

THE *Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



'Hawaii'

Courtesy Hamilton and Clark Nurseries

Vol. 23

January, 1962

No. 3

ONE Dollar

# *Southern California Camellia Society Inc.*

An organization devoted to the advancement of the Camellia for the benefit of mankind—physically, mentally, and inspirationally.

The Society holds open meetings on the Second Tuesday of every month, November to April, inclusive at the San Marino Women's Club House, 1800 Huntington Drive, San Marino. A cut-camellia blossom exhibit at 7:30 o'clock regularly precedes the program which starts at 8:00.

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## THE COVER FLOWER

### C. Japonica 'Hawaii'

'Hawaii' is a sport of 'C. M. Wilson', thus adding another member to the 'Elegans' family. The peony shaped, pale pink flowers are often over six inches across. The petals have a delicate lighter pink margin and are fimbriated, giving the flower an oriental look — much like the Chinese peony. The blooms have excellent lasting qualities, both on and off the bush. Growth habit and foliage are identical to the parent plant.

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# THOUGHTS

*from the editor*

I introduce with this issue a new "columnist", Betty Robinson. Betty needs no introduction to Southern California camellia people or to friends from out of this area who have visited us. It will be her purpose to reflect the women's point of view, particularly the view of those women who like camellias but think there may be one or two other points of interest in life, in addition to camellias, that merit attention and conversation. You will find her interesting, thought provocative and informative.

Frank Ford's article on California wild flowers is primarily for Californians, because they are the only ones who can get direct benefit from it. By benefit I mean the opportunity to see our wild flowers in their native state. The subject is a long way from camellias. As I have stated before, however, it's in line with my view that camellia people should be interested in flowers other than camellias, for their own good as well as the good of the people with whom they associate. Incidentally, the author, in addition to being an authority on wild flowers, is a camellia man, being one of the directors of the Southern California Camellia Society. It looks as though we may be off to a rainy season, which means that the wild flowers in 1962 should indeed be California's floral pageant.

I had some comments on this page in the May 1961 issue regarding condition of flowers entered in shows, particularly with regard to their lasting qualities. I stated then, and repeat now, that if camellia societies are going to hold camellia shows for the public to view, they must assume some responsibility for having "blue ribbon" blooms retain some semblance of "blue ribbon" quality while the show lasts. This is no more than fair to themselves, the viewing public and the nurseries to whom the public will go to buy plants. Judges can participate in this acceptance of responsibility by giving full consideration to condition of the bloom at the time it is being judged. They can do nothing, however, when the bloom has been kept in a refrigerator and retains its freshness throughout the judging period. It is the responsibility of the exhibitor not to enter a bloom that will fade away. If the purpose of the show is to compete for ribbons, then shows should be closed affairs and for short duration.

Now is the time for people to learn how to preserve show flowers, if they do not already know how, so they will not fade away after they are exposed to air. Polly Bills tells how she does it in Texas in her article in this issue. If you want to preserve your flowers, why don't you try it on yourself before you try it on the public?

*Harold E. Geyden*

# KNOW YOUR SOUTHERN CALIFORNIA CAMELLIA NURSERYMEN

## PART 3 — NUCCIO BROTHERS

Ernest (Ernie) Pieri

The Nuccio Brothers, Joe and Julius, are natives of California. They lived in Los Angeles near Olympic and Vermont before moving to Alhambra. They got their love for plants and flowers from their father, who was a gardener in Alhambra. While going to Alhambra High School, Julius worked in the Western Nursery, now the Daley Nursery, on Valley Boulevard near Marengo. It was during this period of time, 1929, that the Nuccio boys developed their desire to have a nursery of their own. As a start the boys with their dad started a small general nursery in the back yard of their Alhambra home. While the boys were in high school, Joe showed the greater athletic prowess by being a star sprinter for the Alhambra High School track team, setting a record in the "B" Class 100 yard dash that still exists on the school record book.

It was during 1934 that the boys decided to start selling plants in a general nursery. They also started grafting and selling camellias. Julius learned to graft and did most of the grafting for Alvin Carter at his nursery on Bushnell Avenue in Alhambra. Both boys worked together in the nursery until 1940, at which time Julius was drafted by Uncle Sam to become a member of the U.S. Army. As luck would have it, during the famous Fish Bowl Drawing for Alhambra, Julius was the number one draftee. The boys then had six months before Julius was inducted in which to get rid of their nursery stock.

During the years 1934 to 1940, the brothers worked as silver men in several glass shops in Los Angeles. They worked on the night shift so that they could have time to work with their nursery during the day.

Sort of working at night to make the day job pay. In the meantime, Joe had built a lath house at his home in Santa Monica where he took many of their camellia stock plants to keep until Julius could return to civilian life.

In 1943, after looking around for a likely spot to start their new nursery, Joe, with Julius' consent, bought their present location in Altadena. The boys had looked at it and had expressed a desire to own the place before Julius was drafted. When Julius got back to civilian life, he and Joe started to move their plant stock from Santa Monica to the new nursery site. The boys started their nursery with the greatest of hopes, but with some misgivings from the then Descanso Gardens Nursery. The boys were informed that they might start the nursery, but that the Descanso outlet had a corner on the camellia market and they were not about to let anyone else in on their business. The boys had the desire to own a nursery of their own, liked to work with and grow plants, and so went ahead with their nursery plans. They started with cuttings of the then well established camellia varieties and grafted new varieties. In 1948 they branched out into the mail order business. You can see that the Descanso Nursery warning had little effect upon the Nuccio Brothers. Descanso Nursery eventually moved, but the Nuccio Nurseries have remained.

Each year there seemed to be more buyers for the so-called common varieties of camellias. However, once the camellia bug hit an individual he became a collector, and as such demanded newer varieties of camellias. As a result, Nuccio Nurseries began

*(Continued on next page)*

catering to the collector, and it is now possible to purchase most of the newer varieties of the camellia at the Nuccio Nursery. They carry one of the largest stocks of reticulatas in Southern California.

The boys also showed an interest in the camellia seeds and seedlings that were produced. They eagerly watched for them to bloom, to see if a new color or petal combination would develop that might take the fancy of the public eye. Many of these seedlings ended up as understock for their grafting work. However, not all of them had their tops cut off for grafting purposes. In 1939 the boys found a nice red seedling which they named 'Katherine Nuccio', and a white formal, 'Primavera', which is being sold in New York during Easter as a corsage. These seedlings were to remain as numbers until about 1946, when the boys registered them under these names. About this time, several other seedlings began to show prom-

ise as show camellias. The first one, 'Masquerade', won the Frank Williams Cup in 1952. The most famous seedling from the Nuccio Nurseries was first seen as a numbered seedling in 1953. It wasn't until 1957 that it was released to the public under the registered name of 'Guilio Nuccio', in honor of the boys' father. Since that time it has variegated and is now sold as 'Guilio Nuccio Variegated' and 'Guilio Nuccio Special', depending upon the amount of white in the bloom. The camellia 'Guilio Nuccio' won the Margarete Hertrich award for the outstanding seedling in 1955 and the John Illges Award in national competition in 1959.

It was during the A.C.S. Convention in Los Angeles in 1956 that many of the big names in camellias from the South came out here and visited the Nuccio Nurseries. Judge Solomon, a guest of the nursery, saw a beautiful pink seedling which he liked and  
*(Continued on page 17)*



**Joe and Julius Nuccio beside 'Kickoff', a large November blooming jponica they will introduce in fall 1962.**

# PREPARING AND PRESERVING SHOW FLOWERS

Mrs. W. M. (Polly) Bills

Beaumont, Texas

*Editor's note: Polly Bills talked on this subject so enthusiastically and knowingly in conversation during the February 1961 Disneyland Show that I asked her to write this article for CAMELLIA REVIEW. She was wrong when she told me she could not write.*

When viewing a camellia show, it is disturbing to the general public, and to the show officials, to see blue ribbon flowers wilted midst a table of fresher flowers. I believe this is not the fault of the judges who judged the flowers earlier, but due to the care the flower received before it reached the entry table. Admitted, some varieties do not hold up well under any condition, but using the following procedure will certainly help.

This practice was brought into being by necessity in our Gulf Coast area. In Beaumont, Texas we have as many as ten "short winters" in one calendar year. One of seven shows in a ninety mile radius will be set

for almost every week-end in the peak blooming season. Perfect weather will cause our hopes to rise — when WHAM! — a Blue Norther comes screaming in on a Thursday night — 19 degrees — no flowers for Saturday's show!!! Such fickle weather has prompted most of the camellia growers here to preserve their BEST flowers for as long as a week in advance to assure our societies they will be able to hold a show. Postponing a show is certainly better than canceling, but when an exhibitor has promised to enter a show, plans to judge in the next, and they double up, it becomes difficult to fulfil both obligations.

Much experimentation has been done by individuals — with help from our florists — and gladly passed on to others at our monthly meetings. I remember when a 'Tomorrow' brought to our Monday night meet-  
*(Continued on next page)*

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A new seedling, 'Miss Universe' is a glamorous, free flowering, large white seedling of 'Purity'. It is rose to peony in form, with 46 silky textured petals. The reflection of the center stamens lends a yellow glow to the center petaloids in a very pleasing effect.

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ing won Best in Show the following Saturday — and held up thru' the show! I remember when an unusual 'Vulcan Var.' was worn as a corsage for three successive week-ends so that people in different areas might see it! It was still in fair shape; however, I do not recommend a three weeks old flower for show. By trial and error, this is the method we use to hold blossoms, whether for show or just an unusual flower we wish to show friends. It will work as well for you who fight heat, winds, and the second worst offender to freeze — the bee.

The three important rules to follow are:

1. Cut the blossom at its prime.
2. Place permanently in its carrying container, handling as little as possible.
3. Seal, and place in a cool — not cold — dark place, and never open again until show time.

