

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



'Gay Chieftain'

Courtesy Harvey F. Short

Vol. 27

January 1966

No. 3

One Dollar

# *Southern California Camellia Society Inc.*

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

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

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## **THE CAMELLIA REVIEW**

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**PUBLISHED BY THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY, INC.**

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Six issues per volume — October, November, January, February, March and May.

All manuscript for publication and correspondence should be sent directly to the Editor.

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CHANGE OF ADDRESS: Notify the Secretary at once. Magazines are not forwarded by the Post Office.

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## THE COVER FLOWER

Harvey Short has added another japonica variety to his list of seedling introductions that started in 1950. 'Gay Chieftain' is a large semi-peony to full peony high built flower that reaches 5½ inches in diameter. Petals are off-white to flesh pink with heavy striping of oxblood red, and a center sunburst of strong gold stamens gives the flower startling and vivid coloring. It is a good keeper and definitely is a show flower. Many sports are likely to occur, from light pink to clear deep red.

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Two recent events have caused me to ponder two aspects of the use of gibberellic acid on camellias. Gib is here to stay. Let there be no doubt about it. This has been my first use of it in any quantity and I am already re-evaluating some of the early varieties in my collection that have been retained only because of their early blooming period. I believe very strongly, however, that this opportunity to enjoy the pleasures of gibberellin places strong responsibilities on our shoulders to guard against two consequences that might be harmful to the public, the camellia hobby and to the camellia nurserymen who make this hobby possible.

I noticed at our Early Show on December 4th and 5th a young man who was showing keen interest in the treated blooms. I approached him and opened the conversation by asking if he grows camellias. He did not have any, he said, but was interested in buying some and was getting some leads as to what to buy. He knew nothing about gib or its effects on the blooms. I am sure that this situation was multiplied many times at this show, because it was held at the Los Angeles County Arboretum where a good part of the attendance was "drop in" traffic, people who had gone there not knowing there was a camellia show and whose knowledge of camellias is limited. My conclusion: We who have responsibilities in camellia shows (I was Chairman of this show and missed the boat) must take special steps to tell our audience what gib has done to the blooms; otherwise people will go to nurseries and buy varieties that will not produce up to expectations. We hobbyists have a responsibility here that we can't duck.

The other event that has caused me to ponder is the delivery of the new 1966 edition of CAMELLIA NOMENCLATURE. There is an increase of 11 pages in listings of varieties, 9 of which are in japonicas. This increase is due to new varieties. The descriptions of the varieties are taken from the registration forms that are sent to the American Camellia Society at the time of registration. Will the blooms of these new varieties come up to the size given in the description? Or have some of the people who registered the seedlings been guided by what gib has done rather than by what the variety will do on its own power? There can be no law that will restrict people in the use of gib on seedlings. There is a moral law, however, a responsibility to the thousands of people who specialize in camellias, that says a person who introduces a variety will ascertain what that variety will do without gib before he introduces it, then describe it on this same basis in the registration form.

*Harold E. Oyler*

# GIBBERELLINS IN PERSPECTIVE

N. E. Leffler and D. M. Bradley

Amdal Co., Agricultural Marketing Division  
Abbott Laboratories, North Chicago, Illinois

Control of the growth of plants to the benefit of man has stimulated researchers since the beginning of time. Steady progress has been made starting with the Charles Darwin publication of 1859, "The Origin of the Species of Means of Natural Selection on the Preservation of Favoured Races in the Struggle for Life." This famous publication was followed in 1880 with "The Power of Movement in Plants." Here Darwin demonstrated the ability of a seedling to bend toward the center of the earth. In the years following this publication, many researchers confirmed and extended the work of Darwin.

The use of chemicals to control plant growth was initiated by Dr. F. W. Went<sup>1</sup>. In 1928 he proved the existence of potent growth regulators in plants. The natural occurring auxins are the beginning of chemical growth regulation of plants. From that time on, a wide range of natural and synthetic compounds have been discovered.

Growth regulation depends upon the chemistry of the plant cell. Minute quantities of chemical growth regulators are required for profound effects on plants. The future of these materials is yet to be determined. Let's look at one series of these materials known as Gibberellins.

The joy and frustration over Gibberellic Acid began with a concept by Darwin and a fungus disease in rice known as "Bakanae Disease". This caused rice to grow unusually tall and die. It was first reported in Japan by Sawada<sup>2</sup> in 1912. The history of Gibberellin was intertwined with the political situation in Japan and World War II.

The father of Gibberellin is said to be Dr. Eiichi Kurosawa<sup>3</sup>. He followed

up the work of Sawada by showing that sterile filtrates from the Bakanae fungus gave marked growth stimulation in rice and grass.

The paper by Kurosawa in 1926 stimulated many other Japanese researchers to take up this problem. Shimada<sup>4</sup> published the first paper on the chemical nature of this growth factor in 1932. Dr. Yabuta named it Gibberellin based upon its fungus "Gibberella fujikuroi". Later Yabuta and Sumiki isolated two crystalline Gibberellins A & B.

The Western World was not aware of this work until after World War II. Camp Detrick, Maryland, was first to work on Gibberellin outside of the Orient in 1950. The paper by Dr. J. E. Mitchell<sup>5</sup> reviewed this work and began the era of Gibberellin in the United States. Because of the potential military value of this product, the need for large scale production was apparent. Therefore, this was assigned to the USDA at Peoria, Illinois. Dr. F. Stodla and co-workers developed the first pilot plant run. Their experience was passed on to fermentation companies who supplied enough Gibberellin for everyone.

At the same time, a British group began working on Gibberellin in about 1950. They were able to develop a strain that produced only one Gibberellin, the one we use now in commercial agriculture, Gibberellin<sub>3</sub> or Gibberellic Acid.

The British workers were employed by Imperial Chemical Industries and submitted the first proposed chemical structure. This formed the basis for their patent which applies to present Gibberellic Acid.

As soon as sufficient material became available, many universities be-  
(Continued on next page)

gan the exhaustive study of the effects of this compound. Literally, thousands of articles have been written by the technical and lay press extolling the attributes of this compound.

A summary of the biological effects of Gibberellic Acid reveal some of the potential areas of use and expansion:

1. Elongates, enlarges and increases plant cells (celery).
2. Enlarges seedless fruit (table grapes).
3. Increases yield of stress crops (sour cherries).
4. Chemically thins fruit (wine grapes).
5. Regulates maturity (navel oranges).
6. Delays and accelerates bud emergence (almonds).
7. Increases plant extracts (hops).
8. Increases enzyme content (malt).
9. Sets fruit without pollen (Tangelo citrus).
10. Overcomes vernalization requirements (seeds).

In general, spring application of Gibberellic Acid accelerates growth, while fall applications delay growth. It is most effective on active growing plants or when plants are under stress.

It is fascinating to realize that we are dealing with a natural occurring growth substance. Gibberellic Acid has been proven to occur naturally in many higher plants. Research has recently opened new vistas by demonstrating that there are fifteen closely related but different Gibberellins known by their subscripts  $A_1$  through  $A_{15}$ . All of these do not behave in the same way within the plant.

At the present time, we have only  $A_3$  or Gibberellic Acid available commercially. We are fortunate in having this particular Gibberellin because of its wide scope of activity within the plant.

What does all this mean to the Camellia grower? As a number of

you have already experimented with Gibberellic Acid, you are well aware of the complex and potential use of this growth regulator on Camellias. It can be used by an expert or a novice. Results in the backyard or in the greenhouse often seem miraculous.

How has Gibberellic Acid affected the Camellia societies and the growers? What is its potential? Why is its use complex? When two or more Camellia lovers meet, formally or informally, one or all of these questions arise.

Let's look first at some of the potentials for Gibberellic Acid. The most common use which has developed is "gibbing" to bring the bloom in for the early shows. This response has been reported very well throughout the Camellia world by your various societies.

Another benefit can be obtained from "gibbing" blooms that are "bull-nosing". By treating these blooms when color is showing, the bullnose phenomenon is overcome and a normal flower is produced. A third variation is spacing the gibb treatments on outside bushes to cause a sequence of flowering from September through the remainder of the bloom period. Or you may be in an area where most of your flower buds will be lost to freezes or inclement weather before they can bloom. Treatment of all your flower buds should hasten their development sufficiently to miss the normal freezes. But, how many are aware of the other morphological and physiological changes which are possible.

By "gibbing", you are upsetting the delicate balance of growth regulators in the plant. This has been known to change the pattern of flower bud differentiation, shift the nitrogen content, and cause apical dominance in many higher plants. These and other physiological changes are governed by growth stage, amount of Gibberellic Acid, environmental conditions and the variety of plant. How you can use

these and other responses to your benefit is not known at this time. Blooms on plants which are prolific may be reduced; or plants that refuse to bloom may be induced to do so by "gibbing". Overcoming the effects of adverse climatic condition could be possible.

Why is its use complex? Some of the factors governing the plants response to "gibbing" were listed earlier. Since Gibberellic Acid affects the portion of the plant which is active in cell growth and division, knowledge of the plant cycle is necessary. Even with this knowledge, a problem may exist in the mechanics of applying Gibberellic Acid. Records of treatments must be maintained and evaluation must be accurate. Untreated plants kept in the same environment must also be maintained to provide a standard of measurement for your treatments. An important fact to remember when "gibbing" is translocation within the plant. Absorption generally is not a problem. However, once Gibberellic Acid is absorbed, its translocation is unidirectional in that it only moves upward. This accounts for the necessity of treating each bud or infusing a Gibberellic Acid solution into the vascular bundle.

Growth regulation is just beginning. Now that you have discovered one method of using Gibberellic Acid to your benefit, other growth regulators will be tried. What may sound like "Buck Rogers" stories of the plant

kingdom today will be a reality of the future. Compounds that will overcome the photoperiodic requirements of plants are now in existence. One day you may be able to spray a plant with a compound to prevent freeze damage or treat a cut bloom so it will stay fresh without refrigeration for extended periods of time. Let your mind wander. How many possibilities can you think of that you can use growth regulation to your benefit. Chances are you can multiply the number you have arrived at by one hundred and still be short of the mark. Look forward, the science of growth regulation is moving rapidly ahead.

Yes, we are on the threshold of a tremendous science, growth regulation. It provides a hope for feeding our exploding world population. It is satisfying to know that we may, in a very small way, have been part of such an era.

