

The *Camellia*
REVIEW



Front Cover: 'Buttons 'N Bows'

Photo Credit: Brad King

Inside Cover: 'Nuccio's Bella Rossa Var'

Photo Credit: Brad King



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Thoughts From The Editor Brad King , Editor



This is the fifth year of drought for Southern California which has stressed many trees and plants. We have had no rain since May 5, over 150 hundred days as of mid-October.

The town of Arcadia has been designated a “Tree City USA” since 1993 and maintains, according to the city web site 17,000 trees. Finally, the town decide to run drip lines to the Live Oak and Jacarandas on Santa Anita Avenue median to periodically provide deep

watering. Trees require more watering to survive than a lawn. Grass may come back from lack of water or be replenished with new seed for a nominal cost but trees may not recover and are expensive to have removed and replaced. I am watching one of my neighbor’s trees slowly die over the last eighteen months even after alerting them to this problem. If not replaced the house will be warmer due to lack of shade and AC cost increased. Why not water it every week or two with a hose. Trees are both beautiful and vital providing oxygen, storing carbon, stabilizing the soil and providing for wildlife.

What I call “The California Cut” of deciduous trees is done in the fall by gardeners and tree companies with a power saw leaving large limbs with little foliage. Many homeowners and their gardeners like this approach because there are few leaves to clean up. In the spring numerous small stems are produce but not well shaped limbs. When this is done over a number of years it is another cause of mature trees dying especially when stressed by drought. Pruning a tree correctly by feathering out takes more time and skill but makes for a more attractive and healthy tree. Tree companies will do what a customer asks but the best ones know how to do it correctly to keep a healthy



“California Cut”

well shaped tree.

Remember camellias are actually small trees and trees require deep watering once a week with camellias appreciating a late afternoon sprinkling of their foliage.

We are pleased to announce that the *2017 Camellia Nomenclature* published by the Southern California Camellia Society can be purchased on Amazon for \$20. Visit Amazon.com, click on books and search using the title, 2017 Camellia Nomenclature.

We are always looking for camellia articles and writers to publish. Deadlines for submitting articles to Editor Brad King (bdk@usc.edu) are WINTER: December 1, 2016, SPRING: February 1, 2017, and FALL: September 1, 2017.

California Winners for 2016 by Don Bergamini

The weather may have changed some of the blooms that won from previous years. There were many cultivars that rarely win up on the trophy tables. That was great as we were able to see those cultivars and all their glory.

Julius Nuccio, a new cultivar from Nuccio's Nurseries was a big winner both in the single and multiple classes. Nuccio's Bella Rossa Var, Betty Sheffield Supreme, Man Size, and Barbara Goff must have liked the weather we had. They were all big winners and fairly new introductions.

In the multiple classes, Tama Electra, Tama Peacock and Demure were some of the big winners. The Housers, solid and varigated were again the winners in the single and multiple retic hybrid classes. Some of the cultivars that showed up on the head table that were new to many exhibitors were Mary Edna Curlee, Optical Illusion, Red Devil Var, Tudor Baby Var, Sue Kendall Var, Bolero, Kwan Yuen Special, Fine Pure, and Ferris Wheel. Look for these on the show tables and get to know them. These may be around for a long time as exhibitors add them to their collections.

It is always a good idea to go back and peruse the tables for new and older cultivars to refresh your memory or add to your knowledge of our favorite flower, the camellia.

Reticulata and Retic Hybrids

| | |
|-----------------------|---|
| Barbara Goff | 8 |
| Frank Houser | 5 |
| Frank Houser Var | 5 |
| Larry Piet | 3 |
| Valentine Day | 2 |
| Harold Paige | 2 |
| Hulyn Smith | 2 |
| John Hunt | 2 |
| Linda Carol | 2 |
| Queen Bee | 2 |
| Valley Knudsen | 2 |
| 17 others with 1 each | |



'Barbara Goff'

Japonica Large/Very Large

| | |
|---------------------------|---|
| Julius Nuccio | 6 |
| Nuccio's Bella Rossa Var. | 6 |
| Lady Laura | 3 |
| Moonlight Bay | 3 |
| Nuccio's Bella Rossa | 3 |
| Astronaut | 2 |
| Dusty | 2 |
| Elegans Champagne | 2 |
| Elegans Splendor | 2 |
| Junior Prom | 2 |
| Katie Var | 2 |
| Mary Edna Curlee | 2 |
| Mrs. D.W. Davis | 2 |
| Royal Velvet Var | 2 |
| 14 others with 1 each | |



'Julius Nuccio'

Japonica Medium

| | |
|-------------------------|---|
| Betty Sheffield Supreme | 5 |
| Nuccio's Carousel | 5 |
| Nuccio's Gem | 3 |
| Princess Masako | 3 |
| Ragland Supreme | 3 |
| Astronaut | 2 |
| Black Magic | 2 |
| Elaine's Betty | 2 |
| Grand Marshal | 2 |
| Magnoliaeflora | 2 |
| 15 others with 1 each | |



'Betty Sheffield Supreme'

