

THE *Camellia*
REVIEW

A Publication of the Southern California Camellia Society



'Doris Ellis'

*Courtesy Gerbing Camellia Nursery and
American Camellia Society*

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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.

Application for membership may be made by letter to the Secretary. Annual dues: \$6.50.

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THE COVER FLOWER

C. Japonica 'Doris Ellis'

'Doris Ellis' was introduced in 1969 by J. W. Ellis of Jacksonville, Florida and has been released by Gerbing Camellia Nursery of Fernandina Beach, Florida. It is a medium size formal double. The color is pale blush pink with darker pink outer petals and coral rose center.

A MESSAGE FROM THE PRESIDENT

It is with pleasure that the Southern California Camellia Society wishes you a Happy New Year for 1971.

We ask each of you in this pleasurable hobby to encourage a friend to join us in this close relationship with other camellia hobbyists throughout the world. We extend a cordial invitation to all camellia and garden lovers to become a member of a camellia society and to visit and take part in meetings and programs in your area.

Now is the time to interest new people in beginning their hobby while flowers are in color and they can pick those that please them the most.

We encourage new members to consult with older members on the selection of the best plants and varieties for your garden and to get your collection growing. After making your selections based on the need and exposures in your garden, don't put off planning your grafting time. Older members are delighted to share knowledge and scions to get friends into the hobby of Camellias and into the circle of friendship that we all enjoy so much.

Best Wishes for a successful year 1971.



WILBER W. FOSS, *President*
Southern California Camellia Society



THOUGHTS

from the editor

I believe that all camellia people, and particularly those who participate in camellia shows, can profitably read the article "Guide Posts For Camellia Show Judges" that starts on page 3, not because I wrote it but because it reflects the thinking of a group of judges in a symposium on judging. I have given a lot of thought to the subject, as I prepared for the symposium in which I served as Moderator, during the discussion, and as I wrote the article. I submit here some additional thoughts which are not a part of the principles of judging but relate rather to the selection and retention of people to be accredited judges, to the responsibility which a person should accept when seeking accreditation to judge in camellia shows, and to the responsibility of the Chairman of Judges in selecting judges for his team.

People who are asked by the American Camellia Society to give their views concerning the experience and capabilities of an applicant for accreditation should be objective and honest in their comments and not feel that they should do a favor to a friend or a good fellow. This is sometimes hard to do.

Judges should accept the responsibility of reasonably keeping up-to-date in their knowledge of camellia varieties. Unless he does this, he cannot judge a flower against the best standards for the variety. This is done naturally by people who grow camellias extensively — through knowledge of their own collections, visits to other growers, and the visits to camellia nurseries which are a part of the pleasure of growing camellias. With people who have slacked off in their activities in growing, however, special action is necessary to keep themselves informed so that they can serve adequately as camellia show judges. Failure to take such action should disqualify such a person as a judge.

Chairmen of Judges should select for their teams only people who have indicated their interest in judging by attempting to keep up-to-date. The Chairman should not choose people because of prior performances, in order to have a particular area represented on the judging team, for personal reasons, or for other activities in camellias that do not in themselves qualify a person to judge camellias under the ground rules covered in the article on page 3.

An invitation to judge in a camellia show should be viewed and accepted as a request to do a professional job and not as a mark of social distinction. This places a responsibility on his shoulders to take all necessary steps to acquire the knowledge about camellias and the principles of judging camellias that will qualify him to be a member of the judging team. He should not resent being excluded from the team if he is not willing to accept such responsibility.

Harold E. Oyler

GUIDE-POSTS FOR CAMELLIA SHOW JUDGES --

1970

Harold E. Dryden

Author's note: The accompanying article is a concensus of the discussion on the subject of camellia show judging in a symposium that was held in Glendale, California on October 24, 1970 under the sponsorship of the Los Angeles Camellia Council. The attendance of some 60 people included representatives of the Los Angeles area and of the San Diego, Bakersfield, Fresno and Peninsula areas of California. This was the first such meeting on judging since the Fall of 1965. I wrote a concensus report of that meeting which was published in the January 1966 issue of CAMELLIA REVIEW under the title "Guide-Posts for Camellia Show Judges". I have elected to use the same title with the addition of "1970" to report the recent meeting, because the discussion in the 1970 meeting developed few changes in basic ideas from those expressed in 1965. I have used some of the wording from the 1965 report in the current report. The discussion was organized along the line of my 1965 report, not in content but in subjects, with assistance from the tentative statement of recommendations on judging that was to be submitted to the Directors of the American Camellia Society at their Fall 1970 meeting. By pre-arrangement, Caryll W. Pitkin and Douglas G. Thompson reviewed my first draft. Both made constructive suggestions.

Camellia show judges have a twofold responsibility: to the exhibitors and to the public who will view the show after the judging has been completed. The obligation to the exhibitors is that the blooms be judged fairly and impartially in accordance with the rules and standards laid down by the Show Committee and uniformly among all the tables. Judging a camellia show is a team effort,

not only with respect to the several teams that participate but particularly with regard to uniformity in judging by the several teams. The result should be the appearance that all parts of the show have been judged by a coordinated group of judges. There is no place in the judging of a camellia show for the intrusion of individual ideas, preferences or prejudices that will cause one section of a show to be out of line with the rest of the show.

The Show Committees publish rules and specifications that are supplied to all exhibitors and to the judges, to the end that there will be a common understanding with regard to the plans for the show and the weight to be accorded the several factors that are considered in judging blooms. It is a universal rule that every variety will be judged against the highest standard for that variety, and that the judges will consider Size, Form, Color, Condition, and Texture and Substance in arriving at their conclusions.

Most of the Southern California show rules provide that these 5 aspects of the flower will have equal weight in the judges' considerations; namely, that in a point score system all 5 will have equal weight up to a maximum of 20 points.

The American Camellia Society suggested point schedule differs somewhat from the above, as follows:

Size	20	points
Form	20	"
Color and markings	20	"
Texture and substance	20	"
Condition and distinctiveness	15	"
Foliage	5	"

It will be noted that in the A. C. S. (Continued on next page)

schedule, Foliage has been added with 5 points and that Distinctiveness has been combined with Condition with a maximum point score of 15 instead of 20 points as in the Southern California schedule.

Whatever points are given to each factor, it is the judge's obligation to be guided by the schedule that is contained in the Show Committee's Show Rules and Regulations.

It is important that point scoring should be followed, in principle if not in the mechanics of arriving at a decision. This does not necessitate a literal addition of points for every specimen judged, but it does require adherence to the relative importance of the different categories specified in the schedule. In judging a camellia a judge should not take any one factor by itself and reach a conclusion on the basis of this factor. It is difficult to dissect a camellia. In many cases the blue ribbon flower in a variety will stand out and it will be unnecessary for the judges to consider the factors individually in selecting the winner. When, however, the competition within a variety is close, the judge should consider the points to substantiate that his overall judgment is sound. This may be of value more frequently for second and third place blooms than for the blue ribbon flowers.

Some thoughts are worthy of emphasis in evaluating the use of a schedule of points in judging camellias.

1. The time element makes it impractical to consciously use a point schedule for every variety. Its usefulness is in substantiating that the overall judgment is sound or in helping to reach a conclusion in very close decisions.

2. The number of points stated for a category is the maximum number of points that can be awarded for that category.

3. In view of 2 above, the use of a point score is more practical if the

judge mentally subtracts from maximum allowable points for each factor rather than attempts to build up to total points.

4. The judge has the same responsibility toward the #2 and #3 flowers that he has to the blue ribbon flower, and it is here that the use of points may be of greatest help.

5. The use of points, consciously or unconsciously, helps the judge to guard against an inclination to be influenced by a single factor that may make a flower stand out in his eyes over other flowers.

6. Since specimens of a variety are judged against the highest standard for the variety, a judge should be familiar with the variety being judged. If he is not familiar with the variety being judged, or if he is judging in an area where the variety is affected in a way with which he is not familiar, he should either disqualify himself for that variety or should seek information that will help him to reach a sound decision.

SIZE

"Size" refers to size according to the best that can be expected of a variety under normal growing conditions in the area. "Area", in this usage, means the area represented by the exhibitors in a show and not the geographic area in which the show is located. Exhibitors in all Southern California shows, for example, represent an area from San Diego to Bakersfield and often as far north as Fresno. Some localities produce larger blooms in some varieties and exhibitors from these localities may win a disproportionate number of blue ribbons. This must be accepted as the "bounce of the ball" when the purpose of judging is to select the best bloom being exhibited.

Since the number of points specified in the schedule is maximum, size alone may not have sufficient weight to offset superiority of another flower judged by the other criteria. Unusual

large size should not disqualify a flower, but neither should it be used to offset superiority of another flower in form, color, combination, etc. All other factors being equal, a good large flower should win the blue ribbon.

These considerations regarding size do not apply in judging miniatures, discussed elsewhere in this review.

