

THE

Camellia Review



NAGASAKI

Official Bulletin of the Southern California Camellia Society

Vol. 14

OCTOBER, 1952

No. 1

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PUBLISHED BY THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

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Republication permitted, if due credit is given this magazine.

All manuscript for publication should be sent direct to the Editor.

Published monthly from October through April, and in July.

The Society holds open meetings on the Second Thursday of every month, November to April, inclusive, at the auditorium of the new library of the Pasadena City College, 1500 Block East Colorado Street. A cut camellia blossom exhibit is always held at 7:30 p.m., with the program starting at 8:00.

Application for membership may be made by letter. Annual dues: \$5.00.

DIRECTORY OF AFFILIATED SOCIETIES

Central California Camellia Society.....	Fresno, Calif.
Meeting place: Elementary School Auditorium, Fresno State College	
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Camellia Society of Kern County.....	Bakersfield, Calif.
Meeting Place: Fiesta Room, El Adobe Motel, Union Ave.	
Secretary: Mrs. Tracy Harkness, 1101 Pershing Drive, Bakersfield	
Date of meeting: 2nd Monday of the month, Oct. thru May	
San Diego Camellia Society.....	San Diego, Calif.
Meeting Place: Floral Association Building, Balboa Park	
Secretary: Mrs. Donald V. (Mary) Scofield, 2627 32nd St., San Diego 4	
Date of meeting: 2nd Friday of each month at 7:30 p.m.	
Pomona Valley Camellia Society.....	Pomona, Calif.
Meeting Place: Ebell Club, Pomona	
Secretary: J. M. Hartke, 874 Paige Drive, Pomona	
Date of meeting: 1st Thursday of each month	
Temple City Camellia Society.....	Temple City, Calif.
Meeting Place: American Legion Hall, 127 N. Golden West, Temple City	
Secretary: June Manson Schroth, 432 N. Alabama St., San Gabriel	
Date of meeting: 1st Monday of each month	
Camellia Society of Orange County.....	Santa Ana, Calif.
Meeting Place: Girl Scout Headquarters, 1004 West 8th St., Santa Ana	
Secretary: Harold Larson, 212 S. Orange St., Orange	
Date of meeting: 3rd Thursday of the month	

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EDITOR'S CORNER

By LEONARD F. MURNANE

As new editor of the Review, I probably am far more interested in you, the unseen reader, than you are in me.

* * *

So let's dispense with introductions quickly, and get on to you.

* * *

My name is Leonard F. Murnane, 36, Irish descent, married, two young children, a graduate of University of Minnesota School of Journalism, professional member of Sigma Delta Chi, national journalistic fraternity.

* * *

In addition to the Review I edit the Lockheed Star, published bi-weekly for the 34,000 employees of Lockheed Aircraft Corp., and also, with the assistance of my industrious wife, Louella, operate an insurance agency to handle any and all types of insurance.

* * *

Now about you—what type of article do you like to see in the Review? Do you think the Review is too technical, or do you think the opposite is true?

* * *

Would you like to see a question-and-answer column in the Review? Or character sketches picturing leading camellia growers? Or a column of letters to the editor?

* * *

Are you in favor of "how-to-do-it" articles? Or articles about new types of camellias?

* * *

If I could meet and know each of you personally, then your Review would reflect a true cross-section of

your interests. But we can accomplish the same end in another way—by each of you dropping me a letter, or even a postcard, telling me what you like or dislike about the publication, and what you would like to see in the Review.

* * *

And your letter will be particularly welcome if it contains material for an article in the Review—or a tip on where such an article might be obtained.

* * *

Address your communications to Leonard F. Murnane, 2834 Foss Avenue, Arcadia, California. Or call me at DOuglas 7-7668.

* * *

And incidentally, I think we all owe a large vote of thanks to my very able predecessor, Art Kane, who has done a very fine job on the Review. Kane, as you may know, is now giving full time to his new magazine, "Senior," a digest-size publication concerned with the special interests of people over 40. Senior is now on sale at newsstands in California, and is being well received. National circulation is planned for the near future.

* * *

And speaking of camellias—it is patently untrue that your new editor does not know a camellia from a bale of hay. After all, I lived on a farm as a boy, and I know all about a bale of hay.

* * *

What is more, I own a camellia, an awesome, arrogant, petulant bit of greenery that bears the tag *Jenny Jones*. It is a treasured gift from good Dr. Clairmont, and occupies the place of honor in our modest garden.

* * *

But somehow there is about *Jenny Jones* an air of aloofness that baffles me. It seems almost as if *Jenny* turns

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Investigating Camellia Species

By RALPH PEER

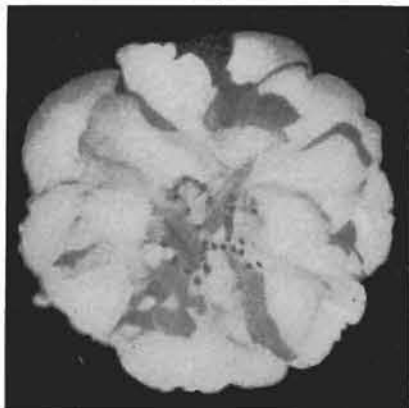
The "discovery" of the Kunming *reticulatas* in 1949 greatly fired my imagination. I reasoned that if such important horticultural developments had occurred in one region in southern China, it was probable that there had been other similar happenings elsewhere in Asia. When the Communists engulfed China, I was in the midst of plans to send young students from the University of Yunnan into various inaccessible regions to obtain *live* plants of the many species of camellias of which our only knowledge is based in dried specimens stored in European herbariums. Now, unfortunately, Chinese exploration is quite impossible.

The most spectacular prize of which we have precise knowledge is the series of yellow flowered camellias (referred to as "theas") which grow in Tonkin (French Indo China) and perhaps in southern Yunnan (China). Famous botanists brought out, thirty or forty years ago, dried and pressed examples but the live plants are completely unobtainable. I have seen a few of these dried specimens but learned little except that the leaves resemble those of camellias.

This region contains many ruined temples and monasteries. The Buddhist priests are credited with taking the horticultural forms of japonica to Korea and Japan and with being the creators of many of the Kunming *reticulata* varieties—maybe they did as much, locally, for the yellow flowered *thea* plants. It is very probable that *thea* (yellow flowered species) will cross with other species which have only white, red or pink blossoms. [Introducing the yellow color will produce entirely new and very striking hybrid varieties.] The Siamese Government *may* take steps to explore, horticulturally, portions of Annam and a plateau in northern Siam where there are, probably, yellow flowered *thea* plants.