Early Monday morning, before the bees are out, I prepare several containers to receive the blossoms. I use a tomato carton, which is of a size to hold nine five inch flowers; and deep enough to close with about three inches of dampened Spanish moss laid over a foil lined bottom. This lining enables us to use the box many times. Seal the air vents with tape to exclude as much air as possible. Spanish moss is a fine vegetative matter we are fortunate to have in abundance. It serves as a perfect cushion for transporting, and holds just the right amount of humidity. Shredded newspaper, florist paper, or damp spagnum are other good materials. I would not use peat, as it soils the blossoms. I cut only prime blooms, and one box at a time. I try to judge the primeness by the pollen sac — just before it bursts. Take the containers immediately to a sink, clean the leaves, and VERY gently run water over the flower to remove any dust or foreign matter — making SURE not to wet the pollen! Hold



the flower upside down to drain, leaving only a slight moisture, then place on the damp moss. When the box is filled, seal a layer of polyethelene over the top (we use wrappers from the cleaners), then place the lid of the box over that. We have tried foil, Saran, and wax paper, but find this material the best vacuum of all. Set the box in a cool place — we keep an extra refrigerator for hot days — but generally our temperature is in the 40's so an unheated room or garage is sufficient.

When the flowers of the day are cut, cleaned, and sealed, make out the entry cards. This can be done without opening a box, for you can still see thru' the poly. Tape the cards to the proper box, and store. This procedure is followed every day of the week, and if the weather turns very warm, we are fortunate to have a florist friend who's first love is camellias, so we store them in his cool storage room.

There are some bad features as well as benefits in this procedure. No one will agree quicker than I that a perfect specimen, cut at its prime the morning of the show, is in better condition than the ones just described — but we cannot depend on weather here. The most helpful thing is that only two people handle the blossoms from the plant to the show table. My husband and I always work our show. Upon our early arrival we hand our

boxes directly to the Placement committee, who place them from the original box, thus bypassing classification and carrying trays. This frees us to go directly to our job of the show, helping whatever committee to which we are assigned. It speeds up the show, and gives more time to help the smaller growers with their entry cards, some of whom do not know their varieties but who must be encouraged to show their blossoms. That is what a camellia show is for — to enlarge the field of camellia lovers — and after all, it takes only one bloom to win "BEST IN SHOW"! The second good feature is the fact that the last Saturday morning's cutting can be done quickly, and knowing your own blooms are being placed without haste, makes you enjoy the actual work that can be quite harrowing.

The drawback to this procedure as I see it is that you may have cut too many flowers of the same variety; i.e., 'Ethel Davis' — three of a kind, a tray of three, a tray of fifteen, etc. You have to decide before the show which to show and which to discard. Perhaps if the weather has smiled on you, you won't have to use any of them, but we still condition every flower we cut, whether for friends, our home, or show. We have won "BEST IN SHOW" twice with blossoms cut early in the week that competed with blossoms cut from the

*(Continued on page 28)*

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# CAMELLIA PERSONALITIES — DAVID L. FEATHERS

C. W. Lattin

Oakland, California

It is with considerable pleasure that I write this article regarding one of the more outstanding enthusiasts and a recognized authority in the camellia world. David L. Feathers, or just "Dave" to his many friends, has been deeply interested in camellias, their culture and propagation for over 25 years. When first "bitten" Dave lived in Oakland, California, but, becoming more seriously under the spell of the camellia, he realized that climatically Oakland was not the most desirable place to grow them. After checking several localities he and his lovely wife, Lauretta, moved to Lafayette where they had purchased considerable acreage, abundant with large tall live oak trees. There they built a home, a lath house and later on a glass house. Dave planted many of his plants on the sloping terrain under the oaks and today has one of the finer camellia gardens on the Pacific Coast.

Partly retired since 1946, in the business world Dave is now, at 61, a Vice President of The Bunker Hill Company, the second largest domestic producer of lead and since that year has also served as a Director of United Keno Hill Mines, Ltd. of Canada — the largest primary producer of silver in the world.

He was one of the founders of the Northern California Camellia Society in 1945, serving as its first Secretary and then as President in 1948. His untiring efforts and energy have been generously devoted to the interests of the Northern California Camellia Society and the American Camellia Society, as well as camellia fanciers the world over. Because of Dave's broad knowledge of the subject, available time and keen interest he was a natural selection for the position of Editor of *The Camellia Bulletin*, a publica-

tion of the Northern California society, which publication has enjoyed substantial growth under his capable direction. In addition to this work, he contributes articles from time to time to other publications. All are entertaining, educational, essentially factual and reflective of the true amateur spirit. His articles on culture and hybridization are of top rank.

Dave has been growing camellia seedlings for over 20 years and I am sure they constitute his greatest thrill from this fascinating hobby. He is particularly interested in plant improvement and in the development of new types through a systematic program of plant breeding, including hybridization, and has consistently maintained (because of his belief in the inherent instability of the camellia as demonstrated by not breeding true from seed and sporting) that normal genetic rules may not always apply to the camellia. Consequently, he has completely disregarded the difference in chromosome number of camellia species in making his hybridization attempts. Dave also firmly believes that the greatest hope in hybridization lies in the second and succeeding generations and is now avidly concentrating his efforts in that direction.

He has released several hybrids for commercial propagation including 'Fluted Orchid', 'Royal Robe', 'Diamond Head' and 'Cresta Blanca' and has several more to be released in the next year or so, one of which is a very promising, reticulata-like bloom on a bush plant, which he regards as his best to date — as yet unnamed.

Dave does not believe that *C. sasanqua* offers much promise as a partner in hybridizing and prefers *C. oleifera* due to its earliness and great-

er cold hardiness which he believes is a "must" and that it should be one of the first objectives sought in a breeding program. The reticulata hybrids appear to him to offer great possibilities although they may require two or more generations for spectacular improvement. Even so, the first generation shows real promise.

Dave feels the camellia hobby is fundamentally for fun but does concede that he got a thrill out of exhibiting for five years competitively, also, that competition in any field of endeavor tends to produce the best material results and that it is always very gratifying to achieve a goal or win in any pursuit.

The subject of this biography is an accomplished speaker and one who earnestly strives to present thoroughly developed facts and information. He is an A.C.S. accredited judge and as such has participated in many shows throughout California, the Deep South and the Atlantic seaboard. One of the founders of the Northern California Camellia Society, he is also a member of the Southern California Camellia Society, the South Carolina Camellia Society, the Australian Camellia Research Society, the Royal Horticultural Society, an Honorary Member of the Camellia Society of the Potomac Valley and a member of local garden clubs, as well. He served the American Camellia Society as Vice President — Pacific Coast for two years and as State Director — California for three years. With two world renowned camellia enthusiasts, Charles Puddle in England and Walter Hazlewood in Australia, he developed the Camellia Rating program subsequently adopted by the A.C.S. and was appointed Chairman of that Committee in 1958 and still serves as such.

Dave is the first to admit that his efforts are not always successful and that he is constantly learning more about this anomaly of the plant world



David L. Feathers

— the camellia. With seemingly untiring energy he is continually striving to better that which we have today, always looking forward to tomorrow with that hope "which springs eternal in the human breast."

---

## Mark Anthony New Descanso Supt.

Mark Anthony has been appointed Superintendent of Descanso Gardens, replacing John Threlkeld who resigned to enter another type of activity. Mr. Anthony is well known to camellia people in Southern California. He was one of the organizers of the Southern California Camellia Society. For many years he owned and operated a camellia nursery on Huntington Drive. He discontinued the nursery to work at Descanso Gardens as Assistant Superintendent, so takes on his new duties with full knowledge of the Gardens which will now be his responsibility to develop.

## WHAT WOULD YOU DO?

Mrs. Stanley (Alice) Miller

El Cajon, California

CAMELLIA SEEDLINGS? Yes. For the camellia enthusiast who really thrills to their beauty, there is no camellia experience quite comparable to an early morning visit to the seedling shade house during camellia season and in favorable weather. Watching the development and opening of each seedling is a thrilling experience, one we have experienced day after day, year after year.

This began back in 1943 when we planted our first seeds which were a product of our own garden. At that time we were having more rain and greater humidity along with temperatures more ideally suited to camellia preference. We kept a record of the mother plant, and each seed was carefully labeled. Seeds were somewhat uncommon then, and we were advised by nurserymen to hold any seed-

producing camellia, since the seeds would probably not run true to the mother plant and we just might find we had developed a variety better than many already in the trade.

It was not difficult to achieve high germination. In fact, out of our first planting, we had 100% germination. Our difficulty was in dampening off. We kept them too moist. Each year we profited by our experiences and in a few years our seedlings numbered several thousand. From that first planting, we had flowers in three years and again in four years, some flowering young, others waiting as much as 14 years to develop buds. We still have in our collection three of those seedlings — three among the first to bloom.

Such flowers as we have developed! There have been delicate pinks, glow-

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ing and iridescent whites, vibrant and metallic reds, along with flowers of startling variegation.

It was our conviction that no seedling should be put on the market unless it had marked distinction — was better than anything in its class. So, we had a trying out period — a testing for the tolerance of weather, wind, light, sun, deep shade and for consistency of size. For years, in the scale of points in judging a camellia flower, size was 10%. But that changed. Size began to count more and it was given 25% by the American Camellia Society on the Scale of Points. Yes, we had developed camellias, outstanding in everything but size, and size had become so *very important*.

Another experience which gave us a smile was our experience in showing our "new introductions". On many an occasion, out of a table of seedlings, our introductions would be ribbon winners of first, second and

third place, right straight through. That would be the opinion of one set of Judges. Now what would happen at the next show, with a different set of Judges? Not a ribbon, unless an entirely different flower would be in the winning group!

At one time, we heard a speaker on the subject of camellia seedlings. We understood him to say that there was a possibility of a good, outstanding seedling out of a thousand. Perhaps his point of view has been reflected in the male member of our family since on countless occasions, in the environs of our seed room, as we would be contemplating a very lovely seedling, profuse bloomer, sure to give a delightful splash of color to any garden, our male member would turn away with a sigh of "root stock!"

Another speaker pointed out that the private collection probably has the better chance of developing something really good, because of the col-

*(Continued on next page)*



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**DOTHAN, ALABAMA**

lection of different varieties where a nursery would run to large stocks of the same variety. This idea led us to a study of common ancestry among our seedlings. This proved quite fascinating and might have led to some pertinent information except that our labeling began to disappear. We would find the labels out of the can, sometimes several of them together and we would be unable to identify the plant with the label. So we reorganized, but in the meantime, much information was lost. Indignant, and irritated by this experience, we put a lock on the seed room door — like locking the door after the horse was stolen. Then one day while at work among the seedlings, I glanced around just in time to see the neighbor's dog which had followed me into the room and was stretched out between the rows of gallon cans, reach out with his teeth, select a nice white label, pull it out of a can, and lay it on the ground. He was inching his way along, removing labels as he went.