Small (any species)

| | |
|----------------------|---|
| Hishi Karaito | 4 |
| Tama Peacock | 4 |
| Tudor Baby Var | 4 |
| Pink Perfection | 3 |
| Little Babe Var | 2 |
| Maroon and Gold | 2 |
| Tama Electra | 2 |
| Tom Thumb | 2 |
| 8 others with 1 each | |



'Tama Electra'

Miniature (Any Species)

| | |
|---------------------|---|
| Man Size | 7 |
| Chris Bergamini | 4 |
| Kewpie Doll | 3 |
| Sweet Jane | 3 |
| Grace Albritton | 2 |
| Little Slam Var | 2 |
| Night Rider | 2 |
| Shikibu | 2 |
| Something Beautiful | 2 |
| Fircone Var | 1 |
| Irene | 1 |
| Kitty | 1 |
| Little Michael | 1 |
| Optical Illusion | 1 |
| Sue Kendall Var | 1 |

Species

| | |
|----------------------|---|
| Egao | 4 |
| Shibori Egao | 3 |
| Star Above Star | 2 |
| 3 others with 1 each | |

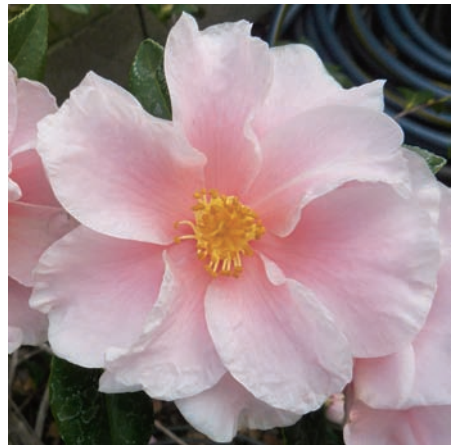
Non-Reticulata Hybrids

| | |
|---------------------|---|
| Island Sunset | 5 |
| Lucky Star | 4 |
| Senritsu Ko | 4 |
| Taylor's Perfection | 2 |
| Darleen Stoner | 2 |
| High Fragrance | 2 |
| Hot Stuff | 2 |
| Pink Dahlia | 2 |
| Tom Perkins | 2 |

15 others with 1 each



'Chris Bergamini'



'Egao'



'Island Sunset'

Multiples

Japonicas

| | |
|-----------------------|---|
| Nuccio's Carousel | 5 |
| Prima Ballerina | 5 |
| Juluis Nuccio | 4 |
| Royal Velvet | 4 |
| Dixie Knight Supreme | 3 |
| Elegans Champagne | 3 |
| Mathotiana | 3 |
| Magnoliaeflora | 3 |
| Ragland Supreme | 3 |
| Snow Chan | 3 |
| Veiled Beauty | 3 |
| Astronaut | 2 |
| 25 others with 1 each | |

Boutonnieres

| | |
|-----------------------|---|
| Tama Electra | 8 |
| Tama Peacock | 6 |
| Pink Perfection | 6 |
| Ellen Daniel | 3 |
| Shikibu | 3 |
| Hishi-Karaito | 2 |
| Lemon Drop | 2 |
| Maroon and Gold | 2 |
| Red Hots | 2 |
| 10 others with 1 each | |

Species

| | |
|----------------|---|
| Egao | 3 |
| Shishi Gashira | 2 |
| Shibori Egao | 1 |

Multiples Continued

Reticulata & Retic Hybrids

| | |
|----------------------|---|
| Frank Hauser | 6 |
| Frank Hauser Var | 5 |
| Valley Knudsen | 5 |
| Crimson Candles | 3 |
| Barbara Goff | 2 |
| Descanso Mist | 2 |
| Francie L. Var | 2 |
| 7 others with 1 each | |

Non-Reticulata Hybrids

| | |
|----------------------|---|
| Demure | 6 |
| Lucky Star | 5 |
| Senritsu Ko | 4 |
| Tulip Time | 3 |
| Coral Delight | 2 |
| Freedom Bell | 2 |
| Waltz Time Var | 2 |
| 9 others with 1 each | |

Camellia Battles

By Brad King

Do you remember playing games in your neighborhoods as a youngster? We played baseball, basketball, football, kickball, as well as red rover red rover send “X” right over, red light green light, kick the can, Simon says. It was especially fun when parents joined in the games. Teams of parents were the “Old Fogies” and the children “The Young Whipper Snappers”. As a parent we played the same games with our children. Today all the children in my neighborhood join organized sports run by adults or have private lessons and even personal trainers in a workout facility. They don’t know the joy of catching a pass from your mother or tagging your dad out at home plate. It was friendly competition and a bonding experience with family and friends. Today we have camellia shows where winning camellias may be grown by a woman, a man or a couple. The last dozen or so years ‘Frank Houser’ dominated the *Reticulata* class throughout the camellia growing states. Over the last couple of years ‘Frank Houser Variegated’ has been gaining. In 2014 ‘Frank Houser Variegated’ won 91 to 75 points for ‘Frank Houser’. However, in 2015 and 2016 there were fierce battles in the camellia world in the *C. reticulata* class between cultivars named for women and those named for men. The top camellias named for women are mounting serious challenges to the ‘Frank Houser’ brothers.

