

THE *Camellia*
REVIEW

A Publication of the Southern California Camellia Society



'Verna Halbert'
Courtesy Belle Fontaine Nursery

Vol. 33

February 1972

No. 4

ONE Dollar

Southern California Camellia Society Inc.

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

The Society holds open meetings on the Second Tuesday of every month, November to April, inclusive at the San Marino Women's Club House, 1800 Huntington Drive, San Marino. A cut-camellia blossom exhibit at 7:30 o'clock regularly precedes the program which starts at 8:00. Application for membership may be made by letter to the Secretary. Annual dues: \$6.50.

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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.

Republication permitted, if due credit is given the Camellia Review and the author.

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

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THE COVER FLOWER

C. JAPONICA 'VERNA HALBERT'

This new camellia, introduced by Bea and Neal Rogers' Belle Fontaine Nursery in Theodore, Alabama, has been named in honor of the wife of A. C. S. President Judge Sherill Halbert of Sacramento, California. To quote from the Nursery's advertisement in the A. C. S. THE CAMELLIA JOURNAL, the flower is a "beautiful large pink semi-double." The seedling was developed by J. M. Haynie of Theodore, Alabama.

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I was catching up on my reading of the Journal of the Royal Horticultural Society when I came across the article that reported the Annual Meeting of the Society that was held in early 1971. I was surprised to read that this great Society, undoubtedly the greatest in the world, is having financial problems. To quote from the Journal: "The over-all and ugliest item is that the cost of running the Society . . . exceeded revenue by \$74,000." (I have converted pounds to dollars at the \$2.40 rate that existed in 1970.) To quote further: "Last year I said that our aim should be that subscriptions should cover general expenditure. At that time there was still a gap which we hoped would be filled. But this year it has widened a good deal, and even when minor donations are included, revenue from subscriptions has risen only by \$3,300. (Same conversion.)"

While financing society operations is a problem with all camellia societies, the problem is particularly acute for the societies with publications, such as Southern California Camellia Society and American Camellia Society. Printing and paper costs are going up and up. Postal rates are up. Until a couple of years ago, the issues of CAMELLIA REVIEW contained 32 pages. We reduced the size to 24 pages, yet this February issue will cost more than did the February 1969 issue. The ultimate answer must be a curtailment of services such as publications, an increase in dues, or an increase in revenues through more members.

An increase in dues, if enough to accomplish the financial objective, runs into the old law of diminishing return that we studied as college freshmen. An increase of whatever size influences the marginal member to drop out. In my opinion, the hard answer is an increase in number of members.

This will not be an easy task and it cannot be done by "they" (the Membership Committee or the Society's Board of Directors). It is and should be an all-member undertaking because the members are the ones who have the most to gain (or rather, save) or lose; that is, if they really want to retain the publications that are basically the cause of the financial problem.

I do not mean to suggest that Boards of Directors do not have a responsibility in this matter. Meetings must be of sufficient interest that people will want to attend them. Publications such as CAMELLIA REVIEW must be of sufficient value to be worth the price of membership. But, in the final analysis, the members of the Southern California Camellia Society must produce the new members who will make it financially possible for the Society to continue the present program of Publications. It is as simple as that.

Harold E. Gunden

CAMELLIA CULTURE AS WE PRACTICE IT

L. R. and Violet J. Shuey

The month of February is the highlight of the camellia season in Southern California, as the majority of the big annual shows are held throughout this month. These shows are the culmination of our efforts and are the goal each year of those who wish to competitively display their blooms. Such shows indicate the quality of the exhibitor's blooms and the measure of quality is determined by how well he has practiced the basic principles of good camellia culture. In order to strive for perfection, certain of these principles must be performed during each month of the year.

Our plants are nearing the end of their dormant period and new growth will commence on some of them during the latter part of this month and the balance in March and the early days of April. We prefer to give all of our camellia plants a basic feeding of cottonseed meal, or a 50-50 portion of cottonseed meal and blood meal in February, or a few weeks in advance of the commencement of new growth. Only cottonseed meal is used on plants in containers; whereas the 50-50 cottonseed and blood meal combination is used on plants in the ground. No amount of this combination has ever burned any of our plants in the ground. This is primarily due to the fact that fertilizing agents cannot readily come in contact with the subsurface root system. The soil around such plants is considerably more compact than the soil mixture around container-grown camellias and is, therefore, more difficult for fertilizers to penetrate. The slow penetration to the root system is the preventative against fertilizer burn.

If, on the other hand, when fertilizers are applied to container-grown plants, the fertilizers quickly reach the root system as they are leached by each successive irrigation of the

plants. This does not happen to plants in the ground. A certain amount of any dry fertilizer applied to them will, because of the level surface of the ground and compactness of the soil, be washed away and will not percolate immediately to the root system.

Whenever dry fertilizers such as cottonseed meal and blood meal, Camellia Gro, etc., are used on plants in the ground, care should be taken not to wash it away. A fine spray nozzle should be used to dampen the fertilizer and cause it to remain in place. Subsequent irrigations should consist of lightly spraying the plants until the fertilizer has caked and formed a crust, thereby lessening the chance of erosion.

We apply cottonseed meal to our container grown plants in the following proportions:

(a) One level tablespoon to a gallon container.

(b) Two level tablespoons to a two gallon container.

(c) Three level tablespoons to a three gallon container.