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## JUST RELEASED

BELLE OF THE BALL • BLAZE OF GLORY • DOVE OF PEACE  
 KIMI YAMAMOTO • COTTONTAIL (Miniature)  
 LITTLE RED RIDINGHOOD (Miniature) • SNOW BABY (Miniature)  
 BLACK KNIGHT (Hybrid) • LITTLE LAVENDAR (Hybrid Miniature)

## McCASKILL GARDENS

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PASADENA, CALIFORNIA

# SO! YOU WANT TO BUY A CAMELLIA!

Ernie Pieri

San Gabriel, California

How many times have you had to answer the question, "I want to buy a camellia, what kind should I buy?" This is not an unusual question, but when you ask them what they intend to do with the plant, and where they are going to plant it, they are not quite sure themselves. This question is usually asked after the prospective camellia buyer has visited a camellia show or a camellia society meeting where camellia blooms have been on display. They have seen an unusually striking bloom and immediately they must have one just like it or one similar to it. They have not given much thought about what it takes to grow a camellia, except that the plant is supposed to have blooms like the one they saw in the show or meeting.

All camellias do not react the same to the same environment, therefore the enthusiast should find out what variety and color will do best in his area. Will the plant be used in the landscaping of the home, or will it be planted as an ornamental to produce beautiful blooms? Is the plant sun tolerant or does it require some shade, how well will it be protected from the weather? These are but a few of the questions that should be taken into consideration before one buys a camellia plant. It would be wise to consult with a local nurseryman about the camellias that do well in your garden.

Another consideration should be the use of the camellia bloom. Will it be displayed in the home or office, will it be displayed only at camellia meetings and shows, or will it be used for all these places? In answering

some of the questions, the best way to judge the camellia to buy is to observe the blooms at the various meetings and shows. How well does the bloom hold up? Find out if it has a long blooming season so that it can be bloomed and exhibited during the camellia show season. Those camellias that are most consistent in their performances will be seen throughout the camellia show season.

I feel that the majority of people who want to buy a camellia would like to buy one whose blooming period is before the first show and after the last show. I have indicated by years in the following charts the 10 varieties of japonica for each color classification that have been exhibited in all five of the Southern California camellia shows over a period of four years. These ten camellias for each group are not necessarily the ones that each exhibitor feels are the ten best for his garden, but the shows have indicated that they are the ones that have been exhibited most frequently and at all of the shows during the four show seasons. You will note that the red colored camellia blooms are high in the number of blooms exhibited for the color classification, with the pink and variegated groups running a close race for second and the white blooms a distant last. Perhaps the white colored blooms are not exhibited in such prolific numbers because of the difficulty of keeping the white blooms in good show condition, and the fact that proportionately there are fewer camellia plants with white camellia blooms.

## PINK

1962

Drama Girl 78  
Guilio Nuccio  
Elegans

1963

Guilio Nuccio 94  
Drama Girl  
C.M. Wilson

1964

Drama Girl 81  
Debutante  
Guest of Honor



Debutante  
C.M. Wilson  
Elizabeth Le Bey  
Gen. George Patton  
Spring Sonnet  
Dr. Tinsley  
Kumasaka 38

Guest of Honor  
Debutante  
Mrs. D.W. Davis  
Spring Sonnet  
Elegans  
Wildwood  
Elizabeth Le Bey 54

Wildwood  
C.M. Wilson  
Magnoliaeflora  
Elegans  
Cara Mia  
Sunset Glory  
Elizabeth Le Bey 33

**1965 (6 shows)**

Drama Girl 98  
Guilio Nuccio  
C.M. Wilson  
Mrs. D.W. Davis  
Elegans  
Debutante  
Guest of Honor  
Spring Sonnet  
Wildwood  
Sunset Glory 54

**SUMMARY**

	No. Yrs. in 1st 10	No. Yrs. in 1st 10
Drama Girl	4	Elizabeth Le Bey 3
C.M. Wilson	4	Mrs. D. W. Davis 2
Debutante	4	Sunset Glory 2
Elegans	4	Cara Mia 1
Guilio Nuccio	3	Dr. Tinsley 1
Guest of Honor	3	Gen. George Patton 1
Spring Sonnet	3	Kumasaka 1
Wildwood	3	Magnoliaeflora 1

**RED**

**1962**

Mathotiana 92  
Kramer's Supreme  
Ville De Nantes  
Glen 40  
Reg Ragland  
Adolphe Audusson  
C.M. Hovey  
Tomorrow  
Mathotiana Supreme  
Flame 37

**1963**

Kramer's Supreme 105  
Mathotiana  
R.L. Wheeler  
Reg Ragland  
Mathotiana Supreme  
Adolphe Audusson  
Tomorrow  
Glen 40  
Flame  
Laura Walker 34

**1964**

Kramer's Supreme 94  
Mathotiana  
Reg Ragland  
Adolphe Audusson  
Mathotiana Supreme  
Prince E. Napoleon  
Prof. Chas. Sargent  
Tomorrow  
Flame  
Glen 40 39

**1965**

Kramer's Supreme 102  
Reg Ragland  
Mathotiana  
Tomorrow  
Adolphe Audusson  
Mathotiana Supreme  
R.L. Wheeler  
Reg Ragland  
Laura Walker  
Clarise Carleton 48

**SUMMARY**

	No. Yrs. in 1st 10	No. Yrs. in 1st 10
Kramer's Supreme	4	R.L. Wheeler 2
Mathotiana	4	Laura Walker 2
Reg Ragland	4	C.M. Hovey 1
Adolphe Audusson	4	Clarise Carleton 1
Mathotiana Supreme	4	Prince E. Napoleon 1
Tomorrow	4	Prof. Chas. Sargent 1
Glen 40	3	Ville De Nantes 1
Flame	3	

**WHITE**

**1962**

Purity 41  
Finlandia  
Coronation  
Margarete Hertrich

**1963**

Onetia Holland 78  
Coronation  
Purity  
Frizzle White

**1964**

Onetia Holland 53  
Angel  
Alba Plena  
Finlandia

*(Continued on next page)*

Pax		Alba Plena		Frizzle White	
Alba Plena		Colonial Dame		White Nun	
Frosty Morn		Pax		Purity	
Joshua Youtz		Lotus		Margarete Hertrich	
White Empress		White Nun		Colonial Dame	
Lotus	20	Finlandia	27	Silver Anniversary	28

### 1965

Onetia Holland	65
Silver Anniversary	
Alba Plena	
Purity	
White Nun	
Angel	
Colonial Dame	
Finlandia	
Frizzle White	
Margarete Hertrich	35

### SUMMARY

	No. Yrs. in 1st 10	No. Yrs. in 1st 10	
Purity	4	Coronation	2
Alba Plena	4	Angel	2
Finlandia	4	Lotus	2
Onetia Holland	3	Pax	2
Frizzle White	3	Silver Anniversary	2
White Nun	3	Frosty Morn	1
Colonial Dame	3	Joshua Youtz	1
Margarete Hertrich	3		

### VARIEGATED

### 1962

Herme	74
Gigantea	
Adolphe Audusson Var.	
Donckelarii	
Elegans Var.	
Adolphe Audusson Spec.	
Guilio Nuccio Var.	
Finlandia Var.	
Dr. John D. Bell	
Emmett Pflugstl	36

### 1963

Adolphe Audusson Var.	98
Herme	
Adolphe Audusson Spec.	
Gigantea	
Elegans Var.	
Reg Ragland Var.	
Ville De Nantes	
Donckelarii	
Lallarook	
Finlandia Var.	51

### 1964

Reg Ragland Var.	83
Herme	
Elegans Var.	
Gigantea	
Guilio Nuccio Var.	
Donckelarii	
Finlandia Var.	
Dr. John D. Bell	
Lallarook	
Emmett Pflugstl	39

### 1965

Herme	87
Gigantea	
Betty Sheffield Sup.	
Adolphe Audusson Spec.	
Adolphe Audusson Var.	
Guilio Nuccio Var.	
Ville de Nantes	
Shiro Chan	
Elegans Var.	
Lallarook	49

### SUMMARY

	No. Yrs. in 1st 10	No. Yrs. in 1st 10	
Herme	4	Guilio Nuccio Var.	3
Gigantea	4	Finlandia Var.	3
Elegans Var.	4	Lallarook	3
Adolphe Audusson		Dr. John D. Bell	2
Variegated	3	Emmett Pflugstl	2
Adolphe Audusson		Betty Sheffield Sup.	1
Special	3	Reg Ragland Var.	1
Donckelarii	3	Shiro Chan	1

It is necessary, of course, in evaluating these tables to remember that newer varieties would not be listed for the earlier years because of plants not being widely distributed and the plants not having attained large size.

It might be interesting to camellia buyers and growers to know that there were 775 different varieties of camellias exhibited in the camellia shows for the 1965 Southern California camellia show season. This number does not include the miniature, small, sansanqua or reticulata camellias which had separate Divisions in the show schedule. These japonicas have all been listed in CAMELLIA NOMENCLATURE.

In addition to the varieties listed in the above charts as being in the first 10, the following list of 49 camellias had blooms exhibited in all camellia shows over the four year period.

Aaron's Ruby	Don-Mac	Mrs. Tingley
Ann Miller	Flame Variegated	Nagasaki
Ballet Dancer	Geisha Girl	Nina Avery
Barbara Woodroof	Gov. Earl-Warren	Peter Pan
Bella Romana	Grand Slam	Pink Ball
Berenice Boddy	Hana-Fuki	R.L. Wheeler Var.
Betty Sheffield Blush	Herme Pink	Richard Nixon
Betty Sheffield Pink	Jennie Mills	Spring Triumph
California	Jessie Katz	Sweetheart
Cardinal	Kick-Off	Tick Tock
Carolyn Tuttle	King's Ransom	Tomorrow Variegated
Carter's Sunburst	Lady in Red	Ville De Nantes Red
Charlotte Bradford	Magic Moments	Virginia Robinson
Coletti	Margaret Short	Vulcan
Daikagura	Marie Bracey	Yuki-Botan
Disneyland	Marjorie Magnificent	
Dixie Knight	Mrs. Chas. Cobb	

So, when someone asks you which camellia he should buy, wait for the rest of the question before you give an answer, because the one you suggest may not fit the buyer's needs.

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## **CALIFORNIA CAMELLIA SHOW SCHEDULE**

February 12-13	Pomona Valley Camellia Society
February 12-13	San Diego Camellia Society
February 19-20	Temple City Camellia Society
February 19-20	Peninsula Camellia Society, Redwood City
February 26-27	L. A. Camellia Council, Descanso Gardens
February 26-27	Delta Camellia Society, Antioch
March 5-6	Camellia Society of Sacramento
March 12-13	Camellia Society of Kern County
March 12-13	Northern California Camellia Society, Concord
March 13	Central California Camellia Society, Fresno,
March 19-20	Camellia Society of Modesto

# GRAFTING CAMELLIAS

Tom Parramore

*Editor's Note: This is a reprint of an article by Mr. Parramore that has appeared in publications of both the Australian Camellia Research Society and the New Zealand Camellia Society. It is so clear and concise that it is worthy of publication again for camellia hobbyists in the United States.*

There are innumerable articles on the grafting of camellias and it is not difficult to learn how to do the actual job in a way that can succeed. Failures are usually put down to the beginner's lack of skill or to "mould." However, if the learner follows a few basic rules his inexperience need not result in misses, and losses due to fungi can in practice be minimised. It is a fact, I think, that after-care of the grafted plants has a greater bearing on the success or failure of the operation than does the skill with which the actual graft is carried out.