BATTLE REPORT FROM SOUTHERN CALIFORNIA

In the seven camellia shows in Southern California that stretch from San Diego to Bakersfield ‘Frank Houser’ and ‘Frank Houser Variegated’ have been the guys to beat. They win as singles natural and gibed as well as in trays of 3 and 5 like blooms. This year the biggest battle was between them with ‘Frank Houser Variegated’ taking more points in the trays. Now that Nuccio’s is propagating ‘Barbara Goff’ she is challenging the Houser brothers. For example at the 2015 and 2016 Bakersfield show ‘Barbara Goff’ was second to ‘Frank Houser’ and has become his chief rival. Can she knock him out of first place in the years to come?



‘Barbara Goff’ and ‘Frank Houser’



'Frank Houser' and 'Frank Houser Var.' Trays of 3

BATTLE REPORT FROM THE STATE OF CALIFORNIA

When the Northern California and Southern California show reports are combined as reported by Don Bergamini in the 2015 Camellia Review; there was shocking news that the *reticulata* women were dominating. Three of the top winners were 'Ruta Haggmann' with 6 wins; 'Barbara Goff' with 5 and 'Linda Carol' with 4 tied with 'Frank Houser Variegated'. These beautiful women were all introduced by hybridizers from Northern California where they have become established winners.



'Ruta Haggmann'



'Linda Carroll'

The battle continued in 2016 as can be seen in Don Bergamini's article in this issue. 'Barbara Goff' had eight wins to top the list of *C. reticulata* winners followed by 5 wins each for 'Frank Houser' and 'Frank Houser Variegated'. However the

men rallied with ‘Larry Piet’ and ‘Harold L. Paige’ tied for fourth place followed by ‘Linda Carrol’ with 2 wins. What happened to last year’s winner ‘Ruta Haggmann’? In 2015 my ‘Ruta Haggmann’ produced a number of beautiful blooms especially when gibed but not so in 2016 when fall weather was less than optimal. In addition it seems to me that my plant does better every other year. While this may account for my plants bloom, it seems unlikely that other grower’s plants cycle in the same years as mine.

BATTLE REPORT FROM THE ATLANTIC AND GULF COAST

Richard Buggeln reports for the 2015 camellia season a point system with 5 points for winners, 3 for second and 1 third was used. The combined report shows ‘Frank House Variegated’ winning with 107 points followed by ‘Frank Houser’ 97 with the third place finisher ‘Ray Gentry Variegated’ with 48 points which is half as many as ‘Frank Houser’. When the Houser brother’s scores are combined they overwhelmed all other *reticulata* entrees which include only two women in the top ten. They are ‘Lady Ruth Ritter’ which is not seen in California and ‘Linda Carrol’ which was introduced by Frank Pursel in Northern California. They both have beautiful flowers. In conclusion in the Atlantic and Gulf camellia regions the guys win because the brothers Houser are still dominating the *reticulata* class.

NATIONAL BATTLE REPORT

Nationally the *C. reticulata* blooms are shown by size—very large (over 5 inches), large (4 to 5 inches) and medium (4 to 3 inches). In 2015 camellia season in the very large class ‘Frank Houser’ was number one with 90 points followed by ‘Frank Houser Variegated’ with 81 points, ‘Linda Carrol’ 40 and ‘Ray Gentry Variegated’ with 45. Therefore, nationally ‘Frank Houser’ is still number one closely followed by its variegated form. In the large class ‘Larry Piet’ was first with 49 points followed by ‘Phyllis Hunt’ with 33 points. ‘Lady Ruth Ritter’ topped the medium class with 34 points.



‘Frank Houser’ Photo by Joe Tunner



'Ray Gentry Variegated'



'Valentine Day'



'Phyllis Hunt'



'Lady Ruth Ritter'

CONCLUSION

'Frank Houser' continues to be the number one *reticulata* show flower in America followed by 'Frank Houser Variegated'. However in California where 'Barbara Goff' originates she is challenging the Houser brothers and is capable of beating them. In the southeast 'Linda Carrol' and 'Ray Gentry Variegated' are the big challengers to the Houser brothers in the very large class. Since there are many wonderful *reticulata* blooms varying in size many shows have multiple classes just as has been the case with japonicas. This allows large and medium flowers to compete against each other and earn show points. Therefore, 'Larry Piet' 'Phyllis Hunt', 'Valentine Day' and 'Hulyn Smith' win as large blooms and 'Lady Ruth Ritter', 'Black Lace' and 'Mary O'Donnell' compete successfully as medium blooms.

Camellia Species: *C. saluenensis*

Story and Photos by Brad King



C. saluenensis

This camellia species is from the central and western Yunnan Province and southern Sichuan province in China. It is widely distributed tolerating dry soil but vulnerable to diseases in warm humid conditions. The profuse small single flowers are white flushed with pink. They are borne on a small tree that blooms mid to late season.

It was introduced to the western world in 1917 by George Forrest. John Charles Williams of Caerhays Castel in Cornwall, England was a major sponsor for George Forrest plant collecting trips to China. Williams received seeds of *C. saluenensis* which he shared with Col. Stephenson Clarke. They found the plants grew well, flowered freely, and readily set seed. They began to make controlled crosses with *c. japonica* cultivars.

