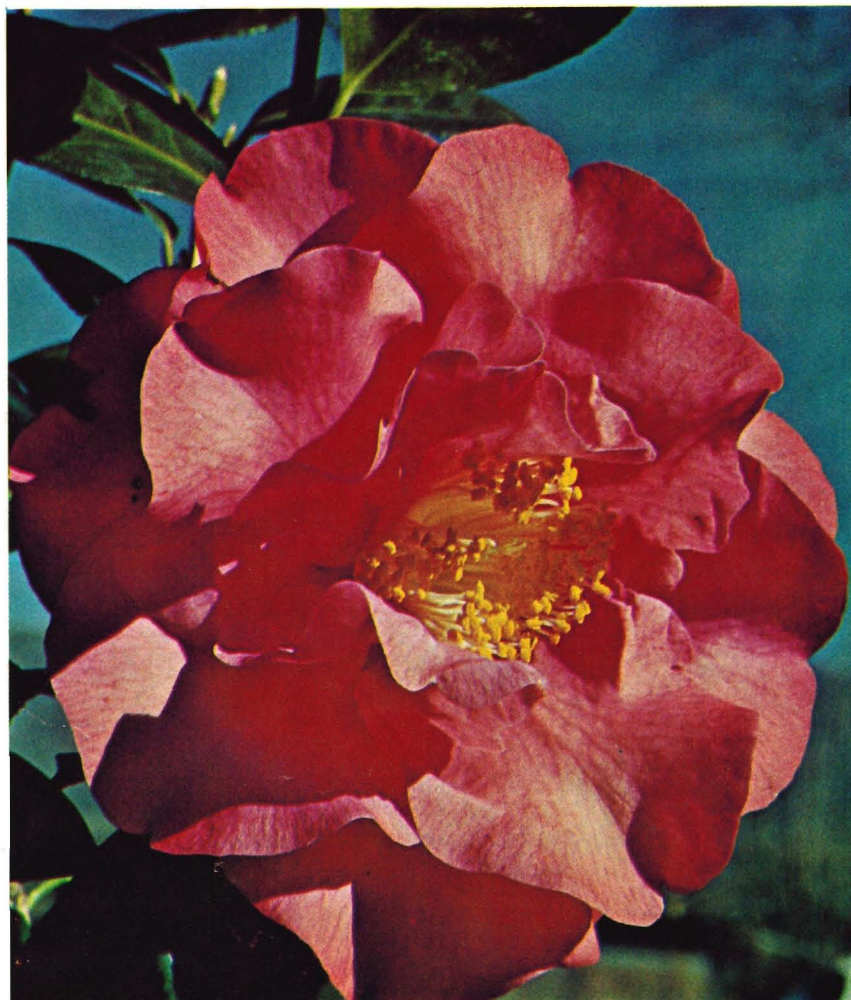


THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



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No. 2

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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

'KATIE' is a *C. japonica* chance seedling Number 7631 (the seed was picked from a 'Drama Girl' plant in 1973). When the seedling bloomed it was retained because of the large size of the flower and the unusual color of the petals. Subsequently grafts and cuttings were made and the cultivar showed very good promise for propagation. 'Katie' was introduced in the fall of 1979. The bloom is a very large, stylish, semi-double with a beautiful salmon rose-pink color. The plant has a bushy up-right growth and it blooms from early to mid-season. The foliage is dark green. The name 'Katie' derives from Julius and Joe Nuccio's mother's name. Cathrine "Katie" Nuccio always declared that 'Drama Girl' was her favorite camellia and 'Katie' could be a 'Drama Girl' daughter!

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THOUGHTS

from the editor

Every once in a while your Editor goes through an “agonizing reappraisal” with respect to his job. I suppose everyone goes through these periods when doubt and misgivings creep in. Am I printing the right mix of articles? Is the tone of the magazine too one-sided? Could someone else give a fresh new slant? This got me to thinking. What is the “track record” for Editors of CAMELLIA REVIEW? How long do they last? How many years before they “burn out?” My interest was perked and I decided to do a little research.

The forerunner of CAMELLIA REVIEW was a postcard announcing the society meetings. Then, in 1945 a Camellia Bulletin of 8 pages was inaugurated. At that time Dr. David McLean was the President of the Society and, probably, he edited the Bulletin. In 1946 he rotated off of the presidency and became the Editor of the Bulletin. Beginning in August, 1947, David Cook, of Sherman Oaks served one year as Editor. He was followed by a one year term for Claude Chidamian of Los Angeles. Then, in June 1948, the Editor’s job reverted to a Committee of Publications of the Society. There was no formally designated Editor until June 1950 when J. R. Mayfield took on the job of Editorship for just one issue! He was followed by a two year term served by Arthur Kane of Glendale. It was in 1950 that the name of the Camellia Bulletin was changed to CAMELLIA REVIEW and that was also the advent of the color picture on the cover.

Leonard Murname of Arcadia became Editor in October 1952 and he served for one year. He was succeeded by Elizabeth Beebe of Pasadena who served for 4 years. She was succeeded by Lynn Crawford of Santa Ana, who served a one year term. Then, in October 1960, Harold Dryden of San Marino took on the Editor’s job. The Society was lucky to entice Dryden to take on the job since he served for 14 years. He has deservedly been singled out as MR. CAMELLIA REVIEW for his splendid contributions. Dryden stepped down and in October 1974, Meyer Piet took over for 1 year. Then, in September 1975, I started my tenure.

The Editorship of a magazine like ours is, at best, a thankless task. Yet, every so often an unexpected article will come in, or a letter comes from some one who has enjoyed an issue and thus my generators have been recharged. On balance, I would have to confess, that the rewards, as far as I am concerned, far outweigh the distractions.

Bill Donnan

**ATTENTION — Life Memberships are now available in the
Southern California Camellia Society — at \$240.00**

Flowers And Photography by Vonnice Cave FPSNZ - ARPS

Flowers and photography go almost hand in hand. Yet, one is a fleeting thing and the other is a permanent record. Perhaps we could look on our photography as an extension season. It is indeed a doubly satisfying experience for the grower-photographer to produce flowers of such beauty and then to tuck them away safely on film to savor at a later date. Photographs of our gardens taken when special corners are at their best are a wonderful record to have. It is surprising to find after just a few years how much growth the garden has made and how it has changed.

CAMERAS AND LENSES

The 35 mm camera is the one most commonly used these days and there are many good reliable makes available. For those purchasing a camera to take good close-ups, it is best to buy a single lens reflex type with interchangeable lenses and through the lens viewing and metering. Cameras are made now in automatic and manually operated models. It is all very confusing until you learn some of the terms. The camera I use is an Asahi Pentax MX model which is manually operated and it gives me what I want for flower photography as well as for other photographic subjects such as landscapes and portrait work. They are not the most expensive cameras available, but are very versatile and will accept a choice of lenses and accessories.

For most garden scenes I find the 35 mm wide angle lens useful as it takes in a wider view than the standard 50 mm lens that usually comes with the camera. Also you obtain more of the scene into your slide or print. In a small garden where you

can't get back from the scene you want to photograph, a wide angle lens is very useful and it also conveys a sense of space in the bigger gardens. Should you wish to expand your range of lenses further, there are wider wide angle lenses available, but care is needed in using them or distortion can result. The 20 mm wide angle lens that I consider my expensive luxury lens gives a very wide view and has a great depth of field, but I use it only occasionally. We'll discuss the term "depth of field" later.

Most 35 mm cameras have a standard lens of about 50 mm that will focus down as close as 45 cm from the subject — some even closer. At 45 cm reasonably close shots can be obtained and for groups of blooms this lens is very good. For some garden shots where you want to select a small area or just one shrub, this lens will do the job. A standard lens usually has a full range of "f" stops from about 1.8, which is wide to 16, which is small. These "f" stops are the lens openings, another group of unusual terms to learn.

For close-ups of your best blooms the standard lens at 45 cm is not quite close enough for the average sized bloom, but there are several ways of making this lens take photographs closer up. The diopter lenses available fit most cameras. They just screw onto the front of your existing lens and allow a much closer approach without any exposure adjustment. They are the only way of making a fixed lens camera take close-ups, but because of the parallax error, close-ups are hard to take with these when they don't have "thru the lens" viewing. The view from the finder takes in the flower alright, but the lens, which is the recording instrument, is seeing only the lower half of the bloom. With "thru the lens" viewing accurate recording and lining up of the subject is easy, and the subject can be taken as close as your lens will focus.