Before describing how to care for your grafted plants there are a few points related to the grafting procedure that have a bearing on the success of the operation and these are outlined first.

## The Stock

Dr. H. H. Hume does not approve of the term "understock"; being always underneath, the "under" is redundant. Whatever you like to call it, the stock is important for the long-term success of the graft. This will be the root system of your plant and there is no such thing as a healthy plant which does not have a healthy and vigorous root system. Ideally the stock should have been grown especially for the purpose, should not have been pot-bound at any stage of its growth, should have a well established root, should be growing in free-draining fertile soil which is free of noxious weeds (oxalis, nut grass, onion weed, etc.) and free of pests such as nematodes, grubs, etc., and free of pathogens such as root-rotting fungi. (How

to prepare such a soil mix is a story which must be told another time). In practice, vigorous sasanqua seedlings (not all seedlings are vigorous) grown on quickly in one-gallon tins make excellent stocks. Most species, including the reticulatas, take well on sasanqua stocks. Sasanquas have vigorous root systems which are resistant to disease and, being seedlings, they should be free of virus which could cause blotching of self-coloured varieties grafted on to them. A stem of pencil thickness is sufficient.

## Collection and care of scion material

The scion is the piece of the required variety which is to be grafted on to the stock. The sooner the graft is done after the scion has been removed from the parent tree the greater chance of success. Take a young vigorous shoot (as soon as the bark turns brown is mature enough) at least four or five feet from the ground. This is more likely to be free of fungus. Soil which has been splashed from the ground can contaminate a scion growing low on the plant. If any time is to elapse before

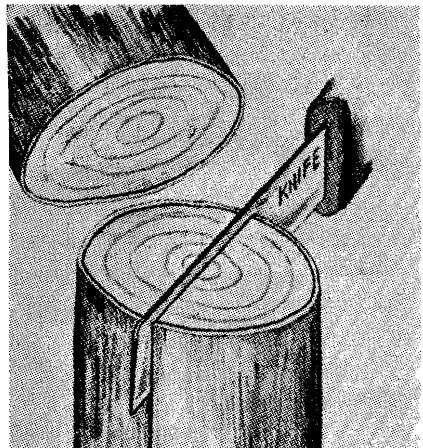


Fig. 1: Cutting and splitting stock. Tap knife with a light hammer or mallet.

grafting, moisten the scions, place them in a clean polythene bag and keep them cool. When several varieties are taken the name may be written on the underside of the leaf with a ballpoint pen to avoid confusion. Never rely on memory.

#### Treatment of stock and scion with fungicide before grafting

It has been shown that dipping the scions into a fungicide reduces the number of failures. Captan (one level teaspoon per pint of water) is a suitable fungicide and the scions may be soaked for half a minute or so. The stem of the stock above and below the point of severance should also be well cleaned with a piece of cottonwool dipped into the Captan solution, a fresh piece of cottonwool being used each time.

#### Making the graft

It is generally agreed that the cleft graft is the best type to use under our conditions. The scion may vary from a small wedge of stem with one eye and a leaf at the top to a piece of stem six inches long with up to four leaves on it. The point of major importance is that the cambial regions of stock and scion should be in contact as much as possible. The cambium is

a microscopic layer of cells located between the bark and the wood. Allow for the generally thicker bark of the stock in lining up the cambium layers. Sealing the graft is not necessary and is often undesirable. Tying is unnecessary with thicker stocks. With these, the pressure of the wood tends to close the cleft and this is sufficient to hold the scion firmly in place. Tying material should not cover more of the cleft than necessary as fungus can be active under sealing and/or tying materials.

#### Covering the graft

Having completed the graft, cover it with a *clean* glass jar or tent of polythene. The jar is better as it is easily removed to inspect the graft and then replaced. The tent of plastic film is more difficult to remove and you can't admire your graft through the plastic due to the heavy condensation of moisture which always occurs. A layer of clean sand over the soil of the stock is a possible refinement, as a sanitary measure. Water the sand with some of the Captan solution.

#### Exposure of the grafted plants to light

The amount of light is very important, I think. Avoid all direct sunlight. In a glasshouse with light shading it would be desirable to cover the

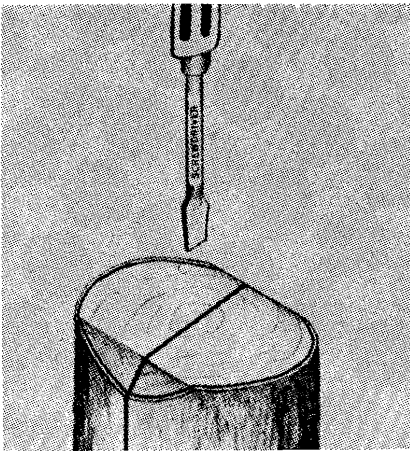


Fig. 2: Stock prepared — saw-cuts smoothed with very sharp knife.

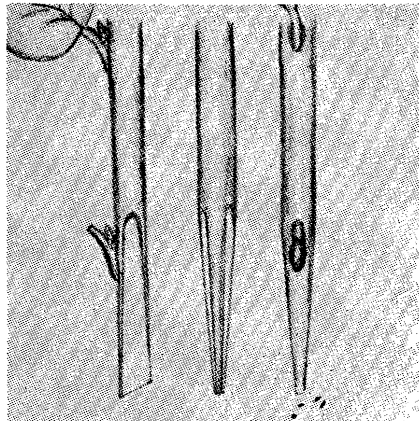


Fig. 3: Scions shaped.

newly-grafted plants for a few weeks with a layer of newspaper or hessian. For the home grower, a position on the shady side of the house (even under four foot eaves) is excellent. Make sure the late afternoon sun does not shine on the chosen position in summer. Additional shade from trees might be undesirable. In other words, out of any direct sun but with plenty of sky works well in practice.

### Watering

Some experts keep their plants very dry, others water copiously even to the extent of keeping plants under constant mist. Of these practices, withholding moisture seems to me to be less desirable. It is admitted that root-rotting fungi are encouraged by excess moisture, but only when these fungi are present. The mist treatment is very effective in place of a covering of glass or polythene. In each case the aim is to prevent the leaves from falling off before the graft takes. In practice I find that keeping the soil just moist with a light watering once or twice a week works very well. The amount of water will depend upon the weather and the season. It should be remembered that the roots of a newly-grafted plant remove very little water

from the soil because most or all of the leaves have been cut off. Place the grafted plant, container and all, in a polythene bag and no water at all should be necessary. I like to see plenty of shoots coming from adventitious buds on sasanqua stocks. These shoots are easily nipped back if they become too vigorous and are removed gradually as the scion commences to grow. This may not occur until the following spring in the case of summer and winter grafts. In all cases the aim should be to keep the roots of the stock in good condition. These roots will not necessarily die when the top of the stock is removed but neither will they make much growth. (N.B. I have not had any casualties due to bleeding from the cut on the severed stock and I doubt if this is an important point.)

*(Continued on page 29)*

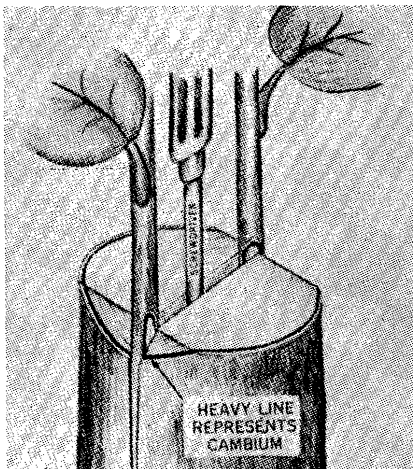


Fig. 4: Two scions being placed in heavy stock.

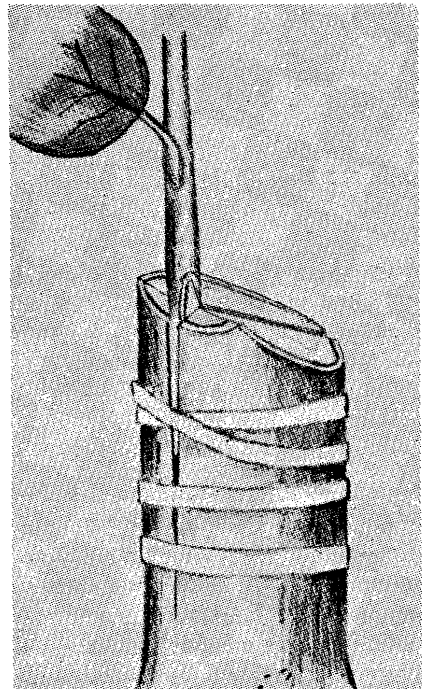


Fig. 5: Graft tied.

# PRESERVATION OF FOLIAGE MATERIALS FOR PERMANENT ARRANGEMENTS<sup>(1)</sup>

Bobby M. Vargas<sup>(2)</sup>

The search for and the use of new and different plant materials in flower arrangements never seems to end. This includes ways in which to preserve certain foliage subjects so that they may last a long time or be used over and over again. There is such a process which preserves certain types of plant materials, and this process has been used quite successfully at Descanso Gardens in La Canada, California.

The basic chemicals for this process are glycerine and water. Experiments, using various concentrations, have proven that the best mixture is one part glycerine to two parts water. Glycerine should be added to warm water when mixing.

The weather makes a difference in the time required to treat foliage; dry, warm weather hastens the process, because plants transpire more readily during such time. The greater the transpiration rate, the more material absorbed, the quicker the treatment.

Mature branches with mature leaves should be used for preservation of foliage.

## Method of Treating the Material

Branches must be picked in the cool of the day; early morning or late afternoon, or when they contain the greatest percent of moisture. Always make sure that the plant is at its peak freshness.

It is wise to start with a branch large enough to allow for trimming or cutting later. Remove all broken, crushed or insect eaten leaves and any other parts not wanted in the finished product.

One of the best methods for accelerating absorption is to crush two or more inches of the base of the stem. This furnishes a larger surface through which the plant may absorb the solution. As soon as possible after crushing, submerge the plant stems in the glycerine-water solution.

A word about solution containers. Narrow containers keep the solution level at the proper height and have the advantage of requiring less solution. It is not necessary to use glass containers, because the material of the container appears not to affect the treatment.