In 1923 William's first crop of seedlings developed. The seed plant was a pale pink *C. saluenensis* that is reported to be still growing outside the carpenter's workshop at Caerhays's Castel. The pollen parent was 'Alba Simplex'. The best seedling was named 'J. C. Williams' in 1940 to honor Williams who had passed away in 1939. This is the birth of "The Williamsii Hybrids" which are noted for their hybrid vitality, free flowering and colorful blooms.

The early "Williamsii hybrids" had single and semidouble flowers but other hybridizers were able to produce more complex flowers. One of the first formal doubles was introduced in 1954 by E. G. Waterhouse, Australia which bears his

name. The flower is a medium light pink.

In the 1960's Les Jury in New Zealand introduced 'Anticipation' which has a medium to large rose red peony flower and 'Elegant Beauty' which has a deep rose large semidouble to anemone flower. In America David Feather introduced in the 1950's two beautiful pink single hybrids 'Demure' and 'Tulip Time' which are propagated by Nuccio's Nurseries.

The Nuccio's registered 'Buttons N' Bows which has a lovely small formal double light pink flower that shades to a darker pink on the petal edges. Kramer Brothers introduced 'Coral Delight' in 1975 which is one of the first and best coral toned pink flowers. A good example of the lavender pink Williamsaii hybrids was introduced in 1950 by Fruitland Nursery which they called 'William's Lavender'.

In summary we cherish *Camellia saluenensis* for its role as a parent of hybrid camellias that produce vigorous plants that have numerous beautiful flowers in a wide range of colors. Some of the pink blooms have a vivid coral tone and others a lavender hue which adds diversity to the range of camellia flower colors.



'Coral Delight'



'William's Lavender'

What's New At Nuccio's:
Fall 2016
By Anne Dashiell

As the camellia season approaches, a trip to Nuccio's to see what's new is a necessity. For the 2016 season Nuccio's will be selling for the first time a new *retic* hybrid, 'Shengjie', developed by John Wang of San Francisco. The name Shengjie means holiness or purity, a suitable name for this mid to late blooming white, semi-double bloom with light pink shading. Nuccio's 'Ferris Wheel', which was introduced in 2015 did very well last year and should do well again this year. Growers are enjoying its spectacular blooms and finding its several sports interesting. 'Julius Nuccio' has also been very popular. Its rich dark red, bright yellow stamens and simple form make it a show stopper. It was hoped that there would be a variegated type available but so far 'Julius Nuccio Variegated' has been a disappointment.



'Shengjie'

'Red Leaf Bella', a sport of 'Nuccio's Bella Rossa' is another interesting new cultivar. As its name suggests its young leaves are a striking dark red in summer making it an eye catching specimen plant, especially against light green neighbors during the summer season. As the leaves mature they fade to a dull green which is unfortunately much less interesting than its summer show. 'Red Leaf Bella' has a formal double bloom with dark red veins and a lighter red border.



Closeup Leaf of 'Red Leaf Bella'



'Red Leaf Bella' Photo by Gao Jiyin

What is Ikebana?

By Hiromi Sato

What a wonderful opportunity my friend, Michiyo Nakamura (Sogetsu), and I had during The Southern California Camellia Society show at The Descanso Garden two years in-a-row. We were able to create a small Ikebana exhibit and provide a demonstration and a workshop for the public using beautiful camellia flowers. It was so gratifying to see that the public enjoyed the display. Also, the attendees of the workshop showed their happy smiling faces.



Hiromi Sato

We have been studying Ikebana for more than 15 years at different schools such as Sogetsu School and Ohara School. Studying Ikebana is a lifetime of learning. For example, many of the great teachers are more than 80 years old. They have never stopped learning. They take any opportunity to attend classes in Japan and everywhere. I really respect their approach and their motivation.

What is IKEBANA?

I can describe Ikebana with a very simple sentence: it is **“Making sculptures using living plant materials.”** Let me discuss the basics of Ikebana beginning with a brief history. There are thousands of different Ikebana schools in Japan. There are three active schools in Los Angeles: Ikenobo, Ohara and Sogetsu, which are also major schools in Japan. They started at different times and with different methods.

Japan is a nation of islands and mountains. Most of the land is covered with dense green forests, rivers, ponds and lakes. Also, there are wide varieties of trees, flowers and water plants. Japan has the four seasons, each with its own distinctive beauty, and each has provided a great backdrop that has nurtured all of Japanese culture.

The ancient Japanese believed their world was filled with deities that were in all things - in flowers, trees, stones and even rain and wind. There were ceremonies to welcome such deities to sacred places. Trees were specially selected and placed to invite them. Even today, a branch of a green tree that is considered sacred is used

for Shrine rituals.



The introduction and spread of Buddhism from the mid-6th to late 8th century had a profound impact on the future development of IKEBANA. Buddhist floral offerings were religious in nature and not used for decoration or for the appreciation of the beauty of the flowers themselves. The form of the offering was of great significance. The most representative style derives from the Buddhist triad image of a large central Buddha flanked by two smaller ones. The offering consisted of three stems in one container. They were gathered closely at the base, and rose from the water as one. The three stems became the basis of the styles. A form created from tree branches also set the pattern for floral forms of all ikebana schools. Eventually, the tree-branch, asymmetrical scalene triangle became the basic form underlying the styles of most schools, both classical and modern.