Dr. A. K. Janaki Ammal, a famous Indian botanist, has brought forward a theory of far reaching importance. She notes that the varieties having the largest, most spectacular blossoms are generally "polyploid"—they have double the normal chromosome count. Chromosomes correspond to genes in human beings—the minute cells carrying our hereditary characteristics. The large blossomed japonica, *Mathotiana*, is polyploid, having double the normal count.

Recently, Dr. Janaki has produced maps showing world distribution of camellias, rhododendrons and magnolias classified by chromosome count. The species having the higher counts are indigenous to regions of high altitude. It would seem, therefore, that the largest flowered camellias are most likely to originate in mountainous regions. The Kunming *reticulatas* are thought to be hybrids—they were created or discovered in a comparatively high region and have "very large" blossoms. If (as seems probable) the gardeners amongst the ancient Buddhist priesthood living near this mountain city obtained such wonderful results, perhaps we should set up experiment stations even higher in the Himalayas to develop more and better hybrids. Excepting the meagre shipments of 1949 and 1950, no live camellia plants have been brought from this section where every valley contains camellia species.



Bride's Bouquet

1951-1952

MARGARETE HERTRICH

**AWARD
WINNER**

HARVEY F. SHORT

Grower

Sode-Gakushi (*Lotus*) as a seed parent has produced a good percentage of new Camellias with a wide range of color and form in flower and great variations in leaf structure.

Outstanding among this group of seedlings developed by Harvey F. Short are *Masterpiece* which was shown in February 1950, winner of the Award of Merit, and the stunning beauty, *Bride's Bouquet*, shown in February of 1952. At the San Diego Camellia Show the latter won the Highly Commended Award as well as Best Flower honors, and was runner-up on points for the Margarete Hertrich Award, finally being awarded the coveted honor.

Bride's Bouquet is a large 5 to 5½ inch irregular semi-double white, with beautifully notched petals traced gracefully to the center of the flower with an interspersing of light (almost white) stamens tipped with gold. The composition of the flower petals and petaloids is unique and they number 15 to 20 in all.

The plant when young is quite slender with the dark green foliage somewhat curled or cupped, which characteristic changes as it matures. Leaf size measures from 1½ to 2½ inches wide and 3 to 4 inches in length. The flowering period will be from mid-season onward with long slender buds slowly expanding to large full flowers about the third day. The vitality of the flower is maintained from 12 to 15 days.

Bride's Bouquet will prove free flowering, but does not appear to have the "overbudding" habit of *Lotus*. Its fault, a common one with very large flowers, will be that the face of the flower is often hidden because of rather slender stems; however, when clipped for display purposes, they will charm for many a day.

This variety will not be available to interested collectors until late Fall of 1953, and then in limited quantities. Distribution will be from the Coolidge Rare Plant Gardens, 889 North Foothill Boulevard, East Pasadena, California, where Harvey Short will continue propagation and distribution of some of his newer seedling camellias.

Rules and Regulations

WILLIAM HERTRICH AWARD

As amended September 1952

I. As a condition for the receiving of the William Hertrich Award, the cut bloom of the camellia mutant, or sport, must be entered in competition for the William Hertrich Award at a regular meeting or show sponsored by the Southern California Camellia Society or at any other show where judges authorized by the Hertrich Awards Committee are functioning as judges for that committee and are using the approved classification and scale of points. The award winner must receive the highest number of points of all flowers entered in competition during that flowering season. No flower will be considered for the William Hertrich Award unless it receives a minimum of 80 points and qualifies according to the Rules and Regulations herein set forth.

II. The scoring of the judges on entries for the William Hertrich Award shall be final, and the Hertrich Awards Committee shall be bound thereby, subject, however, to all other of these rules and conditions.

III. It is necessary that an application for registration of the mutation entering competition for the William Hertrich Award shall have been made with the Registration Committee of the Southern California Camellia Society at or prior to the time when the same shall have been entered in a meeting or show.

IV. No mutant shall be eligible for entry in any meeting or show in competition for the William Hertrich Award nor shall that award be granted to such mutant if such mutant has been available commercially prior to entry in competition for said award, nor shall such mutant be eligible unless the same shall have been 'fixed' for the period of at least three years immediately preceding such entry competition for the William Hertrich Award.

V. Any mutation which shall have received the William Hertrich Award shall thereafter be ineligible to compete for that Award.

VI. The Hertrich Awards Committee may require as a condition to the granting of the William Hertrich Award that such mutation be made available to the public within two years.

VII. A mutation can only be entered for competition for the William Hertrich Award once in a flowering season.

VIII. The Award shall be evidenced by a cup suitably engraved, bearing the name of the winner of the award and presented to such winner, or, in appropriate cases, to his heirs or assigns.

IX. All flowers entered in competition for the William Hertrich Award will be judged according to a classification and scale of points approved by the Hertrich Awards Committee.

X. All rules and conditions herein contained, provided and imposed shall be subject to revision from time to time by the Board of Directors of the Southern California Camellia Society.

A Ribbon-Hungry Amateur

By ZITA MARKS

Member of Temple City Camellia Society

I would like you to read a letter I received today:

"I am a 'rank' amateur as differentiated from a 'professional' amateur.

"What is the difference?"

"In common with a great many members of various camellia societies, I have a few camellia plants which I grow in a small lath shelter in my back yard. Each year I enter two, three, possibly four blooms in the Camellia Show sponsored by the society of which I am a member, and while some of my blooms have been quite outstanding—probably in my opinion only—they have never merited a ribbon. Why?"

"Not because they were not good—not because the judges were unfair, but because of the 'professional' amateur—the man or woman who raises camellias for the purpose of obtaining as many ribbons as possible. These ribbons are the prime purpose of his hobby. Usually he is an individual with plenty of means to purchase specimen stock. He does not have to rely on gallon-size plants to start with, as many of us do.

"I know he has just as much right to enter his blooms as I have. I do not desire to deprive him of that right or restrict him in any way. In his shoes I would probably do the same thing. But the rules and regulations of the show should not force us to compete with him.