Diopters come in several sizes or degrees of enlargement and are usually numbered, 1, 2 and 3 being generally available to fit most camera lenses. They can be screwed on singly or in any combination for greater enlargement, but when I made a few tests with diopters I found the definition is poor when a wide "f" stop is used on the lens, so remember to stop down to as small an "f" stop as your shutter speed will allow. More terms — "shutter speed" relates to the time the shutter takes to open and close, allowing the light to fall on the film during that time. The combination of the speed of this opening and the size of the aperture give the perfect exposure of the film to the light.

When you have a camera with interchangeable lenses and want to take close-ups, you too can use diopter lenses or alternatively extension rings. These rings are just bands of metal that are screwed singly or in combination, between the lens and the camera body to extend the lens away from the camera without letting in any light. Exposure increases are necessary with these rings to allow for the light to travel down the extension, but with the advantage of "thru the lens metering" the camera

does the arithmetic for you — very much easier!

The easiest and best way of taking close-ups is with the Macro lens, a lens designed for close-up work, but it is versatile in that it can be used as standard lens too. The only drawback is that most Macro lens don't have such a wide "f" stop as a standard lens, it is usually f4, but to balance this they have a smaller "f" stop for greater depth of field, usually f22. The Macro that I use and couldn't live without, gives 1 to 1 copying, that is, it will photograph something as small as the actual 35 mm transparency. Currently manufactured Pentax Macro lenses give 1 to 2 copying — that is they photograph, at fullest extension, an area double that of a 35 mm transparency, but that is more than close enough for a camellia portrait.

PHOTOGRAPHIC TECHNIQUE

When you come to actually taking your flower close-ups, there are many details to watch before you press the button. The movement caused by wind in New Zealand is a constant problem, and at a shutter speed of one thirtieth of a second, blurring will occur. Usually one sixtieth of a second will be alright if you choose a lull in the wind gusts, but of course

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you have to be able to hold your camera still yourself, or else attach it firmly to a steady tripod. Some people should never had hold under a one hundred and twenty-fifth of second, but this all depends on how steady you are in the hand, or how you train yourself to be steady. If you're taking a number of shots at the one time, it is easier to have the camera on the tripod, leaving a hand free to hold the reflector if necessary. Harsh sunlight from above or to one side needs balancing a little with reflected light from foil, plain white paper or even a newspaper to avoid the high contrast between light and shade which can be too great for the film to handle. Experience and observation soon show you where to hold the reflector to turn the light back into the shadow. Should you wish to reduce the intensity of the bright sunlight, a crumpled polyethylene bag will help reduce this and doesn't seem to alter the colour balance of the light. Soft early morning light is usually excellent for closeups and backlighting is a help in making shots of bushes of camellias stand out. If photographing against the light, take care that the sun is not shining directly into your lens or you will get flare patterns on the lens and these will spoil the photograph. Usually you can hold your hand up to cast a shadow over the lens or enlist someone else to do this for you.

Always look at the angle of light falling onto your blooms before taking a close-up as the light is what makes the petals either stand out or merge into just a blob on a plant. If it is falling directly over your shoulder onto the bloom, you'll more than likely have a flat and uninteresting picture, so move the bloom so that the light falls onto it from an angle.

One of the most important points to watch in close-ups is that you avoid background distractions. Who wants to see the golf trundler, a pole, a car, a hose reel and a basket all mixed up with Tomorrow Park Hill?

I've deliberately included all these things just to make the point, but it is so easy to overlook the background when you're busy concentrating on the focussing on the flower and all the other things you have to remember. It is better to move in a little closer sometimes to eliminate more of the background. With slide film being so costly it is worth thinking about filling the frame of your viewfinder with the subject matter rather than wasting it on extraneous material.

I prefer the natural foliage of the bloom in the background — preferably its own bush, but this isn't always possible. Plain card can be used, but watch that the colour of this is subdued and not too demanding. You can paint your own background card in soft muted shades of your own choice for times when you don't have a suitable plant to photograph the bloom on, but make sure you prepare a big card as the edges of this look dreadful in your picture. Needle holders can be used to support your bloom or place it in a container with wire netting to keep it firm, but please don't let any of this show in your picture. I quite often cut and move blooms from one part of the bush to another to place them in better light, wiring them onto the branches and watching that the wires don't show from the front.

Have a good look at the foliage that is showing with your blooms, making sure that you don't feature something like a leaf that the caterpillar fed on last summer. Even more important, choose perfect blooms, preferably typical of the cultivar rather than the unusual, unless of course you want to illustrate something different. A full face view of one bloom and a side view of one or more others can portray more information than just a single frontal portrait, but the inclusion of more than one bloom depends on their availability. When a heavy bloom such as Tomorrow Park Hill is photographed I like to record it from a low angle to show the typical hang-

ing position of the flower on the bush.

DEPTH OF FIELD

We referred to this term earlier and to explain briefly, the zone of sharp focus in your picture varies according to whether you use a wide or small lens opening or f stop. If you want to have a flower near the camera in sharp focus as well as everything in the background, a big depth of field, then the smallest f stop would be needed. On the other hand, you might want the background rendered in soft focus with a sharply focussed flower in the foreground, then a wide f stop is used. It is this option of focussing that can make some shots so much more pleasing than others and with thru-the-lens viewing you can see exactly what effect you're creating for yourself. In extreme close-ups of flowers it is usually best to have the near petals in sharp focus and if the depth of field won't cover the whole flower at your smallest aperture or f stop, then don't worry, as the effect will be of sharpness in the foreground. The closer we get to any subject, the shallower the depth of field or zone of sharp focus becomes.

FLASH

Flashlight can be used for flower photography and is sometimes the only light source to use in a dark hall.

I prefer not to use flash because of the uncontrollable highlights from leaves etc. Recent improvements in flash units give automatic adjustments to as close as 45 cms and would be very good if you find it necessary to do much flash work with flowers. If there is any daylight in a hall I prefer to use my camera on a tripod with long exposure times and good results can be obtained with this method. However it is necessary to get there before the crowd as people have no respect for tripods or photographers. I've even had a bloom picked up while I've been trying to focus on it!

FILMS

The choice of colour slide films or colour negative films for prints depends on which medium you prefer, but good prints can be made from colour slides now, so you don't need to feel restricted by one film type. The brand of film you use is your choice, but I prefer Kodachrome 64 for my transparencies (slides) and colour blocks can be made from them for magazine use. Late afternoon sunlight gives a very warm colour cast to colour film and can completely alter the shade of a delicate bloom, so avoid this if you can. Morning light is much safer. For black and white illustrations I use FP4 film, processing

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and printing them myself, but I prefer to let Kodak process the colour slides.

LECTURES

Why not try to make up a lecture for your Camellia Society with the aid of your close-up photography on grafting, growing from cuttings, aerial layering, pollination or propagating from seed? Preparation and benching of show blooms could be covered in this way too and considerably help your newer members in the finer points of showing prize-winning blooms.

PRESENTATION

Finally, the presentation of your photographic efforts is important. If you have prints made, group your subject matter into interesting layouts in the readily available cling albums. If you take slides, a little preparatory work can improve your presentation on the screen. Mark each slide with a spot in the top right corner when the slide is held upside down. These spots will then be all in the top right corner of your magazine for projection and can be easily checked to see if they're the right way up. With the titles written along the same edge of the mount, you can also see this easily for quick identification. There's nothing worse than slides presented the wrong way up during screening, so your work beforehand should be rewarded by better presentation.

Group your slides into sections according to subject matter so that they're much easier to view. A mixture of ill assorted slides is tedious to look at. Slide sorting boxes can be purchased, but are not hard to make with a sheet of flashed opal. My homemade box takes 60 slides at once and is invaluable for sorting the slides and arranging the layout of my programmes.

I hope that you'll soon master the technique of flower and garden photography with your camera equipment and in particular the close-up

aspect and that you'll thoroughly enjoy recording the best and even the unusual of your blooms. Your photography will improve with practice and you'll find that you are more observant of light and shade, texture and colour and the sheer beauty of the flowers and plants we're so fortunate to share in our combined hobbies.

THE BOTTOM LINE

Ed. Note: Here with is a clipping from The Bottom Line Column of the Pasadena Chamber of Commerce monthly letter.

One of our biggest problems is *communications*. The chamber is not unique in this regard, but the facts are that we are having a difficult time not just getting the facts and our story to the membership, but getting a response to the information we send out. We publish a *calendar* of events in The Profile along with special notices regarding *Wake-Up-Pasadena, the mixer, committee meetings and special events*. Good attendance, however, only results when we follow up with a flyer and then follow up again by telephone. These last two steps are costly (printing and postage) plus time-consuming — meaning staff time. It also means more mail in your box.