Many shows have separate Divisions for Large, Medium and Small japonicas. The show rules usually provide that such classification will be in accordance with the description of the variety in *Camellia Nomenclature*. A flower that exceeds the maximum size indicated for Medium and Small classification should not be penalized for excessive size but should be given no more than the allowable maximum points for size.

FORM

Form in its present meaning is that which is true or characteristic of a variety in all its customary variations. The form may be better than, but must not fall short of the characteristics requirements except as habitually found in the particular growing area. Failure to attain symmetrical form in outline is a fault.

The term "typical" is sometimes used in connection with the form of some varieties that characteristically have two or more different forms, to support a contention that one form should be accepted as the standard against which comparison is made. This position is not consistent with the principle that form is "that which is true or characteristic of a variety in all its customary variations". Unless there are important considerations otherwise, any flower on the table must be accepted as typical for the variety, simply because the burden of proof must be on the dissenter to dispute such acceptance. As with the other factors, the maximum number of points for Form is 20 and his preference for a specific form should not cause a judge to disregard super-

iorities in other categories (in 'Mathotiana' for example, preference for the bud center over the open semi-double form). All other things being equal, however, the judge's personal preferences as to form will sway his judgment.¹

Some varieties have characteristics in form that set the highest standard for a variety; for example, the best of 'Guilio Nuccio' has four high rabbit ears. To receive full points for Form, a 'Guilio Nuccio' should have these rabbit ears. This does not preclude a flower of this variety without such rabbit ears from receiving a blue ribbon but such a flower should not be sent to the head table for consideration as "Best".

The blooms of a variety which is known to change its form as the bloom continues to mature shall have as the standard of perfection that form which represents its normal shape at peak of maturity. Partially developed buds are not eligible to be judged.

COLOR AND MARKINGS

Color is defined as "that which is characteristic or better for a variety. Clear and bright or soft, as called for." Markings is defined as "amount, distribution, design and clarity of markings and variegations." Consideration of color is given, of course, to all specimens of a variety, both the solid color and variegated forms. Markings is a factor only in judging variegated flowers.

Color, or rather shades within a color, is influenced by a number of factors. We encounter different shades of a variety in the same garden in the same season, as well as between different growing areas. Color should seldom be difficult to assess in solid

1. It is the consensus of camellia show judges that the display of flowers on the table would be improved and the above mentioned bias of personal preferences would be reduced if entries of varieties with two or more forms were separated according to form.

(Continued on next page)

color varieties. The part of the definition "clear and bright or soft, as called for" is a good guide-post. Obviously, faded flowers either from excessive age or weathering should not be considered.

In judging variegated flowers, however, more discernment seems to be in order. For the purpose of show competition, variegation is considered to be a spot of white on the flower, no matter how small the spot. To be a contender a variegated bloom should have enough white and the white should be so placed as to make the white a distinctive part of the flower. There is one aspect on which there has not been agreement among judges; that is, how much white the bloom should have and how it should be distributed. In the interest of achieving uniformity in judging variegated flowers, they are divided into two groups for the purpose of this discussion.

In group 1, the white is superimposed on a red or pink background, with the color predominating. In most cases the variegation consists of spots or lines of white. 'Adolphe Audusson Variegated' is an example of the spot variegation, 'Tomorrow Variegated' of the line variegation. Many varieties do not characteristically have a regular pattern of variegation, a pleasing distribution of white, and for such varieties the judge must use his judgment in comparing the extent to which the variegation, or markings, adds to the appearance of the flower by the "amount, distribution, design and clarity of markings and variegation". Some varieties, however, have more uniform patterns which should set a standard for judging against the best of the variety. 'Adolphe Audusson Variegated' with its spots and 'Tomorrow Variegated' with its lines are like this. Judges should be familiar with such regularly variegated varieties.

In group 2, color is superimposed on a white background. These vari-

eties, few in number, are usually designated as "Special" although 'Mercury Variegated' is one of them. In these varieties, the highest standard is a moired pattern of color on the white background, the color providing the pattern in symmetrical contrast to the white. The perfect 'Adolphe Audusson Special', for example, has a border of color and only sufficient flakes of color elsewhere on the flower to provide the moired impression. Quantity of white in itself should not be sufficient to win a blue ribbon in these varieties. The regularity and pleasing distribution of the color throughout the bloom should be the sole criterion.

CONDITION

It is to be noted that the schedule of points used in most California shows gives more importance to Condition than the suggested A. C. S. schedule, with 20 maximum points in the former against 15 points in the latter schedule for both Condition and Distinctiveness. The judge's consideration of Condition in selecting the winning bloom in a variety should reflect the schedule of points that has been set by the Show Committee and any special instructions, perhaps prompted by local weather, that may have been given by the Head Judge before the start of judging.

The A. C. S. suggested rules for judging contains the following factors for consideration in the judging process. "Hardiness as indicated by turgidity, color and firmness of stamens and anthers; blooms should be free from indications of insect or disease injury, torn petals, discolorations or other surface marks caused by the weather or damaging contact of any kind."

A judge must evaluate a flower only as he sees it at the time of judging and not as he thinks it might be later in the day or on the following day. Future deterioration can be detected in many cases by close attention to the stamens and anthers, also by the

lack of turgidity in the petals. While the judge should not attempt to anticipate future condition, he should be alert to any indication that the flower has started to deteriorate. He should also be aware, and be guided accordingly in the judging process, that Condition is only one of the considerations and that a flower should not be disqualified in his mind because of minor defects. In some areas, such as Southern California, outdoor growing is the rule. Petals damaged by wind and stamens trodden by bees are not penalized as severely as might be the case in other areas where artificial protection prevails.

TEXTURE AND SUBSTANCE

Good substance is defined as "smooth or crepy as characteristic for the variety, also sparkle, sheen, brilliance of the petal surface". Good substance is defined as "thickness or thinness of petal as characteristic of the variety as well as firmness and crispness of petals".

Some varieties have substance to a greater extent than others. Variations of Texture or Substance within a variety might be due to difference in age of the flower, to the flower having come from a plant that is needing attention, or to the use of faulty methods in refrigerating the bloom before display.

DISTINCTIVENESS

Distinctiveness is defined as "a quality of elegance and finish that makes an exhibit stand out above the others".

There would seem to be limited opportunity to use this factor in judging blooms within a variety, although a particularly large flower with other top qualities might be entitled to a plus; likewise, a particularly brightly colored flower might be as distinctive. A flower that "stands up and looks at you" as you approach the table needs no schedule of points to help a judge reach a decision.

MULTIPLE BLOOM ENTRIES

An entry of multiple blooms is a single entry and should be judged as such. In a solid color variety entry, there should be similarity in size, color, form and condition. An entry of a variegated variety should have matching variegation among the blooms, in addition to all the other similarities required for the solid color varieties.

JUDGING MINIATURES

There is nothing special about judging miniatures, except that the size of the bloom should conform with the definition of a miniature; 2 $\frac{1}{2}$ inches or less in diameter. Entries that contain over-size blooms should be penalized. No additional credit should be given for smallness of blooms.

Even though there are no differences in the principles of judging miniatures as compared with other blooms, there appears to be a feeling among some people that all qualified camellia show judges are not prepared to judge miniatures. This is probably because a majority of the judges do not grow miniatures in quantity and therefore feel themselves not qualified, in line with the idea that judges should know the varieties and blooms they are judging. This attitude might be relieved by appointing judges who generally do not grow miniatures to judge miniatures, thus causing a minimum of conflict because of judges having entries in the varieties they are judging, and designating as alternate judges people who grow miniatures and thus could answer questions such as regarding normal size and typical form.

JUDGING GIBBED BLOOMS

The principles for judging gibberellic treated blooms are the same as for judging non-gibbed blooms; i.e., on the basis of size, form, color, condition, and texture and substance. We do not yet have enough experience
(Continued on page 21)

CAMELLIA DRAMA

Mary Bernis Taylor
San Marino, California

A whole world of drama is encompassed in the very simple arrangement of the 'Grande Finale' blossom and its bud and leaves. The camellia's elegance is heightened by the placement of the bare, nubby curving line of the wistaria branch next to the refined flower. This gives the very casual appearing composition the tension of contrast.

The exquisite lines of the oval shaped pointed leaves repeat the curve of the container. This is pleasing rhythm which every arrangement should have if it is good design. Rhythm is often achieved in flower compositions by repetition of line. There is just enough repetition of line to give the pictured flower composition a touch of style.

The very small opening of the container holds the three stems of the materials together so closely that unity is achieved very easily. This unity of the stems of the plant materials suggests vitality. The spaces between the materials are not too large to make them uninteresting. Try studying the shapes of the spaces around the leaves and flowers and the bare branch; they are not dull. Empty voids or spaces can be very interesting if the lines that delineate the spaces make them so. Spaces must not be too large or too small; too empty or too crowded. Much concentrated looking will tell you when the spaces are right.

