloom at different times of the year. There is plenty to be learned from further experiments. The experiments do not necessarily need to be made in a highly scientific manner with complicated equipment. The main factor in successful experimenting is to keep accurate records so that actual comparisons can be made and definite conclusions can be reached.

Any results from your experiments can give you the satisfaction of learning some-

(Continued on Page 26)

THE GOLDEN YEARS

In this enlightened age, when our retirement *begins* ten years *after* the average span of life had run its course a half-century ago, one sometimes wonders whether we have kept pace by developing a consciousness of how to get the most out of our "golden years"—that priceless period in our existence when we "can do as we please." Not that we do not have any time to indulge our hobbies while still earning a living—we certainly do—but until we retire there is no opportunity to concentrate on what we would rather do above all else—to make a career of our hobby, as it were.

But first of all, we must have that something Webster defines as "an absorbing pursuit" or we may be in trouble. The machine must not stop and get rusty—it should merely begin to turn out a new product. We should begin to develop fully those latent creative or artistic "muscles" that have heretofore not been sufficiently exercised.

One of the things the writer has come to appreciate in over a score of years rubbing elbows with camellia people is the very high percentage who have a keen appreciation of the artistic and the beautiful. This is, of course, not solely an attribute of camellia hobbyists, but it is true to a high degree among people who like to garden —to dig in the soil. And that is quite natural because everything begins and ends with the earth, so it is fundamental that we turn to it, as the infant does to its mother. After all, we do not refer to it as "Mother Earth" without reason!

As we grow older and better informed, no doubt we grow more philosophical. Again, this is quite natural—we finally have the time and sense to start trying to figure "what it is all about." And so we grow camellias—and dig in the ground. I once told a business associate that I made the best decisions while watering my camellias. This sort of work requires little or no concentration and gives much opportunity for reflection. Especially when you have so many plants it requires four hours! To avoid boredom, one has to start thinking intently about something and there is nothing to disturb his concentration—unless it be a plugged up or rotted-out container. Or the hose leaks. Or the phone rings.

Anyway, if you don't have them, get yourself some camellias. It is like taking out an insurance policy against ennui! It is a good habit to get into but you don't have to become addicted to it, like some people I know. If your wife complains, remind her that you *could* be away golfing, or chasing butterflies or something more interesting and less difficult to catch.—D.L.F.

CAMELLIA "WILLIAMSII" HYBRIDS (Cont. from Page 17)

For further information in regard to hybrid camellias, the reader is referred to the following publications:

CAMELLIA RESEARCH, published by Southern California Camellia Society, 1950.

THE CAMELLIA REVIEW, (same publisher), Vol. 17, No. 8, July, 1956.

CAMELLIA CULTURE, (same publisher), edited by E. C. Tourje, 1958.

*THE HYBRID CAMELLIA, published by Northern California Camellia Society, Vol. 12, No. 1, October, 1958.

RHODODENDRON & CAMELLIA YEARBOOK—1961, Royal Horticultural Society.

*This is the only known publication devoted exclusively to camellia hybrids.

WHY NOT EXPERIMENT? (Cont. from Page 25)

thing new and will contribute to your growing more and better camellias. If you share your findings with others you will contribute the pleasure of their being able to enjoy more and better camellias.

Leaving the world a better place to live in is to achieve true immortality, so—Why Not Experiment?

CAMELLIAS: A FAMILY PROJECT

Jo Anne and John Rose, Silver Spring, Maryland

Camellias are a family project at our house. Each of us helps with the routine work of watering and fertilizing the plants; but each of us also has a particular sphere of interest. Suzanne enjoys making floral arrangements with the blossoms and, for a twelve-year-old, has done very well. Tim and Mark have become intrigued with grafting and have each given successful demonstrations of this technique at school for extra credit in science. Johnny has developed skill in hand pollination. Last spring's work has already produced a half dozen healthy seedlings for him, which brings us to JoAnne, to whom these tiny plants are of major importance. In colder Maryland climate, the seedlings must be grown indoors. She has been delighted with the results obtained by planting the sprouted seeds in frozen juice cans and using 3-pound coffee cans with plastic lids as individual hot houses. John's field is of longer range. With the help and encouragement of David Feathers and Harold Paige, he has developed a deep interest in interspecific hybridization and has begun research in the development of cold hardy camellias.