Later, people started to display flowers for appreciation. During the Muromachi Period (1338~1573), Japan was ruled by a powerful military leader, but the intellectual and artistic leaders of the period were Buddhist priests. They created what is now called Higashiyama Culture. It marked the beginnings of the classic traditional culture of Japan, which includes ikebana, the tea ceremony, Noh drama, and landscape gardening.

The earliest form of ikebana “**standing flowers**” (**tatehana**) was developed by the priest, **Ikenobo Senkei**, as part of the decoration for the new style of architecture called **shoin-zukuri**, a residential style for court nobles. It was characterized by large rooms. The floors were tatami (straw) mats, and there was a large alcove with shelves. Originally, the alcove (**tokonoma**) was for the display of a Buddhist

painting, an incense burner, and flowers. From this time, the tokonoma alcove evolved into a secular space for the works of ikebana. The oldest existing manuscript of ikebana teachings was handed down in **Ikenobo**. Dates from 1486 to 1499 are recorded at the end of the document. The Ikenobo school has about a 550-year history.

The **Ohara School** was founded in the middle years of the Meiji Period (1868-1911) by Unshin Ohara. Until that time, almost all works of ikebana were done in bowls or vases and arranged vertically in a “standing” form which has limitations and many strict, detailed rules. However, by the time of the Meiji Period, large quantities of Western flowers had begun to be imported and cultivated in Japan. Lifestyles had also begun to change.

Unshin Ohara originated a style of ikebana which incorporated the new Western flowers that were suitable not only for the tokonoma alcove, but also for the new Western-style rooms. Also, he originated a new style of ikebana (**Moribana**), literally “piled up flowers” that gave full liberty to the creativity of the arranger. He developed a low, wide container called “suiban” in which materials could be positioned freely and with a greater sense of depth. This innovation is universally recognized as the birth of modern ikebana. Moribana was subsequently adopted by most other ikebana schools and has now become the mainstream of the entire ikebana world. The Ohara school was founded in 1895.

The **Sogetsu** school is the newest school of these three schools. It was established in 1927 by **Sofu Teshigahara**. In Sogetsu Ikebana, people can use any unconventional material. It is a very different perspective from the other two schools. It is very modern.

Some of the differences between IKEBANA and Western flower arrangements should be noted. As I mentioned at the beginning, Ikebana can be described with a very simple sentence: it is “**Making sculptures using living plant materials.**” Another way to describe Ikebana is “**Beauty of elimination**”.

I could say the Western flower arrangement is *adding beauty*. It makes a beautiful arrangement. Of course, it is very beautiful to see a mass of flowers. However, when we make an Ikebana arrangement, we try to eliminate unnecessary flowers, leaves, and branches, even though they are beautiful materials. We try to make the simplest beauty which shows the individual beauty of the flowers, leaves, and even branches which have interesting movement.

Also, the basic forms of Ikebana are usually asymmetrical, with the three points forming a triangle. It is just a different approach from the Western arrangements.

We often use a Kenzan (a needle holder) for a flat vase instead of an oasis. Both holders have good and bad points. It is easy to insert a branch into the oasis, but once you insert a branch, it makes a hole. We cannot put it back in the same place. It is not reusable. We can replace and re-insert a branch as many times as you want, and make any angle you wish, with the Kenzan. It is heavy and a little bit pricy compared to an oasis, but it lasts for a long time.



I hope you will get some ideas from this article and become interested in Ikebana. We all love camellia plants. Ikebana people not only use the flowers, but also use the branches, leaves, and even the flower buds too. The camellia and all other flowers are beautiful on their own. However, making Ikebana is another way to enjoy a camellia flower, a branch, and finding additional beauty by exploring a different perspective of the same flower. I hope you will enjoy **IKEBANA Art!!**

Reference material: Ikebana For Everybody by Hiroki Ohara

Tea: Where is Tea Grown in North America?

By Bradford King



Camellia sinensis



Tea plants in bloom

Tea (*Camellia sinensis*) is grown in 70 different countries with India and China the largest growers and the USA one of the smallest. The tea plant can be grown in warmer parts of the United States. Today there is a relatively large plantation with full mechanization in Charleston, South Carolina, and numerous small numbers of commercial tea gardens and smaller artisan operations that currently pick tea by hand. These domestically grown teas are available through mail order and online purchases. The Charleston Tea Plantation's American Classic Tea brand is carried in Walmart under the American Choice label. Commercial tea farms are springing up across the USA, with producing farms located in Alabama, Washington, Oregon and there is a collective of 40 small growers in Hawaii. In addition there are a few of commercial farms in the process of being developed in the states of Mississippi, New York and Texas. The US League of Tea Growers is an organized tea farming group that has formed in 2013 to address issues of small tea growing in the USA.