The container is a bottle type design with the small bottle neck. Any flower lover who enjoys bringing blooms into the house should have a collection of these bottle type containers. They are easy to use for arranging camellias. Bottles are made short and fat, tall and thin and in the classical urn shape which inspired the local potter who designed the container in the picture. This container was seen at the California Design

show which has been staged in the past at the Pasadena Art Museum. Bottles come in glass, bronze, and ceramic materials. And we recommend you look for wine sold in tall straight sided ceramic bottles in an earth color; when the bottle is empty you will have an excellent bottle container.

Every painter wants to create an illusion of three dimensional space on flat areas. Every flower arranger strives to achieve correct height of materials in relation to the container as well as width and depth to give the three dimensional look also. The three dimensions created by the plant materials, if carefully balanced with the container, will please the viewer. A viewer might not know why he is pleased with what he sees. We'll never forget a comment by a visitor to the Japanese House in the Huntington Library Oriental Stroll Garden. We were looking very long and critically at a just finished flower composition placed in the alcove of the tatami (matted) room in the Japanese House, when someone said, "That is very good — I don't know why I like it, but it gives me pleasure." He was a visiting cowboy from a faraway ranch who had never seen a flower arrangement before — so he said.

In this one flower and a bud arrangement there is just enough height. Usually the longest or tallest line or piece of material is in length at least one and one-half times the height plus the width of the container. The principle line may be three times the height of the container. The curve of the bare wistaria branch in this arrangement thrusts to the back of the bottle. The open blossom and the bud push out and up and back. Two leaves are at the back of the flower, decorating the empty space there. The materials are placed to give the look

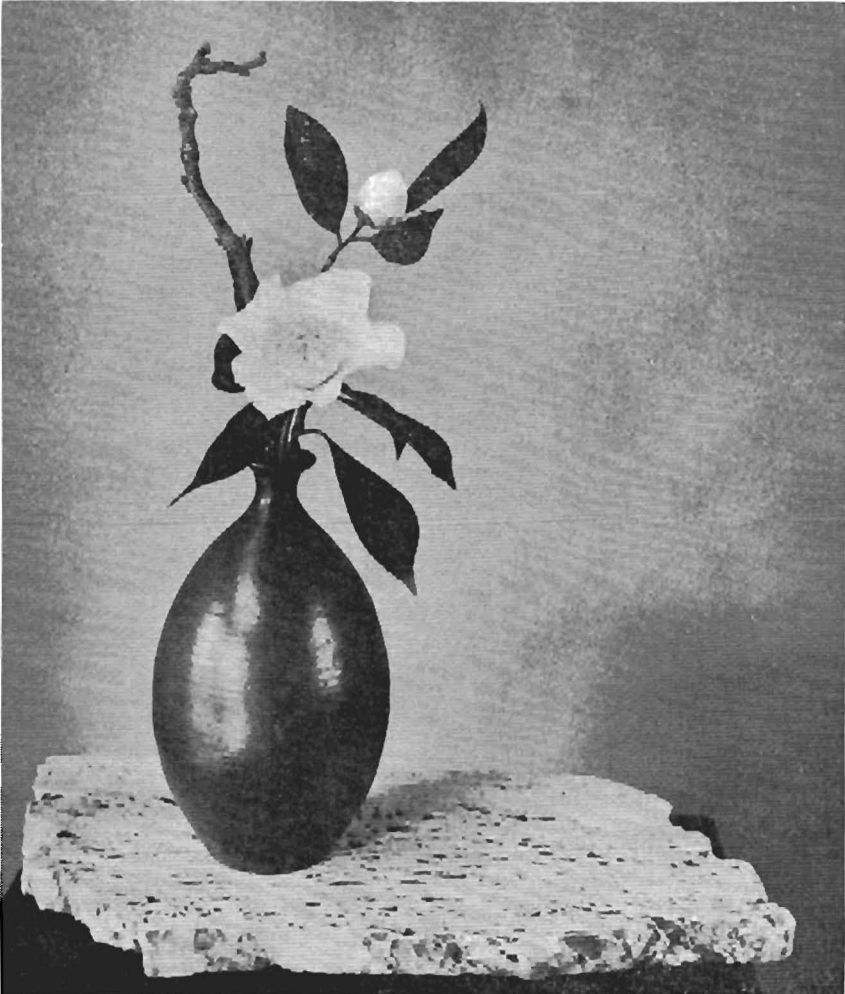
of going back and coming forward. There is no flatness.

The width of the container and the width of the piece of terrazzo on which the container is placed, together give the composition enough width. All is in balance and proportion. The correct height, width and depth give order and drama.

There is drama or strong contrast also because of the darkness and light in this arrangement. Because the dark, dark green of the container and the

camellia leaves are balanced against the whiteness of the piece of terrazzo and the camellia's whiteness there is interest. The force of the darkness and the force of the light complement each other. Sometimes this is called the balancing of the negative and the positive to create order and beauty. The young bud is balanced with the opened flower (two opened flowers in so small an arrangement would not be interesting). The rough porous-

(Continued on page 21)



A whole world of drama is encompassed in the very simple arrangement of the 'Grand Finale' blossom and its bud and leaves

GRAFTING CAMELLIAS

An Interview With Vern McCaskill of McCaskill Gardens

Vern McCaskill has operated McCaskill Gardens in Pasadena for many years and has made many thousands of camellia grafts. As a camellia nurseryman, he has introduced popular new varieties such as 'Coronation', 'White Nun', 'Spring Sonnet', 'Lady in Red', 'Billie McCaskill', 'Waltz Time' and others that are seen on the Court of Honor in camellia shows.

- Q.** When is the best time to graft camellias?
- A.** It depends on whether the grafts are placed in the open or in a heated house. I place my grafts in the open and find that February and March are the best months for grafting. Reticulatas should be grafted later than japonicas. If I used heat I would graft in December and January to obtain longer growing time.
- Q.** What is the best understock to use?
- A.** I prefer sasanqua seedlings because they are more vigorous, have deeper roots and do not bleed as japonicas do. Japonica seedlings are of course good.
- Q.** Are there any considerations to observe when cutting off growing grafted plants for regrafting?
- A.** They should be healthy plants with good roots. I like to cut them off below the former graft if the graft is high enough. I know of no reason, however, against cutting them above the former graft if necessary.
- Q.** How about grafting on wet plants?
- A.** Everybody says we should not graft on plants that are real wet, just after a heavy rain for example. Actually I have no evidence to support this, but unless one is pressed for time, as in a nursery, I am sure it would be wise to wait a few days for the plants to dry out some.
- Q.** How do you select scions?
- A.** I prefer the terminal and #2 buds, unless I am short on wood so that I must use buds lower down. I want a growth bud that will push, which means that it has started to move. I do not use a bud that has not started to move, nor, of course, one that shows new plant growth.
- Q.** What steps do you take to assure yourself that the cambiums are matched?
- A.** The important thing is that the cambium of the scion touches the cambium of the understock. I use my finger to feel that the edges are together. I prefer to have the two cambiums parallel with each other. Some people cross the two cambiums, which of course is faster. I may tilt the scion a little now and then. I have no time for fussiness.
- Q.** How do you cut the understock for the cleft graft?
- A.** While most people split the understock in the center, I split it a little off-center. This gives me a wider cambium to match against. I trim the scion to allow for this matching "on the curve". Splitting off-center is necessary, of course, when large plants are used as understock; otherwise, there is too much pressure against the scion.
- Q.** Do you use anything on the graft to protect against fungus?
- A.** No. I have had no experience to indicate that this is necessary. This is particularly true with sasanqua stock that does not bleed. Some people sterilize their tools, then put the scion on roots in soil that is full of bacteria. Sterilizing tools is all right to avoid transmittal of virus that will cause variegation but I have never done it to protect against fungus.

Q. How do you protect your grafts?

A. I place them under a plastic screen that protects them against the direct rays of the sun. New grafts will take any amount of light but must not have the direct rays of the sun. Neither should they be in a dark place. That will encourage fungus. Lath alone provides too much direct sun.

Q. How about watering grafts?

A. They should be kept on the dry side, although rain does not seem to create a problem.

Q. How do you control fungus?

A. As I have said, I do not have much of a fungus problem. Too much wetness may cause it. When I see some fungus, I apply some vinegar and water with an old tooth brush. I cover up the graft right away but it might be a good idea to leave off the jar for a few minutes to permit the plant to dry off. Remember, though, that the jar has been removed and get it back on. This should be done in the morning while it is cool.

Q. When do you start to uncover the graft?

A. When the graft has started to grow and a leaf shows, I do this in the cool of the morning. I tilt the jar (wood blocks accomplish the same thing) and look at it in the afternoon. If it is wilting I put the jar back on. I leave the jar tilted for a couple of days, then remove it,

always checking in the afternoon to be sure it is O.K.

Q. How about watering the new plants?

A. I keep them on the dry side until they are a foot or so high. There is little above the soil to absorb very much water. I give them a good soaking when they are large enough.