Among the seedlings we are keeping is a lovely, semi-double pink with lighter edging which two different nurserymen have suggested we name for ourselves. It is delightful for use in flower arranging. Yet another nurseryman saw a light, two-toned pink formal which he studied long and then remarked that if he had that seedling he would name it for his wife. There is a lovely white formal which so closely resembles 'Alba Plena' that I carried it to our 'Alba Plena' to compare it. We have two reds, very different from each other which we are watching and grafting for our study of them. In fact we have grafted many, only to decide over a period of time that they would make good "root stock". Some of these failed the test of weather changes, balling under certain conditions. Others "pushed off" too quickly. While still others were found to closely

resemble old varieties or new introductions. And some were lovely, lovely "shatterers".

Many times we have been told that we are too principled, that others are marketing seedlings inferior to our own. We agree with the last part of the statement but not the first. Having seedlings has been a happy camellia experience over these many years, and should the day come when we feel we have developed one which we believe to be a *Camellia* of Distinction, we will happily release it for propagation. In the meantime, we are planting fewer and fewer *Japonica* and *Sasanqua* seeds (they are excellent compost material) and are carefully selecting, harvesting and planting the seeds of certain other species as well as some seeds from English and New Zealand Hybrids.

A question has just come to mind, "What if we had been the developers of some of the better new introductions, what would we have done?" Had we developed 'Jessie Katz', 'Mattie O'Reilly', 'Pink Clouds', or 'Guilio Nuccio', I think I know what we would have done, don't you?

## Edwards Metcalf Hybrid Award

As we went to press the Awards Committee of the Southern California Camellia Society designated 'E. G. Waterhouse' as the first winner of the Edwards Metcalf Hybrid Trophy. This new trophy was announced in May 1960 (see May 1960 CAMELLIA REVIEW, page 12) for recognition of outstanding new hybrid camellias. 'E. G. Waterhouse', a cross of *saluenensis* x *japonica*, is a light pink, medium size formal double with excellent texture and staying qualities. It was introduced by Professor E. G. Waterhouse of New South Wales, Australia. More will be said about this variety in the February issue of CAMELLIA REVIEW.

# When? Why? How?

R. FLINN DICKSON SR.

## Temperature Sensitivity

These remarks relate to your own garden, not to areas. Many gardens, and ours is one, have spots that are much cooler than others. Not until our first lath house became too small did we discover that some varieties do better in a warmer location. Our first lath house is more shaded by tall trees than one built three years ago and we find that several of our camellias are doing much better in the warmer location. Of those moved the improvement is most noticeable in 'Frosty Morn' and 'Mrs. Freeman Weiss'. On the other hand we returned 'Lady Vansittart' and 'Donckelarii' to their original location because they did not perform well in the warmer spot. Perhaps a change of location as indicated above might benefit those plants that may not be doing all that you expect of them.

## Early Grafting?

Yes — you can do it, if you can keep the grafts protected from cold and wetness. This is no problem for those having a greenhouse. For others it is suggested that if you can not keep your grafts indoors where they will be warm and not exposed to strong light you will be happier to hold off grafting until night time temperatures stay above 45 degrees. Where I live I seldom do any grafts until late February as it is all outside.

As I remarked in a note last season, protect them from any excess wetness. In my lath house I hang a frame covered with transparent plastic so

as to shed the rain. The object is to have them damp, never wet. For those who do have the proper protection from cold and wetness, grafting is being done from mid-November on.

## Industrial Site Plantings

As one has traveled about the country seeing manufacturing and assembling plants built during recent years, he has become very much impressed by the amount of landscaping that is carried on around them. Are those of us in camellia growing areas doing anything to promote the use of camellias in such places?

I know of one small group of camellia lovers who did so in a rather unusual circumstance. Several years ago the U. S. Naval Ordnance Test Station in Pasadena had to enlarge their capacity. Because of land limitation a paved parking area was used. It was on a slope and in order to have a level building site this was filled with packed soil. This area is facing a heavily traveled street. On it was erected a one story building facing north, set back perhaps fifteen feet from the property line. The space from building to sidewalk was planted in grass with dwarf hedge plants bordering it.

Four years ago the management at the station accepted the offer made by a few camellia lovers of enough plants to landscape the plot. The fill soil where they were planted ranged from ten to fourteen inches deep.

*(Continued on page 24)*



# SHIPPING CAMELLIAS

Raymond R. Noyes

Los Angeles, California

Have you ever looked at your garden, bright with camellia blooms and thought of other gardens that have no foliage or blooms at this time of year? I have, for we have many relatives and friends in Colorado, Nebraska and Iowa. Sometimes I had shipped camellia blooms to them but honest reports had led me to believe that perhaps the shipping process could be improved.

I was thinking about all this when Harold Dryden asked me to write an article on shipping camellias. I tried to get out of it but you know Mr. Dryden. So I told him I would be glad to find out what I could. I talked to several camellia growers who do shipping. Their suggestions were followed and this fall I have shipped several boxes with a great deal of success. I would like to tell you how easy it is, so that you too, can get the most out of your camellias and spread their fame farther.

**Picking:** The blooms are best picked early in the morning. They should then be placed on soft cotton and stored in a cool place — about forty degrees for a few hours. Just the blossom should be picked, no leaves are necessary. The blooms should be picked on the day they are in full bloom. If the blooms have gone by this stage they will not be the best for shipping. Any white or pink such as 'Alba Plena', 'Conrad Hilton', 'Debutante', that bloom early in November could be some of the first ones to ship.

**Tailoring:** Hold the bloom firmly as shown in picture one. The two wires are pushed crisscross through the center back of the bloom. Then the two wires are pulled down and twisted together to the desired length; about four to six inches. Then floral

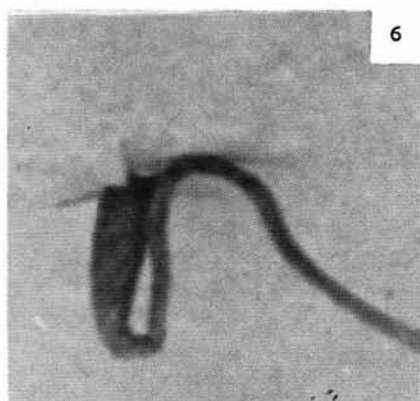
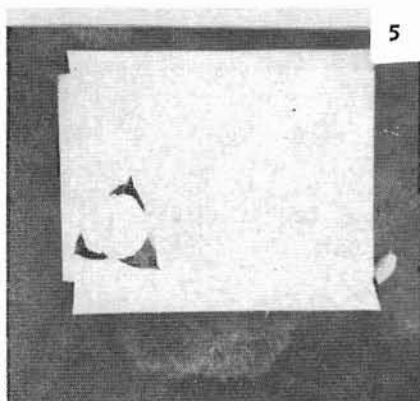
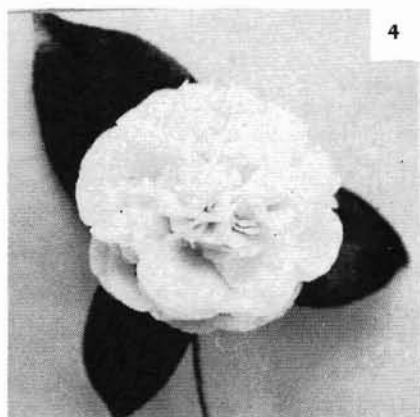
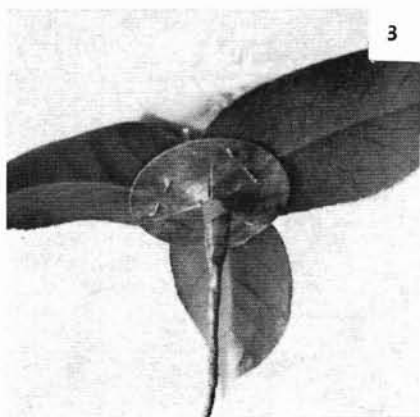
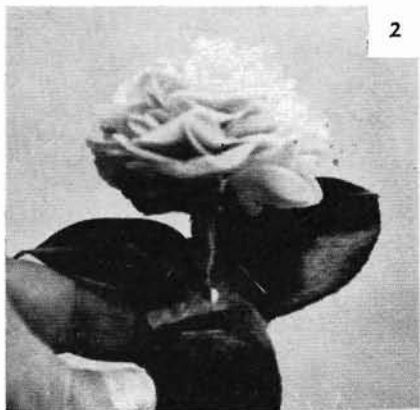
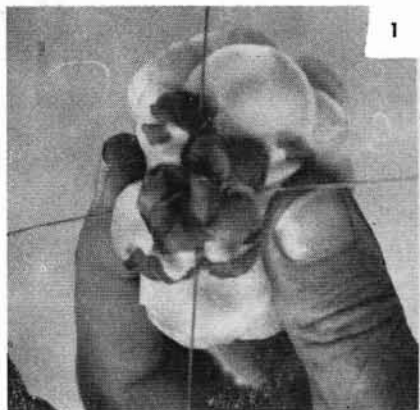
tape is wrapped around, starting at the top. More tape is used near the top.

The leaves used for backing should be polished before using. Split cotton rubbed over the leaves takes off unwanted dust particles and makes the leaves bright and shiny. Leaves may be picked from any plant. The stem end of the leaf is clipped off as shown in picture two. Three leaves should be stapled to a collar in an open triangle form. Then the wired bloom is pulled through the collar. The extra tape at the top near the bloom helps to hold the bloom in place. See picture three. Picture four is the completed bloom ready to be packed.

**Packing:** Any paraffined coated stiff box is suitable for holding the blooms. A paraffined cardboard insert is needed. This insert should fit the box with an additional inch on each end that can be turned down to hold the insert away from the bottom of the box, plus an additional three inches on each side that can be turned up to be stapled to the sides of the box. Holes should be punched in the insert far enough apart to accommodate the blooms so that they do not touch. See picture five.

The tailored blooms are then pushed through the holes and the wire under the insert is then crimped to hold the bloom tightly so that there is no slipping. This is shown in picture six. Probably ten or twelve blooms can be inserted and fastened. Before putting in the insert the box should be fogged or sprayed. Wet sheets of cotton or layers of wet newspaper should line the bottom of the box. Then the cardboard insert with the blooms should be stapled to the box.