"Give us a division of our own. It has been said that our chances of winning a ribbon are as good as his but this is simply not so. The housewife, with two or three camellia plants in her yard and who, at the most, can enter two or three blossoms, can not compete with the 'professional' amateur who enters from twenty-five to a hundred blooms.

"To a lot of us it does not seem equitable when we see that we have been forced to compete with one or two individuals who have taken by far the major portion of the awards, first, second and third. It is true that occasionally one or two of the 'rankers' have been fortunate enough to be awarded a ribbon.

"All of this is no fault of the exhibitor nor the judges—it is simply that the established rules make competition uneven. Why not give the little fellow a chance?"

There you have it, readers. Let's do something about these ribbon-hungry amateurs that are making a mockery of our camellia shows. Let's do it before the shows take place.

Don't tell me that it can't be done, because it can! Witness Mrs. Korts at the last Southern California Camellia Show. There was a show where the entries were handled with finesse. Before the judging started, I noticed that Mrs. Korts made another check of the tables to see if anything illegal had slipped by her. When she found something wrong she simply turned the card over. That took the blossom out of competition.

I think she did a clossal job of weeding out the "amateur" with too many

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Add To Your Collection

By ELIZABETH COUNCILMAN

El Monte, California

From her book, "Two Cats and Forty Camellias"

Camellia collecting grows on you, and as you acquire more plants and more knowledge your taste changes with your education on the subject.

The beginner should use extreme care in selecting camellias because a person's first camellia can turn him into an ardent fan and admirer of this lovely flower if it's a healthy, hardy variety that doesn't drop its buds. The beginner will not be "hep" on camellia culture details such as fertilizer, mulch, watering and related problems and so the best plant for him is the hardy, reliable foolproof kind that will grow virtually with or without shade, sun, fertilizer, water or care and still produce beautiful flowers.

Daikagura (a peony form flower) is an old Japanese variety of camellia, first listed in about 1895. It has many sports, the best known being *Daikagura*, which is variegated bright rose pink and white, *Daikagura Red* which is a deeper rose red, *Hi-Hat*, a pale pink version and *Joshia Youtz*, also called *White Dike*, around which controversy persists. It is rather a slow grower, but a beautiful foliage plant and is an early bloomer with lovely flowers which do well in a corsage. Some time ago I put in a *Julia Drayton* hedge—a plant every four feet. This year I put a *Daikagura* in between each *Julia Drayton* and I am cutting down the *Julia Draytons* and grafting *White Dikes* on them to make a complete *Daikagura* hedge over 100 feet long, with every other one white. I grafted nine of them this year and I have the bottles off eight of them now.

Finlandia was first introduced to the trade by a nursery in Pasadena in about 1937. It is said that the *Finlandia* variegated was the original of the family. The variegated form is also called *Margaret Jack* and *Aurora Borealis*. It is a semi-double type of flower which blooms early to mid-season, and is white with crimson streaks while *Finlandia*, also called *Dearest*, is pure white with bright yellow stamens.

There is also a red *Finlandia* called *Pert*, a blush pink one called *Monte Carlo*, and red with white blotched variety called *King Lear*.

To our list of good, reliable, tested varieties should be added *Julia Drayton* or *Mathotiana*, *Debutante*, *Alba Pleua* and *Pope Pius IX*. Perhaps *Blood of China* and *Col. Firey* also. I do not think you can go wrong on any of these, either for yourself or as a gift for a friend. I seem to have left out the *Chandleris* which are also a good standard camellia. There are *Chandleri Variegated*, *Chandleri Francine* (bright pink) and *C. M. Wilson*, a new pale pink sport—all good.

If none of these varieties meets with your requirements, you can always consider *Lotus*, *Gigantea*, *Emperor Wilhelm*, *Eleanor Haygood*, *Glen No. 40*, *Laurel Leaf*, *Nagasaki*, *Adolph Audusson Special*, *Ville de Nantes*, *Te Deum*, the *Magnolia florasi*, *Southern* or *English* and *Mrs. William Beckman*. These will probably cost you a little more than the first group except *Hi-Hat*, *White Dike* and *C. M. Wilson*.

To The Ladies!

By EVELYN W. JOHNSON

The SCCS is most fortunate in the talent and support of a large group of women who love the camellia.

To bring to the ladies as varied an approach as possible, guest writers for this department of the Camellia Review will be featured in forthcoming issues.

To introduce Billie McCaskill:

Mrs. McCaskill, of McCaskill Gardens, Pasadena, has known and loved camellias since she came to California in 1920.

Mr. D. W. Coolidge gave Billie a *Pink Perfection* plant in 1925 and firmly established that lovely blossom as one of her lasting favorites.

About 1926 Mr. Hugh Evans gave to the McCaskills a plant and cuttings from the large specimen Sasanqua which stood in his Santa Monica garden.

The McCaskills propagated this handsome plant and with Mr. Evans' permission named the variety for him.

Billie enjoys making camellia corsages for her friends. She likes to wear a fine blossom of *Hana Fuki* or *Meredith Lake* pinned casually to her costume. Billie enjoys the flawlessly beautiful *Fimbriata* with suits. She prefers the camellia blossom without ribbon, unless the ribbon is very subordinate in the corsage arrangement.

Quantities of camellias, Japonica foliage and branches of flowering Sasanqua are used in season in her home.

By BILLIE MCCASKILL

The modest Sasanquas bring to the Autumn all the sweetness and charm that apple blossoms bring to the springtime. These exquisitely fragrant Sasanquas are blossoming

as the prelude to the magnificent performance which the Japonicas will present later in winter and early spring.

It seems fitting that these fragile beauties should introduce the main event of the camellia season—the Japonicas arrayed in all their splendor. Camellia Japonica, best known of all camellia species, has long been the favorite of most camellia lovers the world over.

Camellia Sasanqua, by any other name (except camellia), would have been recognized from the time of its introduction as a superb, fall flowering, evergreen ornamental. The distinct individualities of each of these species would make a comparison of the two seem ridiculous.

The charming Sasanquas are seldom, if ever, placed on exhibition at camellia shows because of their early blooming habit (September through December). Hence they are rarely seen by most garden lovers. Many times the young Sasanqua plants flower unnoticed because of their modesty of form, color, and texture. Their loveliness increases, however, as the plants develop gracefully and naturally, and the older plants, with an abundance of bloom, charm everyone.