Q. Do you fertilize new grafts?

A. Not in the first year.

Q. When do you treat your new grafts as you do your other plants?

A. I do not put them into the full light of lath until Fall, when hot weather is definitely over.

JUDGES' SYMPOSIUM IN NO. CALIFORNIA

The Northern California Camellia Council will sponsor a symposium for camellia show judges on Saturday, January 18, 1971 at 10 A.M. in the Sun Valley Shopping Center in Concord. Moderator of the symposium will be Harold Dryden, Editor of CAMELLIA REVIEW. The symposium will be open to all judges, novice judges and other interested people. A no-host luncheon will be sponsored by the Northern California Camellia Society, the host society, between the morning and afternoon session.

Inquiries should be directed to Jack Mandarich, President of the Council, or to Bob Earhart who will be Chairman of the Symposium.

STRONG

VIGOROUS

SEEDLING

UNDERSTOCK

SASANQUA and JAPONICA

McCASKILL GARDENS

25 SOUTH MICHILLINDA AVENUE

PASADENA, CALIFORNIA

SOME NOTES AND COMMENTS ON MY 1970 CAMELLIA TOUR OF THE U.S.A.

Neville McMinn, Camellia Lodge Nursery
Noble Park, Melbourne, Australia

(Continued from November 1970 Issue)

After the long flight west from New Orleans I was to be warmly greeted again by another old friend of many years acquaintance, Harold Dryden, who had also visited us "down under" some 4-5 seasons ago. Harold had me quickly sorted out with my luggage collections in this huge international air terminal which seems to cover miles of countryside. We were soon on our way via the freeway to San Marino, a beautiful western suburb of the huge sprawling city of Los Angeles. Here another friendly and warm greeting from my co-hosts for the Los Angeles stay, Wilber and Helen Foss also of San Marino, and only just down the road from Harold and Elsie Dryden. Wilber and Helen had paid us a brief visit while in Melbourne last September for a quick look around before returning home from their summer vacation and I had been very pleased to have been able to show them some "Aussie" grown blooms, which they greatly admired.

My first visit on the Los Angeles itinerary was to the beautiful 200 acre Huntington Gardens. This magnificent privately endowed garden is one of the world's most beautiful and much of its credit must go to the late Mr. William Hertrich, curator and creator, who spent practically all his working life developing it from just a large tract of citrus orchards (ranches) from the early 1900's while in the employ of the late Mr. Henry Huntington. Here I was to see acres of beautifully planned camellia and azalea gardens blooming and growing midst a beautiful setting of native oaks, eucalyptus and other trees. The Australian section of some 8 acres almost brought me back home again with many species of eucalyptus and

yellow wattles (acacias) against a glorious clear blue sky, not a smog cloud in sight.

The cactii garden alone, of some 20 acres, and the Japanese garden kept my camera working overtime. My thanks to Bill Wylam of the botanical staff for showing us over many beautiful nooks and crannies and also providing us with lunch at the delightful staff patio restaurant. I could have spent days in this glorious setting but did not even have time to browse in the equally world famed library close by which was also on my list.

My next visit with Bill Goertz and Wilber was to Nuccio's Nursery in the foothills at Altadena, but when we arrived we were horrified to see this beautiful nursery badly battered and damaged by a violent 90 mph gale which had swept through it only the weekend before. Joe and Julius, the two Nuccio brothers, gave us a very friendly welcome despite the trying conditions but we decided not to stay and delay them but to return later. They were busily trying to repair the damage and get their valuable container stocks sorted out and righted for watering. Thousands of their beautiful plants had been blown and rolled all over the place and yards of fencing and lath roofing had all been blown down. A huge old gum tree (eucalyptus) had blown over and landed among hundreds of large plants, destroying a great many.

My first show at San Diego was an enjoyable experience. Many fine blooms were staged and here garden grown blooms provided the major entries and gibbed blooms entered separately. Here I was to see my first large group of the miniature varieties. Up till this time I was only acquainted

with a limited number, such as 'Tinsie', which has always been a popular variety in Melbourne, 'Pearls Pet', 'Fircone', etc., but these delightful little gems were displayed in a great many varieties, all charming and having possibilities for something different. We will be importing many of these later for local growing.

I admired a beautiful display of Harvey Short's seedlings and named varieties and I had the pleasure of meeting Harvey and Margaret Short at their delightful home and garden in the hills of La Mesa, an outer suburb of San Diego. Harvey is a "well" of information and inspiration to all. He is still working on a great many crosses and has several "good things" coming on. I would have liked to have stayed longer and enjoyed the company of this delightful couple.

I was to enjoy and feel much happier on my return visit to Nuccios a week later, where by now Joe and Julius had the nursery fairly well tidied up and repairs well under way. They grow a huge range of varieties, many of their own raising and so well known, rowed out by the thousands throughout this extensive 14 acre nursery. These are all container grown and once again as in most U.S. Camellia nurseries, predominantly featuring grafted plants of one, two and three year old in one gallon up to 5 gallon cans. (Here at Camellia Lodge the bulk of our selling stock is container grown but mainly on their own root; i.e., we propagate from cuttings, and offer for sale from 6" pot size, 2 year old, 9" pot size, 3 year old, and 12" pot size, 4 and 5 year old, and even a good range is available in or out of tubs up to 7 and 8 year old plants. We are primarily a retail nursery and our grafted plants are restricted mainly to the newer releases, which we test grow and display at the nursery and Shows in Melbourne, for evaluation and comment from the public before release. We only grow and release the

varieties that create the most interest and comment. A large portion of our selling area is run as a continual flower display which is very necessary when handling a great number of varieties, over 200 listed in our catalogue including japonicas, reticulatas, sasanquas and hybrids. We start to introduce and build up stocks of the smaller own root plants after the grafted ones have had two or three seasons start and gives us a "marginal" release period to make sure that their popularity warrants further growing. This ensures that our propagating will continue to produce good selling varieties without "sleepers" starting to accumulate — which can spell failure if too much of it snowballs and the nursery becomes full of non-selling stock lines. The majority of our U.S. importations over the last 7-8 years have been accepted very well here in the Melbourne area and have found a steady market over most of our camellia growing areas.)

After a wonderful morning browsing through the plants at Nuccios, taking photos and copious notes, Mamma Nuccio treated us to a sumptuous "old style" Italian lunch. It was one of the most pleasant and interesting visits I had and my grateful thanks to the Nuccio family for their friendliness and hospitality.

I was next to tour the vast and amazing commercial wholesale nursery complex of Monrovia Nursery, at Azusa, some 25 miles out of Los Angeles. We had the privilege of Mr. Walter Lee the production manager showing us (or rather driving us) over this remarkable enterprise covering some 300 acres and producing over 2¼ million plants yearly — including some 180,000 camellias and even greater numbers of azaleas. It makes the mind whirl when passing by all these plants, neatly rowed out and all container grown in huge "blocks" or "grids" each one run as a smaller separate nursery. The prop-

(Continued on next page)

agating houses, including the huge recent building some 90' clear span, full of bench after bench of evergreen cuttings in their hundreds of thousands, was to me as a nurseryman one of the most interesting and educational sights on my tour. My camera was again kept busy capturing on film this wonderful and fascinating industry. My grateful thanks to the management and staff in giving us their valuable time for this worthwhile visit.

Most of the private growers grow a large range of varieties in their "gardens" (yards as called in the U.S.) and where buildings or larger trees have taken up all available space, neat and tidy lath houses or ferneries have been built, mainly with the durable and long lasting "Californian Redwood". Plants are container grown and kept fairly well thinned out to maintain fewer main laterals growing away from the leader. This encourages less, but larger, buds to set and keeps the blooms fairly free from brushing or rubbing damage on the plant, particularly valuable for show work which most growers like to participate in, as naturally a lot of the plant's energy and vitality is passed on to the bud growth right from the start. Here in Australia we have a preference for a more bushy "classical" form of camellia plant, thickly bushed, to provide a maximum number of flowers for garden display only because show exhibiting is so very limited by comparison. We find as the plants mature they build up a heavy mass of "dead wood" on the interior with much weak, spindly wood trying to reach out for the light towards the outer extremities so all we advocate is to cut out this useless material and subsequently many of our older trees of up to 30 years are almost completely hollow on the inside with the massive foliage virtually just an outer "veneer" of green supported by a few main laterals growing out from the

leader. This is almost the direct opposite of American methods and yet we too produce many show winning blooms from a more abundant supply of buds. Many U.S. growers were very interested to hear this fact explained and sometimes demonstrated.

I had time to fit in two visits to the Temple City and Glendale Camellia Societies and these were quite typical of our branch meetings in Melbourne. Usually with minutes of business, guest speaker, general discussions on the monthly topics re growing and blooms competitions by the members with the welcome cup of coffee and some "gossip" afterwards.