Your time is an important commodity and it is our task to make sure that it is not wasted and at the same time that you get a maximum return on your investment. I should add that we will keep those of you unable to attend fully informed while continuing to encourage participation whenever possible. The bottom line, however, is to use our newsletter and calendar and help us to hold the line on this type of administrative cost.



Why not let the CAMELLIA REVIEW help you to keep your Membership informed about your Society activities?

IMPORTANT NOTICE

The increasing size of CAMELLIA NOMENCLATURE has caused concern by the publishers for two reasons: The increasing cost of the publication which is reflected in the price, and the multiplicity of names through which one must search to find the name he wants. The cost factor is particularly aggravated by the increases in paper and labor costs.

The Nomenclature Committee of the Southern California Camellia Society, publisher of CAMELLIA NOMENCLATURE, has decided that the contributing factor to both problems is the large number of old varieties, mostly out of general distribution and now of little practical value that are listed in the book. The Board of Directors of the Society, following the recommendation of the Nomenclature Committee, has adopted the following plan for the publication.

(1) The forthcoming edition will follow the pattern of the current 1978 edition and it will include the listings of all varieties of all species and hybrids that are now listed. The 1981 edition will be designated the "Historical Edition" of CAMELLIA NOMENCLATURE.

(2) The following editions of CAMELLIA NOMENCLATURE, the first of which under present plans, will be the 1984 edition will include, for the species japonica and sasanqua, only those varieties that were registered or introduced during 1950 and thereafter, based upon dates shown in the "Historical Edition" of CAMELLIA NOMENCLATURE or otherwise available, except that such varieties registered or introduced prior to 1950 that are now in substantial commercial distribution in the English-speaking world, or have sports that were registered or introduced during 1950 and thereafter will be listed. In such cases, all related sports and synonyms will be

listed for completeness.

(3) For species other than japonica and sasanqua and for hybrids, all varieties regardless of date of registration or introduction, will be listed.

Dated July 22, 1980 - Southern California Camellia Society

CAMELLIAS FOR FLOWER ARRANGERS

By Marie L. Erwin

Camellia Society of Sacramento

Ed Note: Reprinted from the January-February 1979 issue of Golden Gardens

Because camellias bloom when weather is cold and there is a scarcity of flowers, they are held in high esteem by flower arrangers. We in California are especially blessed by the quantity of beautiful blooms to be found in our temperate zones.

Not all arrangers, however, are at ease working with camellias and there is good reason for this. Many camellias have weak stems with leaves turned backwards from the bloom; some lack substance and wilt rather quickly and many have uninteresting form. If arrangers are to enjoy using camellias they should be very selective in their choice. But that is not always possible if we have to depend on gifts from our friends' gardens. If an arranger has a few camellias of little merit, why not consign them to the trash pile and replace with desirable varieties. Remember that we give as good care to inferior plants as to desirable ones.

Generally speaking, the japonicas (species) are most satisfactory for arrangements. The sasanquas (species) which bloom early are charming but their blooms shatter and wilt at the end of one day. The fabulous reticulatas (species) are show stoppers because of their size and sparkling color but they, too, lack substance. However, new varieties which have been crossed with japonicas promise

flowers of greater substance. There is nothing more breath-taking than a large design which incorporates several of these beauties. However, if you use them in a show, plan to have replacements for each day the show lasts.

There are several little-known camellia species that have great charm, especially as transitional material with larger blooms. They have small flowers and small leaves in scale with the flowers, and in most cases the blooms stretch for three or four inches along the stem. *Cuspidata* has small white flowers, *Fraterna* has white or lilac flowers with slight fragrance. *Hiemalis* closely resembles the sasanquas except that it blooms later. *Kissi* has very small white flowers delicately fragrant and very small pointed leaves. *Lutchuensis* is by far the most interesting of the lesser species for arrangers. Small white flowers of delightful fragrance and small leaves make it a wonderful addition to an arranger's garden. Hybridizers are crossing it with japonicas and reticulatas in an attempt to introduce fragrance to these camellias. A branch or two tucked in with other camellias gives charm to any arrangement. Habit of growth is excellent. It is a beautiful specimen at any time of the year.

Maliflora has somewhat larger flowers than the above mentioned. They are white tinged pink. *Pitardi* has flowers rose to white with pointed leaves. *Rosaeflora* has dark pink flowers resembling very small rosebuds. *Saluenensis* has blooms up to two inches and beautiful foliage. Its interest lies in the many crosses with japonicas and are referred to as non-reticulata hybrids. There are many more species of camellias which have come to us from the Orient, chiefly from southern China. These lesser-known camellias can be obtained from nurseries specializing in camellias.

Varieties of the japonica species that have been introduced in the past

several years have qualities that arrangers would find desirable. I am listing some of these and also some older ones which have pleased me. Personally, I do not enjoy using the formal ones like Pink Perfection as they do not seem to lend themselves to modern designs. The open-faced semi-doubles and loose peony forms are easier to handle. *Higos*, a subspecies of japonica, are single with thick, broad, round petals of great substance and stamens formed much like a crown and which compose at least 50% of the bloom. Japanese arrangers are very fond of them and fortunately they are becoming available to us in this country. (See Choka Adachi: *Camellia, Its Appreciation and Artistic Arrangement*.)

White camellias are becoming more numerous. Angel and White Empress are early bloomers, Coronation (very large), Silver Triumph, Silver Waves (excellent form); Charlie Bettes, and Swan Lake are all good for arranging.

Pink varieties are so numerous it is difficult to choose only a few to mention. R.L. Wheeler, a very large semi-double, is excellent. Hana-Fuki, a small cupped light pink, is an older variety but liked by arrangers. More fine pinks are Annette Gebrey, Bernice Boddy (and Bernice Beauty, its sport), any of the Betty Sheffields (I prefer Betty Sheffield Coral), Cara Mia, Dr. Tinsley, and Fashionata (a must). In the Pink, Jean Clere, Jeffrey Hood, Guilio Nuccio, Margaret Davis, Marie Bracey, Mathotiana Supreme, Owen Henry, Pink Pagoda, Tiffany, and Tomorrow Park Hill are outstanding.

There are many good red camellias for arrangers. Among them are Bob's Tinsie (small with unusual petaloids), Clark Hubbs (very dark red), Flame, Glen 40, Granada, Grand Prix, Grand Slam, Kramer's Supreme (it lasts longer when cut than any other camellia), Premier, San Dimas and Ville De Nantes.

Among the reticulatas which are

better keepers are Lila Naff (silvery pink), Mouchang (salmon pink), Francie L. (rose pink), William Hendrich (red), Lasca Beauty (pink), and Miss Tulare (rose-red).

If you are considering camellia plants to buy, wait until they are in bloom so that you will have a better opportunity to assess their merits. Some prize the semi-doubles, others like the full peony form. A solid round form like Debutante is a little more difficult to use. Most arrangers shy away from variegated blooms because they look spotty or busy in a design. Look for clear colors, strong stems, good foliage and especially good substance (feel the petals for this when the salesman isn't looking). I would be less than honest if I were to say that camellias are not difficult to arrange. But with careful selection and a little practice most arrangers will enjoy using these magnificent flowers.

HONG KONG YELLOW

By Allan Guy Stanley

Last January (1980) I went to Hong Kong on a trip. While there I reverted from the tourist syndrome back to my first love, that of a naturalist. Whenever possible I left the city, which I swear, has doubled in size in the last seven years. In any event, I spent as much time as possible sneaking out of the city and walking through the brush. Some people refer to it as a forest or a jungle, but I see it as the same as some of our brush-covered hillsides. (But with different types of plants.) Near the summit of Mount Davis, which is located south of Victoria Peak, some flowers caught my eye. The bloom appeared to be a *C. sasanqua*. It was a simple single form with the texture of parchment or crepe paper in the petals. They were somewhat ruffled. The stamens were arranged in a

clump, egg-yolk, orange-yellow in color. The petals were somewhat translucent pale yellow. The color of light beer. It is true that the color was a watered down yellow but none-the-less a definite yellow. The bloom was approximately 10 centimeters in diameter (4 inches). The stamens formed a tuft approximately 1-2 centimeters in the center. The plant showed a bushy growth pattern with approximately 2 meters (6 1/2 feet) in height at the maximum. The leaf was senate, approximately 10 centimeters by 4 centimeters at its widest point, broadening toward the tip. I was able to photograph the flower against a white background. However, due to my lack of skill as a photographer the picture did not come out as well as it could have; but the picture does show the definite yellow color of the bloom.