The single Sasanqua blossoms are as charmingly simple as a meadow rose and their fragrance just as illusively haunting. These soft-toned, fragile-petaled flowers are made conspicuous by diminutive, dark green, closely-spaced leaves borne on gently ascending branches. Their color ranges from self-white to red, and the delicate tints and shadings in these flowers are not found in any other camellia.

The Sasanqua has consistently gained in favor over a period of twenty-five years and today is re-

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How To Live Longer

By RALPH PEER

About every two years I arrange for a general physical examination—my health has been wonderful since childhood. Recently, the doctor has been saying: "You are in fine condition, but should cut down mental concentration on business problems—you'll live longer." This was not *my* reason for becoming a camellia fanatic, but it serves well as an excuse to devote much time to horticulture. So now I have my office at home and camellias all around me.

A stroll thru the garden before breakfast and ahead of newspapers, radio news or the morning mail serves (I am assured) to keep down the blood pressure. Later in the day, to avoid problems as they arise, I take time to check the current grafts or to look over the seedlings. Scions reach me from foreign countries during every month of the year—everything must be put aside until the grafts are safely tied to understock. So important is this "work" that I have had a telephone extension installed in the greenhouse to save time if a call is really urgent—or if it from a camellia friend.

Late in the afternoon I try to find time for a general inspection of the several hundred camellia trees and plants which have replaced the old-fashioned shrubbery. Spotlights, in strategic places, display the flowers to advantage at night during the blooming season.

When I first started a camellia collection, it was fun to visit all of the local nurseries to seek out good, new varieties. Soon, however, I had most of the available items and began concentrating on rare species and varieties obtained from foreign countries. This led to a great deal of letter writing and the development of special camellia friendships both at home and abroad. As this correspondence increased, my business concentration decreased—as the doctor had ordered.

After I had written a few articles for various camellia magazines, my circle of foreign friends grew enormously. From their letters I learned more and more about this hobby. By actually working with the plants, planning the development of the camellia garden, taking care of necessary grafting, watching for the one interesting seedling in 5,000, writing camellia articles and conducting a camellia correspondence extending to more than twenty countries, I have created a separate non-competitive world in which to relax even in the midst of seemingly important business deals.

To doctors, business executives and all brain workers, I especially recommend camellias as a most satisfactory diversion. If one studies and is really interested in camellias, they *can* be more interesting than medical or business problems. Until I had experienced real camellia relaxation I did not believe all of the well authenticated stories tending to prove that camellia addicts live longer. Now I am convinced that the extra physical exercise, the easing of tensions from pursuing this pleasant subject and the special rewards during the blossoming season all add up to less bodily wear and tear.

As I grow older, I expect to devote more and more time to my quest for camellias and less and less time to business. I am convinced that I will thus live longer, but even if I am wrong in this conclusion I will most certainly have experienced much extra pleasure.

Plan Winter Grafts Now

By ELIZABETH C. COUNCILMAN

Now is the time to start planning your winter grafts.

To my mind, anyone with hands, eyes, and a little common sense, can successfully graft a camellia.

Much has been written about cutting off your understock (I cut understock at an angle in a gallon container two inches from dirt level, in an egg can three inches from dirt level and large understock in the ground five inches from ground level), preparing scion (I cut it wedge-shape with a razor blade) and the actual act of grafting (slit your understock about an inch down across the angle and insert scion, matching cambium layers of bark of understock and scion and wrap or tie with rafia, string, or grafting band of heat-treated rubber which is preferred). Some people use sand around the base of the understock, some use peat. I have used both and prefer peat.

Your choice of understock is important for you cannot expect a healthy graft on anything but healthy understock. I think that seedlings probably make the best understock (for *Reticulatas* I use nothing else) but if you do not have seedling understock I find any healthy, vigorous camellia can be used successfully.

Along with *Sarah Frost* and *Purity* I have used many *Mathotianas* with about a ninety-five percent take. We had a *Mathotiana* hedge here which I decided to change to *Daikagura* so I planted a *Dike* in between each *Mathotiana* and grafted white *Dikes* on the *Mathotianas*. I did eleven of them last winter, and even with the wet weather, they all took.

All of this part of grafting is extremely important but I am under the impression that far more grafts are lost from the post care of the graft and the unbottling than are lost from a poorly made graft, and I have not found nearly as much written on this phase of over-all grafting.

In grafting for other people, and later going back to check the grafts, there are three things that I have noted that seem to cause the most losses: (1) keeping the grafts too wet, (2) allowing the direct sun to hit the grafts and burn the scions, and (3) leaving the bottles on too long, which is hazardous especially when the grafted plant is in the ground.

Your plant is dormant at the time it is grafted so would not require much water if it were left intact. When you graft, water and dry for a week, put damp peat around the base of the plant and as long as the peat inside the jar stays damp and your jar shows moisture from sweating—do NOT water. This varies with the type soil your understock is planted in, with where you keep your graft, and with the weather.

Sun-burned scions are found more in grafts done in the ground than in containers because you can put your container grafts in a more protected place. We have devised a method here of protecting our grafts in the ground with wonderful results. I did twenty six grafts in the ground last winter and twenty-four of them took. The other two were grafted late because they came from a new sport which bloomed late, and this may or may not have had something to do with it.

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NOTES, NOTICES and NEWS



LOUISIANA

The Ozone Camellia Club of Slidell, Louisiana, will conduct its 1953 show on January 10-11 at the Slidell Motors building.

Judges will include K. Sawada, Overlook Nurseries, Mobile, Ala.; Dr. Ira Nelson, S.L.L., Lafayette, La.; Mrs. Robert Smith, (W.D.S.U. TV and radio) New Orleans, La.; James S. Bradford, Ocean Springs, Miss.; and Dr. R. K. Womack, Shreveport, La.

SAN DIEGO

The 1953 show of the San Diego Camellia Society will take place Saturday and Sunday, February 21-22, at Recital Hall in Balboa Park, San Diego.

POMONA VALLEY SOCIETY NAMES OFFICERS

New officers of the Pomona Valley Camellia Society include Hollis Tompkins, president; Charles Davis, vice-president; J. M. Hartke, secretary-treasurer.

The board of directors includes Ted Allen, Charles Davis, John Hartke, John Mason, Hollis Tompkins, Max England, and Merle Gish.

Committee chairmen include Max England, membership; Harold Pearson, show; John Mason, publicity; Merle Gish, hospitality; Clark Thomas, garden; and C. D. Cothran, editor of Camellia News.