This total family involvement has occurred in just four years. We had always considered the Japonica varieties as excellent foundation plants. In the spring of 1960, we made a casual visit to the Northern California Camellia Society show in Walnut Creek. After viewing the wide range of flower form and color that can be seen only at such an exhibit our interest was greatly stimulated. In order to learn more about cultivation and the hybrids and different species not available in ordinary nurseries, we joined the society that fall. The following March, a fellow member stopped by to introduce himself and see the camellias we had. Before leaving he had persuaded us to enter a few blooms in the coming show and to our great surprise two third-place ribbons were awarded to us. How easy it was to be trapped into becoming "ribbon hounds"! If plants growing in ordinary garden conditions with no special care could produce prize winning flowers, the possibilities seemed limitless if we only had more knowledge and more camellias.

We began enlarging our collection. It was then that we discovered that the children had fallen into the trap with us, for they each asked for individual plants that would bloom at show time; and, as proof of their care, several of the red and blue ribbons we received at subsequent shows were awarded their entries.

It is no wonder that we could not leave our camellias behind when we left California. How grateful we were to be able to make arrangements through the Camellia Society of the Potomac Valley for temporary care of our plants pending our arrival! All of us helped in crating the hundred large plants for shipment by air to Maryland; and all helped tend the seventy-five seedlings we brought across country in our station wagon. Now our weekends are busily spent in transplanting seedlings from last year's pollinations.

Through the interest and help of the people in the Northern California Camellia Society the door of the camellia world was opened for us: plant genetics; hybridization; grafting; and, yes, even ribbon chasing, that most satisfactory of all rewards to the novice. Without the generous aid of the Camellia Society of the Potomac Valley it would have been difficult for us to save our plant collection. It is a privilege to hold memberships in two groups of such fine people.

Camellia culture is an educational experience and a source of pleasure from which any one person can derive satisfaction. But the opportunity for individual creative accomplishment within an overall program is the contribuing factor that makes it an excellent family project.

(Editorial comment: We would observe that it is plain from the foregoing California's loss is Maryland's gain; further, that here is a fine example of the best preventive against juvenile delinquency—parental interest and fellowship with the youngsters in a pursuit that is fascinating to young and old alike. Society members should be encouraged to bring their children to the meetings and shows.)

20 YEARS AFTER

This is the 20th year of organization of the Northern California Camellia Society and its 20th annual show, the Society having been founded on December 9, 1945, when 14 interested persons met in the home and at the invitation of O. E. Hopfer, in Oakland. Oddly, the American Camellia Society had been organized just 70 days previously—on September 29, 1945. Of the 14 founder-members, only six still remain active in this Society: J. D. Black, W. F. Harrison, O. E. Hopfer, L. J. Macchia, H. L. Paige and your editor. This seems a long time ago, but the Camellia Society of Sacramento, which collaborates with us in this publication, had then already been in existence some 15 years!

It seems to the writer that much the same circumstances which existed when this Society was organized obtain today. The war we were in, with its daily strains and tensions, developed the need for diversion and relaxation. Money was plentiful, times were good, people were seeking things to buy. Wartime rationing meant less travel, hence the need to look more to the home and garden for diversion and recreation. There was a tremendous demand for cut flowers, which the enforced evacuation of many of our wholesale nurserymen accentuated. Private growers were conscripted into cutting camellia blooms for sale by their retail florist friends.

It is true that the restrictions and shortages do not now exist and that camellia plants are abundant and of great diversity today. The physical limitations of wartime have been lifted but there remain the tensions and artificialities of present day living, the constant exposure to the sordid things in life, the unremitting stream of crime, violence and the stupid focusing of the spotlight of public interest on all that is tragic, mean and degrading, rather than upon acts of courage, self-sacrifice and generosity.

It is to get away from all this—to give the innate good latent in everyone an opportunity for expression—to broaden and develop our immortal souls—that society needs and must have the respite provided by means such as our camellia societies and garden clubs. We are daily exhorted to do this or that to preserve our physical well-being but in this writer's judgment the need today is not so much in this direction—our span of life is constantly being lengthened—as it is to achieve peace and contentment in our state of mind. The world, and the American public particularly, needs more participation in activities such as ours that are literally "down to earth." Perhaps we should take our eyes off outer space for a moment and concentrate a little more on what is under our feet!

So the need today is much the same as it was 20 years ago when we took root as a Society: to promote interest in things beautiful; to popularize an interesting and healthful diversion; to lead young people in the direction of a natural life; to screen off our homes and lives from the garbage dumps of sensationalism; to foster our natural creative impulses; to meet the kind of people who are trying to do these things.

We need and welcome all kindred spirits!