With Col. Frank Reed (U.S. Army retired) I was to visit another nursery which is completely different but very interesting in that the camellias are grown like an orchard for the cut flowers and cut foliage florist trade. This is the San Lorenzo nursery at Monrovia, and here large trees up to 10' and 12' high arch and spread over forming a canopy of foliage. Here too gibbing is done on a big scale to produce an early and good crop of blooms and also to create more growth for foliage cutting. Mostly these varieties are 'Debutante', normally very early and vigorous in growth, with some others such as 'Glen 40', etc. for colour contrasts in the picking. These trees cover a great many acres, mostly grown under "Saran" shade cloth and this routine which is very well controlled by experience and study seems to upset many theories that extensive gibbing can cause trouble to plants generally. Frank is firmly convinced that the use of gib is the only answer for the success of shows and culture generally in the colder regions of the camellia belt and a method of extending camellia culture to the much colder zones by its controlled use.

My next show was to be at the beautiful and large Descanso Gardens

at La Canada. This show is held outdoors amongst its many acres of camellia gardens and I had the pleasure of meeting Mr. Mark Anthony, the superintendent and many of his dedicated staff, when helping to set up the show on the Friday, the day before the show, with members of the Los Angeles Camellia Council who actually sponsor the Show. This was a busy but wonderful day, clear fine skies and an enjoyable steak barbecue lunch in the gardens with Wilbur Foss and Ernest Pieri doing the honors over the steaks and coals and all the staff and helpers joining in. But alas, heavy rain set in Friday night and hardly stopped on Saturday and Sunday. Despite the gloomy atmosphere the competitors turned up on Saturday morning in full force and with great determination and spirit the "show went on" true to tradition. Many fine and beautiful blooms were benched and I again had the honor of helping to judge. We slipped and slobbered our soaking wet way around, despite the overhead polythene awnings which by now could not shed all the water pouring down. How typical of Melbourne! I thought at the time. It was a pity that most people were kept away because of the wet conditions but the sight of the lovely blooms was some compensation for it all. I was lucky to have visited these gardens a week earlier to take a great many color shots of the extensive camellia plants which are one of the main features of these gardens. Here mature trees of *C. japonica*, *sasanqua*, *reticulata*, hybrids and species can all be admired growing amongst a natural canopy of oaks, pines and flowering ornamentals, etc. The Japanese section is also beautifully landscaped with a delightful Tea House and ornamental stream and lake making up a wonderful feature. This is a photographers and plant lovers paradise and is a must for any visitor to Los Angeles.

These gardens were originally started in the 1930's by the late Mr. Manchester Boddy and privately endowed and now controlled by the Los Angeles Department of Arboreta and Public Gardens.

I also visited the Arboretum at Arcadia where it is a very enjoyable experience being able to see so many beautifully laid out sections of flora, both native and foreign, in an interesting manner. There is a very educational display of "Patio Design and Outdoor Living" areas sponsored by "Sunset" publications, to show how to combine landscaping and patio living design into an outdoor environment so suitable for Californian and Australian climate alike. My time in Los Angeles was swiftly drawing to an end but I still had one or two more "musts" on my list.

One was to visit "Park Hill", the beautiful home and garden of the late Ralph Peer, at Hollywood Boulevard, Los Angeles. We here at Camellia Lodge have never forgotten the wonderful help and co-operation that this man so unselfishly gave to us in the early years of our development. No matter in what part of the world this very busy man might have been, he never failed to answer our queries promptly on all the hundreds of facts and figures we required when starting to take a broader look at the camellia scene. In all the years we corresponded I was never to have the privilege of meeting him personally but I was lucky to meet Sue Steele, his able secretary who is still at Park Hill, and with Jimmy Tuliano still keep the estate flourishing for Mrs. Monique Peer. Park Hill is a large garden landscaped and terraced on a very steep hillside and almost every part of the garden has had to be terraced in sections to retain and hold the plants in position. Here would be one of the largest and most varied private collections of camellias in the

(Continued on next page)

world including japonica, sasanqua, reticulata, hybrids and species. Work is always continuous on crosses of all these types and many beautiful seedlings have been raised over the years. The views of Hollywood are breathtaking from the many vantage points at different levels of the hillside.

My last visit camellia wise was to have the pleasure of driving out with Mel Gum to look over Mr. Frank Maitland's Lauderdale Gardens. Frank established these gardens some 25 years ago to supply cut flowers and foliage of the florist trade. With his very large collection of cultivars and species he was able to raise many seedlings from his reticulata plants and many of these have already been acclaimed and highly praised. Some are still only numbered but many have been named and are being seen at various shows. It is incredible that so many of these beautiful hybrids have proved top varieties from one group.

With many fond farewells to these wonderful hospitable friends I had come to know so well I finally headed north with Harold Dryden for the Bakersfield and Fresno Shows, both held on the same weekend. After an enjoyable lunch in Bakersfield hosted by the Show Committee, we left for the Fresno Show which is further northward up the Valley. This whole vast area is one of the richest and most fertile areas of the U.S. and is virtually the main source of many food commodities in the country. The rolling vineyards, orchards, vegetable crops and cattle raising, etc. were of never ending interest as the miles ticked by.

At Fresno I was warmly greeted by Milo and Aggie Rowell, my hosts for the brief weekend stopover. We had met Milo and Aggie some 6-7 years ago at Camellia Lodge when they were touring Australia with Dave and Loretta Feathers and we had been corresponding ever since. The Rowell garden is noted for its

beautiful plants and trees and covers some 4½ acres, of which a great portion is landscaped in the Japanese style, complete with streams, waterfalls, bridges, pavilion, etc. and the whole atmosphere is one of peace and serenity. Milo is a very dedicated and knowledgeable horticulturist, apart from an extensive law practice. It was a great pleasure to stroll through and be able to take a great many shots as Milo pointed out his many rare and beautiful plants, apart from his large and varied collection of camellias, many container grown, and a greater number growing in the garden. Aggie is a talented artist who has concentrated mainly on camellia flowers and these are very much sought after when available for different charities.

The Fresno Show held on the Sunday was one of the best I had seen for the excellence of garden grown blooms exhibited and like Bakersfield was a very enjoyable experience. Unfortunately I could not stay long at Fresno and had to miss out on a proposed visit to the Yosemite National Park in order to continue northwards to visit the Lafayette, San Francisco area before leaving for home via England from San Francisco. Milo and I left for Modesto on the Monday, still travelling through rich rolling countryside with its diverse agricultural activities and the scenery again was of never ending interest to me.

Here at Modesto I was picked up by Dave Feathers who had driven down to bring me back to Lafayette. After a brief lunch we farewelled Milo and took off for my last section of the long, long trail I had been covering for nearly 10 weeks. Here at Lafayette I was to enjoy Dave and Loretta's company constantly as we travelled and visited many places of interest. I did not have long enough to tour Sacramento or see the show at Modesto, but enjoyed the North Californian Show at the huge Sun Valley Shopping centre at Concord. This was

an enjoyable and interesting show and I was again kept busy taking notes and shots of the many beautiful blooms entered. Dave's extensive garden was a never ending source of delight. Beautifully landscaped and terraced on a fairly steep hillside, it is a joy to wander up and down the pathways, taking photos and notes of his extensive collection which includes large numbers of seedlings and hybrids which he has been patiently working on for many years. Many of these I was fortunate to see in bloom, and some show great promise, including japonica, reticulata and hybrids. I was very pleased to meet and visit with Dave, Mr. Al and Vera Parker who run the "Redwood Empire Camellias" nursery at Sebastopol, north of San Francisco. Here I had a good look over the large range of varieties being grown. Al is also test growing and will be releasing some of Dave's seedlings in the near future. This was a most enjoyable day's outing and the countryside around the Sebastopol area is very similar to our own here in southeastern Victoria, with their rolling green hills and tidy farms dotting the countryside. Here too the climate is very similar being much cooler than Southern California, and of course gives the camellias a later and prolonged flowering season.

With final farewells all round I moved into San Francisco for the last few days of my tour for some sight-seeing before my departure via Eng-

land. I was fortunate in having time to visit the beautiful Golden Gate Gardens and particularly admire and photograph the world renowned Japanese gardens there. After final preparations I made my exit from the U.S. at San Francisco Airport and flew, via Qantas, direct to London Airport with a fuel stop at the John F. Kennedy Airport in New York.

I was finally to arrive home on the morning of Good Friday after just 11 weeks of a wonderful and most enjoyable experience and an equally wonderful family reunion. Now, as I am just finishing this article, still surrounded by our own beautiful plants in full bloom, it is a pleasure to look back and remember the wonderful friendship and hospitality extended to me. How truly "International" this wonderful camellia genus has now become.

WANTED: Camellia Nomenclature, Vol. 14, No. 3, December 1952. Please write to the Librarian at the U. S. National Arboretum, Washington, D. C. 20002 if you have an available copy.

ACS Meeting

See November 1970 issue, page 3, of CAMELLIA REVIEW for program of A. C. S. Annual Meeting at Pasadena on February 25, 26, 27, 1971.