Next, place the container and plant out of drafts and sun. Keep the plant in the solution until the leaves begin to change color. During this process, you can observe the solution traveling up the stems and into the veins of the leaves. The branches may be removed from the solution any time after the solution has traveled past the leaf joint of the upper most leaf. The smaller the amount of solution in the branches, the dryer the treated branches, resulting in brittleness. The more solution the branch absorbs, the more pliable the branch will be.

The method of treating with less solution will result in effective mottled patterns; in many cases giving some very interesting results. For other unusual effects, the use of food color or other vegetable oil stain mixed with the solution will impart interesting shades.

Special attention should be given to Eucalyptus, one of the most versatile plants to use for preservation. First, treat the branch in the usual manner, crushing stem, etc. Then extend the absorption time until you see the solution bubbling out of the stem. This is an indication that the branch

*(Continued on page 32)*

1. Reprinted from LASKA LEAVES, publication of The Southern California Horticultural Institute and the California Arboretum Foundation, Inc.
2. Member of staff of Descanso Gardens, La Canada, Calif.

# Sharing Experiences

Melvin L. Gum

I have read many articles stating that January is a month to relax and enjoy your previous efforts, but to me, to enjoy the hobby and keep my plants in top condition I have something planned for every week and month of the year. Myself personally, I call them projects.

Our first December show has passed and to me it was a wonderful show. I hope within five years from now, it will be the largest show of the season. I think it will be.

The camellia is referred to as the Queen of the winter garden. In viewing these beautiful blooms this early in the season I wonder if the King has not entered the picture too.

Most of my plants are tub culture. This is the month that I start transferring them to larger containers, with the exception of those that need their roots cut back. This I wait to do in late February or early March.

Camellias have many phases such as ground cover, espaliering, and hanging baskets. As I set these plants up to larger pots, I find some make good espalierings, so I start training the young plant. To those of you who are short of room, this conserves space and permits you to crowd your plants closer together.

I use red wood tubs, the square type with removable bottoms to prevent the tubs from getting water soaked. I paint the inside with "Treesize". You can purchase this by the gallon and thin it down with water until it is easily applied with a brush. Then apply one coat of Vinal redwood paint to the outside of the tub. After using this tub for months it will have approximately its original weight. At the present time I am experimenting with marine exterior plywood  $\frac{1}{4}$  inch,

by giving it the above treatment.

Here is good news for all of us. By the time this is published there will be a plastic container on the market, five gallon size that will retail for less than one dollar. I have seen these containers and they are real sturdy. In setting up your plants from pot to pot don't increase your size over two inches.

If you have camellias in the ground and you want to move them, they are now dormant and should be moved before the latter part of March. I prefer the month of March because you get most of the blooms before moving. Trim the plant back and do not permit it to dry out. Do not fertilize it.

Continue to keep your garden clean. This helps to control the dreaded flower blight, a fungus called "Sclerotinia, Camellia Hara" which is not known to have any host other than camellia petals. The disease first appears as small brown spots usually in the central or basal parts of the petal, which gradually enlarges until the entire petal turns brown. This fungus can be carried over from year to year if the bloom is permitted to stay on the ground.

To you beginners, don't get unduly concerned when the flower petals brown near the ends, or buds partially open, show color and turn brown on the outside or if the buds turn brown on the outside and rot on the plants. Please don't jump at conclusions that you have petal blight. Some new people buy a fungicide and try to control it. This condition is due mostly to the weather. To help discourage this condition bathe the camellia foliage frequently. Don't worry about  
*(Continued on page 17)*



# "HOT NUMBERS"

Caryll and Mildred Pitkin

In writing this column we hope to introduce best of show possibilities, flowers of value to people with special interests and from time to time mention some we think have been overlooked.

Of particular interest to those who admire and value early blooms are two camellias flowered by C. D. Cothran of Upland, California. Neither has as yet been registered nor will they be exploited commercially. Mr. Cothran says he grows flowers for pleasure, not profit, and is glad to share his seedlings with any who admire them.

## SUSIE FORTSON

A chance seedling which he has bloomed for seven or eight years is named for his niece. A 3½-4 inch flower it usually comes formal double and is the color of fresh blood. Since it is blooming now it should be a wonderful Christmas corsage flower. It grows rapidly, is inclined to be tall and slender but responds well to pruning for bushiness.

## ANN KELLEY

Although also of unknown parentage apparently has 'Daikagura' blood. Its form is similar and its blooming season is the same. It is loose to very

tight peony in form with very large petals and its deep rose color is much brighter than that of 'Daikagura Red'. It exceeds its relatives in size by at least half an inch. It does not grow tall but is dense and well branched.

Neither of these flowers is apt to win a best of show award but both have valuable attributes for those interested in early flowers.

## ROSEWOOD

This 4½ inch chance seedling may just be the finest dark red formal we have ever seen. Frank Maitland of Sylmar, California has bloomed it for about twelve years and has shown it infrequently on the seedling tables where it usually gets the blue ribbon. The Maitlands are collectors of antiques and have some beautiful old furniture. That explains the name — it reminds one of an old rosewood table, dark red with darker almost black veinings. Blooms appear in November and continue into March. The blooms sometimes come loose peony form but either way it is an eye catcher. On a sturdy upright plant its leaves are dark green and medium in size.

*(Continued on page 31)*

## **MARSHALL'S CAMELLIA NURSERY**

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# TREATING FOR INCREASING LIFE OF CUT CAMELLIA BLOOMS

Frank F. Reed  
Pasadena, California

## “Summary

“1. Camellia flowers when stored in a saturated water atmosphere, the flowers themselves not touching water, retained their freshness and turgidity up to two weeks. Application of naphthalene acetic acid (NAA) dissolved in acetone near the floral axis, increased the life span of these flowers to 28 days.

“2. Camellia flowers stored floating on water deteriorated within seven days. Addition to the water of inorganic phosphate, NAA, and combinations of the same increased the life span by not more than two days. Other treatments were less successful.”

This summary is taken from the report of Bonner and Honda in our Society's "Camellia Research" published in 1950 and reprinted in March 1955 CAMELLIA REVIEW. The original report was based on their work performed at Cal Tech and which was supported by our Society. The essentials of the report were quoted by Cothran in our CAMELLIA CULTURE (pages 201 and 203).

The above outstanding results were obtained when the temperature was 25°C (or 77°F)!

You are not likely to have the equipment to duplicate these conditions any more than I have. However, we can get fairly close by (a) applying naphthalene acetic acid (NAA) to the floral axis of our blooms; (b) maintaining fairly high relative humidity in a bloom box stored in our refrigerator; and (c) keeping the stems of the blooms damp. After using several technics which gave pleasing results, I am using the treating procedures outlined below.

\* Can be bought at Calbiochem Corp., 3625 E. Medford, Los Angeles. The Catalogue Number is 4773.

## Mixing Naphthalene Acetic Acid\* (NAA)

A 125 ppm (parts per million) aqueous solution of NAA can be made by mixing approximately 100 milligrams of the NAA powder in a quart of tap water. 100 mg NAA is about 1/2 the size of a pencil eraser or would fill about half of a quarter inch size capsule. It doesn't hurt to have a little extra NAA powder in the water because NAA is rather insoluble in water and you can't get as much as Bonner and Honda used in their acetone solution. Never mind the expense because 25 grams (or 25,000 milligrams) costs only \$2.50 and should last you 25 years or more.

No special storage provisions are necessary for either the dry powder or the aqueous solution. The exact proportions are not necessary. A solution as low as 15 ppm was effective and the saturated aqueous solution of 400 ppm is not as strong as Bonner's acetone solution. The purpose of the NAA is to strengthen the bonds between the petals and the stem and to delay the petals' dropping off (abscission).

## Bloom Treating Procedure

With a windex bottle you can spray NAA solution down into the axis of the flower. Generally, I have directed squirts from 3 to 5 directions always avoiding hitting stamen. The total liquid will be 6 or 8 drops. In my bloom boxes, I have been using milk bottle tops for holding cotton wads which have been generously wet with the NAA solution. Make sure that the stem of the bloom is in contact with this wet cotton. After the blooms are placed in the box, I spray the shredded paper lightly with the solution.

Although you can not assure having saturated vapor in your closed box in

a refrigerator, it is believed that you get high relative humidity. If you have your refrigerator set at the highest temperature, the result is about 38° to 40°F. Assume the outside air is 55° to 65°F. and relative humidity was 50% when the box is closed. When you cool the box in the refrigerator, the air inside should be from 80 to 100% relative humidity if no moisture is lost from the air. Throughout the storage the relative humidity will be helped by the evaporation from the liquid on the cotton, the chopped fibers and the blooms themselves. The extensive liquid surfaces tend to maintain high relative humidity.

### Boxes for Blooms

Probably the best size box for fitting in most refrigerators is 20" x 15" x 5". To preserve a card board box, use aluminum foil to cover the bottom and have the foil come up about an inch and a half on each side. Cover the bottom with absorbent cotton and wet this with about two tumblers of water or NAA solution mentioned above. Then cover the cotton with shredded wax paper to a depth of 1½". This should be lightly sprayed with a windex bottle when you have flowers in the box.

### Results

Without high priced apparatus, we have been able to benefit from Bonner's fine research. During the past two years my show blooms, many of which were cut several days ahead, uniformly showed a fresh appearance on the second day of shows. The blooms did not wilt like many others which allegedly had been picked within 24 hours of entering the show.

A gibbed 'Debutante' which was cut October 9th and given "The Treatment" still had its form and turgid petals at the time of our Fall Show (Dec. 4, 5) even though some petals were browning. Its companion piece, a cymbidium given "the works" on May 14 (1965) was still recognizable

as a cymbidium even though some petals were brown at edges.

We have air expressed several boxes of treated camellia blooms to my sister in Oklahoma and they last very well for a few weeks. She displays them during the day with the lid off the box. At night, the closed box is stored in the air raid shelter (do you remember these? They were the successors to the storm cellars.). My sister reports that 3 of the blooms shipped last April 28 were still fairly presentable on her birthday June 2nd.

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### SHARING (Continued)

soiling the bloom, in most cases it will not. Your first concern is to help blossoms stay fresh and encourage partially opened buds to open unblemished.

To those of you where weather permits, the latter part of January and the first of February is a good time to remove all the old mulch. Throw it completely away, do not re-use any portion of it. By doing this you will help prevent a root disease, commonly known as cinnamon rot. I like to add a thin layer of redwood forest humus to replace the old. This gives a completely new mulch at fertilizing time.

Continue to watch for aphids. They will spoil the bud and are especially harmful to fimbriated buds. It's not too late to purchase the new varieties, but your ownership must be at least thirty days before the show, if you are to use the bloom in a show. Before you go to the nurseryman to get the new varieties, check your grafting stock. He will be glad to meet your needs.