NEWS AND VIEWS

Roy T. Thompson, Glendale, California

The Pacific Camellia Society is planning a Fall show. Two years ago there were only four Fall shows in the whole country—all quite small. Last year there were ten and they met with an enthusiastic reception. Next Fall there will be still more, including ours. However, the date has not been definitely set. In the South, where there is always danger of frost, it has been discovered that the use of gibberellic acid produces much earlier blooms and thus enables certain varieties to bloom before the period when frost is most feared. In Southern California the problem is different; we have had several Januarys so warm that many of the varieties which normally bloom in February or later have bloomed most of their buds prematurely. *(Continued on Page 32)*

If you have "volunteer" seedlings in your garden which, ordinarily you would pull up like weeds, you will find that, if in suitable locations with regard to their closest neighbors, they make the best possible understocks. Their root systems have remained undisturbed from the beginning and thus have a considerable advantage over plants which have been grown in containers and moved, sometimes more than once.

* * *

In yard plantings it is highly desirable to find out, if possible, whether a given plant grows tall or spreads out into a relatively low bush. Most varieties of course, fall into a classification between these two extremes, but there will still be a wide assortment of shapes. One of the most intriguing of these is the pendant type which develops long, arching branches. An ideal situation for this type is the edge of a rock wall where some of the branches can drape themselves down.

GIBBERELLIN—WHAT IT IS AND DOES

(Based upon material from Johannes Van Overbeek's book, "The Lore of Living Plants")

In 1926, F. W. Went discovered the presence of a naturally produced plant growth hormone which, some 20 years later, was identified as *indoleacetic acid.* After being formed in the tip of a plant, this growth hormone moves downward in the young tissues. On its way downward, the hormone causes cells to enlarge, resulting in what we call "growth." Growth hormones control the growth process by softening the cell walls, allowing them to take up water (and thus nutrients). There are other growth hormones and such chemicals are referred to collectively as *auxins.*

At least two other types of plant hormones have been identified and named, besides *auxins—gibberellins* and *kinins.* These chemicals may be combined as a group, designated "growth regulators," because they have the power to inhibit growth (in the leaf axils) as well as stimulating terminal growth. When the tip of a branch is cut off, the *auxin* level in the branch drops, which permits the side growth buds to activate, thus developing the latent lateral shoots. The synthetic weed-killer "2-4D" is an *auxin,* which operates as a growth inhibitor.

The application of gibberellin (gibberellic acid) to the terminal growth bud stub of a camellia twig in the fall has the effect of inducing earlier blooming of the terminal flower bud and, in some cases, enlarges the flower and may even modify its color, form and substance to some extent. Its usage in the culture of camellias is relatively new but this discovery must be regarded as an important development, but one regarding which a number of questions are as yet unanswered. At the moment, by far the most important function of "gibb" treatment is advancing the date of blooming, by as much as two or three months, depending upon the time of application.

Those camellia flowers which have been affected by gibberellic acid treatment are generally referred to as "chemically treated" or "special culture" blooms, because they will, as a rule, differ from those grown normally. It should be noted, however, that this technique is no substitute for good garden culture of camellias.—Editor

A PRIMER ON CAMELLIAS (Cont. from Page 12)

flowers in arrangements or fixed floral displays. The camellia bloom is itself a floral display. As a corsage, as an epergne arrangement or simply floated in a flat dish. The versatility of the bloom as used in flower arrangements is well demonstrated by the various applications used in competitions in connection with camellia shows.

Probably the high point in the use of the camellia bloom is in exhibition at camellia shows. Here one has the opportunity to observe the many and varied forms and colors, some of which have resulted from the scientific experimentation of camellia lovers. An entire year of loving care of the plants and blossoms is displayed in a competitive manner. Each exhibitor has watered, fed, sprayed and protected the plants and the individual blooms so that they might demonstrate the ultimate in beautiful blossoms.

QUESTIONS AND ANSWERS (Cont. from Page 20)

(singles) the chances are they will seldom or never bear seed. On the other hand, in favorable situations some camellias will set so many seed as to exhaust the plant and impair the blooming the following year.

QUESTION: When is the best time to plant or transplant a camellia?