RELEASING

NUCCIO'S GEM

'Red Emperor'

'Otto Hopfer'

'Marc Eleven'

'Water Lily'

'Rob Roy'

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NURSERIES**

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EARLY SHOW AT DESCANSO GARDENS

The sun shone bright and clear at Descanso Gardens on Saturday and Sunday, December 5 and 6, and exhibitors placed 1098 camellia blooms in the Los Angeles Camellia Council's first outdoor staging of the 6th annual Early Show for gibbed flowers. The Show Committee under Chairman Larry Shuey was blessed with good preparatory weather for the Show as well as the two perfect days on Saturday and Sunday. There was heavy rainfall a week before the show. The skies cleared as the week progressed and temperatures warmed toward the end of the week. There were 556 blooms in the single gibbed japonica Divisions and 216 blooms in the Division for non-treated japonicas. 78 blooms were entered in the open Divisions for reticulatas and hybrids.

Bill Goertz won the Award of Honor for highest point score for flowers at the Court of Honor, with 5 points for a Best, 3 points for a Runner-up and 1 point for Honor flowers. Lee Gaeta was second and John Movich was third.

- ✿ ✿
- Best Treated Large Japonica — 'Clark Hubbs Var', Dennis Shubin, Fountain Valley
 - Best Treated Large Japonica Runner-up — 'White Nun', Lee Gaeta, El Monte
 - Best Treated Medium Japonica — 'Betty Sheffield Supreme', Mel Gum, San Gabriel
 - Best Treated Medium Japonica Runner-up — 'Midnight', John Movich, Pomona
 - Best Non-treated Large Japonica — 'Guilio Nuccio', Harry Putnam, Long Beach
 - Best Non-treated Large Japonica Runner-up — 'Marie Bracey', Frank Reed, Pasadena
 - Best Non-treated Medium Japonica — 'Are-jishi', Roger Treischel, Glendale
 - Best Non-treated Medium Japonica Runner-up — 'China Doll', Ellis Wormington, Glendale
 - Best Treated Miniature Japonica — 'Pearl's Pet', Robert McNeil, San Diego
 - Best Treated Miniature Japonica Runner-up — 'Little Slam', W. F. Goertz, San Marino
 - Best Treated Small Japonica — 'Wilamina', W. F. Goertz
 - Best Treated Small Japonica Runner-up — 'Little Red Riding Hood', John Movich, Pomona
 - Best Non-treated Miniature Japonica — 'Fircone Var', John Movich
 - Best Non-treated Miniature Japonica Runner-up — 'Little Slam', Grady Perigan, Arcadia
 - Best Non-treated Small Japonica — 'Demi Tasse', Lee Gaeta, El Monte
 - Best Non-treated Small Japonica Runner-up — 'Kiku Taji', Mel Canfield, Bakersfield
 - Best Reticulata or Reticulata Hybrid (open) — 'Francie L', Lee Gaeta
 - Best Reticulata or Reticulata Hybrid Runner-up — 'Crimson Robe', Al Gunn, Lynwood
 - Best Non-Reticulata Hybrid — 'Elsie Jury', Fred Hamilton, Santa Maria
 - Best Non-Reticulata Hybrid Runner-up — 'E. G. Waterhouse', W. F. Goertz
 - Best Species Other Than Japonica or Reticulata — Sasanqua 'Ko Gyoku' ('Little Gem'), Mr. and Mrs. A. L. Summerson, Glendale
 - Best Species Other Than Japonica or Reticulata Runner-up — Vernalis 'Dawn', Frank Reed, Pasadena

NEW "CCC"

Frank F. Reed

You can get this new honorary degree of Charter Camellia Cowboy by entering blooms in the Roundup of Camellia Blooms from East of Dodge and the Pecos. This competition is officially a part of the Los Angeles Camellia Council Show, Feb. 27-28, 1971.

For those attending the concurrent ACS Meeting, we will pick up your blooms at the Huntington Sheraton starting with Feb. 24 (earlier if you write or phone Reed). We will stage them for you. Those shipping by air freight should have them in LAX (Los Angeles International Airport) between 10:00 a.m. and 2:30 p.m., on February 26th. If you wish pick up at other times phone Reed at (213) 794-1425.

Further details are given in the Nov. 1970 Review, the Jan. 1971

ACS Journal, the Winter Carolina Camellias and current issues of the Potomac Valley Newsletter and Texas Camellia Society Bulletin.

In prior issues of these magazines, we have proclaimed the cause for "Hormones and Humidity" for your blooms instead of recommending those medieval tortures of refrigeration, parcel post and railway express. We might admit to "starching" (Joe Pyron) or "embalming" (Bill Woodroof) blooms but our recommended technics are based on sound research by Bonner, Van Overbeek and their very competent associates.

Each entrant will receive a flashy "Horse" Ribbon which will be gaudy enough to make a splash among your athletic, Camellia, Fishing and Hunting trophies and show that you are entitled to use the "CCC" initials after your name.

EARLY SHOW (Continued)

- Best Group of 3 Treated Japonicas — 'Betty Sheffield Supreme', C. W. Pitkin, San Marino
- Best Group of 3 Treated Japonicas Runner-up — 'R. L. Wheeler', Fred Hamilton, Santa Maria
- Best Group of 3 Non-treated Japonicas — 'Guilio Nuccio', Harry Putnam
- Best Group of 3 Non-treated Japonicas Runner-up — 'Moshio', Monique I. Peer, Hollywood
- Best Group of 3 Non-Reticulata Hybrids — 'E. G. Waterhouse', Larry Shuey, Temple City
- Best Group of 3 Non-treated Species Other Than Japonica or Reticulata — Sasanqua 'Yule Tide', C. W. Pitkin, San Marino
- Best Group of 3 Non-treated Species Runner-up — 'Ko Gyoku', A. L. Summerson, Glendale
- Best Seedling Japonica — Les Baskerville, San Diego

COURT OF HONOR BLOOMS

Japonica: 'Betty Sheffield Blush Supreme', Sergi Bracci; 'Tomorrow Var', John Movich; 'Nagasaki', A. L. Summerson; 'Indian Chief', Harold Dryden; 'R. L. Wheeler Var', Robert McNeil; 'Marie Bracey', Grady Perigan; 'Maroon & Gold', Mr. and Mrs. Harold Rowe; 'Little Slam', W. F. Goertz; 'Sawada's Dream', W. F. Goertz; 'Miss Charleston', W. F. Goertz; 'Margaret Davis', W. F. Goertz; 'Erin Farmer', W. F. Goertz.

Reticulata and Reticulata Hybrid: 'Valentine Day', Dr. Fred Mowrey; 'Buddha', A. L. Summerson; 'Vallee Knudsen', Sam Ward.

Non-Reticulata Hybrid: 'Elsie Jury', Sergi Bracci; 'Rose Parade', Larry Shuey.

CALIFORNIA CAMELLIA SHOW SCHEDULE -- 1971

Date	Sponsor	Location
Feb. 6-7	San Diego Camellia Society	Conference Bldg., Balboa Park, San Diego
Feb. 13-14	Temple City Camellia Society	L. A. County Arboretum Lecture Hall, Arcadia
Feb. 13-14	Peninsula Camellia Society	Veterans Memorial Bldg., 1455 Madison Ave., Redwood City
Feb. 20-21	Pomona Valley Camellia Society	Pomona First Federal Savings & Loan Assn. 399 N. Garey Ave., Pomona
Feb. 20-21	Santa Clara County Camellia Society	Student Union Bldg., San Jose City College, San Jose
Feb. 27-28	Los Angeles Camellia Council	Descanso Gardens La Canada
Feb. 27-28	Delta Camellia Society	Pittsburg High School Pittsburg
March 6-7	Camellia Society of Sacramento	Memorial Auditorium 15th & J Sts., Sacramento
March 6-7	Camellia Society of Kern County	Mall of Valley Plaza Shopping Center, Ming and Wible Road, Bakersfield (new location)
March 7	Central California Camellia Society	Cafeteria, McLane High School, Fresno
March 13-14	Northern California Camellia Society	Sun Valley Shopping Center, Concord
March 20-21	Camellia Society of Modesto	Palm Court of E. & J. Gallo Administration Bldg., Modesto
March 27-28	Sonoma County Camellia Society	Doyle Student Center, Santa Rosa Junior College, Santa Rosa

CAMELLIA SEEDS -- 1970

JAPONICA SEEDS

Mixed seeds, including a small percentage of seeds from seedling trees in the Huntington Botanical Gardens.
\$3.75 per 100 (minimum order)

SASANQUA SEEDS

Sasanquas are excellent for grafting understock. They grow faster and have good roots.
\$1.50 per 100 (minimum order)

Address all orders and make payments to:

SOUTHERN CALIFORNIA CAMELLIA SOCIETY
SOUTHERN CALIFORNIA CAMELLIA SOCIETY
12022 GERTRUDE DRIVE LYNWOOD, CALIF. 90263

GUIDE-POSTS *(Continued)*

with gibbing to know what are typical gibbed flowers. There is a feeling that gibbing should do something for the flower but nobody can yet define what this "something" should be. "Doing something" can include, on the positive side, advancing the blooming date, increasing size and possibly producing better substance. On the negative side, we might have an adverse effect on color and form.