*(Continued on page 28)*





# Betty's Barbs

By Betty Robinson

When the editor asked me to do this column, I thought he was very brave and then when I thought about it some more, I decided I was very brave to accept. Some of the early-day Western writers were hung for their opinions, you know, but I hope that has gone out of style by now.

As any of you who knows me realizes, I am incapable of writing any but a most serious article on camellias and their culture. (Maybe I should have put the period after writing — ah, well, that remains to be seen.) This month's actually *will* be serious — I think.

Since we are rapidly approaching the show season, I will venture some of my thoughts on this subject. Who knows what next month will bring!

Each year when the shows come, I think we should decide not only when we are going to have a show but why. If we have a show for competition between ourselves then it should be organized as shows presently are — but if we also have a show to interest the public in growing camellias, then I think we should add some features.

I have never attended a show that told the public what varieties did best in their area. I think a table showing *standard* blooms of these varieties should be a part of every show for the public. All too often they are led, by seeing an exceptional bloom of a variety, to buy a plant which will never produce such a bloom for them. Then they conclude "I can't grow camellias." I know this happened to us at the first show we attended. In all the years since I have never seen a flower of that variety that equalled the prize-winner of this show.

Every show should also have an information table staffed by judges who could identify blooms (this is not easy I realize but more about that later), discuss grafting and what those "funny round things that grow on camellias" are. Also at this table, there could be information about where plants can be purchased. This is where Dave Feathers' rating charts would be used to great advantage in giving information about growing habits, etc.

I also have another suggestion,

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gratis, for Show Chairmen. Those of us who are wives of judges are afflicted every year with what I call "Show Feet". We stand around for hours while our husbands pre-judge the show (from around 9 to 10 o'clock), then judge the show (10 to 12:30) and then "see the show" (from then 'til eternity). Meanwhile their poor wives stand around on hard, cold or soft, wet floors until their feet give out. So — I think there should be a shopping trip organized to interesting stores in the area. At least this way we could enjoy getting our feet tired and I can practically guarantee that this would speed-up the judging amazingly. After all, what man will stand around discussing how this or that one does in his garden when his wife is out spending money!

But back to identifying blooms. If we don't stop getting more named varieties that all look alike no one will be able to identify blooms. I have said this for years and been "pooh-poohed" by the judge in the family. But, at a dinner we attended recently none of the learned judges could come up with the answer for a red and white striped flower. The owner knew because the plant was marked but I think this is taking unfair advantage. Maybe this would be an interesting idea for a party: have a table of unmarked camellias and give a prize to the person naming the most.

We once had a "Bury the Camellia" party at which anyone who said the word "camellia" paid a fine. And you know, there are other subjects for conversation! We also found out that there are many ways to talk about camellias without mentioning the name.

I will be back next month with more handy, helpful hints if I don't get fired or lynched between now and then.

## NURSERYMEN (Continued)

had the honor of naming 'Frances Solomon'.

In the fall of 1960 Nuccios introduced a new seedling 'Silver Anniversary' celebrating their 25th year in the camellia nursery business. They also introduced another seedling 'Cara Mia' during the same season. During the 1961 A.C.S. Convention in Disneyland, they introduced the new seedling, 'Disneyland'. Since that time they have introduced another fine japonica seedling, 'Alexis Smith'.

They are also interested in growing miniature camellias as well as the large bloom varieties. They propagated and introduced 'Tinsie', which was first seen in the Camellia Show sponsored by the Pacific Camellia Society about 1951. Needless to say, this small camellia bloom drew most of the attention at the show, and the nursery had a terrific run on the 'Tinsie' camellia plants.

In addition to japonicas and reticulatas, the Nuccios became interested in the sasanquas. They originated and propagated the seedling 'Show-A-Supreme' in 1957 and in 1960 after several years of blooming it they introduced the sasanqua 'Dazzler'. This last sasanqua has very good holding qualities and can be used successfully as a boutonniere. They also grow Azaleas and other landscaping shrubs.

We are happy to include the Nuccio Brothers Nursery in our group of "Know Your Nurserymen" and salute them as true natives of California.

\* \* \*

**S. C. C. S. dues for 1962 are now payable. The new 1962 issue of "CAMELLIA NOMENCLATURE", now off the press, is being mailed to all who have paid their 1962 dues.**

# CALIFORNIA'S FLORAL PAGEANT

Frank E. Ford

South Pasadena, California

California, due to marked variations in latitude, rainfall, elevation and humidity possesses a native flora of great variety and charm. Philip A. Munz in his recent book "A California Flora" describes over 6000 species. But there are a relative few that predominate and some of these we shall consider.

If ample rains come in late autumn our thoughts turn to the likely prospect of a glorious wildflower show in the spring. For camellia devotees, who naturally are lovers of beauty, this phenomenon can be of great interest. The pageant begins in February around the sand dunes of the Colorado desert between Brawley and Yuma. The pink Sand Verbena (*Abronia villosa*) begins the display with a splash of color on the hillocks and dunes. Scattered here and there are clump like plants bearing the fragrant white Dune Primrose (*Oenothera deltoides*) which becomes suffused with pink as it matures. Various composites, some white, but mostly those of various shades of yellow appear. Among these are the Gold Flower (*Hymenoxys chrysantemoides*), the Desert Dandelion (*Malacothrix californica*), Bigelow's Coreopsis and the Brittle Bush (*Encelia farinosa*) with its glorious crown of golden sunflowers. From the moisture and the flowers the parched desert air becomes limpid and aromatic, the birds pour out their song and the season is on.

As the season progresses, this floral display advances to the areas around Indio and Borrego Valley, up into the foothills and mountain canyons, then on to the higher Morongo Valley and the Joshua National Monument. With the ascent of the flowers the deep blue Phacelia (*Phacelia campanularia*) appears in rocky corners, vari-

ous cacti burst into brilliant bloom and in the sandy washes the bushy Chuparosa (*Beloperone californica*) and the Indian Paintbrush (*Castilleja angustifolia*) vie with each other with flushes of bright maroon. On the chaparral slopes forbidding plants of *Yucca whipplei* point their candle-like stalks carrying thousands of fragrant blossoms 10 feet or more heavenwards, only to be surpassed in creamy elegance by a plant cousin, the rare *Nolina Parryi*, which can be found on the driest sides of the eastern Sierra, Mt. San Jacinto and San Geronio. A short distance on the Palms to Pines highway above Palm Desert and in Sentenac Canyon southwest of Borrego, the scraggy *Ocotillo* (*Fouqirea splendens*) tips its spiny stems with a brush of bright vermilion. After gazing up at these formidable specimens one can relax by examining the desert floor. Don't be surprised if you see a marvelous array of smaller plants than you ever imagined. You will need a glass to examine some of them but their beautiful patterns and form are amazing.

Travelling into the Mojave Desert east of the San Bernardino mountains one finds the road lined with clumps of the apricot Desert Mallow (*Sphaeralcea ambigua*), a deep blue Lupine (*Lupinus adonis*) and scattered here and there the exquisite bell shaped orange red Mariposa Lily (*Calochortus Kennedyi*). Groups of the lavender Mojave Desert Aster, (*Machaeranthera tortifolia*) make a great showing, then one is startled to see the blown up stems and deep purple flowers of *Streptanthus Inflatu*s, the Desert Candle. In sandy washes we find the pristine white Desert Lily (*Hesperocallis undulata*) which buries its bulbs from 18 inches to 2 feet below the surface. Unless the rainfall

seeps down below the roots, the plant stays dormant until there is sufficient moisture. Towards the end of the season, the Palo Verde, with its green trunk and the tree top a mass of yellow bloom, is magnificent against the clear blue sky. On the east side of the Sierra, the Desert Peach (*Prunus Andersonii*), a scraggy bush, becomes a delicate mass of pink. The ghostlike Smoke Tree, always striking, is transformed from a dry gray apparition to a brilliant ultramarine blue bower as it puts out myriads of small pea like flowers in June when nearly all of the other desert plants are dormant or dead.

Along the coast the season starts around St. Patrick's day. Its advent is hailed by great displays of the California State Flower, the bright orange Poppy (*Escholtzia californica*). This particular poppy prompted the early Spanish explorers sailing off the coast to call the country—"La Tierra del Fuego",—The Land of Fire. This sight still holds along the Palos Verdes peninsula. One of the best locations to observe the coastal flowers is along the 17 mile Drive between Pacific Grove and Carmel or on the nearby Point Lobos State Park where they have an excellent booklet describing them. From early April groups of the lavender Seaside Daisies (*Erigeron glaucus*), orange Poppies, Cream Cups (*Platystemon californicus*), yellow Tidy Tips (*Layia platyglossa*), Owls Clover (*Orthocarpus purpurascens*) and Gold Fields (*Baeria hirsutula*) combine to produce pungent blankets of kalaidoscopic color. Due to the salt spray from the ocean the plants and flowers are generally dwarfed, giving the appearance of an alpine garden. Away from the shore little assemblies of a scarlet Indian Paintbrush, Blue Eyed Grass (*Sisyrinchium bellum*), wild Iris (*Iris Douglasiana*) and yellow Pansies (*Viola Pendulaca*) brighten the naturally beautiful surroundings. Along the ris-

ing background blue flowering shrubs of the wild Lilac (*Ceanothus thyrsiflorus*) set off by the rustic Monterey Cypress trees enhance the aspect of a most unique rugged coast. Along the road going south, the yellow Lupine (*Lupinus arboreus*), a perennial shrub, stands out against the blue ocean in the distance, while in the sheltered nooks the graceful Fairy Lantern (*Calochortus albus*) holds its festive court. In isolated canyons in the hills south of Santa Barbara we are thrilled to find the regal white, golden centered, Matilija Poppy (*Romneya Coulteri*) with crepe like petals, one of the most handsome and admired of all the western natives. In the more remote, heavily wooded canyons there are a few plants left of the magnificent orange, purple-blotched *Lilium Humboldtii ocellatum*, one of 17 species of the true lilies which are found in the greatest variety in the coast Counties north of San Francisco and in the mountains. They come in various forms and colors, some are richly fragrant and all are found in beautiful surroundings.