While I was there I took pollen specimens from several of the flowers as well as some scions, which, unfortunately I promptly mislaid and lost track of in my luggage! Upon my arrival back in Los Angeles, I discovered the missing scions and promptly brought them to Nuccio's Nurseries to see whether they were still viable. Out of three scions, one is still alive at this time and, in all probability, it has rooted since the growth bud is beginning to swell. The pollen was used on possible crosses but no seeds were set. The possibility of future crosses still exists. The plant is thought to be a *Gordonia*, a close relative of camellias.

It will be interesting to see, when we obtain the first flowers if they bloom true to form and if the pollen will cross productively with camellia. If they do not, well, at least we have a new weed to grow here in the United States of America.



Inflation: A process which allows you to live in a more expensive neighborhood without bothering to move.

THE GRAFT OF CAMELLIA MERISTEM IN VITRO

By Jean Creze
France

At the I.C.S. Kyoto's Congress 1980, I showed it was possible to obtain Camellias from meristem, by cultivation in vitro.

I continue to use the word "meristem" and not "shoot-tip" recommended by Murashige, though it is necessary to obtain positive results to show the meristem joined to some foliar primordia. I am afraid that in speaking about "shoot-tip" one thinks of a large taking, when the meristems with their foliar primordia as those I cut off, are lower than 0.5 mm.

Camellia-meristem cultivation in vitro is possible then, but it is difficult and slow, and they take root capriciously.

Furthermore, all species of Camellia don't react favorably.

In my thought, the object of Camellia-meristem cultivation was double: first, to see if we obtain a mode of multiplication more favourable than classic methods of cutting. Second, to see if by this way it was possible to eradicate the viruses of infected Camellias.

It is particularly this last problem that interested me. The virus problem generally does not concern the Camellia nursery-gardeners or amateurs, and that is easy to understand. In the countries where Camellias grow in a luxuriant way (California, Australia, New Zealand, Japan, and South Africa) the presence of viruses has little effect upon Camellia vegetation, even if it can change the flower's aspect. But in the countries like France, which are limit zones for Camellia cultivation, viruses have a baneful influence. They reduce the strength of plants and make them sensitive to both the cold and the sunburn.

In view of the difficulties of cultivation in vitro, I asked myself if it would be possible to use the grafting of Camellia meristem in vitro, on young seedling plants. Murashige did in order to get rid of some diseases in citrus.

It is this experiment I will refer to here.

Camellia seeds with their outer and inner coats removed are sterilized in sodium hypochlorite at 10% for a period of 10 minutes, with a drop of TWEEN 20. The seeds are then rinsed in sterilized water and, with a sterilized tweezer, they are set in tubes containing 15 cc of TUKEY medium, recommended by Ackerman.

When the plantlets have grown a stem and a strong root, they are taken out of their growing-medium and set in a sterilized "boîte de Pétri." The stem is cut off sufficiently near cotyledons (1 or 2 cm) and a meristem is applied on the wet surface — at the union of the bark and of the central cylinder. The moisture of the cutting is enough to make the meristem sticky. Then, the plantlets are set in sterilized tubes containing perlite soaked with TUKEY solution (without gelose) with 5% of lactose (lactose seemed to me more favourable than sucrose.).

All these manipulations must be done under a plexiglass hood, using a stereoscopic microscope and without any possible contamination. They must be quickly done as the surface of the cutting must not dry.

The tubes are then put in an incubator at 25/26° centigrade under subdued light.

After a week, if the grafting has taken, the meristem begins to grow up and after 2 months, we obtain a

young plant, well rooted and bearer of 2 leaves. Then it is possible to put this plant in a pot with a mixing of heath-mould and peat, and to set it in a greenhouse. During the first days, it is advisable to spray with a solution of Captan or Fermate, each day.

Unfortunately, the percentage of success is low: now, no more than 5 or 6% and technical improvements must be effected.

It remains to be seen whether the grafts of meristems taken on virus-infected plants, will give virus-free Camellias. Time will also tell us if this method will allow us to rejuvenate some old cultivars.

FALL CAMELLIA SOCIETY MEETINGS

Mark your calendars — you Camellia Hobbyists — it is about that time when the various societies start their winter meetings. Herewith is a partial listing of November and December meetings together with the main attractions:

NOVEMBER

Thursday, November 6th

Pacific Camellia Society, Ms. Ysabel Fetterman will talk on "NATIVE PLANTS FOR CALIFORNIA"

Tuesday, November 11th

Southern California Camellia Society, Panel Discussion under the leadership of Sergio Bracci on CAMELLIA CULTURE including a slide demonstration of grafting and healing of grafts.

Friday, November 21st

Temple City Camellia Society, Mrs. Helen Perigam will give a talk on her recent trip to China.

DECEMBER

Tuesday, December 9th

Southern California Camellia Society, Bill Donnan will give a color slide talk on "Flowers, Gardens and People Around The World"

Friday, December 19th

Temple City Camellia Society, Panel Discussion on Judging including a mini-show with everyone invited to judge.

PLANTS FOR A CONTAINED ATMOSPHERE

By John Provine

ED NOTE: Reprinted from Vol. XXVI No. 4, Dec. 1976 issue of Lasca Leaves

Begonia Ficicola is a rhizomatous begonia with yellow flowers which have orange buds. its foliage is a lush green with a pebbly texture that has hairs on the pebbles. The plant is grown both for its foliage and flowers.

The original plant was found in tropical Africa in the country of Cameroon near Kumba. It was growing on a fig tree near a waterfall.

It was introduced to the United States in the 1950's but is still rare in this country because there are few sources and few people have learned how to grow it.

In Southern California it must be grown in a greenhouse or a contained atmosphere. The following steps should help you to grow it:

1. Select a large, clear glass or plastic bowl — 12 inches or larger.
2. Clean the bowl thoroughly with detergent and rinse with bottled water.
3. Cover the bottom of the container with chips of charcoal to allow for drainage.
4. *Begonia ficicola* is an epiphyte; therefore, a soilless mix is preferred. The Arboretum prefers one-half peat moss and one-half perlite. This is a light-growing mix and will allow for necessary drying. Only about one inch of growing mix is needed to support the plant. Add moist growing mix to the bowl.
5. Plant begonia in the growing mix.
6. Cover your container with a lid or saran-type wrap.
7. Selecting a place in the home or office is one of the most important steps. Without the proper light,

the plant will not bloom. *Begonia ficicola* needs lots of light but not direct sunlight.

8. Another very important step is watering. As the container lacks drainage, distilled water should always be used. A cooking baster should be used by pointing the open end against the glass so that water will run down the inside of the container thereby preventing water on the foliage and splashing the soil on the side of the container. Let the water sit so the growing mix can soak up the water, then tilt the container slightly and take the baster and pull off the excess water.

If *Begonia ficicola* is not watered correctly, it rots easily. Do not get water on its foliage.

The Arboretum's soil mixture will turn a lighter color when the growing mix is dry. Also, when the leaves turn silverish in color, the plant has become too dry. On hot days, as the temperature of the house or office

gets warmer, the temperature inside the bowl will likewise get warmer. To correct this, pull back the lid to allow the temperature to adjust.

Begonia ficicola can be grown from a leaf cutting. Plants are available from Kartuz Greenhouse in Wilmington, Massachusetts (mail order), or Ziesenhenn Nursery in Santa Barbara, California.

NOTICE

We have had word from Liz Edmondson (Show Chairperson) that the 36th Annual Atlanta Camellia show will be held on February 21st and 22nd, 1981 at Lenox Square, 3393 Peachtree Road, N.E. Atlanta. The show is sponsored by the Atlanta and the North Georgia Camellia Societies and will benefit the Henrietta Eggleston Hospital for Children, and the A.C.S. Endowment Fund. If any of you camellia hobbyists are in Atlanta during that time — don't miss this show!

THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY

will host the

9TH ANNUAL HUNTINGTON GARDENS CAMELLIA SHOW

SATURDAY and SUNDAY, JANUARY 10 and 11, 1981

at the

HUNTINGTON GARDENS, SAN MARINO, CALIFORNIA

Sunday admittance is by ticket only. Obtain your free tickets through your local society or contact the Southern California Camellia Society. (Exhibitors do not require entry tickets.)

JAPANESE CAMELLIAS AND GARDENS — PART I

By Carl R. Quanstrom

This past spring I addressed for the first time the Southern Camellia Society on the subject, "Japanese Camellias and Gardens." Being a less-than-two-year novice to the Society I was warmly heartened by the interest shown and much encouraged when the old-timers requested copies of my speech notes. Our Review Editor suggested that I edit them for later printing in the "Camellia Review." I have done so and the result is quite brief for such an extensive subject, but may serve as an appetizer to you, an introduction to your further studies on Japanese Camellias and Gardens in more comprehensive works.