Until we gain the experience that will enable us to establish standards of excellence for gibbed blooms, as we have for untreated blooms, the following would seem to be satisfactory guide-posts for judging treated blooms.

1. The same basic principles for judging untreated blooms would apply; namely, consideration of the categories listed in the point scoring schedule.

2. Give a plus value when gib has done something positive for the bloom, as compared to a natural bloom of the variety.

3. Do not give a minus when the gib has done nothing and the bloom compares favorably with a natural bloom of the variety.

4. Give a minus value when the gib has adversely effected the bloom, such as in form or color, in comparison with the highest standards for non-gibbed blooms.

5. There should be no demerits for over-size of miniatures.

BEST BLOOM AWARD

In selecting flowers for a Best Bloom award in the several Divisions in which Best is chosen, it is no longer possible to be guided by point scoring, as only the flower scoring highest for their varieties will be presented for selection. In making his choice, therefore, a judge must single out for the award that flower which seems to him to be most attractive, desirable and arresting in its beauty, without regard

to the newness, rarity, or long and wide distribution of its variety.

RESPONSIBILITY OF JUDGES FOR PROPER PLACEMENT OF BLOOMS

It is not the responsibility of a judge to determine if blooms have been placed in the proper Division.

A team of judges that finds a bloom misplaced as to variety should request the clerk to move the flower to its proper location. In such cases, when a change in name of the variety is involved, the correct name should be written on the entry card. If the change involves placement in another Division or Class, the correct information should be shown on the entry card. Whenever practical to do so, the group to which the bloom has been moved should be rejudged to include the new flower.

BEHAVIOR OF JUDGES

Judges should evidence good manners by rotating the "first choice" person, by being careful to allow all judges opportunity to observe the flowers and by avoiding the appearance of attempting to dominate a team.

Limited discussion but not "politicizing" is desirable at the final judging for "Best Flower". The "rule of silence" that is sometimes followed in this part of the judging is intended to prevent domination by a loud voice or other means, and should not be used to prevent proper exchange of information.

CAMELLIA DRAMA *(Continued)*

ness of the terrazzo is balanced with the smooth glazed surface of the container; the dead branch of the wistaria with the fresh, alive camellia. The viewer's eye is pleased when he sees the harmony and drama created by the balancing of the different substances and textures. There is a whole world to analyze and study and enjoy in this little camellia arrangement.

FURTHER OBSERVATIONS ON ROOTING CAMELLIA CUTTINGS

David C. Trehane*

"Trehane", Probus, Truro, Cornwall, England

Just as American propagators are more expert in the grafting of camellias, so English growers are more accustomed to raising camellia plants from cuttings. It is the normal method in most nurseries. Grafting is used mainly for *reticulatas* and the method is prone to be a bit old-fashioned — resting the pots on their sides in heated cases in glasshouses, wiping the glass each morning and so on.

My nursery may have greater experience of rooting cuttings of more camellias than any other in Europe because we grow about 400 varieties and hybrids, including the latest releases from California, Australia and New Zealand.

October is the earliest we can get round to taking the cuttings and we may carry on into February. They are taken and made as in the rooting studies at the Los Angeles State and County Arboretum, except that we make a heavy wound, that is we take a slice off, down the lower $1\frac{1}{2}$ inches of the stem before dipping it, first in water to moisten it, and then in Seradix Rooting Powder (indolylbutyric acid). The heavy wound has the same effect as snipping the root tip off a seedling — the roots come bushier.

Grafting is speedy in that it enables a new camellia to be marketed quickly but, quantitatively, there may be some gain in cuttings. A scion for grafting has, commonly, two nodes and a terminal bud. A cutting may be a single bud. Indeed, most of the Jury

hybrids throw out strong shoots of which each bud, with its wedge of wood, can be inserted as a cutting.

Our cuttings are put individually in 2 inch plastic pots filled with 60% medium Irish peat and 40% sharp washed acid grit, screened up to a quarter inch. The pots are stood on sand over direct-heating electric cables controlled to give 70°F. bottom heat in a bed 5 ft. wide with light wood-framed sides about 2 ft. high in front and $2\frac{1}{2}$ ft. at the back. These are designed to give headroom for the spread of mist from nozzles down the centre of the bed, and to carry Dutch lights over the bed to keep out frost and snow.

The water is acid and this is essential for good rooting. The nursery is where it is because springs of acid water rise there.

The use of small pots sounds costly and extravagant with time and space. This is not so. Many millions of cuttings of trees and shrubs are rooted under mist each year. Many thousands are lost in the process of transferring them from cutting beds into pots. By rooting them in pots this check is avoided and, in fact, the little plants can stay put, with foliar feeding, until we can get around to potting them on. Then they are potted on into $3\frac{1}{2}$ " pots, plunged in cold frames and grown there, with netlon shading overhead, for a year or, sometimes, two. This gives us a straight upright stem up to 2 ft. high, the basic framework of a good plant grown hard. Then they are potted on into 5" pots and plunged in and outdoors, spaced so that they can branch out, in a structure covered with netlon shading. They are sold when $1\frac{1}{2}$ to 3 ft. high, by which time the hybrids at least are covered with flower buds.

(Continued on page 24)

*Mr. Trehane's letter that accompanied this article started with "You asked for this — in your editorial". I did so, in the November 1970 issue, and am glad that my editorial brought forth such a good article. Then he buttered me by writing "I enjoy your *Camellia Review*. It is my happy hunting ground for new releases and I rarely buy a dud". That's adding sauce to the apple pie. —Ed.

By American standards our methods are slow and I suspect that our friend Mr. Nuccio would think us crazy for not grafting, say, 'Vallee Knudsen'. However, our demand is different. Most British growers are not interested in showing flowers. Not many yet are in a hurry for novelties. They want a hardy, nicely branched plant on its own roots to plant outdoors or to grow quietly in a pot or bed in a nearly cold greenhouse. They get the same pleasure in a different way, at a slower tempo, and find camellias easier than growing lots of annuals like primulas, calceolarias, and schizanthus to fill the greenhouse.

Nearly all the japonica camellias root without difficulty, 'Debutante' and 'Berenice Boddy' particularly well. Only one variety has us licked and that is 'Clark Hubbs'. We can root 'Ville de Nantes' but it is a little slow to grow away, as is 'Black Domino'.

We grow 50 williamsii hybrids and reckon to root nearly 100% of cuttings from all of them. In fact I would disagree with the Los Angeles Arboretum report and say that *C. saluenensis* sap enhances rooting.

C. reticulata 'Capt. Rawes' we have rooted but never succeeded in getting growth. 'Wm. Hertrich' has rooted and grown well and I wonder if this is a feature of 'juvenility', the value of which James Wells stresses in his writings. We have also rooted cuttings of 'Mandalay Queen', 'Mouchang' and 'Diamond Head'. 'Carl Tourje', derived from *C. Pitardii*, is partially successful but slow.

Hybrids of *C. reticulata* root easily and grow on well without that knob which sometimes shows up at the union of a scion with a somewhat incompatible stock. 'Vallee Knudsen', 'Innovation' and 'Francie L' will grow 6 inches or so in the year of rooting and put on 1½ ft. or more, some with a flower bud, in the first season of full growth. The Girls root satisfactorily, 'Flower Girl' a bit slower

than her companions. We have rooted cuttings of 'Bernadette Karsten', 'Fire Chief', 'Howard Asper', 'Leonard Messel', 'Satan's Robe' and 'Eden Roc'. Looking through these names I would say that rooting is related to the amount of *saluenensis* sap in the hybrid; 'Francie L' and 'Vallee Knudsen' best to 'Howard Asper' much more difficult.

We do not handle many species. *C. japonica* has always rooted well, hence the use of plants from rooted cuttings as stocks in Europe. *C. rosae-flora* and *fraterna* are not difficult. *C. Granthamiana* is not easy but its hybrid 'China Lady' roots well and makes beautiful young plants with those handsome shining leaves. *C. lutchuensis* we do not have but, thanks to the kindness one always gets from Glenn Dale, we have its hybrid 'Fragrant Pink', and this we have rooted successfully. *C. sasanqua* is variable and sometimes we fail with it. The *cuspidata* hybrids 'Cornish Snow' and 'Lammertsi' of course grow from cuttings but a lot of flower buds have to be taken off them.

One last word — of mild criticism, of stimulus, perhaps! The article on Rooting Studies of the Los Angeles State and County Arboretum is based on a sample of six cuttings of each camellia. While appreciating a limitation of material of new hybrids from a breeding programme I still hear the scathing remarks of a well-known Dutch research director about a sample of tens!