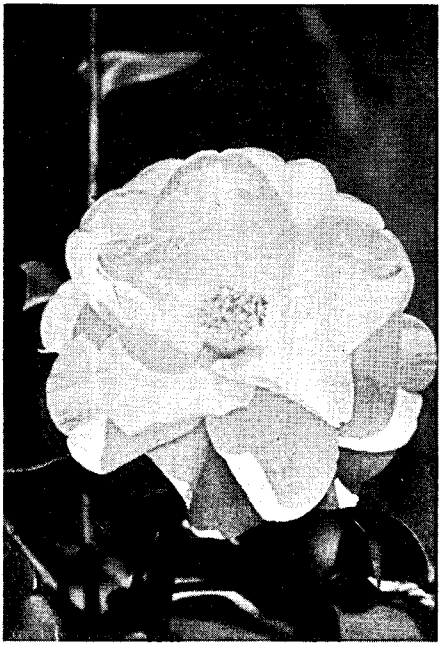
ANSWER: In early winter, which allows the greatest interval for the plant to adjust and adapt itself to a change in environment that may be drastic, in many cases. Thus it will be better established when the test of summer comes.

QUESTION: How do I improve the size and quality of my camellia blooms?

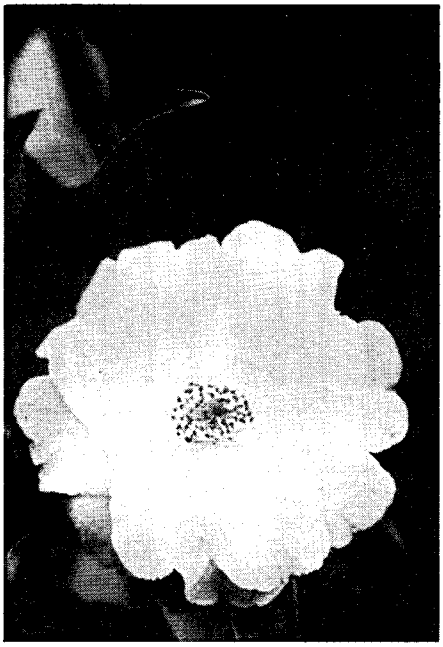
ANSWER: (1) By starting with a healthy, well-grown plant. (2) By maintaining it in a vigorous, virile condition throughout the year—proper watering, fertilizing, drainage and environment. (3) Making sure that it is *heavily watered* from the time the buds first begin to swell until it is through blooming and its spring growth. (4) Reducing the flower crop to a reasonable size (disbudding)—buds about 4 inches apart. (5) Keeping your camellia pest-free—wash it thoroughly with a strong spray from the hose after blooming and periodically thereafter, or spray with insecticides. (6) Keep weak and interfering branches pruned out and the center of the plant open. (7) Follow the cultural directions by an eminent authority set forth elsewhere herein.

QUESTION: How can I learn more about camellia culture, new varieties, new developments and become "one of the clan"?

ANSWER: Join this, your local, camellia society, or the American Camellia Society, or both (see subscription form below).



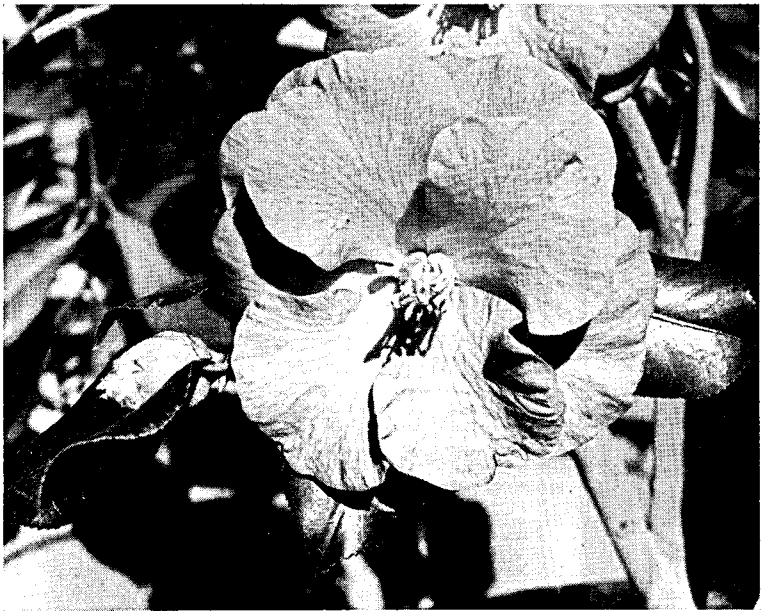
HYBRID SEEDLING No. 6144
(Clean form, good size, soft pink)



HYBRID SEEDLING No. 65-3
(New picotee type, long lasting)

(Grown and photographed by Harold L. Paige)

New life, vigor beauty!



Pictured above — the A. W. MOHR camellia

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