Alabama

As part of a Lipton Tea Company study in South Carolina, a small experimental farm was established in Fairhope, Alabama. The tea plants in Fairhope were destroyed by a hurricane not long after its inception and was abandoned. However, the out-station supervisor rescued a few seeds and cuttings which were used to start a private plantation nearby. Today it is known as the Fairhope Tea Plantation, owned by Donnie Barratt, the son of the out-station supervisor. He learned how to grow, harvest and make tea by visiting China several times and hiring a

Chinese assistant. Tea is still produced at the plantation in small quantities and sold through a nearby gift shop.

Hawaii

Tea was first introduced in Hawaii in 1887 and grown commercially until 1892. The high cost of farm labor compared to other tea growing areas in Asia and Africa was a key factor in its demise. In addition the lower production costs of coffee and its high popularity was also a factor. Finally the pineapple industry was booming cutting into the desirability of growing tea commercially.

In the 1960s Lipton and A&B formed a joint venture to investigate the possibility of growing tea commercially in Hawaii. Both companies decided not to open gardens on the Island, but rather to open plantations in South America where land and labor were readily available and less expensive. In 2000, horticulturist Francis Zee found a strain of *Camellia sinensis* that flourishes in the tropical climate and volcanic soil of Hawaii. A joint study of commercially growing tea in Hawaii was started by University of Hawaii and the U.S. Department of Agriculture. It was determined with the decline of the sugar industry in Hawaii that tea cultivation was a possible replacement crop. Tea production has increased yearly. Today there are approximately two dozen tea farms in Hawaii. The Big Island specifically the Hilo area is the prime growing area which has the acidic soil, good drainage, higher elevation, 75 to 90 percent humidity, 65 to 80°F temperatures, and ample sunlight needed to grow tea in Hawaii. Hawaiian tea is especially flavorful with a distinct bright clear flavor with elements of citrus and a subtle honey like sweetness due to the acidic volcanic soil. It should be noted that coffee is grown on the other side of the Big Island in the Kona area. Kona coffee is also noted for its distinctive flavor.

Washington

The Sakuma Brothers have been growing tea for 15 years. They are amongst a handful of Artisan tea growers in the United States that handpick and craft teas by hand. They have more than 5 acres in the fertile Skagit valley planted with *Camellia sinensis*. Only two leaves and bud at the end of each branch are used for Sakuma tea. The leaves are heated, rolled and dried. The brittle flakes of tea leaves are steeped in water and served as tea. The tea is grown among acres of berry vines and apple trees. Richard Sakuma may frequently be found tending to his tea plants. He is a third generation Japanese-American. His family has been running Sakuma Brothers Farms for more than 85 years. These days, Sakuma and seven cousins farm more than 700 acres of strawberries, blueberries, raspberries, and apples in Burlington. When a couple of men from Oregon talked to Richard

about their vision to create a tea-growing region in the Northwest, he jumped at the chance. “I like to do unique things, trying to create or do something that’s not common.”

Oregon

The story of Minto Island Growers, a farm in the fertile Willamette Valley in Western Oregon began in 1988, when Rob Miller and John Vendeland planted an experimental half acre of *Camelia sinensis*, imported from all over the world. Tea plants takes years to mature into full bushes however the plants are long lived, as much as a hundred years or more. Elizabeth Miller, the owner of Minto Island Growers, the farm she grew up on, says it’s taken a quarter century for her family to grow the plants and learn how to best take care of them. She says that tea is the most complicated plant she’s ever farmed. The tea plot is small, about an acre. Its labor intensive, requiring the top two leaves and a bud be picked by hand thus only a limited amount of Minto Island’s tea is marketed.

California

In closing we wondered if there will be tea farms in California. Ray Fong, a successful tea merchant has two retail stores the Bay area and a tea farm project. In 2010 he purchased a picturesque, twenty-three-acre farm in Yolo County, just east of the famed wine regions of Napa and Sonoma, and set about creating a tea garden. The first few years he tried many approaches and watched a lot of tea plants die. He learned how important soil and water pH are to plant viability and how to install solar panels, hydroponic growing tanks, and 3,000 feet of irrigation pipes. Many of the tea varieties didn’t adapt well to the soil and climate. He found the local water too alkaline. However new varietals are being grown in a greenhouse where they can be closely monitored. Roy dreams of a demonstration garden in Northern California. Many local camellia lovers share this dream and look forward to visiting a California tea farm.



Camellia Art: 21st Century Botanical Art

Article and Photos by Beth Stone

The distinction of botanical art is its scientific accuracy. Artists create their work only after intense visual observation of plant specimen. Artworks are typically done in watercolor but may also be in other media such as colored pencil, or in black and white using ink or graphite. Typically, the plant is depicted life sized. Sometimes magnified cross sections of reproductive structures or other distinguishing features are included.

The art form dates back to the “Age of Exploration” in the 16th to the 18th centuries when many exotic plants were being collected and brought into Europe. Pressed herbarium samples were made and demand was also created for botanically accurate illustrations, both for scientific and artistic purposes. Wealthy estate owners were eager to add exotic plants to their gardens and conservatories. They began a practice of commissioning paintings of their rare and beautiful plants. Collections of these artworks are called florilegium. Sometimes reproductions were made and bound into books which could be obtained by other collectors or institutions. These books provide a useful source of scientific and historical records.