RIBBON-HUNGRY AMATEUR . . . from page 6

entries in the same class.

Let's have a little cooperation from the nurserymen, too. I realize that it is very difficult for a nurseryman to turn down a good customer who comes in the day before a show and asks for his choice blossoms. He naturally likes the glory and publicity he gets if they win. At the same time it is very unfair to the "pure" amateur. You are going to kill off the little guy with five or six camellia plants. He can't possibly compete against a nursery with 20,000 plants to choose blossoms from.

And about the dis-budding racket. A person who will dis-bud a beautiful camellia plant down to only four blossoms, so that he can win a ribbon, is not a camellia lover. He is just ribbon-hungry. If the little amateur has to compete against this kind of racket, he is going to stop entering your shows.

The very backbone of our camellia societies, shows, and nurseries, are the people who have only 10 plants or less. They are the ones who are most enthusiastic about camellias. They are buying their plants one at a time, and are building a collection. Now, I can see from reading this letter, and many more in the same view, that they are becoming very dissatisfied at the shows, because only the same few people are winning the prizes.

If a camellia blossom is supposed to be three inches across let's judge it on that scale. When you see a six-inch camellia like you have never been able to grow, you very well know that the plant had been stripped of buds to attain this size. I say this is unfair competition for the "pure" amateur.

Let's clean up our shows.

The Camellia Japonica

By GEORGE GLENNY

PART IV

PROPAGATING BY CUTTING

This mode is seldom practiced for any but stocks, because of the time lost in the rearing of the plants to any size, and the generally less healthy and vigorous state of the plant in advancing years. Many of the varieties of *Camellia* are naturally delicate, and their growth weakly, compared with others. All of the singles, and many of the semi-doubles, are of exceedingly robust habit, and these are selected for stocks. Two joints are enough for a cutting, one under ground and the other above; but as there is generally plenty of stuff to be had adapted for stocks, the ends of shoots are most carefully selected, two or three joints above the soil and one joint under, because they sooner make large plants, and the top bud takes the lead. The cuttings are prepared by cutting the wood away below the bottom joint and issue of the lower leaves, that the roots may proceed from the eyes there. A pot of the ordinary kind is filled thus: crocks, one third; compost, to within an inch of the top of the pot, levelled properly, and struck upon the potting table two or three times, to settle it moderately firm; the last inch is filled with silver sand, and the whole gently saturated with water. The cuttings are then placed very thick, not an inch apart, by sticking them through the sand to touch the compost, but not to go into it, filling the pot all but enough room round the edge to admit of a bell glass being covered over, and the edge being pressed into the sand; a little gentle watering with a fine rose closes the sand all about the stems; and they are to be covered with the glass and put into gentle bottom heat, and a paper over them for shade. The glass may be left a few days, say three or four, without being touched; but in the event of there being the least signs of dryness, water over the glass so that it may run down inside the edge of the pot, — the sand will soon be saturated. The glasses may be removed about the fourth day and wiped, the cuttings watered all over with a fine hose, and be covered again, the glasses being first wiped dry inside. Attention to these matters must be given every morning, but on no account omitted more than one day. The lower compost, absorbing and drawing together, keeps the sand pretty dry, and every two or four hours they ought, by rights, to be refreshed, in case of the sand being too dry, and the glasses be wiped perfectly dry inside. In a few weeks these cuttings will begin to grow and root, for they will grow before they are actually rooted; and when thoroughly rooted they should be potted off into large sixty-sized pots, one in each. Put a lump of peat, or some moss, or some crocks, in the bottom of each, an inch thickness, then a little compost, highest in the middle; now take the pot of cuttings, and water them thoroughly; then strike the pot on the table, gently, on its side, and the sand and compost will loosen on the side that is upwards; do this all round by turning the pot, when by a jerk the whole ball may be delivered on the table. This enables you to remove them one by one, with all their roots. Hold them upright, one in the middle of each pot, resting it on the

(Continued on next page)

THE CAMELLIA JAPONICA . . . from page 12

soil already there, or pressing it down a little, if necessary, and spreading the roots out all round the centre, but keeping the roots pretty nearly to the top of the soil — for none of the stems ought to be buried — filling up all round the compost, gently pressed down round the side. Well water them, and keep them under glass, shut up a day or two, all shaded. If quite convenient, they would be all the better for returning to a little warmth a few days, but they must be carefully shaded. When once they have established their roots and are growing again, you must be guided by your means as to how long you will keep them in the gentle heat of a propagating-house, or pit, or declining hot-bed — all of which are good for them; or whether you will pot them to make their growth without heat. When they have completed their growth, which under any circumstances will be in a few weeks after they start, and their wood is thoroughly ripened, or any time afterwards previous to their growing, they must be repotted into forty-eight-sized pots; and while under hand for this purpose, all the side and useless shoots may be trimmed off. The potting to be done as before, and all of the plants to be put into a brick pit, without heat, but under glass, for protection. Here they may make a second-year's growth, in which state, or any time after, they will be in fine order for grafting. Many prefer very strong stocks; and although one year potted are often used, for new and scarce varieties two years old is as young as they ought to be; and so that they are repotted every year, and never allowed to be pot-bound, the older a stock is, the more rapidly does a new variety grafted or inarched on it become a considerable tree; the growth being not only more rapid, but also more vigorous and more noble; for the foliage is larger, the bloom larger and more durable, and the colours better. Stocks are hardy and healthy enough to thrive in a pit or wooden garden frame or light, after they are once established; so that it is not only little trouble, but it is very desirable to keep up a number of healthy stocks of all ages, doing a few every year, and repotting them from season to season, so as to always have ready some of any size and about every age that they can be required, whereon to graft the prunings of the best plants, and any new variety you may procure, that it may be desirable to propagate.

Another point is worth attending to, very carefully; and that is, as soon as the shoots commence growing, any that are in the way, or are growing in the wrong place, should be removed at once, to prevent the plant from ex-

(Continued on Page 16)

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PLAN WINTER GRAFTS NOW . . . from page 10

We have our best success grafting from December to March. The ones done after that do not seem to have sufficient time to callous. We bought a role of eighteen-inch chicken wire and some twelve-gauge wire. We cut the chicken wire in thirty-four inch lengths and twisted the cut ends together making a circle. We then cut two twenty-four inch lengths of the twelve-gauge wire and ran them down through each side of the circle, giving us two six-inch legs on each wire protector to stick in the ground for support.