Only recently in Japan, since the early 1950's, has there been a general rebirth of Japanese interest in the camellia, the "tsubaki," and this interest has not really been widespread. Yet, the camellia there, including its various species, has been everpresent in most places, growing wild in many parts, but not really a serious garden subject for over 250 years as has been the azalea and other blossoming bushes and trees — especially the cherry blossom, the "Sakura-no-hana." The camellia plant's main attraction has been its evergreenery and often its leaf-makeup and shape rather than its blossom — and too, its close relationship to the highly honored tea plant.

The warrior samurai, who were very powerful and influential during the period of the Tokugawa Shogunate (17th - 19th Centuries) contributed to the camellia's waning interest, regarding it with superstitious foreboding and awe because of the way the blossoms drop whole from the bush and because of some camellias' bright red color — suggesting a bloody human head, lopped

off at the neck by an enemy's sword stroke. The Tsubaki then, to these Japanese and their poets, characterized tragedy and the finality of death. Haiku poets expressed this fatalism in their abbreviated 17-syllable poems:

*"A camellia drops
Into still waters
Of a deep, dark well."*

— Buson

— symbolizing the depth and hidden mystery in death. The shock of the sudden death of a dear one is portrayed by Yaha:

*"My shadowy path
I've swept all day and now . . .
Oh, no! Camellia-shower!"*

Despite these deep and fatalistic traditions that deterred camellia admiration for so long, someone surely had to appreciate the camellia when one considers all the intensive culturing that had to take place somewhere and by someone in order to bring the Japonica from its original single red flower to the many varied cultivars that we know and love today — centuries of cultivation and breeding. Still, in most Japanese gardens, old and new, the camellia plant or tree is usually not present.

The Japanese garden is an oriental art form as surely as the musical composer's creation of a symphony by following certain rules in structure and harmony; and as of the artist who paints his landscape, following rules in composition, shading and in the blending of his colors. So then with the Japanese garden there are certain precepts — in space and vista, privacy and intimacy, age and antiquity, imagination, and the human heartbeat's rhythm in tempo with nature's timeproven tenets.

The Japanese garden has seen sev-

eral developments during the different stages of Japan's long history, reflecting the various changes in religion, taste, philosophy and the other art forms; representing always however, the more genial means of expressing and translating the Japanese innate sense of living with and in nature.

There are several styles of Japanese gardens — all beautiful and interesting, developmental and related to their particular period in history. In general however, there are only two broad categories:

First — those on a grand scale, designed for a temple or a palace, a mansion or large country villa;

Second — the smaller, more personal family garden designed for a small private home in town, a hotel or inn, a teahouse or restaurant.

The earliest gardens are in the grand scale and some are still to be seen and appreciated; looking much as they did many centuries ago during the early formative years of Japan whilst strongly influenced by the lead and example of old Imperial China. Some modification has taken place to these gardens, and additions made by later cultures, but otherwise they are essentially the same as originally designed, composed not of dead relics, but rather of living trees, shrubs and plants.

One finds these earliest gardens at the twin-shrine of Ise, one of the holiest centers of Japan's Shinto religion, shrine to the Sun Goddess, Amaterasu, symbolic ancestress of the Emperor and his family. These early gardens too are found at the three historically famous landscapes of Japan —

Miyajima, sometimes called Itsukushima, "Love and Tenderness" Island . . .

Amanohashidate, The Heavenly Bridge from which the Gods sprinkled drops into the sea to form the island of Japan . . .

Matsushima, "Pine Island."

Then there's Nara and Asuka, an-

cient centers of control and culture. These early landscape gardens, in the Chinese style, centered generally around a lake, and within the lake, there was almost always a small rocky island, symbolizing the Isle of Paradise; sometimes two islands, one with a tall pine tree, the other with lower plantings to represent a Crane and a Turtle, mythical Chinese symbols for Good Luck and Long Life. In the background would be a hill or two, or a whole miniaturized mountain range to provide a perspective of depth.

In meandering through these gardens on stepping stones, "tobi-ishi," one would pause occasionally for a picturesque view of the garden architect's reproduction of a particular scenic spot of natural beauty, such as the shoreline of Lake Biwa, the beaches of Akashi and Ashiya.

There were few, if any, camellias in these gardens of old for a number of reasons. Oriental historians say that camellias for culture were not introduced into Japan until sometime later, from Korea and from China. This statement might be questioned however, considering how well and naturally the Japonica thrives in the climate and habitat of the Far East offshore islands, including Japan; and too, how do we account for the many other camellia species, native only to the islands, such as Miyagii, Sasanqua, Lutchuensis, Higo, Rusticana, and others? In any case, flowers in general, were not a part of these ancient, very formal gardens. Plantings were mainly for greenery, and to a large extent, this trend carried on into the styles of later formal gardens.

There were exceptions to the "greenery only" in the formal gardens of the Heian and later periods (today seen in and around the old capitol of Kyoto) because the architects of these gardens had much greater freedom and flexibility to express themselves, less governed by the rules and traditions of the proper

Chinese garden layout. The garden architect was free to design according to his own artistic judgment without concern for whether or not the finished product fit into any particular category, and I feel that with all arts, especially in our modern times, this is how it should be — freedom for the artist to express himself, emphasizing his unique specialty, unfettered.

Unfortunately, the artistic freedom of the Heian Period did not last and in the following feudal Kamakura Period there was a reversion to “strict rules” in garden design to the detriment of any individuality or originality in garden structure. During the Heian Period however, there was a rich renaissance in the design of gardens that adorned the palaces and villas of the royal family and other immensely wealthy nobles of the court. Streams meandered through the gardens to empty into spacious lakes and ponds large enough for boating to entertain and amuse the ranks of the nobility. The gardens were open, gay and filled with flowers and many blossoming trees, approaching the then prevalent ideas of Heaven on earth; reflecting the carefree and pleasure-seeking mood of courtly life in this gay period.

The magnificent gardens of the “kinkaku-ji” (Golden Pavilion), the “Ginkaku-ji” (Silver Temple) birthplace of the art of flower-arranging schools, and the old Imperial Palace grounds at Kyoto remain to remind us of this wondrous, leisured time. The Golden Pavilion, as an example of the grand scale and good life of this Period, once had its surrounding hills draped completely in white silk by the Emperor to give his admiring court favorites, during the very warm summertime, the cooling impression of freshfallen snow in a wintry setting.

Still, with all the opulence and grandeur of these Heian Gardens, they retain and exude the naturalistic Japanese trait of a nearness to, a har-

monious relationship with nature. Living close to nature is the very essence of simply dwelling with one’s God — brought out more emphatically in the home gardens of Japan. In the Japanese Shinto faith there is very little distinction between nature and the Supreme Being. In garden and house, which are one and inseparable, the Japanese person feels close to and in harmony with his God.

Footnote: Part II of the article will appear in the next issue.

Where Have All The Flowers Gone?

Ed. Note: Taken from the Missouri Botanical Garden Bulletin. The following article is reprinted with the permission of Nature magazine.

The savage destruction of the Brazilian rain forests has been dictated, to a large extent, by economic pressures over which the country’s government can exercise little control. Yet this rapidly dwindling heritage of exotic plants and animals kindled the imagination of early explorers and continues to contribute to our understanding of our natural environment. In Brazil today the cultural and economic influence of the West is very apparent, and so it is strange to find little native interest in natural history reflected on the shelves of the big bookshops of cities such as Rio de Janeiro, Brasilia and Belo Horizonte. Despite a good deal of enquiry the only books I could find dealing with Brazilian wildlife at all were translations of glossy foreign “coffee table” volumes.

Long searches through the second-hand markets uncovered only four more: a series published in Saõ Paulo in the 1950s dealing with insects, birds and mammals; and a magnificent translation of an illustrated French book on Amazonian primates, published at the turn of the

century — whose value was, unfortunately, well appreciated by the dealer. The Brazilian flora suffer a similar neglect, even though, at certain times of the year, one would be well advised to take some sort of field guide along when visiting the local fruit and vegetable markets.

Being able to name and classify species of plant and animal is an essential cornerstone of biological science and education. Once these basic elements can be identified, and their interactions understood, one may begin to appreciate the fragility of ecosystems such as the tropical rain forest.