The other thing I notice is that the top right-hand illustration is of a cutting with leaf virus. Apart from invalidating its use as experimental material this is anathema to me. We burn every plant which shows virus. There are plenty of old camellias in England as yellow as *Aucubas* but our Plant Health Inspectors are not allowed to certify virus-infected plants for export. When I have paid fifteen dollars for a new release from the

(Continued on next page)

THE STORY OF 'LILA NAFF'

EDITOR'S NOTE:

I ran in the March 1970 issue of CAMELLIA REVIEW a letter from George Stewart of Sacramento concerning the parentage of *C. reticulata* 'Lila Naff' and my reply to his letter in which I dealt generally with the subject of hybrids with *reticulata* parentage. Mrs. Ferol Zerkowsky of Tammia Nursery, Slidell, Louisiana, originator of 'Lila Naff', has written to me on the subject and I print her letter with pleasure because it tells the story of the origin of this beautiful flower that received the Southern California Camellia Society's Frank Sturment Award for Outstanding *Reticulata* in 1969.

October 11, 1970

Dear Mr. Dryden:

This past year I have been in and out of the hospital until now. This morning I began to read my camellia literature and the first was the March 1970 issue of THE CAMELLIA REVIEW. I wish to thank you for printing Mr. George Stewart's letter re. 'Lila Naff'. It is my desire to clear up, if possible, whether or not 'Lila Naff' is a hybrid or *reticulata*. In the first place, had I the smallest suggestion that this flower was a hybrid, as we know hybrids, I would not have entered or registered it as a *reticulata*. Sure it roots easily — it is also easy to hand pollinate as I have controlled crosses of it.

Now to whether it was something the bees mixed up. The year 'Butterfly Wings' bloomed and I gathered the seed that produced 'Lila Naff', we had a hard freeze, killing large plants of 'Crimson Robe', 'Lion Head', etc. as at this time we grew all of our plants in the open. I had a large plant of 'Butterfly Wings' planted in the same bed that produced the seedling I named 'Tickled Pink'. The reason for this name — from 90° weather to 8° the following morning and very dry weather, the only japonica we had to bloom that year was the seedling 'Tickled Pink'. It bloomed profusely and had finished blooming before the buds on the

'Butterfly Wings' plant opened. The cold knocked all the foliage off the 'Butterfly Wings' *but not the buds*. Of course my curiosity watched this plant. It bloomed and set several seed pods, one of which was to become 'Lila Naff'. Not until the plants and flowers from this seedling were observed for several years did I register it.

I have the original seedling. If anybody wants to test it for anything I will gladly furnish scions. If Mr. Stewart ever gets or sees a seed pod from 'Lila Naff', he will learn that the seed pods are very hairy, as though it needed shaving. It is easy to get seed on 'Lila Naff'. It will cross pollinate itself or it can be crossed with the japonicas. I know of nothing else I can say except to say I have done my utmost to do my best and for my word to be my bond.

Sincere regards,

(Mrs.) Ferol Zerkowsky

P.S. The original plant of 'Lila Naff' is 14 feet tall and 5 feet through. It has been topped 3 times as it grows up to a 14 feet top of one of my greenhouses.

FURTHER (Continued)

U.S.A. and get those telltale yellow blotches I could wish the regulation was universal, but then my friends over here tell me I have a phobia about virus and that nice fellow in California thinks I'm a joke!

APOLOGIES

The Editor and printer of CAMELLIA REVIEW apologize for the unsatisfactory color reproduction of 'Dr. Polizzi' on the cover of the November 1970 issue of CAMELLIA REVIEW. We suggest that you look at the color reproduction facing page 48 of the 1970 *Camellia Nomenclature* for a more realistic picture of 'Dr. Polizzi'.

Directory of California Camellia Societies

Societies with asterisk () are Affiliates of Southern California Camellia Society*

*CAMELLIA SOCIETY OF KERN COUNTY

President: John J. Fortenberry; Secretary: Lemuel Freeman, 209 S. Garnsey Ave., Bakersfield 93309
Meetings: 2nd Monday Oct. through Apr. at Franklin School, Truxton and A St., Bakersfield

*CAMELLIA SOCIETY OF ORANGE COUNTY

President: Ronald Cowan; Secretary: Mrs. George T. Butler, 1813 Windsor Lane, Santa Ana 92705
Meetings: 1st Thursday Oct. through April at Altadena Savings & Loan, 2400 E. 17th St., Santa Ana

CAMELLIA SOCIETY OF SACRAMENTO

President: Richard Ray; Secretary: Mrs. Frank P. Mack, 2222 G. St., Sacramento 95816
Meetings: 4th Wednesday Oct. through May in Garden & Art Center, McKinley Park, Sacramento

*CENTRAL CALIFORNIA CAMELLIA SOCIETY

President: Richard Pozdol; Secretary: Mrs. Jack Evans, P.O. Box 108, Ivanhoe 93235
Meetings: Nov. 18, Dec. 16, Jan. 20, Feb. 17 at Mayfair School, Mar. 24 at Fresno State College

DELTA CAMELLIA SOCIETY

President: Douglas R. Abernethy; Secretary: Mrs. Anita Abernethy, 2962 Boies Dr., Pleasant Hill 94523

Meetings: Second Thursday, October through April, in Room B, Sun Valley Mall, Concord

JOAQUIN CAMELLIA SOCIETY

President: Joseph H. Baker; Secretary: Mrs. Ethel S. Willits, 502 W. Pleasant Ave., Lodi 95240
Meetings: 1st Tuesday November through April in Micke Grove Memorial Bldg., Lodi

LOS ANGELES CAMELLIA SOCIETY

President: George K. Bulk; Secretary: Mrs. Floyd O'Connor, 7518 Etiwanda Ave., Reseda 91335
Meetings: 1st Tues., Dec. through April, Hollywood Women's Club, 1749 N. La Brea, Hollywood

MODESTO CAMELLIA SOCIETY

President: Mrs. Virginia Rankin; Secretary: Dr. J. Holtzman, 2987 Marshall Rd., Crow's Landing 95313

Meetings: 2nd Monday October through May in "Ag" Bldg. of Modesto Junior College

NORTHERN CALIFORNIA CAMELLIA SOCIETY

President: Dr. Fred Fisher; Secretary: Jules Wilson, 18248 Lamson Rd., Castro Valley 94546
Meetings: 1st Mon. Nov. through May in Claremont Jr. High School, 5750 College Ave., Oakland

PACIFIC CAMELLIA SOCIETY

President: A. Wilkins Garner; Secretary: Mrs. A. L. Summerson, 1370 San Luis Rey Dr., Glendale 91208

Meetings: 1st Thursday November through April in Tuesday Afternoon Club House, 400 N. Central Ave., Glendale

PENINSULA CAMELLIA SOCIETY

President: Jack Mandarich; Secretary: Mrs. Charles F. O'Malley, 65 Robles Drive, Woodside 94062
Meetings: 4th Tuesday September through April in First Federal Savings & Loan Bldg., 700 El Camino Real, Redwood City, Calif. 94061

*POMONA VALLEY CAMELLIA SOCIETY

President: John I. Tami; Secretary: Mrs. Janet Meyer, 744 E. Dover, Glendora
Meetings: 2nd Thursday October through April in First Federal Savings & Loan Bldg., 399 N. Garey Ave., Pomona

*SAN DIEGO CAMELLIA SOCIETY

President: William L. Gibson; Secretary: Miss Edna Francis, 615 W. Pennsylvania, San Diego 92103
Meetings: 2nd Friday (except February which is 1st Friday) November through May in Floral Assn. Bldg., Balboa Park, San Diego

SANTA CLARA COUNTY CAMELLIA SOCIETY

President: Abe D'Innocenti; Secretary: Miss Pat McIntyre, 1810 Olive Ave., Apt. 4, San Jose 95128
Meetings: 2nd Thursday at Willow Glen Branch, American S/L, San Jose

SONOMA COUNTY CAMELLIA SOCIETY

President: C. O. McCorkle; Secretary: Miss Joy Monteleone, 505 Olive St., Santa Rosa 95401
Meetings: 4th Thurs. Nov. through April, except Nov. (3rd Thur.) and Dec. (to be decided) in Multipurpose room, Steel Lane School, Santa Rosa

SOUTHERN CALIFORNIA CAMELLIA SOCIETY

See inside front cover of this issue of CAMELLIA REVIEW

*TEMPLE CITY CAMELLIA SOCIETY

President: Grady L. Perigan; Secretary: Mrs. Elsie Bracci, 5567 N. Burton, San Gabriel 91776
Meetings: Nov. 19 (Thur.), Dec. 17 (Thur.), Jan. 28 (Thur.), Feb. 24 (Wed.), Mar. 25 (Thur.), Apr. 22 (Thur.) in Lecture Hall of Los Angeles County Arboretum, Arcadia

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