We use gallon jars over ground grafts and put one of these wire things around each one. Over this we put a burlap sack which we cut off at ground level. This protects the grafts from being knocked over and, to an extent, from winter weather. You can roll the sack up from the bottom to give the graft light but you also protect the scion from the sun, and when the time comes to unbotle your graft this gadget is priceless.

Unbotting, the third and one of the most important phases of grafting, I think, must have a good deal of care, but in my mind there is no use grafting at all if you are not going to follow through.

I do the container and the ground grafts slightly differently. First the container grafts. When the scion opens its first leaves—it is calloused and growing—I remove the bottle completely. If you have a glass house put the plant down on the ground under the bench and water well, leave it in the glass house about a week and then move to a shady, humid lath house to stay until the hot summer weather is over. If you do not have a glass house or even a lath house, put it in the coolest, dampest place you have and water every day. I always unbotle my grafts in the evening, and now and then if one wilts I re-cover it with the jar and remove again a week or so later.

I do not tilt my jars and I do not leave the jar on any longer than is absolutely necessary, for the longer the scion grows under the bottle the more tender the growth becomes and the harder it is to uncover.

In the ground I use the same method of uncovering but after I remove the bottle I replace the burlap sack and wet it with a hose about twice daily until it has hardened out. Then I gradually remove the sack by rolling it up until I remove it altogether.

We do not find these methods of post care of our grafts too much trouble and our percentage of "takes" has consistently run between ninety and ninety-five per cent.

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EDITOR'S CORNER . . . from page 2

her back on me when I pass; as if *Jenny*, in the mundane atmosphere of a common newspaperman's domain, feels obliged to tolerate us with a modicum of grace and will do just that—and no more.

* * *

Frankly, I'm afraid of the darned thing.

* * *

Until *Jenny* came to live with us, we could load the youngsters into the car on a week-end and leap with abandon into the California pastime of playing waffle-fender on the highways. Now, however, there is that uncomfortable self-conscious feeling of guilt that somehow suggests that we should take *Jenny*, too. Or at least hire a sitter for *Jenny* in our absence.

* * *

When one of the kiddies gets a tummy ache, their daddy knows just what to do. No fuss. No alarm. No crisis.

* * *

But when Miss *Jenny* shows the slightest hint of discoloration on her pastel green petticoats, panic ensues.

* * *

Maybe *Jenny* is planted too deep? Too much water? The soil is not right? Too much sun?

* * *

And *Jenny* sits and pouts with the irritating, brave little smile of a rich kid trying to be a good sport at an orphanage picnic.

* * *

At such times I am tempted to go out and cut myself a club from a variety of elm tree said to be admirably suited for this purpose, and to knock *Jenny's* saucy person for a row of sweetpeas.

* * *

Well, I've got news for *Jenny*.

She's going to have to adjust to living with us. We're not going to budge an inch.

* * *

Jenny will be watered when the 10-cent bulbs are watered. She'll have to get used to seeing me knock about the yard in my old clothes. It's too much trouble to put on a tie just to walk past that blasted camellia.

* * *

And I'm determined to resist the urge to rush out and stare at my Frankenstein every time I read a camellia article telling me of all the horrible things that will surely happen unless I conform more closely to protocol.

* * *

After all, I'm holding a full-house for openers in this contest. *Jenny's* stuck in the ground and can't leave.

* * *

Me? If that snooty camellia gets too uppity, I can always move.

CAMELLIA SEED

The 1952 crop of camellia seed has been received from the Huntington Botanic Gardens and is ready for sale. Price to members of the society \$2.50 per hundred; to others \$5.00 per hundred. Transportation charges and tax paid when payment is received with order. Otherwise they are included in bill. Receipts from sales of this seed are used by the Garden Committee in procuring new and rare plants for the garden.

THE CAMELLIA JAPONICA . . . from page 13

hausting itself in useless blooms. The exceptions to this are, when the plant is wanted to be propagated from, in which case all the wood may grow, to be cut off after it has ripened. The plants ought not to be disturbed until the growth has completed itself, when it is almost certain that the plants will have become thickly set for bloom. The plants may then be set in the shade, in any protected situation — the cooler the better — and there must not be any water given until the compost in which they are growing is getting toward dry. But, generally speaking, the rain affords enough. Yet, there must not be any flagging of the plants for want of moisture. It has to be considered that they are not growing, and consequently do not absorb much moisture. The hard-wooded plants, in general, would do best in the same situation, a sheltered spot; that is to say, protected against north and north-east winds, by a fence or wall, at proper distance, and shaded by trees or canvas from the heat of the mid-day sun. They should also be on wood or stone, or paving of some kind, to prevent the roots protruding and laying hold of the ground, which causes a very dangerous check, when removed to the winter quarters. If they are necessarily placed on the ground, however hard it may be, the pot should be frequently turned round to prevent the roots from striking into the earth. Towards the autumn the bloom buds will be found to have swelled a good deal; and where they are too thick, some should be taken off. It is the habit of some to leave three or four in a bunch; this is bad, and they ought to be reduced before they are put into the blooming-house, and not more than one should be at the same joint, or if two, they should be on opposite sides of the stem.

THE CAMELLIA HOUSE

A common greenhouse with a north or east aspect will do for Camellias, though we prefer the south for everything, and a shade to counteract the influence of the sun upon those subjects which did not require it; however, there is less trouble when the aspect is the other way. When it is time to remove the Camellias to the conservatory, or the house in which they are to flower, they must be taken up singly, and examined, first, as to the drainage, next as to the form and position of the branches, to see if any should be taken off, or shortened or trimmed in any way. Also some of the branches may require tying a little, one way or the other, to help the shape of the shrub or plant. The surface of the soil may be stirred as low down as it can be done without disturbing the fibres, and all that can be loosened may be thrown out, and fresh compost be put on the top to fill up the pots, which should be cleaned from any mud or dirt that has accumulated on them while out of doors. They may then be placed in the house, giving such ample room, that they shall not only not touch any other plant, but also have plenty of free air; because there is no longer any doubt that to the crowding of the plants in their winter quarters half the evils that assail them may be attributed. They should also be occasionally turned round, to prevent their growing to one-sided specimens, which they soon would if one side only were always to the light. There are many persons who prefer pits to greenhouses for winter quarters; but they are so ornamental, even without their bloom, that most people want them in their greenhouses or conservatories for the sake of their general appearance; and again, it hastens their bloom.