It is disturbing, therefore, to find that would-be medical students, when asked to give the names of all the animal species they knew, could list, on average, only half a dozen — invariably creatures of medical importance such as the mosquito, the cockroach and the 'barbeiro', the bug vector of Chagas disease. Although this survey carried out by Professor Angelo Machado of the Federal University of Minas Geras, did not include questions on plant life, my own experiences suggested that here the situation is even worse. Indeed, one graduate biologist I spoke to was surprised to discover that natural selection occurs outside the animal kingdom!

Machado is a well respected morphologist and neuroanatomist, whose spare time pursuits include some most elegant studies on the ecology and taxomony of neotropical dragonflies. His wide interests include conservation — he is a founder member of one of the few environmental pressure groups in the country — and, more recently, an attempt to understand the lack of interest in wildlife which is apparent in the country's development of its natural resources. Brazil's politicians and administrators, he feels, are "frightened by nature", and so he has turned to studying the development of the concept of the "forest" in

school children throughout the country.

This survey is still in its early stages, but Machado has already found that the child's concept of the forest, and its association with fear, begins to form early in life. It seems to be based on nursery rhymes and children's stories imported from Europe and North America, which emphasize the dangers of going into the woods.

In the younger child this ignorance can be easily counteracted. Drawings and paintings of the "forest" made by 7-10 year olds commonly included aeroplanes spraying the undergrowth with bullets and napalm; but after the same children had been taken by Machado on a trip to the real forest these were replaced by birds and butterflies, and the children paid far more artistic attention to leaf forms and flowers.

At the present rate of development Brazil's forests may only survive for another 30 years, but if Machado's children can be so easily convinced of its value there is some hope that this new generation may allow it to stand for longer. The final decision may perhaps lie with the teachers rather than the politicians.

— David Bousfield



TAKE TIME

Take time to think, it is the source of power.

Take time to play, it is the secret of youth.

Take time to read, it is the foundation of wisdom.

Take time to pray, it is the greatest power on earth.

Take time to love and be loved, it is a God-given privilege.

Take time to laugh, it is the music of the soul.

Take time to work, it is the price of success.

— Author unknown.

CAMELLIA GIANTS OF THE PAST — MILO ROWELL

By Bill Donnan

When someone makes an attempt to describe Milo Rowell as a Camellia Giant Of The Past he is immediately inundated with a flood of other accomplishments which dwarf his camellia hobby. This article is an amalgamation of newspaper clippings, funeral notices, a Dedication written by Maynard Munger for the 1967 Yearbook of the American Camellia Society and excerpts from articles in the CAMELLIA REVIEW.

Milo Rowell was born in Fresno in 1903. He spent most of his life there. He attended Stanford University where he obtained his law degree. Subsequently he passed the Bar examinations and in 1929 he became a United States Attorney. At the outbreak of World War II he enlisted and because of his legal background he became a part of General MacArthur's Staff. He served throughout the Pacific; was on the battleship Missouri during the surrender of the Japanese; and played a major role in drafting the new constitution for the Japanese Government. He retired from military service with the rank of Lieutenant Colonel and was presented the Legion of Merit Award for his work as Chief of Judicial Affairs in the occupational government in Japan.

Returning to Fresno he set up a law practice and soon became a civic leader. He chaired a committee to obtain a branch of the University of California in Fresno. This culminated in the establishment of a branch of the University Medical School in Fresno affiliated with the Veteran's Hospital there — another accomplishment which Rowell spearheaded. Milo served on many committees for the Fresno Community Hospital. He served several terms as Director and President of

the California State Taxpayers Association. He was a Director and Commissioner of the Sequoia Council of the Boy Scouts and was a trustee of the Pacific School of Religion. He was a director of the Fresno Symphony Association; the Fresno Arts Center; and the Fresno County Historical Society. These are only a few of the many civic endeavors of this remarkable man.

Now, let us recount some of his accomplishments in the camellia hobby. Milo was a great lover of nature. He taught himself to become an accomplished botanist and could name hundreds of native plants and flowers of the Valley and the Sierras. Above all, he loved camellias. In 1932 he and his wife, Agnes, brought home with them from a trip to Los Angeles a 'Daikagura Variegated,' 'Elegans,' 'Purity,' and 'Rainy Sun,' in four inch pots. The plants had cost 15¢ each. This was to become the beginning of one of the finest camellia collections and one of the most interesting gardens in California.

In 1940 Milo purchased some property "in the country" adjacent to Fresno and he started planting oak trees. This woodland became the Rowell's camellia garden. During World War II, Agnes built a unit of their lovely home on the property. She and Milo planned the additions which were completed after Milo returned from Japan. The home sits on four acres of highly developed gardens in which camellias predominate.

Milo joined the Southern California Camellia Society and in 1947 he attended a camellia show in Pasadena. Upon its return to Fresno he brought together a group of fifteen or twenty people who were interested in camellias. The following year the

Central California Camellia Society was organized with Milo as its first President. He also became active in the American Camellia Society, serving as a Director from California and as its Vice-president. Both he and his wife Agnes became accredited judges and served in that capacity at shows all over the West and Southeast and even in Australia and New Zealand.

Milo Rowell developed several outstanding camellia cultivars including: 'Agnes Rowell,' 'Firebird,' 'Little Aggie' and the Hertrich Award winner 'Clark Hubbs.' The Rowells traveled all over the Orient and brought back seeds, scions, and other plant materials which they eagerly shared with other hobbyists. Their delight was to have friends and hobbyists visit them in Fresno where they could show their home and garden.

Milo Rowell passed away on October 7, 1977 at the age of 74. He leaves "footprints on the sands of time" — giant footprints, which few can hope to equal.

ONCE ROUND THE CAMELLIAS

By **Bernardine Gallagher**
Dorset, England

"I've only come to see round the garden," declared a determined little woman, thrusting a church magazine firmly in my face. Like most gardeners I am a showman at heart — but even though I may go on a bit at the butchers, about this shrub or that, I do try to 'keep myself to myself' as the locals say.

To the little woman and her magazine this was more of a challenge to be met, thus with a strong forboding of impending doom from far too many previous such encounters, I donned my old coat and started my well worn patter.

"It used to be such a pretty garden in old Mr. Melling's time," Mrs.

Magazine interrupted firmly, adding solemn tones, "I remember the last time I saw him, he had just fallen off a ladder tying up that — oh! it's gone!" "Yes," I hastily interrupted "It died!" "What, all of it?" "Er — every single scrap."

You see my present home in Dorset is a culmination of all my dreams. The cottage itself is small and really easy to clean. The garden, large by ordinary standards was well laid out before the recumbent Mr. Melling's time. My interest in gardening is coupled with an intense interest in other people's gardens as well. In this respect we are fortunate in England in having excellent gardens open to the public and in addition many private gardens are opened all over the country for charity on Sunday afternoons when they are in their season. With distances short it is possible to see a fine range of different gardens from year to year and also support a good cause. "What a lovely yellow camellia!" my visitor pointed to a completely frosted brown camellia. "Oh yes," I replied smugly "my son got it from America." Quite true, in fact the whole garden is full of camellias. I cannot bear to throw any out and always greet any suggestion with a firm reply of "No! — we will lift it and plant it in the hedge!"

Completely oblivious to the twittering of my visitor now, apart from an occasional burst of the first names to come into my head, we continued our tour. Indulging my little deafness I was fully able to enjoy the beauty of the plants themselves. I like camellias to be good garden plants and if they produce exhibition flowers — so much the better. Top of my list C. R.L. Wheeler has grown into quite a nice size plant now. My only pruning, quite unlike the pictures I have seen of your plants, is when my plants flower well enough to pick a spray to send up to London with my son to put before the Rhododendron & Camellia Standing Joint Committee of the Royal Horticultural Society

for their consideration for an award. C. Ballet Dancer, C. Carter's Sunburst, C. Drama Girl and C. Hatsu-rakuten have all done me proud. If flowers can be picked the night before, brought up to London, exhibited and given an award with no special treatment in our climate, then that camellia really does earn its keep.

I adore the first flowers of Nuccio's Gem and Nuccio's Jewel we had this spring. Williamsii's do so very well for us in England and a dear friend, Kenneth White, has bred a beauty, which he shattered me by giving it my name. C. williamsii 'Bernardine' is at present in the long term trials at the R.H.S. Wisley gardens and as the plants get bigger they are showing themselves very well. Our own plant

C. williamsii 'Edward Marshall Boehm' is probably better known in its porcelain form, but I can assure you that the real thing is very lovely.