An excellent example of botanical art can be found on the SCCS camellia note cards. The artist, Paul Jones of Australia 1921-1997, is known worldwide for his floral studies specializing in camellias. Jones’ paintings hang in museums and he is considered one of the finest botanical artists of the last 150 years. The artworks depicted on the SCCS note cards were from a commission to paint the camellias at Huntington Gardens here in San Marino California.

Perhaps surprisingly, there has been a robust resurgence of interest in botanical art in this century. The tradition of this historic art form is carried on today by artists with an appetite for close observation of nature and more than a little obsession for detail.

The American Society of Botanical Artists (ASBA) was just formed in 1994. It has now grown to an organization of 1300 individual members. There are 9 regional formal affiliate chapters and 7 circles distributed across the country.

New florilegium projects are being initiated at botanical gardens around the world in order to document the plants in their collections. Contemporary artwork in a classic style honors the history of their plantings in a beautiful way.



Pictured are 3 of the 8 notecard designs: Camellia saluensis x japonica hybrid 'J. C. Williams', C. japonica 'Yuki-Botan' and C. reticulata 'Lion Head'

Artworks selected for a florilegium are meticulously juried by panels including artists and horticulturalists.

The 2 volume Highgrove Florilegium was completed in 2008 as a record of plants on the Gloucestershire estate of HRH Charles, Prince of Wales. Prince Charles is himself an avid gardener and watercolorist. This work is said to be England's first Royal Florilegium. A stunning exhibit comprised of 75 of the original paintings was displayed in the 'Florilegium Room' at The Huntington Library in 2008/9.

In 2002, England's Sheffield Botanical Gardens launched their Florilegium Society. New art works are added annually. Images can be found organized by annual "galleries" on their website where you can see *Camellia japonica* 'Betty Sheffield', *C. sinensis* and *C. j. 'Anemonaeflora'*

The Florilegium Society at the Royal Botanic Gardens in Sydney Australia has just published a new florilegium in 2016 to celebrate the 200th anniversary of Australia's first botanic garden. The paintings include *Camellia changii* and *C. japonica* 'Cleopatra' (Macarthur). Here in California we have the Filoli Florilegium which began in 2000. Filoli is a historic site of the National Trust for Historic

Preservation located in Woodside CA about 30 miles south of San Francisco. The historic Georgian country house is sited on a 600+ acre property including a 16 acre English Renaissance garden. It is also notable that Filoli has obtained a limited edition copy of the Highgrove Florilegium. A painting of *Camellia japonica* ‘Destiny’ can be found on their website.

Have you heard about the Gardens of Alcatraz? Once a maximum security prison on a small island Alcatraz evolved to include extensive and diverse gardens. The island is now part of the Golden Gate National Recreation Area. Restoration of the historic gardens began in 2003. Botanical Artists have teamed with Alcatraz to embark on a comprehensive florilegium. An astounding 78 artworks have already been completed all of which can be viewed on their web site.



Filoli Gardens March 2001



Virginia Robinson Gardens June 2014

In Southern California a new florilegium project has been launched at the Virginia Robinson Garden in Beverly Hills. One of the first 5 completed watercolors is, quite appropriately, *Camellia japonica* ‘Virginia Robinson’.

How about adding one or more of these beautiful gardens to your “must visit” list? Meanwhile, enjoy pursuing modern day botanical art available on the internet.

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From the Archives:
Q&A with Marilee Gray and Sergio Bracci (February 1986)

(Editor's Note: This article first appeared in January-February 1986 issue of the Camellia Review as a report of a Southern California Camellia Society meeting. Marilee and Sergio, both premier camellia growers served as mentors to myself and many others. While both Marilee and Sergio have retired from showing camellias the wisdom imparted is still relevant today.)

Question: What should I do in November for my camellias?

Answer: During November be sure they get adequate water and fertilize with a low nitrogen fertilizer. We recommend 2-10-10. The first number is always nitrogen, the second phosphorous and third is potash. Camellias are now in bud and flowers are forming during the fall.

Question: There are two 2-10-10 fertilizers—one liquid and one dry. Which one should I buy?

Answer: We suggest using the dry because we want the 2-10-10 to get into the camellias slowly. The granules should be spread around the drip line --the outer edges of the camellia branches. Do not work the fertilizer into the soil but let the rains gently leach the fertilizer into the roots of the plant. If there is no rain, drill the fertilizer with water from a hose. This slow release fertilizer with a small amount of nitrogen is best at this time of year. (Editors' note: if 2-10-10 is unavailable use 0-10-10 and 3-10-10 in equal parts which then is 1.5-10-10. However, never use more than N 3 in the fall and winter as it may cause the plant to break dormancy)

Question: I have limited time and want a simple but effective fertilizing program. What would you recommend?

Answer: Cottonseed meal is the best that you can do. Nuccio's uses it and you surely can't fault their camellias. Cottonseed is a slow release fertilizer which is what you want.

Question: When and how frequently do you fertilize?