Be sure to read the article on camellias in the January "Readers Digest". It is especially good for beginners and won't hurt any of you older "Camellia Nuts."

My wife and I wish you all a belated Merry Christmas and a Happy New Year.

## HARVEY SHORT IS PACIFIC SOCIETY SPEAKER

Douglas Thompson presented Harvey Short to the members of the Pacific Camellia Society at the Society's meeting on November 4th by saying that the speaker of the evening has contributed much to the camellia world in creating attractive names for the new camellia seedlings that he has developed during the last fifteen years. He has made camellias more than a business; it has been a first love that has carried through the years.

The speaker reviewed the development of camellias since he became interested in them as a nurseryman some thirty years ago. Their first appeal to him was as fine winter-flowering shrubs. There was not much to choose from then — a few sasanquas and such japonicas as 'Pink Perfection', 'Snow Maiden', 'Covina', 'Purity' and 'Mme. Jannoch'. He works part time now in a La Mesa nursery, and people still come in and ask, as they did years ago, for a bushy plant that will do well in the sun. He recommends 'Covina', the old sun-thriving standby, as he did in his early nursery days.

Interest in camellias in Southern California started to accelerate in the late 1930's, due in part to the initiative among a few nurseries in bringing in and propagating varieties that were popular elsewhere. Propagations were also made from plants that were growing in Southern California gardens. This was the era of introduction to Southern California gardens of such popular varieties as 'Lotus', 'Te Deum', 'Fimbriata', 'Debutante', and 'Colonel Fiery' (now properly named 'C. M. Hovey'). 'Colonel Fiery' had been named locally for a man in whose garden a large plant of the variety was growing.

Those were the days when people started to collect camellias. As interest grew, camellia societies were formed.

Camellia blooms were displayed at meetings and the appetites of the new collectors were whetted. Grafting became popular, making possible the earlier blooming of plants of the new varieties. Interest in proper camellia culture was stimulated and led to study and discussion of such subjects as best soil mixes, best fertilizers, etc.

With this development of interest in camellias came the era of new seedlings and mutations. The desire to build up collections created a ready market for new varieties. If a bloom differed from existing varieties in any way, it was a "new variety" and people bought it. Many of the introductions of that period would not now attract attention among seedlings. Many, however, have stood the test of time, and Mr. Short named the following Southern California introductions between 1945 and 1961 as varieties that are now popular among camellia collectors.

- 1945 'High Hat'
- 1947 'Mattie O'Reilly'
- 1950 'Masterpiece'
- 'Bride's Bouquet'
- 'Joshua Youtz'
- 'Drama Girl'
- 1951 'Frosty Morn'
- 'Sunset Glory'
- 1952 'Pink Clouds'
- 1953 'Angel'
- 1954 'Reg Ragland'
- 'Coronation'
- 1955 'Guest of Honor'
- 'Cinderella'
- 1956 'Billie McCaskill'
- 'Guilio Nuccio'
- 'Coral Pink Lotus'
- 'Clarise Carleton'
- 1957 'Betty Robinson'
- 'Kramer's Supreme'
- 1958 'Carter's Sunburst'
- 1960 'Alice Wood'
- 'Clark Hubbs'
- 'Ballet Dancer'
- 1961 'Hawaii'

He is in his third year of using gibberellic acid and growth of plants, budset and color of flowers have never been better. In the first year he used a 50ppm solution. He had his first flowers in the first week of October. In the second year he used both 50ppm and 10,000ppm solutions. He found that the latter caused faster action, advancing the blooming time from 90 to 120 days ahead of normal. Fifty of his 200 varieties were blooming in November.

This year he used the 50ppm solution in his early applications, which started July 20th. He repeated applications every 10 days to two weeks, using the 10,000ppm solution starting with the third application. He had his first bloom on 'Snow Palace' September 3rd, 43 days after solution against a normal Christmas blooming time. Five varieties had bloomed "extra nice" by September 20. Twenty-six varieties were blooming in October. He is getting excellent flowers of 'Cinderella', which has been a blooming problem to such an extent that many people have removed it from their collections. He gets November blooms from such late-late varieties as 'Glen 40' and 'Blood of China'. He disbuds heavily.

He has picked seeds this Fall from his gibbed flowers. He does not know yet regarding their fertility.

He closed his talk by answering the question regarding what part his wife Margaret plays in their camellia set-up. He reported, "While I'm dreaming over names for camellias, she is fiddlin' on poetic lines such as the following which was attached to a Christmas package for me."

Pin-up camellias I have plenty  
 But pin-up tools I haven't any!  
 Unless I steal from the clothes pin bag  
 Which brings a roar from  
 "my old hag".

When Santa heard of my sad plight,  
 Quickly did he put to flight,  
 And brought me clothes pins plenty,  
 Five times six, — plus twenty.

## Temple City Camellia Society

The Temple City Camellia Society will hold its initial meeting of 1966 on Thursday evening, January 27th in the Lecture Hall of the Los Angeles State and County Arboretum, 301 N. Baldwin Avenue, Arcadia.

Edwards H. Metcalf, well known camellia connoisseur, will discuss one of his favorite subjects, the boutonniere camellia. This type of camellia is enjoying wide popularity at the present time based on the ever-increasing number of blooms being exhibited in the big annual shows. Also, more new boutonniere introductions are making their appearance to the wholesale and retail trade each year. Mr. Metcalf's talk should, therefore, prove of interest to all camellia growers and their friends.

## Los Angeles Camellia Society

The Society will hold its February meeting on Tuesday, February 1, 1966, at the Women's Club of Hollywood at 1749 North La Brea Avenue, just north of Hollywood Blvd., in Hollywood. Placing of flowers and floral arrangements starts at 7:30 P.M., meeting at 8:00 o'clock.

The guest speaker will be Mr. Howard Asper, retired Superintendent of Huntington Botanical Gardens, and previously with Descanso Gardens when reticulata camellias were imported. He will speak on "My Days at Descanso". Mr. Asper is an outstanding authority on the culture and development of reticulata and hybrid camellias, one of his latest being 'Mouchang'.

The Society extends a cordial invitation to all camellia society members and friends to this meeting.

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So let the rain come pitter-patter,  
 My precious "babes" are safe  
 from platter.

# GUIDE-POSTS FOR CAMELLIA SHOW JUDGES

Harold E. Dryden

## Introduction

The following article is reportorial, not creative. There was a feeling among some camellia show judges following the close of the last camellia season that further steps should be taken toward a more common understanding of judging principles among the judges in Southern California shows. All accredited judges were invited to attend and participate in a critique on the subject to iron out differences in views and to reach agreement where possible on items upon which there seemed to be differences of opinion. The objective was to reach agreement on and to define principles that supposedly have been in effect, not to undertake a revision in principles or to suggest changes in show schedules.

A representative group of judges, both numerically and geographically, attended the meeting and participated actively in the discussion. Based on the discussion, this article of "guide-posts" was written and sent for criticism to the accredited judges in Southern California and to some judges in the northern part of the State. Some good suggestions for revisions or amplification were received and these have been incorporated excepting when a suggestion would conflict with a previously discussed consensus. Some suggestions involved new ap-

proaches to judging or show schedules which, as previously stated, were not within the immediate objectives. Some of these suggestions are appended within quotation marks as footnotes.

One point that was made among the comments received deserves special mention. It is, to quote from one letter: "I am of the opinion that the closer we approach dogmatism the more we become engaged with mischief. I do not think that we can canonize rules that we draw from principles no matter how absolute the principles." We concur, and it is not the thought in writing these "guide-posts" that we are eliminating the need or obligation for individual thinking and evaluation of camellia blooms in the process of camellia show judging. We do believe, however, that this obligation includes that of the judge making himself a part of a team that is undertaking to make a collective evaluation of the blooms entered in the show. This can not be accomplished when the several judges undertake their respective evaluations on the basis of their own individual and sometimes conflicting opinions. It is on this premise that the following "guide-posts" have been written.

## Guide-Posts

Camellia show judges have a two-fold responsibility: to the exhibitors

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and to the public who will view the show after the judging has been completed. The obligation to the exhibitors is that the blooms be judged fairly in accordance with the rules and standards laid down by the Show Committee and uniformly among the tables that display a species. Judging a camellia show is a team effort, not only with respect to the several "teams" that participate but particularly with regard to uniformity in judging among the different teams that will result in the appearance that all parts of the show have been judged by the same group of judges. There is no place in the judging of a camellia show for the use of individual ideas, preferences or prejudices that will cause one section of a show to be out of line with the rest of the show.

The obligation to the public is that the judging be in accordance with normal growing habits of the respective varieties.<sup>1</sup> Most of the people who attend camellia shows are not camellia hobbyists and, therefore, are not familiar with the blooming habits of most of the varieties exhibited. Many attend shows for guidance in their selection of varieties for their own gardens, and expect that they will be able to go to a nursery and purchase plants that will produce blooms that are comparable with those exhibited.

The Show Committee publishes rules and specifications that are supplied to all exhibitors and to the judges, to the end that there will be a common understanding with regard to the plans for the show and to the weight to be accorded the different

<sup>1</sup> Comment: "A show is delinquent in presenting this aspect to the public. The very selfishness of "blue ribbon" competition precludes the inclusion of growing habits except the inherent traits exhibited in the mature floral parts of the plant. It seems that no competent judge should be asked to rate a flower without its leaf; and in the same light it would seem incumbent for the show committee to schedule the leaf display with the flower for the public display."

components that are considered in judging blooms. These show rules obviously cannot cover all the details that are considered and discussed by the judges, and the following outline of these considerations is written with the hope that it will contribute to the uniformity in judging that should be the objective of all judges, and to an understanding among exhibitors.

Most camellia show rules provide that every variety will be judged against the highest standard for that variety and that the judges will take into consideration on an equal point basis the following criteria: Size, Form, Color, Condition, and Substance and Texture. That is, a maximum of 20 points can be given a bloom under every category. Theoretically, the judges would determine points under the five categories, add them up and award the blue ribbon to the bloom having the highest number of points. Actually, of course, this is not done for at least two reasons. First, it would take too much time. Second, and more significant, this detailed approach is not necessary because in the majority of cases the blue ribbon flower "stands up and looks at you". The judges are subconsciously aware of the five categories and reach their decisions in agreement on blue ribbon flowers in such cases with little or no apparent study of the blooms.

When, however, the blue ribbon flower does not stand out and for most of the decisions regarding second and third place awards, it is necessary to consider the different criteria named above. Here again, this is not always done deliberately, but in the interest of fairness and consistency in judging they should have at least subconscious consideration. Since all five criteria have equal weight, no one factor in itself should swing a decision unless there is equality with regard to the other four. This makes it important

*(Continued on next page)*

that the judges know the varieties they are judging, since the blooms in the show are being measured against the highest standards of the respective varieties.