(Continued on Page 17)

THE CAMELLIA JAPONICA . . . from page 16

If they are wintered in pits, it is better to trust entirely to the covering against frost rather than risk fire heat of any kind; but the covering must be effectual, that is to say, thick enough to prevent the frost penetrating. As the buds begin to burst and show colour, they should be removed to where they are to bloom, whether it be the drawing-room, the conservatory, greenhouse, or other place; and this in a mixed collection will be from November till April, according to the temperature in which they are kept from the time of first housing them. Nothing can be easier than to keep up a respectable bloom all through these months. In general it will be found that at the end of the autumn, when they have to be housed, there are some much forwarder than others, without any pains having been taken to make them so; in this case you may make up your mind either to bring them into bloom all together, by placing the forwardest in cold pits, where they will be retarded, and the backward ones into the warmer houses, to bring them forward; or they may be all served alike, and so keep up the long succession of bloom; or they may be still widened in the period of their bloom by putting some of the forwardest where they will be still hastened, and so obtain bloom much earlier than they would come in the ordinary way, although set and swelled earlier.

The varieties of the Camellia amount to several hundreds, but very few have attained anything like perfection. The Altheafloras are confused in the centre; the Anemonefloras are little or no better. The only sorts that are at all worthy of cultivation are those which are improvements upon the double white and double red, those of which the petals are symmetrical, whole upon the edge, high in the middle, and approaching to a circular outline. Nevertheless, the plant is in itself so handsome, that even a bad flower is passable and will always find its admirers. Colour is a grand object. Stripes and blotches are run after; and these characteristics carry some through a large circle of buyers when they have not any quality but that to save them. Tricolor, a semi-double; Doncklaari, a semi-double; and many others, which have neither form nor substance to recommend them, have nevertheless been purchased at a large price and in great numbers. They look rich as the flower first bursts through its green covering, but are nothing as soon as their flowers are fully developed. The list of varieties annexed comprises the best and most varied; but it is of no use to pretend they are one-half of them good enough to please us. If we can believe the drawings of some American varieties, they have advanced beyond us considerably in the production of really good qualities; but we are so used to Yankee extravagances, not to say falsehoods, that we do not believe they have anything half so good as some recently introduced figures exhibited by Mr. Charwood would lead us to expect. We mention these only incidentally. Nobody will be more happy than we shall to recognize any improvement upon the varieties we already possess in this country; and as plants are already imported, we may be satisfied in the spring as to the quality of those alleged perfect flowers. In the calendar of operations we may perhaps enlarge on one or two points.

Camellias In Australia

By J. R. L. CALDER
Elsternwick, Victoria, Australia

IN THE 1930's camellias were coming back into favour in Australia and I spent considerable time checking up on the old plantations of camellias, in the endeavour to trace some of the old varieties of which all record had been lost. By this time, practically all the old nurseries round Sydney, which in their day were noted for their collections of camellias, and listed up to 200 varieties, had gone out of business and their grounds had been subdivided for building blocks. Amongst the largest gardens which still survived was that of the Macarthur family at Camden Park. Although nothing like the number of plants that must have been in their original plantings, there were still 107 plants alive. A diligent search revealed that about fifteen of these were still labelled, although some of these were not correctly named. In some cases I think the stock on which they had been grafted, had grown up and replaced the original. Since then many more plants have died but I managed to root cuttings of most of them.

Probably the most outstanding variety was a crimson anemone type which I afterwards determined to be *Chandleri*. This plant was the favourite of the Macarthur family and received special attention in the matter of pruning, watering and manuring. Because of this it always had better flowers and foliage than the other plants in the garden. For a number of years I could not decide on the name of this variety until I found a colour plate of *Chandleri* in Paxton's "Gardening Magazine," vol. 2, p. 73, 1836. This plate was so like the flower at Camden Park that it left no room for doubt. This was further confirmed when I received from America a reprint of "Illustrations and Descriptions of the Plants which Compose the Natural Order Camellieae" by Chandler & Booth, originally published in 1831.

Camellia Chandleri was raised by Alfred Chandler of the Vauxhall Nursery, London, in 1819 and first made known to the public in 1825, when a description and plate appeared in the Botanical Register. Chandler gave the parentage as a cross between *Waratah* (anemoniflora) and the *Double Striped* (variegata). The description as given in Chandler & Booth, is as follows: "The flowers are large and very regularly formed, measuring when fully expanded, upwards of three inches and a half in diameter. They are of a deep, almost crimson red colour, exceeding in brilliancy that of any of the Chinese Camellias, and not surpassed in this respect by any in cultivation. The petals though not very numerous, are comparatively large, and of a roundish form, a little divided at the extremity, and incurved at the edges. They are each about an inch and a half in breadth, and seldom spread flat, but rise in distinct circles, over one above another. The whole are marked with dark coloured veins. Sometimes the flowers vary and assume the character of the *Waratah*, with the petals more or less marked with white, in the manner of the double striped."

Apart from plants which I have sent to America and England I have strong doubts of its survival anywhere else than in Australia. Jungle Gardens, in their 1941 catalogue, list a *Chandleri*, imported from Guichard Soeurs, of Nantes, France, and describe it as "The original type of which *Chandleri*

(Continued on Page 19)

CAMELLIAS IN AUSTRALIA . . . from page 18

Elegans is a sport." In their 1942 list they say "Original small blossom from which *Chandleri Elegans* came." This cannot be correct as *Chandleri* is not a small bloom, and *Elegans* is a seedling raised by Chandler.

In "Illustrations and Descriptions of the Plants which Compose the Natural Order Camellieae," part VII, the following description is given of *Camellia Elegans*. "*Camellia japonica elegans*, Chandler's elegant Japanese *Camellia*. A variety raised from seed of the waratah, by Mr. Chandler, about eight years ago. It is free of growth, and the flowers are of a very delicate rose colour, and measure from 3½ to 4 in. in expansion, ranking in form between those of the waratah and the paeony flowered, but in other respects they are distinct from both."