Answer: Begin fertilizing when the camellias start to feather out-- that is new leaves are forming which means the plant is breaking dormancy and starting to grow. This is around the beginning of April when you will see tips of the plants grow and elongate. The plant is now receptive to fertilizer. Fertilize every 45 days thereafter.

Question: How much fertilizer should I give them?

Answer: Most of us figure that if a little is good then a lot is better! That is not the case with camellias. A little bit is good but a little bit too much can be disastrous especially in hot weather. I have burnt mine and so have many others. We recommend a tablespoon to a one gallon pot and two for a two gallon and a tight handful for a five gallon pot. If the plants are in the ground and have good caliber sized trunks you can hit them heavier –a loose handful spread around. Remember “roots equal tops”. However, do not feed *saluenensis* hybrids the same as you feed other camellias as they are more susceptible to nitrogen burn than any other camellia. Therefore feed them half as much as you would feed other camellias.

Question: If I want to compete with you in camellia shows, what should I do?

Answer: When the camellias start to feather out, I (Sergio) begin with a fish emulsion—95% organic fish if possible. The fishy smell will last a long time which some people dislike. Follow the manufactures directions which is one tablespoon to a gallon of water. In 45 days I begin with a mix of 4 parts cottonseed meal, 1 part blood meal and 1 part iron. Iron tends to darken the flower color and you may have less variegation. What do you do Marilee? I begin the same time but use Miracid (Editor’s note: now sold as Miracle Gro for acid loving plants) every two weeks until the leaves are thicker and dark green at a rate of one tablespoon per gallon of water. Since it has a high nitrogen (N 30), more than three feedings is highly discouraged. It is imperative to use it at half strength for *saluenensis* hybrids and seedlings. Then every 45 days I use a mix of 5 parts cottonseed, one part blood meal and one part chelated iron.

Question: How long do you repeat this 45 day schedule?

Answer: We continue to July and then start with the 2-10-10. The plants are now budding up and I don’t want any more new growth as my goal is flowers later on.

Question: How do you best survive a dry hot spell?

Answer: With a great deal of difficulty. There is not much you can do but there is one thing not to do. Never disbud in hot weather on a very hot day in August or September. Only disbud on an overcast day. The reason for not disbudding in very hot dry weather is that when you take off a bud there is a wound which may make the bud next to it dry up and fall off. If you must disbud in hot conditions, increase the humidity by spraying around the ground and surrounding area.

Saying Goodbye...

THE FALL OF A CAMELLIA BLOOM...

*... Slid from the stem where she abode
With mournful violence. Her petals lie.
Broke on the sudden from their mass and all
The action stately as a funeral. – Michael Field*



*Floral arrangement with C.j., 'Royal Velvet'
by Mr. Richard Amaya, Kern County
Camellia Show, 2016, in remembrance of
Gary Paradise.*

The arrangement and placement of flowers around the dead is human-kind's oldest tribute. This activity was first documented by Dr. Ralph Solecki (Columbia University, 1958) in his famous excavation in the Shanidar Cave in Kurdistan, Northern Iraq (1951). Solecki discovered several burial sites in the cave and submitted soil samples from these graves for pollen analysis to Ms. Arlette Leroi-Gourhan (Musée de l'Homme, Paleobotany Paris, France). She found pollen and flower fragments from at least eight species of wild flowers and dated the fragments to approximately 62,000 B.C. She concluded that someone had combed the middle-eastern mountainsides collecting flowers for this ancient funeral tribute.

Throughout history, many types of flowers have been used to symbolize the human life cycle, from birth through death. Flowers also have particular aesthetic value as people face the reality of death. Flowers and plants help soften the pain that death leaves with those who survive after someone is gone.

Flower color gives the mourning process powerful symbolism. Purple is a symbol of penitence and loyalty, white a symbol of joyous celebration and shining light, and green symbolizes nature and the freshness of new growth.

Dr. Nancy Etcoff, Ph.D., Harvard, University, did a study that demonstrates the psychological and social value of flowers at a funeral or memorial service for deceased loved ones. This study shows the important role of flowers in the grieving

process. She demonstrated that flowers provide an important 'focal point' for those dealing with loss.

Living memorials such as shrubs, trees, or flowers are planted as a form of mourning and they provide a place for loved ones to visit and celebrate the life of the deceased. This tribute assures us all that life goes on, even when we are not a part of it.



C. j., 'Nuccio's Pink Lace', in peaceful repose



This last year, we lost a good one! Mr. Gary Paradise (1950 – 2015), a Camellia Society of Kern County member, lost his battle with cancer. He died on Tuesday, Sept. 1, 2015, at home with his family.

His very first experience with camellias was the Judging Symposium at Descanso Gardens in January, 2014. He was a **Novice Judge** and his favorite camellia was *C. j.*, 'Showboat'. He is survived by his wife Rhonda, and three daughters, and his best friend Gary Blackburn.



Linda and Joe Tunner
Fall, 2016



PARTING SHOT

The C. S. of Kern County in Bakersfield, CA, planted a *C.j.*, 'Mathotiana' camellia at the church where they hold their meetings in memory of Gary. Photo courtesy of Susan Stull, C.S. of Kern County, President.



'Tama Electra' Photo by Brad King