But the great spectacle which in good years lovers of beauty come from far and near to enjoy, takes place in the open Grasslands around the foothills of the San Joaquin and Salinas valleys and in adjacent canyons and smaller valleys. Late in March spreads of the ethereal light blue *Nemophila Menziesii* (Baby Blue Eyes) and the fragrant yellow Sunshine Flower (*Baeria gracilis*) give a suggestion of what is to come. The California Poppy follows and then a great assemblage of blue and purple Lupines, Chinese Houses, acres of Hillside Daisies, Salvias, Gilias, Larkspurs, Primulas, Shooting Stars and Forgetmenots, along with many others, combine in a riot of never to be forgotten perfume and color. As the season progresses the pink-magenta

*(Continued on next page)*

Owls Clover takes over, which with the lavender-purple Godetia (Farewell to Spring) indicates the end is near. In April there are similar displays around and in the Sacramento Valley, the Tehachapi, the Antelope Valley and on the Redwood Highway.

Although the great show is over many rare and superb flowers are yet to come. Along the moist northern coast, in the redwood and fir forests, Rhododendrons, Trilliums, Azaleas, Columbines and a great variety of bulbous Erythroniums, Iris, Brodiaeas, Fritillarias and Liliums add to the beauty and interest of that fresh green landscape. Many of these natives thrive under the same natural environment that the Camellia likes and they do well in a garden together.

During the summer the floral parade ascends to the summits of the Siskiyou and Sierra. Flowering trees of the white mountain Dogwood (*Cornus nutalli*) stand out against the dark green of the forest, while in the lower canyons the pink Redbud or Judas Tree (*Cercis occidentalis*) holds forth. Almost as soon as the snow melts in the high places, the alpine flowers, many of them cousins of the species below, burst out in even more brilliant color. And many special ones, the pink *Kalmia* related to the eastern Mountain Laurel, the startling red Snow Plant (*Sarcodes sanguinea*), which seems to glow with internal light, the pinkish-purple Heather, the blue and purple Penstemons and Delphiniums, the Lewisias and the Polymoniums which live in this harsh but scenic world that few of us ever see.

With early autumn frosts and snow the parade is over. For those who cannot get out to the distant flower fields, or who wish to study the plants in typical natural surroundings, the Rancho Santa Ana Botanic Garden in Claremont, the Santa Barbara Botanic Garden in Mission Canyon

and the new wildflower section of the Descanso Gardens in La Canada offer a welcome opportunity. In the early spring the Richfield Oil Corporation has stimulated interest by giving packets of seed and a beautiful color Booklet describing the flowers and their locations from their many Service Stations throughout the West.

## S. C. C. S. Meetings Competition Winners

Blooms exhibited at the November and December S. C. C. S. meetings were in good number considering that the blooming season was just getting under way. The rains have brought out good quality flowers.

### November winners:

Japonicas, medium to large: 'High Hat', 'Ava Maria', 'Cho-Cho-San', 'Alba Plena', 'Debutante'.

Japonicas, large to very large: 'Guilio Nuccio', 'R. L. Wheeler', 'Cinderella', 'Alice Wood', 'Tick Tock'.

Sasanquas: 'Little Gem', 'Dazzler', 'Hiryu-Nishiki'.

### December winners:

Japonicas, medium to large: 'Fimbriata', 'Alba Plena', 'May Ingram', 'Nina Avery', 'Rosea Plena'.

Japonicas, large to very large: 'Guilio Nuccio', 'Special Tribute', 'Joshua Youtz', 'Sunset Glory', 'Alice Wood'.

Miniatures: 'Wilamina', 'Tinsie', 'Florence Daniell'.

Sasanquas: 'Sparkling Burgandy', 'Hiryu-Nishiki', 'Dazzler'.

Hybrids: 'Donation Var.', 'Citation', *Saluenensis* x *Reticulata*.

*Reticulata*: Wild *Reticulata* x 'Buddha'.



## WHY DO I GRAFT?

Alton B. Parker

Temple City, California

Many times friends have stopped in and asked "What is new in what you have grafted." I would call off a list of varieties, and many of them they had never heard of, in fact there would be many that I had not seen bloom. Their next question would be, "Why are you grafting ones that you have never seen?" I believe if a camellia enthusiast plants seed and after a few years a seedling blooms for him and he thinks enough of that seedling to name it, I feel kind of honored that he would want me to share his pleasure by having a scion of his introduction.

Quite often I am pleasantly surprised after two or three blooming seasons. The first blooming seasons would not be very good and then all of a sudden I will start having good blooms. So I am convinced that we should see the full potential of the variety by being patient with these grafts. Your Editor has accused me time after time of having nothing but "you-oughter's"; in other words, I would ask if they had this one or that one and they would say no, then I would say "you oughter have them."

I have found out by experience as well as have other people, that if scions are received from the South, December is a very good month to

graft them. I believe that they are better because the scions have not gone through the real cold weather they sometimes have.

Practically all scions are shipped in polyethylene bags now. These bags always have a little moisture in them, and I will place them in the dehydrator (never in the freezer compartment) of the refrigerator, and when time permits I will graft. I have had scions in the dehydrator for over two months. Not that I could not find time in that period to graft them, but I wanted to see how long they could stand this method, and I have had good takes with them.

I raise my own understock, and consider myself lucky to have a good supply on hand when I need it. Usually the understock is  $\frac{1}{2}$  to  $\frac{3}{4}$  inches in size. In the South and Southeast they use much larger understock than we do out here. I consider the understock the most important part of grafting. If your understock is not good, you are wasting your time. Make sure the foliage is healthy, and above all, the stock should be firm in the soil of the container.

After the scion has been inserted, the band placed on the graft, and  
*(Continued on page 26)*

### MARSHALL'S CAMELLIA NURSERY

(At the sign of the Camellia)

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# SOUTHERN CALIFORNIA CAMELLIA SOCIETY HISTORY

“The meeting adjourned with everyone in good humor’. This was the concluding sentence in the minutes of the organization meeting, the very first meeting of the Southern California Camellia Society, held in Pasadena at the Constance Hotel on January 8, 1940.” With these words, W. F. Goertz, Program Chairman, opened the November program of Southern California Camellia Society which retold the Society’s history. Mr. Goertz had read the minutes of the early meetings and working with Vern McCaskill and Mark Anthony, two of the organizers and charter members, developed and presented a program that reviewed the history from the Society’s inception to the present. An audience of about 150, particularly good for a first meeting that had only a few blooms to exhibit, was present.

Two meetings after the organization meeting were held during the first year. The second meeting was held on January 21, 1940 at the Pasadena Public Library, at which a constitution was adopted and an executive committee was appointed. Blooms were displayed at this meeting. The last meeting of the first season was held February 4th.

The second season opened with a meeting December 2, 1940 with 70 people attending. One fine feature which started with this meeting and has continued through the years was a question and answer period. It seems that the problems we have now also existed 20 years ago. For example, to quote from the minutes of this December 1940 meeting: **Q.** What causes bud drop and how can it be prevented? **A.** Usually caused by lack of water during summer months, although disbudding will help overproduction of buds. Suggest to grow

only those types that do not give that trouble although everyone should have at least several ‘Pink Perfections’ which are the ones most commonly affected by bud drop. **Q.** What makes camellias die all of a sudden? **Q.** What is the best time to graft? **Q.** Is it possible to set more buds by special treatment?

44 varieties of blooms were shown at the December 1940 meeting, including ‘Anna Frost’, ‘Amabilis’, ‘Anemonae Flora’, ‘Apple Blossom’, ‘Alba Plena’, ‘Arajishi’, ‘Brooklyanna’, ‘Christmas Cheer’, ‘Cheerful’, ‘Chandleri’, ‘Crimson Sunset’, ‘Black Beauty’, ‘Daikagura’, ‘Dawn’, ‘Emperor Wilhelm’, ‘Grandiflora Rosea’, ‘Gigantia’, ‘Jordan’s Pride’, ‘Lorraine’, ‘Modesty’, ‘Mary Ann’, ‘Madalone’, ‘Mrs. Marie Keating’, ‘Nagasaki’, ‘Normandy’, ‘Nobilissima’, ‘Oniji’, ‘Panache’, ‘Professor Sargent’, ‘Pink Perfection’, ‘Pride of Rosebud Farm’, ‘Pink Dawn’, ‘Pinkie’, ‘Rainy Sun’, and ‘Romany’. Note what work on nomenclature has done to some of the names listed.

The minutes of the January 6, 1942 meeting record the first discussion about producing a booklet on the care and classification of the camellia. A question asked at the meeting was “Is there a camellia called ‘My Darling’?” Answer — “Yes, according to a May Company ad.” Further meetings were held during the 1942 winter blooming season and in March the Society had a display of 1000 blooms at the Spring Flower Show at Brookside Park, Pasadena. During this season Mark Anthony personally gathered information on varieties and a small nomenclature book was printed. By the end of the season, there were 101 paid up members, who voted the following varieties as favorites: White, ‘Alba Plena’; red, ‘Julia Drayton’ and ‘Te

Deum'; pink, 'Pink Perfection'; variegated, 'Jordan's Pride' and 'Emperor Wilhelm'.

The 1943-44 season was really active, with six meetings held. By-laws were adopted and a Board of Directors elected. The first Research and Nomenclature Committee was appointed. Plants donated by the growers were raffled off to provide two funds: for the Red Cross and for a future nomenclature book. Attendance at meetings ranged from 95 to 201.

During the 1944-45 season a special committee on Horticultural Research was appointed. First steps were taken toward the development of the Camellia Garden in the Huntington Botanical Gardens with a project that was originally named "California Camellia Test Garden Sponsored by Henry E. Huntington Botanical Gardens and the Southern California Camellia Society." A report to the November 9, 1944 meeting stated "Mr. Cassamajor and Mrs. Galli inspected the proving grounds and report that Mr. Hertrich grafted 37 scions onto seedling plants this first season and thus far was 100% successful. He reports that 100 scions per year should be grafted." By the end of the season, the Huntington Test Garden was able to report that 90 plants and 60 new scions had been donated during the year. The nomenclature book was now called "The Green Book", with approximately 300 varieties listed.

The 1945-46 season opened with a paid up membership of 271. Meeting attendance averaged between 250 and 300 with the February 1946 meeting in the Pasadena Odd Fellows Temple drawing 415 people, "150 of whom had no place to sit" according to the minutes. The Red Cross Fund was replaced by a fund to purchase a loud speaker system. An editor of the Society magazine was appointed. Papers of incorporation of the Society under the laws of the State of California were filed. The San Diego

Camellia Society was organized and awarded a charter as an affiliate of S. C. C. S.