### Size

The bloom must meet the standard for the variety with respect to size to merit a blue ribbon. Indication of size in CAMELLIA NOMENCLATURE should be used only as a guide, because this description usually is in accordance with the statement of the originator on the registration form and may not be indicative of normal size in the area of the show<sup>2</sup>. Size is controlling only when the flower has all the other qualifications in comparison with other flowers being judged. Size alone does not have sufficient weight to offset superiority of another flower in other criteria; for example, a smaller bloom that meets the standard (large, very large, medium) but is superior in form, freshness, etc. should win over one whose chief asset is its size. All other things being equal, however, a good large flower should always win the blue ribbon.

### Form

Most flowers entered in shows, in fact that grow on the plant, are normal in form for the variety. There are exceptions, of course, when a plant will sport a new form. In such cases the flower is not eligible for entering under a named variety and the judges

<sup>2</sup> "Area of the show" as used herein means the area represented by the exhibitors in a show and not the geographic area in which the show is located. Exhibitors in all Southern California shows, for example, represent an area from San Diego to Bakersfield and sometimes as far north as Fresno. It is axiomatic that some localities produce larger blooms in some varieties and because of this, exhibitors from these localities may win a disproportionate number of blue ribbons. While this may be distasteful to exhibitors from localities that do not produce such large blooms, it must be accepted as "the bounce of the ball" when the purpose of judging is to select the best blooms being exhibited.

should disregard such flower in their deliberations if it is entered with the variety on which it has sported.

Some varieties have more than one form which is typical for the variety; for example, 'Mathotiana', 'Mattie O'Reilly', 'Elizabeth LeBey', 'Grand Slam'. When entries include blooms of both forms, the judge is faced with the responsibility to subordinate his own personal preferences and to judge each form against the highest standard for that form of the variety. When other criteria are equal, one cannot avoid letting personal preference for form influence his choice; a good rose bud 'Mathotiana', for example, will usually win over a good open semi-double form flower because most people prefer this form of flower. A second rate rose bud flower, however, should not take precedence over a good open semi-double flower.

There are some varieties that possess characteristics that do not always show up in the flowers. The perfect 'Guilio Nuccio', for example, has uniformly spaced "rabbit ears" that make it a different flower from the simple semi-double of the variety. 'Margaret Short' is described in CAMELLIA NOMENCLATURE as a semi-double with "irregular, upright fluted petals". Without them the flower lacks what makes the outstanding flower of the variety distinctive. These varieties illustrate how important it is that judges know the varieties they are judging, particularly with regard to form, and that they use this knowledge in their evaluation of flowers.

### What is Typical?

Occasionally one hears the statement that a flower being judged is not "typical of the variety", often based on the premise that there can be only one "typical" form or color. The view has been expressed that the "typical" form is the one that predominates (constitutes a majority), which overlooks the fact that forms differ among growing areas which may not be far



apart. It seems appropriate, therefore, in the interest of furthering the objective of uniformity in judging, to define "typical" as related to camellia show judging. The second edition of Webster's New International Dictionary, Unabridged, defines the word as follows: "Of the nature of a type; Combining or exhibiting the essential characteristics of a group." "Regular" is a synonym of "typical". "Abnormal", "exceptional", "uncommon" are antonyms. Type or typical does not signify that something is exclusive, but rather that it is characteristic. Applying this definition to camellias, it is necessary only that a form exhibit "the essential characteristics of a group" to classify it as "typical" of the variety. Such a group should appear with reasonable regularity and not only occasionally here and there. On this basis, the rose bud and open semi-double forms of 'Mathotiana', the semi-double and full peony forms of 'Mattie O'Reilly', the tight and loose peony forms of 'Elizabeth Le-Bey', the semi-double and anemone forms of 'Grand Slam' are all "typical" forms of these varieties. Only when a form is "exceptional" or "uncommon" would it be discarded as not typical. Illustrative of such a situation, the first peony form of 'Mrs. D. W. Davis' to be shown was not considered by the judges on the basis that it was not "typical". When it was determined subsequently that this sport-

ing was normal, the peony form was accepted as "typical" until it was recognized and listed in CAMELLIA NOMENCLATURE as a separate variety.

Most camellia judges are sufficiently familiar with camellia varieties to know whether a form is "regular" or "uncommon". If a judging team encounters a form that is not familiar to any of the members of the team, the Chairman of Judges should be consulted. In this connection, it is desirable that judging teams include judges from the different areas that will have blooms in the show.

#### Color

Color, or rather shades of color, is influenced by a number of factors; consequently, there is no such thing as a "typical" color. We encounter different shades of a variety in the same garden in the same season as well as among different areas. Color should seldom be a factor, therefore, in solid color varieties in arriving at a decision except when the shade is obviously faded. The 'Mrs. D. W. Davis', for example, with the delicate soft pink shade and otherwise good under the other categories should win over an otherwise good flower that has lost the pink shade. As a practical matter, of course, a judge will lean toward the flower with the brighter or clearer color when two blooms are

*(Continued on next page)*

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closely alike in the other four categories.

The place where color is important is in variegated varieties. For the purpose of show competition, variegation is considered to be a spot of white on the flower, no matter how small the spot. More than one bloom with a small spot of white has been forced out of competition in the solid color group, where it might otherwise have been a blue ribbon winner, and into the variegated group where it became an also ran. To be a contender a variegated bloom should have enough white and the white should be so placed as to make the white a distinctive part of the flower. Here is one point on which there has not been agreement among judges; that is, as to how much white the bloom should have and how it should be distributed. Some judges have felt that the more white the better, regardless of how it has been distributed on the flower. Others have looked at the pattern of variegation, with the idea that if the pattern is equally attractive and symmetrical in two or more blooms the one with the most white will win.

In the interest of achieving uniformity in the judging of variegated flowers, they are divided into two groups for the purpose of this discussion and guides for judging are outlined as follows:

**Variegated**—The white is superimposed on a red or pink background, with the color predominating. In most cases the variegation consists of spots or lines of white with little or no pattern or regularity; in such cases the evaluation will be based on the extent to which the variegation adds to the appearance of the flower. In some varieties, however, the spots or lines in what can be called the highest standards of the varieties form a pattern, such as in 'Adolphe Audusson Variegated' with spots and 'Tomorrow Variegated' with lines. Judging in such cases should be against the high-

est standard and points should be taken off when a flower does not meet this standard.

**Special**—Color is superimposed on a white background. These varieties, few in number, are usually designated as 'Special' although 'Mercury Variegated' is in this category. In these varieties the highest standard is a moired pattern of color on the white background, the color providing the pattern in symmetrical contrast to the white. The perfect 'Adolphe Audusson Special', for example, has a border of color and only sufficient flakes of color elsewhere on the flower to provide the moired impression. In these varieties, quantity of white in itself should not be sufficient to win a blue ribbon.

These descriptions cannot be defined with exactness<sup>3</sup>. As in so many cases of camellia show judging, the decision must be based on the judge's application of what he sees before him to his breadth of knowledge of camellia varieties, particularly of his knowledge of what constitutes the best of a variety. This emphasizes the importance of camellia show judges studying all varieties so that they will know the standards against which they are comparing the flowers being judged.

### Condition

In thinking about Condition we must make a distinction between the natural freshness of the bloom and bruises or abrasions caused by other objects, particularly when the Show

<sup>3</sup> Comment: "I believe that the balanced requisites for a good judge are not properly expressed or comprehensive in this paragraph. After all, judging is the ability to rate the typical floral tonal qualities of red and white relative to the elements of artistic proportion and arrangement of these elements. Rules may assist a judge but will do little to help one who is color blind, or another who may be as hopeless because he does not have an artistic ability to see relationships of the elements of proportion which are necessary for properly judging variegation of flowers."

Committee has declared that because of adverse weather preceding the show, leniency will be shown in judging Condition. Such leniency will apply only in respect to bruises and abrasions and to other situations where adverse weather is obviously the cause. Other than for such exceptions, a bloom not in good condition has no place in a camellia show and should be summarily dismissed from consideration by judges. Lack of what we call freshness can be determined usually by discoloration of the stamens, an appearance of droopiness and sometimes by a faded color. It should be borne in mind that even when the Show Committee has directed that leniency be used in judging Condition, a bloom without blemishes will score more points under this category than will one that has been damaged by weather.

The flower is judged according to its condition at the time of judging and not according to what the judges suspect it might be on the following day. Some of the cases of blue ribbons being associated with spent blooms on the second day of the show could have been eliminated, however, if blooms that showed signs of fading had been judged down on Condition. No flower past its peak should get a blue ribbon.

Condition should be conclusive in awarding ribbons only when the flowers are equal in all other character-

istics. A flower with a spot, for example, or with darkened stamens should not be automatically discarded; that is, judges should not look first at condition and eliminate from further consideration all flowers with spot or blemish. Stated another way, a judge should not be so influenced by minor defects in a bloom that he cannot recognize a better bloom that is fully developed and, therefore, may have darkened stamens.

**Substance and Texture**

Substance is thickness of the petals. Texture is the surface characteristic of the petals, such as sheen. Some varieties have substance to a greater extent than others. Any variation within a variety would probably be due to differences in age of the flowers, although a flower poor in substance for that variety could have come from a plant that is needing attention.

**Multiple Entries**

An entry of multiple blooms — 3's, 5's, etc. — is a single entry and should be judged as such. It should be composed of blue ribbon flowers with emphasis on uniformity of the flowers. It should stand or fall on its weakest link, which is the poorest flower of the group. If it is a solid color variety, the judges should look for similarity in size, color, form and con-

*(Continued on next page)*

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dition. Only a group that is uniform in all these criteria should merit a blue ribbon. If the variety is a variegated one, there is the added factor of matching variegation among the blooms, and only entries with matched variegation should merit a blue ribbon.

What if the variety has two or more typical forms, should all the blooms in a multiple entry be of the same form? In line with the above discussion, yes. If the exhibitor does not have the required number of matching blooms, a multiple entry should not be made.

#### **Judging Miniatures (Boutonnieres)**

In judging miniatures, the same criteria are used that apply in the other divisions, except that size is a factor only to the extent that the bloom must conform to the size for miniatures as defined in the show rules.

#### **Collectors' Entries**

Collectors' entries (sometimes referred to as collectors' tables) should be judged according to the quality of the individual flowers in the entry, under the same criteria that are used in all camellia show judging. A flower not of blue ribbon quality should count as a demerit, and one way to judge the entire entry is to award the blue ribbon to the entry with the least demerits. If two or more entries consist of all blue ribbon flowers or are tied with respect to number of demerits, the one with the most outstanding flowers should receive the blue ribbon. When it is impossible to select one over the other on the basis of quality of the individual blooms, and only then, the award should be on the basis of the artistic appearance of the entry.