From this it will be seen that *Chandleri* and *Elegans* are two totally distinct seedlings, both raised from seed by Alfred Chandler, but with a four years interval. From Chandler's mention of *Elegans* being somewhat like the paeony flowered I strongly suspect *Paeoniiflora* to have been the other parent. The *Waratah* being the other in both cases. Rubel also lists *Chandleri* but it is plain from his description that he means *Elegans*. I cannot find *Chandleri* listed in any recent catalogue other than Australian ones. The finding of this variety at Camden Park was a marvellous piece of good fortune, as it is such a really good camellia that it would have been a pity for it to have been lost to the modern gardening world.

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TO THE LADIES . . . from page 8

ceived most enthusiastically by all who enjoy naturalness and elegant simplicity. This popularity has been gained strictly through the merits of its convincing performance, often under almost impossible conditions.

Worthy of the place of honor in the garden, as is accorded this camellia in Japan, the Sasanqua is grateful for any location, however humble. It stands serene and beautiful in all the extremes of our unusual California weather and flourishes in difficult soil conditions. Like all other camellia species, the Sasanqua prefers well-drained soil with added peat moss. Its blossoms are not affected by petal blight because of its early blooming habit.

If you are an imaginative gardener, you will be fascinated with the innumerable things you can do with this variable camellia. If, on the other hand, you are willing to sit back and let nature take its course you will be delighted to watch your Sasanquas train themselves naturally in the most fantastically beautiful shapes imaginable. In that case, however, you would contradict an amusing statement in a very old botanical book that no gardener should be "an idle lazy lubber."

Variations in the individual characteristics and growth habits make the Sasanquas extremely interesting as garden specimens. Of the thousands of Sasanqua seedlings we have grown to blooming age, no two are identical in any of their many characteristics. They have many and varied uses because of their adaptability and versatility.

We have used these camellias successfully in rock gardens and window boxes, as espaliers, hedges, tub or pot specimens, borders, plantings around pools, pillars, dwarfed trees, stand-

(Turn to Page 21)

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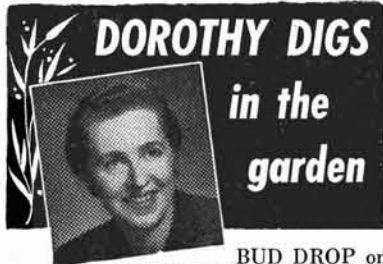
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TO THE LADIES . . . from page 20

ards, screens, accents for statuary, tiers, cascades or hanging baskets, corsages, and flower arrangements.

The informal espalier, perhaps the most popular use, is a natural treatment for varieties with spreading, fan-shaped branches, such as *Cleopatra Pink* and *Hinode-Gumo*. The double pink *Show-No-Sakae* would make a lovely border for a Japonica planting, the two species blending in a mutual grace. The beauty and fragrance of apple blossom flowering along a frequented garden path would long be remembered by all who pass.

Mine-No-Yuki, a feathery double white Japanese import, is loveliest of all for cascading. Display these fountain-like beauties on the patio or lanai wall. A dwarfed specimen of the floriferous *Choji-Guruma*, with its tiny, anemone-shaped, rosy blooms, will delight every dwarfed-tree addict.

Let a few plants of *Rosy Mist* spill their blossoms softly over the stones in your rock garden. *Tanya* is unsurpassed for a colorful and unusual ground cover in sun or shade. Shining single whites (*Moon Moth*, *Autumn Snow*, *Shining Star*), creating the effect of a sparkling waterfall, are exquisite for pool plantings. Encourage them to reach out over the water for beautiful reflections.

Akebono-Shibori (dainty white, edged with pink) is efficacious for hanging baskets. The variety of your choice will develop into a fine tub or pot specimen. We recommend *Versicolor* for interesting growth habit, *Okina-Goromo* for unique variegated foliage, and *Charmer* for quantities of coral-edged white flowers similar to Albert and Elizabeth azalea.

Tiered Sasanquas are the most strikingly beautiful of all. Occasionally a plant will grow naturally in this manner as is attested by a specimen

(Continued on Page 24)

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Arcadia, California

TO THE LADIES . . . from page 21

of *Briar Rose* growing just outside our living room window. This is a picture in autumn with showers of pink bloom covering its open, softly sloping branches.

The very young would adore a corsage fashioned from *Kow-Gyoku* (Little Gem) with its pink buds and double white flowers daintily tinted with pink. The man in your life would appreciate a deep red *Hiryo* for his boutonniere. No flowers are more appropriate than *Sasanquas* for arrangements in those priceless old crystal and silver epergnes, Venetian glass compotes, and Chinese porcelains that you inherited from your grandmother. They would look their loveliest against the soft color of the old rosewood table she cherished. The generous sprays you cut for arrangements would sufficiently prune your plants.

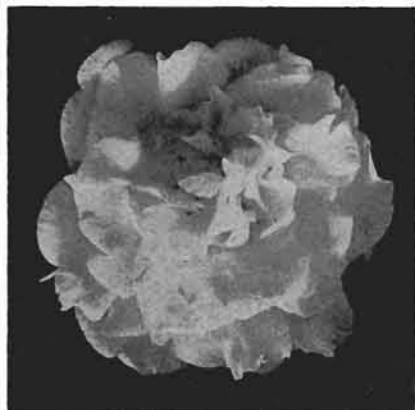
There are two simple arrangements that I enjoy doing for my coffee table. One is a single interesting spray of the bon bon pink *Candy Reiter* in an old pale pink Venetian ewer. The other is a few sprays of any pale-hued variety casually arranged in a sheer old Chinese porcelain bowl in its

teakwood stand. Enchanting is an arrangement done in the artistic Japanese manner and hung just outside your favorite window.

Nosegays made from the small double *Show-No-Sakae*, *Shishi-Gashiro*, and *Choji-Guruma* delight everyone.

Incidentally, we have observed that camellia enthusiasts enjoy plants with names they can spell and pronounce. When the rules of nomenclature permit, it will be nice to say *Dew-Drop*, *Moonlight*, and *Pink Crane* instead of *Tsuyu-No-Tama*, *Tsuki-No-Hikari*, and *Beni-Zuru*. Translations of the Japanese names usually sound romantic and musical.

Playing with *Sasanquas* through the years has been one of our hobbies and a sort of family project with the children and the *Sasanquas* growing up together, none being very scientifically trained and all growing up into rather pleasing specimens that make good conversation topics. Can you guess why we are often referred to affectionately by members of the family and intimate friends as "The *Sasanqua* Happy McCaskills?"



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