The 1946-47 season was the year of the first really tremendous camellia show. The show was held at Brookside Park, Pasadena on February 8 and 9, 1947. Admission tickets sold for \$1.00 each and the show realized a net profit of \$11,000. Over 8,000 blooms were on display. The Society was now really flourishing with a membership of 640 and a fine 16 page bulletin.

In the 1947-48 season the Research Committee was very active on studies that led to the publication in 1950 of the 72 page booklet "Camellia Research". The first official Nomenclature Book in its present form, with Bill Woodroof editor, was launched in 1947 with a first printing of 5000 copies. During this season S. C. C. S. took out a membership in the American Camellia Society which had been organized in 1945. The Camellia Society of Kern County, the Central California Camellia Society, and the Pomona Valley Camellia Society were formed and affiliated with S. C. C. S. There were two tours per month, for Society members only, through the Huntington Camellia Gardens which had 183 plants and 162 new scions. The second big Camellia Show at Brookside Park was a success, with nearly 12,000 attending at \$1.00 per person. This and the preceding year's show did much to popularize camellias in Southern California.

The Temple City Camellia Society was organized during the 1948-49 season and affiliated with S. C. C. S. During the 1949-50 season the idea behind the Hertrich Awards blossomed. Meetings were held at the Pasadena City College, with an average attendance of about 250. S. C. C. S. joined Pacific Camellia Society in presenting a show at Brookside Park. A shipment of plants from

*(Continued on next page)*

China was planted in the Huntington Test Garden, and all seeds from the garden were given to the Society for sale with the understanding that the proceeds were to be used for the benefit of the Garden.

Meetings during the 1950-51 season were again held at Pasadena City College. A joint show was again held with the Pacific Camellia Society. The Society magazine was named CAMELLIA REVIEW for the first time. S. C. C. S. resumed its own show in the 1951-52 season with a show at the Odd Fellows Temple in Pasadena. It rained hard throughout the two days and the Society lost \$400. Meetings were held at the Jefferson School Auditorium in Pasadena, where a show was held February 21, 1953. Including members in the affiliated societies, S. C. C. S. was working for the benefit of 1072 members.

The Society started to hold meetings at the San Marino Women's Club in November 1953 and this has been "home" continuously since that date. In 1954 the Society introduced the plan of awarding season trophies for blooms exhibited at meetings, according to points accumulated during the season. The last two camellia shows held by the Society were at the Women's Club, in the spring of 1954 and 1955. Since then, S. C. C. S., as a member of Los Angeles Camellia Council which was formed in the fall of 1955, has devoted its full show energies toward the Council's Descanso Gardens show activities. In 1955 the concept of a camellia culture book was developed, culminating in the appointment of Carl Tourje as chairman of a committee to develop the project. The nearly 500 page book "Camellia Culture", edited by Carl Tourje and written by 54 collaborating authors of repute among camellia people, was published in 1958 as a result of this project.

During the presentation of this history of the Southern California Camellia Society, Mr. Goertz called on people who had been active at the time to give their own accounts of the events in which they participated. He summarized the Society's history in saying: "Our Society has been instrumental in popularizing the camellia by organizing a group of people who had this interest and hobby; by having meetings to jointly show the various varieties of blooms and discussing problems and remedies concerning their culture; by research and study of the many ramifications relating to history, propagation and further development of the camellia with respect to color, form, weather resistance and growth habits, etc; and by providing a means for people with a common interest to get together, talk "shop" and make wonderful friendships. It has developed the recognized nomenclature book for the world, published the finest and most complete culture book, and fostered public interest in camellias through the Huntington Test Garden (now the Huntington Camellia Garden), its Research Committees and its world renowned camellia shows."

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### WHEN? WHY? HOW? (Cont.)

This was removed and replaced with suitable camellia growing mix for each plant. These camellias are being cultivated as outlined in "Camellia Nomenclature". They are doing well in what seemed to be a somewhat adverse condition. They are adding beauty to the site and giving much pleasure to many of the several hundred employees who see them daily. If you happen to pass 3202 E. Foot-hill Blvd. in Pasadena you may see them. It is hoped that this planting may encourage others to do likewise.

# EXPERIMENTING WITH A U. C. SOIL MIX

Alvin L. Gunn  
Lynwood, California

For the past year at any gathering of camellia enthusiasts the University of California mix has been frequently discussed. The various interpretations of what the mix consists of, how to fertilize and whether to add chemicals at the time it is mixed will vary with each person discussing it. "The U. C. System for Producing Healthy Container Grown Plants" covers many phases the amateur is not equipped to do such as: Sterilizing the soil, equipment and any area to which the plants may be moved where the soil would become contaminated. (This item could eliminate some of the problems we have with grafts mildewing.) Chemical analysis of the soil to keep the pH in a 5.5 to 6.5 range and the various other elements in balance. Testing the fine sand to determine if it is the right size and doesn't have too many clay particles present. For the above reasons this experiment of mine is a hit or miss proposition.

The five mixes discussed in Manual 23 purchased from the University of California are:\*

- Mix A — 100% fine sand
- Mix B — 75% fine sand, 25% peat moss
- Mix C — 50% fine sand, 50% peat moss

Mix D — 25% fine sand, 75% peat moss

Mix E — 100% peat moss

All or part of the peat moss may be substituted with such materials as red wood saw dust, red wood shavings, rice hulls or fir bark, provided they meet good physical and chemical requirements such as moisture retention, aeration, uniform mix, low fertility, etc. Ground bark and rice hulls may contain phosphorous and potassium in an available form. The common designation for fine sand at a gravel pit is minus 30 and plus 270, meaning the sand will pass through a 30 mesh screen and not through a 270 mesh screen.

I used Mix D and the following chemicals to a yard of mix:

- 2½ pounds cotton seed meal
- 4 ounces potassium nitrate
- 4 ounces muriate of potash
- 2 pounds single superphosphate
- 4 pounds dolomite lime
- 3 pounds calcium carbonate lime

The addition of the chemicals at the time of mixing seemed logical if the soil were to have an even distribution of the necessary elements for good plant growth. I used one pound  
*(Continued on next page)*

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less of each of the limes than recommended because of replacing one half of the peat moss with rice hulls. There should still be enough lime to neutralize the 3.5 pH of peat moss and supply the necessary calcium and magnesium. A supplemental feeding was started one month after planting and was continued every two weeks thereafter. Two heaping teaspoons per gallon can and proportionately more for larger containers, equal parts of cotton seed meal and single superphosphate was used.

I have not had the mix analyzed but I can say this in favor of it at this time. Most of the plants have greened up. The mix is very porous, so there is no problem of overwatering. The plants are easy to take out of the containers and the mix holds well to the roots and yet is easily washed off. I have bare rooted two plants and excellent feeder roots have developed since the planting. The mix is very light so the job of moving containers and transplanting becomes easier. The plants have been in the mix only two to six months, so I have no comparison on the flowering habits or the quality of the flowers.

If you decide to use the mix and use the chemicals at the time of mixing and also follow the supplemental feeding program, be sure to bare root your plants thoroughly, or they will burn. This mix with the chemicals added should be used within two weeks after mixing. I would recommend purchasing the U. C. Manual 23. I have started using half portions on the feedings in the winter months as there are a number of plants still growing in late November. I have more than one hundred plants growing in this mix and should be able to evaluate this system better a year from now.

\* See November 1960 issue of CAMELLIA REVIEW, page 12, for a discussion of the U. C. Mix and how Manual 23 which contains full instructions on its use may be obtained.

## Camellia Nomenclature

Bill Woodroof, editor of "CAMELLIA NOMENCLATURE", has issued the following statement:

"We have had many requests to include in the nomenclature book the source of the varieties. Based on these requests, the Nomenclature Research Committee of the Southern California Camellia Society has been conducting research in this regard which was not completed in time to include such information in the 1962 edition of the book, but such research will be completed and will be included in the 1964 edition.

"There will be set forth after each variety, to the extent that information can be obtained, the name of the originator of the variety, the town and country in which the variety originated and the date the variety was introduced, registered or published. We realize that there will probably be many mistakes and omissions in this initial effort, and we would appreciate cooperation from everyone in forwarding any information they may have on the source of such varieties and in advising us of any mistakes or omissions after publication."

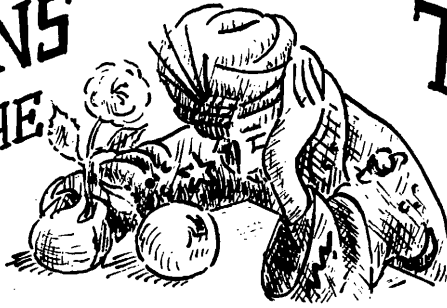
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### WHY DO I GRAFT? (Continued)

just before I place the jar over the graft, I sprinkle a little rooting compound over the understock cut. Since doing this I have not had any mildew. I think this is worth a try.

I have tried only cleft grafting. I graft any time of the year and have good luck; in fact, I grafted a 'Ballet Dancer' the last week in July this year. I measured the total growth on December 1st, and there was 32" of growth on the graft. So help me, this is the truth!

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### 'Mercury' and 'Mercury Variegated'

'Mercury' is one flower I have been trying to learn the history and background on for many, many months but lack of either data or information has always held up this story. A few years ago I grafted scions from a plant identified as 'General Mengaldo' only to later learn it should have been identified as 'Mercury'. With the most cooperative and generous help of Mr. Charles Puddle of Denbighshire, North Wales we now learn more regarding the background of this fine camellia.

'Mercury' was introduced by the English nurseryman William Paul about 1900 and is validly recorded and described in "The Garden 1911". 'General Mengaldo' on the other hand is a very old camellia described by Verschaffelt in his Iconographie in 1856. It is a double pink and has absolutely no connection with 'Mercury'.

'Mercury', a four and one-half to five inch flower, is true semi-double crimson or red as we more often identify it. Blooms have rather thick petals and strong but thin cluster of stamens. It is a flower with excellent texture and substance.

Many feel this variety should be tops with the commercial trade and could in many respects replace or supplement our variety known as 'Donckelarii'. Personally I have one

terrible time growing a 'Donckelarii' that will keep or hold its variegation, whereas 'Mercury' variegates very easily, even to where we see some almost all white blooms. In our garden the variegated flowers have preference with both the above named varieties.