#### **Judging Gibberellin Treated Blooms<sup>4</sup>**

The principle of judging gibberellin treated blooms at camellia shows is the same as for judging non-treated blooms; i.e., on the basis of size, form, color, condition, and substance and texture as judged against the highest standard for the variety and with equal value for all five categories. While the principles are the same, the application of these principles may in some cases require closer attention by the judges to the details of the flower than is usually necessary in judging non-treated blooms. This is due to the effect of gibberellin on the flower in some cases, particularly with regard to size, form and color, which may cause the flower not to conform to what is generally considered to be the highest standard for the variety in one or more categories. It may be desirable in some instances, therefore, to consciously weigh the flower on a point basis to make certain that no more than the 20 points is awarded a bloom for any one category. For example, the attractiveness of a flower because of its size may be more than offset by the fact that the bloom varies from the highest standards for the variety with regard to form or color, or both categories. The judges should remember at all times that they are judging against the highest standard for the variety as commonly known and that, for the present at least, new standards have not been set for gibberellin treated blooms.

#### **Judgment Will Always Control**

Camellia show judging cannot be formalized by a set of rules or by guideposts. Individual judgment must always be controlling. When individual judgment is based on personal

*(Continued on page 32)*

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<sup>4</sup> This is not a consensus point of view on the basis of group discussion; in fact, the subject of judging gibberellin treated blooms was not discussed at the meeting referred to at the beginning of this article. It is the instruction that was given to the

judges prior to the start of judging of the December 4-5, 1965 camellia show at the Los Angeles County Arboretum and is included in this "Guide-Posts" article because it is the only written treatment of the subject that we have seen.

## WHAT NEXT IN THE CAMELLIA WORLD?

Raymond R. Noyes  
Los Angeles, California

When we leave our own community for a trip it is always fun to see what Camellia People are doing in other parts of the country. This past-summer my wife and I decided to take an auto trip to the east coast. We spent some time in Washington, D.C. There, as well as in many places on the way, we asked about camellias. Nothing out of the ordinary turned up.

I had given up finding anything unusual to tell my friends back home in Los Angeles. My last major stop was in Colorado at Denver, Fort Collins, and Greeley. We had lived in Greeley from 1935 to 1942 and I was sure that nothing like a camellia would grow in this part of Colorado.

July fifteenth was spent with friends in Greeley, Colorado. We were asked to be guests for dinner at their new Elks Club. The club is situated at the edge of town; golf course, swimming pool, and the works. Entering their beautiful air-conditioned building, *there it was in the lobby.* The greenest, best-looking 'Debutante' camellia bush that I have ever seen, with buds showing color all over the bush. All I wanted to do at that moment was to disbud. The plant was in a five gallon redwood tub which was sitting in another container that had about four to five inches of water in the bottom.

I said no, this cannot live like this, but it was, and doing fine. I checked the bush three times that evening; it was so interesting to me. Seldom have I been caught without my camera while on trips; but you are right; that evening it was back at the hotel. I thought if I tell this story without a picture and proof some of my friends might believe that I had passed the bar too often.

After a very fine dinner I made arrangements with friends to get the

pictures and some information concerning the plant. In January of 1965 this plant had been donated to the lodge, where it was transplanted into the five gallon tub. At that time it had two buds which bloomed within a couple of weeks; good blooms too. The plant was watered every two to three days. Rapid Gro plant food was fed to the plant about every month; one teaspoon to two quarts of water.

The plant had been in the same location since its arrival. It was placed about twenty feet from large glass front windows where it would always get a full east sun until about tenthirty to eleven each morning. The ceiling in the room was very high to accommodate the stairway and balcony. During the winter months the temperature in the glassed hallway would be as low as fifty-five degrees.

*(Continued on page 29)*



# SOUTHERN CALIFORNIA'S FIRST EARLY SHOW

While Southern California's first early show did not meet the performances of later shows of former years, in point of number of exhibitors and number of blooms entered, it was a good show and established beyond doubt that an early show should be a permanent part of a camellia show season. 734 blooms were entered by 42 exhibitors. 62% of the 551 japonica blooms (excluding miniatures) were treated, leaving a strong 38% that were normal early blooming varieties. There were 22 miniatures, 111 sasanqua blooms, none of which were treated, and 17 seedlings. The remaining blooms were scattered among reticulata (5), hybrids (17) and miscellaneous species (10). Most of the sasanqua blooms were in presentable condition at the end of the second day.

There was no Sweepstakes Award. Winners in the different Divisions and Classes were as follows:

## Division I. Japonica-Treated Blooms

### Class 1 — One Bloom

- 1st — 'Carter's Sunburst',  
M. W. Abramson, Tulare
- 2nd — 'Clark Hubbs',  
Caryll Pitkin, San Marino

### Court of Honor

- 'Betty Sheffield Supreme'  
Amos Kleinsasser, Bakersfield
- 'Charlotte Bradford',  
H. H. Collier, Chowchilla
- 'Flame Var.',  
H. S. Putnam, Long Beach
- 'Guilio Nuccio Special',  
Judge & Mrs. Byron Lindsley,  
San Diego
- 'Guilio Nuccio Var.',  
Alvin L. Gunn, Lynwood
- 'Hawaii',  
Fred Hamilton, Santa Maria
- 'Mattie O'Reilly',  
Alvin L. Gunn, Lynwood
- 'Moonlight Sonata',  
Alvin L. Gunn, Lynwood

- 'Owen Henry',  
Harvey Short, La Mesa
- 'Reg Ragland',  
Caryll Pitkin, San Marino

### Class 2 — 3 blooms of a variety

- 1st — 'Wildwood',  
Mr. & Mrs. W. F. Goertz,  
San Marino
- 2nd — 'Alba Plena',  
A. W. Garner, Glendale

## Division II. Japonica—Untreated Blooms

### Class 1 — One bloom

- 1st — 'High Hat',  
Mr. & Mrs. Wm. B. Johnston,  
Fresno
- 2nd — 'Jean Marie',  
Mr. & Mrs. Pat Novak, Van Nuys

### Court of Honor

- 'Alba Plena',  
Mr. & Mrs. L. R. Shuey,  
Temple City
- 'Ave Maria',  
Frank Reed, Pasadena
- 'Fimbriata',  
Mr. & Mrs. Wm. B. Johnston,  
Fresno
- 'Guilio Nuccio',  
Melvin Gum, Long Beach

### Class 2 — 3 blooms of a variety

- 1st — 'Alba Plena',  
Mr. & Mrs. A. L. Summerson,  
Glendale
- 2nd — 'R. L. Wheeler',  
Fred Hamilton, Santa Maria

## Division III. Japonica—Miniature— Non-treated

- 1st — 'Pink Smoke',  
Mr. & Mrs. John Robinson,  
La Canada
- 2nd — 'Gibson's Miniature',  
Edwards H. Metcalf, San Marino

## Division IV. Sasanqua, Hiemalis and Vernalis—Non-treated

### Class 1 — One bloom

- 1st — 'Dawn',  
H. V. Lytle, Glendale
- 2nd — 'Showa-No-Sakae',  
Mr. & Mrs. Arthur Krumm,  
Pasadena

- Class 2 — Three blooms of a variety  
1st — 'Jean May',  
A. W. Garner, Glendale  
2nd — 'Dazzler',  
Frank Reed, Pasadena

**Division V. Reticulata—Treated blooms**  
No Award

**Division VI. Hybrid Camellias**

- Class 1 — One bloom—treated  
No Award  
Class 2 — One bloom—non-treated  
1st — 'Robbie',  
Fred Hamilton, Santa Maria  
2nd — 'Edna Raley',  
Mr. & Mrs. L. R. Shuey,  
Temple City

**Division VII. Seedling camellias—  
non-treated**

- 1st — '12-63',  
Edwards H. Metcalf, San Marino  
2nd — '3-65' (Sasanqua),  
Edwards H. Metcalf, San Marino

**Division VIII. Species not included in  
other Divisions**

- 1st — 'Sukiya',  
Monique Peer-Martin,  
Los Angeles

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**GRAFTING** (*Continued*)

**Pests**

Defoliation of the scion caused by mite or thrips damage commonly results in loss of the graft. Re-work the same stock and see that it does not happen again. Scale is undesirable, but less serious. If in doubt, the appropriate action is to spray the parent tree before taking the scion.

**Prevention of mould**

Some growers like to remove the jars or other covering for a few minutes each day to allow the insides to dry as a precaution against the development of moulds. I don't bother to do this but make regular inspections. At the first sign of infection action must be taken; but what action? In one urgent case (a scion of one of the Kunming reticulatas)

nothing seemed to check the fungus until I swabbed the bark of the scion with methylated spirit and evaporated it by blowing on it. I had no further trouble and noticed that the spirit did not appear to damage the newly-forming callus.

**Removing the tie**

When the union between the stock and scion has partly callused it is generally safe to remove the tying material. The dangers in leaving it on are the possible development of fungus underneath materials such as waxed tape or electrician's insulating tape (both otherwise excellent) and, more rarely, girdling of a rapidly expanding stock by strong waxed twine. If in doubt, the tying material may be removed and replaced less tightly.

**Removal of glass cover**

It does not appear to be harmful to leave this on for some time unless, of course, the scion is growing up against the top of the jar. Jars may be gradually lifted by placing something under the edge to admit some air or removed for an increased time each day. It is quite satisfactory, however, to remove the jars entirely as soon as the scion had made a few inches of growth. Watch during the first few days for any signs of wilting. This occurs very occasionally and when it does the covers should be replaced immediately and then removed gradually over a period.

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**WHAT NEXT** (*Continued*)

The plant bloomed well during August and September. I received five slides taken two weeks apart. The picture here, was taken on the third of September, 1965. It will be interesting to follow up on this plant and see what it does during its regular blooming season and so see if it can take all that water in the bottom of the tub.

# QUESTIONS and ANSWERS

A. Wilkins Garner

**Q. It is a well known fact that the reticulatas do not respond to propagation by cuttings. However, it is reported that one of the reticulata hybrids can be propagated by cuttings. Is this true?**

**A.** Yes, the new hybrid 'Howard Asper' has been propagated by cuttings. If this method proves to be practical and completely reliable over a period of years until sufficient stock can be built up, it could be added to the list of the wholesale propagators. If this does take place, think of the untold thousands who can enjoy this most desirable variety.

**Q. How many years are required to bloom a camellia seedling and what can be done to shorten this time?**

**A.** Camellia seedlings grown under ideal garden conditions usually require a minimum of four years, with the average being eight years and in some cases up to fifteen years. Of the fine list of seedlings introduced by K. Sawada of Overlook Nurseries, Alabama, some several years ago, many were ten years old before flowering and some were fifteen years old before first bloom appeared.