"How can that be 'Bow Bells' when you said that was 'Bow Bells' over there?" demanded Mrs. Magazine pointing to my huge plant of 'Brigadoon.' "Different nurserymen!" I retorted in triumph. "Isn't it extraordinary the variation you find between one plant and another." Rushing her down the drive a bunch of camellias in her hand, I left her no opportunity to make any further comments. "I hope you have enjoyed my garden as much as I have! Oh! by the way, don't let me forget to pay you for the magazine sometime. Good bye."

REPORT FROM THE OREGON CAMELLIA SOCIETY

The Oregon Camellia Society held its 39th Annual Camellia Show at the Jantzen Beach Mall, Portland Oregon, on March 29th & 30th 1980. The theme of the show was "1980 The Year Of The Camellia." The President's Trophy was won by Oscar Tinkle with a lovely perfect bloom of 'Mrs. D.W. Davis.' Mr. Tinkle also won the ACS Gold Certificate for the most blue ribbons. Other results were as follows:

Best japonica (open grown)	'Coral Pink Lotus'	Andrew Sears
Runner-up	'Drama Girl'	Oscar Tinkle
Best japonica (Glass house)	'Mrs. D.W. Davis'	Oscar Tinkle
Runner-up	'Guilio Nuccio'	Larry Landauer
Best Non-retic Hybrid (open grown)	'Brigadoon'	Andrew Sears
Best Non-retic Hybrid (glass house)	'Julia Hamiter'	Oscar Tinkle
Best Retic Hybrid	'Dr. Clifford Parks'	Rudy Schaad
Runner-up	'Lion Head'	Oscar Tinkle
Best Miniature Japonica	'Tinsie'	Ed Lewis
Runner-up	'Peter Pan'	Rudy Schaad
Best Tray of Three Japonicas	'Ville de Nantes'	Ab Goins
Runner-up	'Drama Girl'	Cooper Ratliff
Best Tray of Three Hybrids	'Brigadoon'	Ed Lewis
Runner-up	'Donation'	Ed Lewis

The Oregon Camellia Society has announced that they will hold their 40th Annual Camellia Show on Saturday and Sunday April 4th & 5th, 1981, at the Jantzen Beach Mall, Portland, Oregon. California Camellia hobbyists are cordially invited to attend and to enter flowers.

WHITE CAMELLIAS 1980 THOUGHTS

By Barbara Butler

The joy of raising white camellias satisfies the most discriminating camellia fancier. The delightful shining single, the fragile semi-double, the precise anemone, the full peony, and the perfect formal double; these are the five elite ladies of the camellia world. Their improvement is hard to come by; and it is only on those occasions when they are joined by their cream and delicate yellow camellia cousins that their supremacy is challenged.

One appreciates the pure form of the delightful, single white, with its perfect circle of yellow stamens, good substance, and radiant sheen. A hardy plant, that is generous with its bloom and seed. Its beautiful foliage more than adequately sets off its pure style. It has a stand-up and show me attitude that conquers its detractors. The single white says: "Please don't discard me because there are only a few petals to my dress; or overlook my talents just because I am single. I come in all sizes, with varying length and style of petals. Sometimes, I am fragrant. Bees appreciate me; my seeds are stylish and plentiful. I am adaptable to cold and sun. I can brighten your day both as a flowering specimen plant or as a floral arrangement. I may never win a trophy, which is a shame, unless I am seven inches in size. But, I bloom and bloom and bloom; always giving joy and satisfaction to those who appreciate my virtues."

The petal shadows formed by the white, fragile semi-double camellia cast a spell. Because of this unique three dimensional visual form, it fares better in the judge's eye. The stamens of the white semi-double camellia are bursting with vitality; playing hide and seek with the sunlight. The semi-double has a certain complexity of manner. "Let's be

friends. No rough handling please! I could well win a trophy for you. My good show qualities rate me as a winner on most trophy tables."

The anemone white camellia is a rare individual, that has a captive audience. Always a winner in the best circles; much sought after for favors from certain quarters when pampered with gib. Always trying to equal its champagne relatives. It is sparing of its pollen and seed. Tends to be fussy about its center, striving to balance its centerfolds against one or more rows of single petals. A show girl with a feathered boa. "Let's give them that old razzle, dazzle; come up and see me sometime look as the judges go by." It is little wonder that by the second day of the show this fair lady is a little limp from the fatigue of showmanship.

The full peony, a gentle southern belle, requires the best of environments to reach its full potential. It takes such a long length of time to reach show-stopping maturity that one wonders if it is worth all the waiting. No doubt about it; a gorgeous, full-splendored, white peony is worth waiting for. To produce a tray of three requires the grace of Zeus. To achieve a white full peony by hybridizing is little short of a miracle; a phenomenon that is seldom realized in a lifetime. Thus, this urban lady speaks for herself. "You all come to stay for a fortnight. Nobody does it better; and all judges remember and pay homage to me."

The formal double is the grand lady of all the white camellias. When she is good, she is very good, and when she is horrid she refuses to open her petals or her heart. Her dress is perfected to the ultimate; row upon row of either plain, tiered, fringed, incurved, or spiral petals can be this lady's mode of attire. She meets all challenges, whether it is in the form of a single entry, or a tray of three, five, or eleven blooms. Her one personality flaw is carefully concealed until the end of her reign; when time

has run its course and all that is left of her shattered empire are snow petals. "When you say white formal, you have said it all."

I have often wondered why at judging schools so little attention is paid to the white camellia and to the study of its forms. (Granted, white camellia blooms may be hard to find on a given symposium date.) If correctness of form is judged to be worthy of 20 points, surely, to train one's eye, white camellias would be the best source to learn the correct forms of camellia blooms. There is no color factor to disturb the eye or to influence one's emotional color preference. Psychologically, color plays a large roll in our everyday behavior, and to the way we react to one's own personal environment. Would not this same reaction occur in the camellia judgment process? Using white camellias would enable all judges to perceive more clearly the merits or the defects of any given flower form.

One of the best ways to practice the art of staging blooms for multiple entries is through the use of white camellias. For a likeness, sameness, peas in the pod selection; a matching unity of form, size, texture, and substance, that is often overlooked both by the exhibitor as well as by the judge, can be clearly noted. Single and multiple entries can be studied in detail through the use of the following five forms of white camellias.

I. To perceive the single camellia in its true perspective, check these points; a perfect circle of petals, the evenness of their arrangement. Note the sheen, texture, substance, veination of the petals. Stamens; study their formation, length, color and condition. Check for fragrance.

II. The semi-double; Note that all petals are in proper position and given number; no lop-sidedness. That stamens are in correct arrangement and condition.

III. The anemone; That the center fold of intermingled petaloids is

rounded and uniform. No break in the circle of petaloids or in the outer row of petals. No alterations by use of a razor blade on the convex center and its petaloids.

IV. The full peony; A perfect sphere, all petals and petaloids effectively arranged and balanced in a definite uniform pattern.

V. The formal double; sculptured petal arrangement. Due attention paid to the bud center, its formation, style, texture, and substance. A quality of uniform excellence should be present.

What of the future? By this time a white Reticulata hybrid should be making a dramatic appearance on the seedling table. Guess it is just the luck of the genes, or the reluctance of the hybridizer to show his best white bloom, that none have appeared. White camellia seedlings tend to bloom their best bloom at their own convenience with little regard for the schedule of the camellia show circuit.

The really good white camellias have been around a long time. So don't give up hope, maybe next year you and I will have a really good white camellia that will win best seedling. It is just the matter of educating the judges that a white camellia is not inferior in any way to the more prolific pink and red camellias. In the meantime, we can enjoy the satisfaction of raising all the white camellia that we can.



As the Banquet was about to begin, the chairman realized no minister was present to give the invocation. He whispered to the main speaker, "Sir, since there is no minister here, will you please give the blessing?"

The speaker arose, bowed his head and with deep feeling said, "There being no minister present, let us thank God."



Synonym: A word you use when you can't pronounce the other one.

MY TEN FAVORITE CAMELLIAS

By Violet May Stone

When I am asked "What is your favorite Camellia" my stock answer is "The one blooming best today." It is with tongue in cheek that I attempt my listing of 10 favorites requested by Bill Donnan. Please remember, all our plants rest in Mother Nature's arms without any protection other than a few pine trees and most are in full sun.

1 When all else is considered I have to admit that a local "sport" is our best performer. Our plant of Mrs. Hooper Connell is well over 10 feet tall, in full sun, and is an ideal landscape plant. What better can one say than everytime it is shown at shows it wins best white, best medium, or best plate of three white.

2 Our own Gary's Red is a close second. Not only do our blooms win best medium, but many other growers have the same luck. Also, it is a fantastic bright red in greenhouses and it is an excellent seed parent.