Thanks to Mr. Charles Puddle for the help and information and I wholeheartedly agree when he commented 'Mercury' has long been popular in England and it is strange that it has only reached America in recent years."

### 'Jessie Burgess'

Mr. Robert Burgess of Savannah, Georgia was just beginning to be interested in camellias when a friend gave him a hand full of seed. He planted them, never dreaming or expecting to get anything from them. From these planted seed eight seedlings came up and of these seedlings one plant had very pretty foliage from the very start. He watched it for seven years, then was rewarded with a lovely flower we know now as 'Jessie Burgess'. This is the fourth year for it to flower and Mr. Burgess still feels it is the loveliest thing in his camellia world.

Reportedly  $6\frac{3}{4}$ " in diameter and  $2\frac{1}{2}$ " in depth, the flower is rose with silver cast in coloring and semi-double in form. The usual seventeen petals are long and narrow, rather

*(Continued on next page)*



trough shaped and the flower has no petaloids. Flowers have fine substance and texture, for we have reports of blooms staying on the plants for fourteen days. The plant is medium upright in growth with dark green leaves 4½" long and 2" wide. It blooms from the later part of November to the middle of January.

### **'Inez Moll'**

A seedling originating with and released by Julington Nurseries of Jacksonville, Florida was first called to my attention nearly two years ago: 'Inez Moll', an incomplete double with three rows of large rounded, heavy textured, waxy petals and smaller curved petals standing among an interesting formation of low, light golden stamens. Stamens do not turn black. The color is clear deep salmon with rose undertones. Flowers will be from four to five inches in diameter. It starts to flower in the early part of November with some blossoms still opening in February. Plant growth is rapid and open with large dark green leaves of heavy texture, ovate and pointed with medium leaf serration. The plant reportedly takes sun quite well.

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### **PREPARING AND PRESERVING** *(Continued)*

same plant on Saturday morning, *and both blooms held up thru' Sunday night's closing.*

Before you try this method of keeping flowers for shows, experiment at home as we did. Try preserving some for as long as possible. Single flowers can be tested in plastic vegetable containers. One caution — don't get the moss or flower too wet. In the beginning, some of us were afraid to run water over white or delicately colored flowers such as 'Mrs. D. W. Davis'. Water is not the villain, but hot sun upon water.

In closing, I wish to add that we

try in our society to see that the show room is never over 60 to 65 degrees the night before the show. In the early hours, we sometimes work in sweaters and wool slacks, but when the show is opened to the public, we generally have a sight for them to see!

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### **SHIPPING CAMELLIAS** *(Cont.)*

**Materials Needed:** Collars and floral tape may be purchased at many local florists or Florists' Supplies companies. The tape comes in various colors but green is my preference. Sometimes the sheet cotton and the boxes may be secured from your local nursery man. Some nursery men buy these boxes in lots of one to five thousand. Number 24 wire with a twelve inch length is the best. Nurserymen often buy this wire in large lots too, such as ten pound lots.

Your box of flowers may be shipped by air express; sent one day and delivered the next, for a nominal cost. Your friends or relatives can not buy or order such blooms from anywhere else. They will think you the most thoughtful of persons. Your blooms are guaranteed to arrive as perfect as a picture.

You will be up to your neck in thanks and praise,

Sending blooms like these with their winning ways.

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**S. C. C. S. dues for 1962 are now payable. The new 1962 issue of "CAMELLIA NOMENCLATURE", now off the press, is being mailed to all who have paid their 1962 dues.**

# HARVEY SHORT TELLS PACIFIC CAMELLIA SOCIETY ABOUT HIS WORK WITH CAMELLIAS

Reported by  
**Harold E. Dryden**

*Editor's note: This is a reporting of Mr. Short's talk at a Pacific Camellia Society meeting. I have used the first person, as Mr. Short did in his talk, because I know no other way to obtain the close association between the man and his work.*

My foundation planting of camellias in 1937-1940 consisted of a group of the better standard varieties in the trade as 'Elegans', 'Herme', 'Purity', 'Alba Plena', 'Colonel Fiery', 'Mathotiana', 'Nagasaki', 'Lady Clare', 'Kumasaka', 'Prof. Sargent', 'Paeonia-flora', and 'Lotus'. A few of the more common varieties as 'Covina', 'Rainy Sun', 'Amabilis', 'Kimberly', 'Black Prince', 'Caprice' and 'Princess Baciocchi', were added for variety and breeding purpose, because of seed bearing. All of the above except two varieties produced seed at one time or another. The varieties 'Prof. Sargeant', 'Mathotiana', 'Lady Clare' and 'Lotus' were not considered prolific in most areas, so the pleasant surprise of having a few seed pods develop each season added spice to the project.

The question has been asked how or what were the circumstances that brought forth all the new varieties and later culminated in the "cluttering up" of Bill Woodroof's Nomenclature Book. My only observation through the years was the fact that in Ramona, near San Diego, where most of the pollinating results occurred, the altitude of 1440 feet held the blooming period back into the warm spring days, and with the supplement of strategically located flowering shrubs and trees, the bee activity was at its best. I used for flowering material the crabapple, flowering plum, peach and quince. I also made the work easier for the bees by placing the plants of desired crosses near each other.

We have known of several growers developing seedling camellias for years, prominent among them being K. Sawada, Vern McCaskill, the Nuccio brothers, Les Marshall and Dave Feathers, just to name a few. Mr. K. Sawada offers a good example in his story on seedlings, telling how over a period of years (1917-1945) he had planted and grown over 50,000 seedlings, out of which he gleaned about 26 good japonicas and about 11 sasanquas. This list of good and excellent flowers, many of which are found in your gardens today, includes 'Blush Hibiscus', 'Frizzle White', 'Imura', 'K. Sawada', 'Liberty Bell', 'Lurie's Favorite', 'Mrs. K. Sawada', 'Queen Bessie', 'Red Hibiscus', 'Robert Norton', 'Rose Mallow', 'Royal White', 'Sarasa', 'Shiro-Botan', 'Smiling Beauty', 'Victory White', 'White Empress', 'White Giant', 'White Hibiscus', 'White King', 'White Queen'.

I would like as a matter of comparison to take the offspring of the one variety 'Lotus' which probably did not exceed 100 seedling plants in the 20 years of my experience, and offer the following list of good and excellent flowers. Some of these are new and, therefore, not generally known. 'Bride's Bouquet', 'Fairest Day', 'Masterpiece', 'Frosty Morn', 'Break O'Day', 'Guest of Honor', 'Streamliner', 'Dream Awhile', 'Fashion Note', 'The Pilgrim', 'West Wind', 'Lovelight', 'Extravaganza', 'Deep Drift', 'Pink Shadows', 'Grand Finale', 'Grandeur', 'Gay Feathers', 'Spring Call', 'Sun-up'. I think 'Lotus' must have had an interesting background, for in the offspring, notable qualities show up such as vigorous growth, great foliage variation from

*(Continued on next page)*

large to small, flowers of good size and good substance, beautiful range in color tones, unusual form with many notched or fimbriated petals, unusual and dramatic stamen clusters, and one good feature, the non-balling habit in the majority of the varieties. One thing more is their long flowering period, which calls for much budding to accomplish this.

The ratio of good 'Elegans' seedlings was much less as I have set aside not more than ten out of probably 200 seedlings. The 'Princess Baciocchi' is probably a prize seed bearer and out of many hundred, I have set aside not more than ten or a dozen as good flowers, and only four or five have been released to the trade.

I have through the years selected and named approximately 90 plants listed in the Nomenclature Book and have another 50 or 60 unnamed for my personal enjoyment. Of the 90 named plants, 30 or more are of the large class flowers. 11 of these 30 have won Best in Show or Best Seedling. The other 60 have been selected for novelty, special coloring, form or style of growth and foliage. My total seedling production for the 20 years would not total more than 15,000 plants.

What are some of the desired requisites in this fast moving picture of new introductions? Evaluating this mass seems to some an only way of stemming the tide. So many factors are involved in heat, cold, drouth, altitudes, soils, water, regularity of care and so on that to truly be fair, more years are required than most of us can provide. Personal desires, likes and dislikes as to color, size, show purposes, garden flowers, arrangements or corsages — all have a bearing on how an individual would evaluate a particular variety. If once having been "stung by the bee", most of us allow "what's new" to take over and we do our own evaluating according to our own personal tastes,

for the unknown factor in camellias holds a mystical spell to be sure. The one thing only stemming the tide is running out of room.

In some of the early productions I found by chance a few had delicate perfume; four to be exact — 'Scented Treasure', 'Fragrant Jonquil', 'Easter Bonnet' and 'Sweet Rosemary'. A similarity in form, two white, two in rose-pink tones would indicate the same parentage. Only one of this group has proved to be a seed bearing parent. Strictly novelty flowers, the planned purpose for them was for breeding purposes. The creamy yellow cast found in the early stages of 'Fragrant Jonquil' (part of the reason for the name) leans toward that angle that many growers are haunted with today, the yellow camellia.\* This is not far away from the *Teucheria Spectabilis* or *Camellia Granthamiana* in today's program of crosses.

I had in mind for years the hope of producing a camellia colored or bordered as the 'Albert and Elizabeth' azalea. It has now appeared in the lovely new sport from 'Betty Sheffield' — 'Betty Sheffield Supreme'. From my group the nearest to the same color break is to be found in 'Ballet Dancer'.

Thus the foregoing gives you insight as to how one may be held in this fascinating field. Fimbriation is still a scarce feature and what a dainty and desirable character it is. The gorgeous new flower 'Hawaii' is in heavy demand this season and fimbriation is the feature. In my own group I found this influence came from the 'Rainy Sun' parent and have had three or four seedlings with that characteristic, namely, 'Pink

\* Mr. Short once received the following letter from a prospective customer. "I am interested in 'The Yellow Camellia' as a Christmas gift for my father. If you have this plant for sale, please send me the information you have on it and the price."

Shadows', 'Camille Bradford', 'Dark Secret' and 'Charmelle' (new).

I have a number of novelty, or "surprise flowers" I call them, which always afford a new interest each season. 'Spinning Wheel', much like the 'Purple Swirl' you see advertised, only in soft shade of old rose. 'Marble Halls', a small neat formal to rose form with six or seven different color combinations at once. 'Easter Egg', likewise a gay semi-double with stippling to boldest stripe. And my only 'Mathotiana' seedling 'Julia's Favorite' offers great variety in variegated flowers flushed with pink.