There are a number of methods to use in shortening this time of waiting for the first flower of your seedlings. If you have a greenhouse which you use for germinating your seed and if you continue to grow your seedlings in the greenhouse, you can keep the seedlings in continuous growth by maintaining a minimum temperature of 65 degrees. These conditions are ideal for your grafts also. As soon as seedlings have put out a few leaves, start with a very light feeding of liquid fertilizer. This will further stimulate growth. After plants have reached a height of approximately six inches, pinch out the tip. This will

induce the plant to put out side branches. When two side branches appear pinch back one and continue pinching back every other one. This will require that you examine your seedling weekly. Water as needed and continue with light fertilizing each two weeks. Water before fertilizing each time. The high humidity of the greenhouse will enable plants to stand the high temperature of the summer up to 115 degrees but better to maintain a maximum of not more than 100 degrees by use of the desert type cooler.

This combination of minimum temperature, high nutrition and shock treatment of pinching back new growth will set flower buds on many plants in two years. In isolated cases buds will set in one year and in most plants buds will set third year. Plants can be removed from greenhouse in summer after minimum night temperature reaches 65 degrees and with good results varying with humidity in your area. Even if your seedlings are grown entirely on the outside, the high nutrition and shock treatment can be used with very good results. Your fertilizer program should be made to follow the normal growing season and perhaps an organic feeding in September.

Plants flowered under these conditions are usually adequate size for grafting since the shock system makes for a larger trunk and stronger plant in general with a better root system. One can increase minimum temperature to 80 degrees and maintain continuous light, by means of artificial light, and get still quicker flowering. In this connection I refer you to an article by Dr. Walter E. Lammerts, page 175 of "Camellia Culture," a publication of Southern California Camellia Society.



## **Slide Program On Friday Is ACS Meeting Highlight**

One of the 1966 A.C.S. Convention educational highlights will be a taped slide program "One Hundred Years of Camellias", prepared by J. Carroll Reiners of Sacramento, California. The show will include the California Gold Rush heritage as a background, contrasted to the wonderful world of new varieties of today. Grouped together will be outstanding material from the slide collections of Mr. Sam M. Zerkowsky of Louisiana; Mr. Alton le Febvre in Mississippi; Miss Marjorie Washburne of Texas; Mrs. C. H. Janes of Florida; Mr. Joseph Pyron of Georgia; and Mr. Harold L. Paige, Mr. David L. Feathers, and Mr. Howard Asper, in California. This program will be presented at the Friday, March 4th Banquet at the El Dorado Hotel Convention Headquarters.

### **HOT NUMBERS (Continued)**

#### **WHITE DEBUTANTE**

This is the name tentatively given to another of Frank Maitland's seedlings, as yet unregistered. 'White Debutante' is descriptive and it resembles nothing so much as a slightly larger pure chalk white 'Debutante'. It starts to bloom about Thanksgiving and continues on through February. The leaves are thick and the darkest green you ever saw. The plant is vigorous, bushy and upright. The parentage is unknown but because of a resemblance in leaves, the similarity of the flower and the fact that the seed was gathered near where the Maitlands have a number of large 'Debutantes' it is believed that 'Debutante' is one of the parents. If you like 'Debutante' (and who doesn't) you will like this fine white.

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#### **SEEDS FROM WHITE VARIETIES**

'Snow Bell', so popular with camellia hybridizers. — wide cambium

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## **PRESERVATION** (*Continued*)

has absorbed all it can, and is now beginning to transpire the excess solution. Now expose the branch to full, hot sun for two or three days. You will observe that the sun will bake a very beautiful reddish brown color into the leaves of the branch. The main stems of the branch will be almost ebony-black. Wiping the leaves with a soft, dry cloth will give them a very high luster.

One point should be considered in treating slow growing plant materials. Their treatment time may be quite lengthy. An example of this kind of material is *Magnolia grandiflora*, which may take as much as six weeks to obtain the desired results. In order to obtain a very dark brown, or almost black leaf it is often necessary to make a fresh cut and a fresh crush at the base of the stem after a week of treatment. Often, when using *Magnolia* the absorption rate will seem to slow down. This results in dry edges on the leaves. The leaves can be dabbed with the glycerine solution to prevent such drying. The solution is absorbed through the leaves.

Foliage such as peach, apricot, pear and other soft leaves will hang limp after absorbing too much glycerine solution. There is a lot of experimenting still to be done in processing these types of leaves. Most leathery type leaves absorb the solution well. Fleshy or succulent leaves do not hold up.

Some of the trees and plants that will treat well are: *Magnolia grandiflora*, most eucalyptus, oaks (evergreen and deciduous), native and European sycamores, bays, loquat, acacias (both in and out of bloom), the *Prunus* family which includes the peach and apricot, oleander, camellias, Australian tea in bloom, heather in bloom, guava and pittosporum.

Some weeds are treated to advantage, such as dock.

Materials preserved by the described process will last from six months to two years depending upon the type of leaf and the glycerine saturation of the foliage.

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## **GUIDE POSTS** (*Continued*)

preferences and prejudices, uniformity in the judging of a show cannot be achieved. When, however, individual judgment is built around rules and guide-posts that are the consensus of the accredited judges, we can expect that the show will have the appearance of having been judged by a single team of judges, which should be the objective of camellia show judges.

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## **Winning Blooms at S. C. C. S. Dec. Meeting**

### **Treated Blooms, Japonica**

Large—  
'Clark Hubbs', 'Marie Bracey',  
'Cardinal', 'Tiffany',  
'Betty Sheffield Supreme'

Medium—  
'Majorette', 'Herme',  
'Pink Perfection', 'Prince Eugene  
Napoleon', 'Mary Paige'

### **Untreated Blooms, Japonica**

Large—  
'Frances Solomon', 'R. L. Wheeler',  
'Betty Sheffield Supreme',  
'Guilio Nuccio', 'White Nun'

Medium—  
'Debutante', 'Alba Plena',  
'Magic Moments', 'Berenice Boddy',  
'Ava Maria'

### **Treated Blooms, Reticulata**

'Chang's Temple', 'Crimson Robe',  
'William Hertrich'

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 Gladys Pinkerton  
 Glenwood  
 Grand Jury  
 Howard Asper Var.  
 Irving Corbett  
 Jean Smith  
 Jerry Wilson  
 Jerry Wilson Pink  
 Leanne's Tomorrow  
 Lucille Davis

Lillie S. Adams  
 Magic City  
 Marbury's 100  
 Margaret Wells' Delight  
 Marjorie Nan  
 Mary Paige  
 Mildred Vietch  
 Mississippi Beauty White  
 Mouchang  
 Owen Henry  
 Pink Cup of Beauty

Princess Pat  
 Sarah Bellamy  
 Silver Ruffles  
 Snowman  
 Spring Deb  
 Sweet Afton  
 Sweet Afton Var.  
 Thomas Cornelius  
 Woodland Glen

## GROUP B - - - - - \$3.00 Each

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 Alyne Brothers Pink Sport  
 Alyne Brothers Blush Sport  
 Annie True  
 Anticipation  
 Alba Jean  
 Allie Blue  
 Astronaut  
 Bienville  
 Black Domino  
 Brooksie's Rosea  
 Superba Var.  
 Beatrice Michael  
 Cajun King  
 Carter's Sunburst Var.  
 Cresta Blanca  
 Crinkles  
 Cajun Queen  
 Callie  
 Calling Card  
 Cecil Rogers  
 Charlean Var.  
 Cover Girl

Dazzle  
 Diddy's Pink Organdie  
 Dr. George A. Bunch Var.  
 Delta King  
 Drama Girl Dream  
 Dr. Burnside Var.  
 Eleanor K.  
 Easter Parade  
 First Lady  
 Fashionata  
 Floradora Girl  
 Frances Hicks  
 Full House  
 Gorgeous  
 Georgia Rouse  
 Good News  
 Grandeur  
 Grand Slam Var.  
 Griffin's Pink Tomorrow  
 Guilio Nuccio Fimbriated  
 Gunsmoke Var.  
 Helen Bower  
 Howard Asper

Irene Coker Blush  
 Jewel Bowden  
 June Stewart  
 June Stewart Supreme  
 Judge Thomas Porter  
 Judge W. T. Ragland  
 Kramer's Blush  
 Kathryn Marbury  
 King's Ruby  
 Kubul Kain  
 Lady Susan  
 Leverton's  
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 Lily Brewster  
 Mark Alan Supreme  
 Mary Agnes Patin Var.  
 Memphis Belle  
 Mississippi Beauty Red  
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 Margaret Pond Var.  
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 Muriel Nathan  
 Margaret Price

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 Pink Magic  
 Polaris  
 Pouf  
 Rebel Yell Pink  
 Rebel Yell Pink Var.  
 Rowena Hooks  
 Samarkand Var.  
 Sarah Abbey Gail  
 Sieur De Bienville  
 Sherrile Hollis  
 Star Ruby  
 Susann  
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 Toby Ellen  
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 Tomorrow Park Hill  
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## GROUP C - - - - - \$2.00 Each

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 Bernard Weiss  
 Berta Hamilton  
 Betsy Boulware  
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 Betty Sheffield Charming  
 Betty Sheffield Dream  
 Betty Sheffield Silver  
 Betty Sheffield Pink Heart  
 Betty Sheffield Ruby Red  
 Betty Sheffield Supreme  
 Betty Sheffield Purple  
 Betty Sheffield Coral

Betty Sheffield Strawberry  
 Betty Sheffield Veined  
 Blush Supreme Betty  
 Carl Tourje  
 Carry Back  
 Carter's Sunburst  
 Carter's Sunburst Pink  
 Carter's Sunburst Pink Var.  
 Charlean  
 Charlie Bettes  
 Clark Hubbs & Var.  
 Coed  
 Coral Queen  
 Diamond Head  
 Dixie Knight Supreme  
 Dr. Burnside  
 Dr. Paul Sanders

Ecclefield  
 Ed Anderson & Var.  
 Eleanor Grant & Var.  
 Elegans Supreme  
 Elizabeth Dowd  
 Ellen Goff & Var.  
 Emily Mathis  
 Erin Farmer  
 Extravaganza, Pink & Var.  
 Fran Mathis & Var.  
 Grand Slam  
 Gunsmoke  
 Guilio Nuccio  
 Var. & Special  
 Helen Christian  
 Jack Burson  
 Jeneli

Judge Marvin Mann & Var.  
 Julia France  
 Julia Hamiter  
 Kay Truesdale  
 Kramer's Supreme Var.  
 Lady Velma & Var.  
 Marguerite Cannon & Var.  
 Mark Alan & Var.  
 Mark Culver & Var.  
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