3 I have to lump the entire Daikagura group, but find the pink variegated far and away the best.

4 The Mathotiana which we have locally as "Sholar's Mathotiana" blooms earlier than all the rest, is a profuse bloomer and has big fluffy blooms with many smaller petals and petaloids. Forget it for show tables as it is not recognized in nomenclature book.

5 Our best miniature has been Tom Eagelson's "Mini Pep" which he had promised to register. It is an early bloomer without gibbing, has white rose form double flowers with small carmine streaks, and also solid rose red blooms. It won all miniature competition until the "no name" group was ruled out.

6 Kiku-Toji - Red, variegated, and pointed forms all bloom on the same plant. Profuse early bloomer,

ours here has much more purple than most, but is always on the head table at shows.

7 Our Guilio Nuccio which is predominately white with rose moire has to be a must on every list, even though the judges prefer the spotted form.

8 Spring Sonnet is the most delicate bloom in our garden, yet it withstands the elements and each bloom is literally breathtaking (and to think its delicate fragrance has been overlooked for so long). Our plant is 14 feet tall and has myriads of blooms over a span of time.

9 Veiled Beauty and Variegated form is what I consider to be an elegant flower for a lady. Its perfection is beyond compare. It just seems to say "look at me."

10 The latest addition to my list would have to be our moried sport of "Pirates Gold." I know of no other variety for which more people are clamoring for scions. I understand since our week old bloom got to Court of Honor in Jackson ACS show in January 1980 the West coast people have been spreading the word out there. The original red scion was given to me by the late Oscar Elmer and this fantastic moried form which sported here, still retains that gorgeous red. It has been sent all over the Southern and Eastern part of the U.S., to England, France, Japan, Australia, and New Zealand. We already have a long waiting list for next year.

My "bakers dozen" has to be Kelly McKnight which is listed as sasanqua, but actually is a Shishi Gashira seedling, must be among my favorites. I have been told it even wins best miniature in shows and almost always the best sasanqua. It blooms much later than sasanquas and has the heavy hiemalis foliage. The men love to wear it as a boutonniere.



They used to say "money talks".
Now it goes without saying!

1980 - 1981 CALIFORNIA CAMELLIA SHOW SCHEDULE

DATE	EVENT	LOCATON
Oct. 31 - Nov. 1	California Camellia-Rama	Smuggler's Inn, Fresno
Dec. 13 & 14 - 1980	So. Cal Camellia Council "Gib" Show	Arboretum, Arcadia
Jan 10 & 11, 1981	So. Cal. Camellia Society	Huntington Gardens, San Marino
Jan. 24 & 25, 1981	South Coast Camellia Society	So. Coast Bot. Gardens, Palos Verdes
Feb. 7 & 8, 1981	San Diego Camellia Society	Balboa Park, San Diego
Feb. 14 & 15, 1981	Temple City Camellia Society	Arboretum, Arcadia
Feb. 14 & 15, 1981	Santa Clara Camellia Society	Santa Clara Comm. Rec. Center
Feb., 18, 19, 20, 21, 1981	American Camellia Society Convention	Dunfery Hotel San Mateo
Feb. 21 & 22, 1981	Peninsula Camellia Society	Vet. Mem. Bldg., Redwood City
Feb. 21 & 22, 1981	Pomona Valley Camellia Society	Pomona Frst. Fed. S&L, Pomona
Feb. 28 & Mar. 1, 1981	Southern Cal Camellia Council	Descanso Gardens, La Canada
Feb. 28 & Mar. 1, 1981	Delta Camellia Society	Campolindo Hi-school, Moraga
Feb. 28 & Mar. 1, 1981	Sacramento Camellia Societ	Convention Center, Sacramento
Mar. 7 & 8, 1981	Kern County Camellia Society	Aram Adams Mem. Gardens, Bakersfield
Mar. 7 & 8, 1981	Northern Calif. Camellia Society	Willows Shopping Mall, Concord
Mar. 8, 1981	Central Calif. Camellia Society	Fashion Fair Mall, Fresno
Mar. 14 & 15, 1981	Modesto Camellia Cavalcade	Gallo Admin. Bldg., Modesto
Mar. 28 & 29, 1981	Sonoma County Camellia Society	Santa Rosa Jr. College, Santa Rosa

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*CAMELLIA SOCIETY OF KERN COUNTY—President, Leland Chow; Secretary-Treasurer, Mrs. Fred R. Dukes, Jr., 733 Delmar Drive, Bakersfield 93307. Meetings: To be announced.

*CAMELLIA SOCIETY OF ORANGE COUNTY—President, Roy Zembower; Secretary, Mrs. Frances L. Butler, 1831 Windsor Lane, Santa Ana 92705. Meetings: 3rd Thursday, November through April, Santa Ana Fed. S & L Bldg., 1802 N. Main, Santa Ana.

CAMELLIA SOCIETY OF SACRAMENTO—President, Ann McKee; Secretary, Mrs. Zella Mack, 3330 McKinley Blvd., Sacramento, 95816. Meetings: 4th Wednesday each month, October through April, Shepard Garden & Arts Center, 3330 McKinley Blvd.

*CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, Bob Kellas; Secretary, Mary Ann Ray 5024 E. Laurel Ave., Fresno 93727. Meetings: 3rd Thursday, November through February in Smuggler's Inn Motel.

DELTA CAMELLIA SOCIETY—President, Larry Pitts; Secretary, Jack Lewis, 3824 Beechwood Dr., Concord, Ca 94520. Meetings: 4th Tuesday, November through March, Lafayette Fed. Savings & Loan, 1406 N. Broadway, Walnut Creek.

LOS ANGELES CAMELLIA SOCIETY—President, Robert Jackson; Secretary, Mrs. Happy Stillman, 8159 Hollywood Blvd. 90069. Meetings: 1st Tuesday, December through April, Hollywood Women's Club, 1749 N. La Brea, Hollywood.

MODESTO CAMELLIA SOCIETY—President, Ron Kellogg; Secretary, Mrs. Walter Ragland, 709 Leytonstone Dr., Modesto, Ca 95355. Meetings: second Tuesday, October through May, Downey High School, Coffee Road, Modesto.

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PACIFIC CAMELLIA SOCIETY—President, Alice Neely; Secretary, Marge Alltizer, 1253 Bruce Ave., Glendale, 91202. Meetings: 1st Thursday, November through April, Central Bank of Glendale, 411 N. Central Ave., Glendale.

PENINSULA CAMELLIA SOCIETY—President, Jack Mandrich; Secretary, Robert Marcy, 1898 Kirkmont Dr., San Jose 95124. Meetings: 4th Tuesday, September through April, AMPEX Cafeteria, 401 Broadway Redwood City.

*POMONA VALLEY CAMELLIA SOCIETY—President, Julius Christinson; Secretary, Dorothy Christinson, 3751 Hoover St., Riverside 92504. Meetings: 2nd Thursday, November through April, Pomona First Fed. S & L Bldg., 399 N. Gary, Pomona.

*SAN DIEGO CAMELLIA SOCIETY—President, Eugene Snooks; Secretary, Mildred Murray, 467 E. Fulvia St., Encinitas, 92024. Meetings: 3rd Wednesday, October through April, Casa Del Prado Bldg., Balboa Park, San Diego.

SANTA CLARA COUNTY CAMELLIA SOCIETY—President, Robt. Marcy; Secretary, Donna Hardy, 349 Condon Ct., Santa Clara 95050. Meetings: 3rd Wednesday, September through April, Allstate Savings 1304 Saratoga Ave., San Jose.

SONOMA COUNTY CAMELLIA SOCIETY—President, Woody Passinetti; Secretary, Mrs. Nona Passinetti, 295 Bloomfield Rd., Sebastopol 95472. Meetings: 4th Thursday, October through May, Piner Grade School, Santa Rosa.

*SOUTH COAST CAMELLIA SOCIETY—President, Wallace Jones; Secretary, Mrs. Martha Ann Walter, 671 Calle Miramar, Redondo Beach 90277. Meetings: 3rd Tuesday, September through May, South Coast Botanical Gardens, 26300 Crenshaw, Palos Verdes.

*TEMPLE CITY CAMELLIA SOCIETY—President, Sergio Bracci; Secretary, Mrs. Alice Jaacks, 5554 N. Burton Ave., San Gabriel, Ca 91776. Meetings: Friday, Nov. 21; Fri. Dec. 19, Thurs., Jan. 22; Thur., Feb. 26; Wed., Mar. 26; Thur., April 23. At Lecture Hall Arboretum, Arcadia.

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