Singular beauty is found in the simply styled singles, as 'Fairest Day', 'Pink Ice', 'Red Candles', 'Gay Lilly', and 'Wedding Ring'. These of course are exceedingly appropriate for the arrangement artists.

Good formals have been in a static condition, and yet for the unsophisticated they still win "hands down". Not too much publicized but because of their early and long flowering period, two fine 'Rainy Sun' seedlings, 'My Fair Lady' and 'Flower Song', give an altogether excellent performance in the flower markets for corsage wear. 'Masterpiece' in its early opening stage is very formal, and a sister flower from 'Lotus' called 'Gay Feather' has very good substance and form. 'Solitaire' is probably one of the most perfect formal whites I have developed.

A notch for the miniatures has not been readily filled but I have a small contribution in 'Elfin Charm', 'Memento', 'Cameo Gem', 'Tiny Tot', 'Fairy Garden', and the two newest ones, 'Black Domino' and 'Jewelite'.

A few of my newer developments of the last two or three years that are promising come in a group of rich shades of true reds; 'Gallant Array', 'Dark O'the Moon', 'Red Candles' and 'Red Rogue'. In shades of pink from light to dark are 'Ballet Dancer', 'Magic Moments', 'Margaret Short',

'Fortune Teller', 'Faint Whisper', 'Pink Radiance', 'Treasure Isle' and 'Wedding Bells'.

I have some 'Kuro-Tsubake' seedlings to flower first time this season and their clear red mahogany colored foliage is startling to say the least. Several 'Lady Clare' seedlings are awaiting first blooms and so the ball keeps rolling. Mr. Noyes was interested to know if I would repeat my venture if it could be done, and I can truly say yes. There has been more pleasure than disappointment, more success than failures I'm sure, and best of all the most pleasant and rewarding part of this experience has been the circle of fine friendship that has surrounded both Margaret and myself, and that alone is the perfect answer.

## Pomona Society Meeting

The January meeting of the Pomona Valley Camellia Society will be held on January 11th at a different location from where meetings are regularly held; namely, at the Palomares Park Community Center which is on Cucamonga Avenue at the end of North Orange Grove Avenue. For directions, leave San Bernardino Freeway at Garey Ave., go north to Cucamonga Ave., then east to the Palomares building which is on the north side of the street. Joe Littlefield will speak on the subject "A New Twist on Camellias". The February meeting will be held at the regular place.

**S. C. C. S. dues for 1962 are now payable. The new 1962 issue of "CAMELLIA NOMENCLATURE", now off the press, is being mailed to all who have paid their 1962 dues.**

## **Directory of Affiliated Societies**

- Camellia Society of Kern County.....Bakersfield  
 President: Tom Stull; Secretary: Mrs. A. C. Adams, 2827 Sunset, Bakersfield.  
 Meetings held 2nd Wednesday of the month, October through April, at Cunningham Memorial Art Gallery, 1930 R St., Bakersfield.
- Camellia Society of Orange County.....Santa Ana  
 President: F. E. Kahen; Secretary: Mrs. George T. Butler, 1121 Orange, Santa Ana.  
 Meetings held second Thursday of the month, October through April, in Spurgeon Memorial Room of New Santa Ana Public Library.
- Central California Camellia Society.....Fresno  
 President: Edwin H. Hiber; Secretary: Mrs. Karen Lee Ahrens, 1144 E. Saginaw Way, Fresno.  
 Meetings held at Heaton School, Del Mar Ave., Fresno, on the following dates: November 15th, December 13th, January 24th, February 28th, March 28th with barbecue at Fresno State Horticultural Building.
- Huntington Camellia Garden.....San Marino  
 Henry E. Huntington Library and Art Gallery, Oxford Road, San Marino.
- Pomona Valley Camellia Society.....Pomona  
 President: Bancroft Benner; Secretary: Mrs. Soby Yamamoto, 1081 Weber St., Pomona.  
 Meetings held 2nd Thursday of each month, November through April, in the Ganesha Community Building in Ganesha Park, Pomona.
- San Diego Camellia Society.....San Diego  
 President: Clive Pillsbury; Secretary: Mrs. Ferris H. Jones, 4545 Dana Drive, La Mesa.  
 Meetings held 2nd Friday of the month, November through May, in Floral Association Building, Balboa Park, San Diego.
- Temple City Camellia Society.....Temple City  
 President: Laurence S. Shuey; Secretary: Mrs. Peter Folino, 708 W. Pepper Dr., Arcadia.  
 Meetings held 4th Monday of the month, October through April, at Women's Club Auditorium, Woodruff at Kaufman, Temple City.

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Charming Betty  
Disneyland Var.  
Eleanor Grant S, Var.  
Ellen Sampson  
Extravaganza Pink  
Fire Bird

Frances Wheaton  
Funny Face Betty  
Golden Age  
Harbor Lights  
Hawaii  
Isabel Hermann  
Jean Quarles  
Jessie Burgess  
Judge Marvin Mann Var.  
Lady Velma Var.  
Maverick

Miss Mary  
Mrs. Fair Dodd  
Pink Passion  
Private Secretary  
Raggedy Ann  
Rangerette  
Rebel Yell  
Red Elephant Var.  
Tomorrow's Dawn  
Witch Doctor  
Woodville Red Blush

Agnes Rowell Var.  
Alpine Glow Var.  
Ann Sothern  
Anne E. Solomon  
Annette Gehry  
Barney Diamond Var.  
Betsy Boulware  
Betty Sheffield Pink Heart  
Betty Sheffield Silver Spec.  
Betty Sheffield Supreme  
Betty Sheffield White Throat  
Bill Mura Var.  
Burnam Beeches  
Candlelight  
Carter's Carnival  
Chandler's Victory  
Charlie Forte  
Charlotte Holman  
Cherry Blossom  
China Doll  
Combahee  
Cynthia Hoagland  
Deffie Stutts  
Disneyland  
Dixie Knight Supreme  
Dixierama  
Dr. Gehry Var.  
Dr. Quattlebaum Var.  
Dr. R. E. Schwartz Var.  
Earl Kline  
Ecclefield  
Elenor Greenway  
Elizabeth Dowd

## GROUP 3 — \$3.00 EACH

Essiem Rollinson  
Extravaganza  
Felice Harris  
Flying Saucer  
Grace Marie  
Grunelli  
Guilio Nuccio Spec.  
Gus Roberts  
Harry D. Wilson  
Helen Fredrick  
High Wide'n Handsome  
I Believe  
Jessie Katz Var.  
Judge Marvin Mann  
Katherine Maryott  
Lady in Red Var.  
Lady Linda  
Ladv Macon  
Lady Velma  
Linda Abbott  
Louise Beasley  
Man Size  
Margaret Wells  
Maroon and Gold  
Mattie Grayson  
Maybell Paulen  
Menia Wheat  
Mercury Supreme  
Miriam Harrison  
Miss Anaheim  
Miss Frankie Var.  
Mississippi Beauty Pink  
Mrs. Jimmie Davis

My Wonderful  
Nancy Kelly  
Naughty Marietta  
Neely Jahnz  
One-A-Lone  
Pat Poyner  
Phyl Doak  
Pink Heart Betty  
Pink Velvet  
Purple Swirl  
Quaker Lady  
Red Elephant  
Red Ensign  
Red Wine Var.  
Remember  
Richard Nixon Pink Sport  
Sam Harn  
Scholar Mathotiana  
Singing Waters  
Starfire  
Stevie Cockrell  
Stewart's White Supreme  
Sunday Morning S, Var.  
Susie Q  
Terry Eller  
Tiny Princess  
Tom Herrin  
Tomorrow (65% white)  
Tomorrow Supreme  
Virginia Cagle  
Waltz Dream  
War Eagle  
White Throat Betty

Agnes Rowell  
Alice Wood  
Alpine Glow  
Ann Smith S, Var.  
Arabian Knights S, Var.  
Betty Sheffield Blush, Pink  
Bill Mura  
Bill Stewart  
Capt. Rich. Alexander S, Var.  
Cara Mia  
Carolina Beauty  
Caroline Browne Var.  
Carter's Sunburst  
Cecile Brunazzi Var.  
Centennial  
Chansonette (Sas.)  
Cindy Ann  
Circus Girl  
Clarice Carlton S, Var.  
Cooper Powers  
Coral Mist S, Var.  
Coronation  
Corsage  
Country Doctor S, Var.  
David Wirth Var.  
Dixie Knight S, Var.  
Drama Girl S, Var.  
Dr. Bill Harrisson  
Dr. Gehry  
Dr. Paul Sanders  
Dr. Quattlebaum

## GROUP 2 — \$2.00 EACH

Edward Lovfing  
Eugenia Howell  
Faith Var.  
Fannie Loughridge Var.  
Fletcher Pearson Crown  
Frances M. Solomon  
Gail  
Gladys Wanamaker  
Glamour Girl  
Granthamiana  
Guest of Honor S, Var.  
Guilio Nuccio S, Var.  
Hallmark  
Hi-Jinx  
Inez Moll  
Irene Coker Pink  
Irma Judice  
Jane Moon  
Jaylyle  
John Houser  
Juanita Smith  
Judge Talbot  
Julia France  
Kate Smith  
Kathy Mann  
King Size S, Var.  
Laura Walker S, Var.  
Leslie Ann (Sas.)  
Love Letters  
Lucky Thirteen  
Lucy Hester S, Var.

Lucy Lanham  
Magic Moments  
Marie Bracy S, Var.  
Mark Alan  
Mary Ann Houser Var.  
Maryland S, Var.  
McFarland  
Mercury Var., Red  
Mima-Mae  
Mississippi Beauty  
Mrs. Baldwin Wood Supreme  
Mrs. D. W. Davis  
Mrs. Marshall Fields  
Prelude S, Var.  
Rebecca Jones  
Reg Ragland S, Var.  
Richard Nixon  
Sabina S, Var.  
Sadie Mancill  
Sawada's Dream  
Shivel Duncan S, Var.  
Silver Anniversary  
Stephen Foster  
Stoptlight  
Summer Sunset  
Sun-Up Var.  
Tickled Pink  
Tick Tock Red, Var.  
Valerie  
Vulcan S, Var.  
Wildwood Var. Peony

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