(d) A small handful to a 5 gallon or egg can container.

These proportions may, however, cause burn to some varieties, such as Kuro-Tsubaki, Black Heart, Commander Mulroy and a few others; therefore, these proportions are not an absolute guideline for all varieties of japonicas, but only for the great majority thereof. They do not apply to many of the camellia species for the reason enumerated in our Camellia Culture article which appeared in the November, 1971, issue of the "Camellia Review."

We have many large, specimen size plants growing in the garden. Liberal amounts of fertilizer are used on these plants. In fact, between four and five

(Continued on next page)

heaping handfulls of cottonseed, or cottonseed and blood meal, are spread outward a distance of between 18 inches and two feet from the trunk of the plant. It is our hope that by spreading the fertilizer this distance, some of it will penetrate to and nourish the outer-most roots of the plant. In any event, some of this fertilizer will be lost by improper irrigation, wind and by heavy rainfall.

Most camellia enthusiasts participate in one or more of the shows that are held in Southern California each year and, by so doing, are able to observe the best of the older varieties as well as the recent new introductions. These shows usually stimulate a desire on the part of each of us to obtain some of the varieties of our choice for the garden. In our case, the obtainment of one or more additional camellias means that we must remove an equal number of plants from an already over-crowded garden. We prefer to obtain the new additions while the plants are dormant. In removing them from containers to the garden, there is, in many instances, a loss of a certain amount of soil from around the roots, or if a plant has been in a metal container for a considerable period of time, some of the main roots which have been cemented to the bottom of the rusted container may be broken. There is less shock to a plant when moved from one location to another if the removal is done during the dormant or flowering season. A loss of soil or broken roots may cause a plant to wilt and may also cause partial bud dropping and/or defoliation. In the event of serious injury to the root system, the plant should be partially pruned to compensate for damage to or loss of roots and, when planted in the garden or in a new container, the plant should be treated for a period of at least two weeks with Vitamin B1 and hyponex, which are in liquid form and can be purchased at most good nurseries. The

partial pruning is especially important because the damaged root system is no longer able to furnish sustenance to the same amount of branches and leaves as was the case prior to the injury or loss of roots. Also, at this time of year, we carefully survey every camellia plant growing in the ground or in containers. If its condition is very poor, or if it does not perform well as to quality of blooms, it is discarded and a healthy and worthwhile camellia substituted in its place; for example, the beautiful pink formal camellia "Cheryl Lynn" does not do well in our garden in Temple City despite our many attempts to obtain a healthy plant by one means or another. The few blooms which we have obtained from this plant are sub-standard in quality; whereas, blooms obtained from plants of "Cheryl Lynn" in Modesto and areas to the north, are truly show blooms in quality. There are so many varieties of camellias which are consistently good in any given area that it is a mistake to constantly nurse a sickly plant which does not respond to normal treatment. "Guilio Nuccio," "Mathotiana," "R. L. Wheeler," "Clarise Carleton" and "Elegans" and the several varieties of japonica are all vigorous, healthy performers and generally do well in all areas with a minimum of care and are excellent landscape subjects.

If specimen size plants are growing in the ground and are inferior blooming varieties or are prone to drop buds, they need not be removed, but can be utilized as understock to graft superior varieties thereon. If the diameter size of the plant trunk is in excess of one inch, three or four scions can be grafted to this type of stock at one time and, by so doing, one or more successful takes should result. This is the time of year to commence this work as the plants are still dormant, which will not be the case four to six weeks from now.

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DISTINGUISHED FAMILY OF THE FIRST 'ASPASIA'

Eric Craig

1972 Chairman, New South Wales Foundation Branch Australian Camellia Research Society

Some forty miles to the south-west of Sydney lies the historic and pretty township of Camden. It is easy to understand why the Macarthurs—one of the earliest and most distinguished English families to settle in Australia—chose these gently rolling downs to build their gracious home, "Camden Park."

The majestic mansion is a superb example of early Australian architecture, and attracts thousands of visitors each year. In some ways it reminds me of "Fairview," the beautiful Maryland home of Mrs. Doris Rend which stands on Chesapeake Bay alongside the mouth of the Miles River. "Fairview" was built 125 years before "Camden Park," but they share a strikingly-simple grandeur, surrounded by the romantic loveliness of old gardens.

We know that John Macarthur Jr. consigned Camellia plants from London to Sydney in 1831 (although he wrote of his intentions to do so ten years earlier), and we know that "Camden Park" became Australia's first camellia nursery and distributor. Sir William Macarthur kept extensive notes of plants cultivated there, and the Mitchell Library in Sydney has preserved records of "Camden Park" sales to nurserymen and horticulturalists from 1842 to 1856.

Thus it is established that William Macarthur raised the seedling which he named 'Aspasia,' and which was first published (without description) in the First Annual Report of The Australian Botanical and Horticultural Society in 1849. It next appears in Macarthur's 1850 "Catalogue of Plants cultivated at Camden Park." 'Aspasia' became widely distributed in Australia and New Zealand, and many fine old specimens are still in existence. The original plant is still

to be seen at "Camden Park," and there is a magnificent tree at Vaucluse House, Sydney, the old home of early Australian statesman William Charles Wentworth.

It will be noted that Macarthur's 'Aspasia' was published well before the distinctly-different "Aspasia" described and illustrated by Verschaffelt in 1853. And it should not be confused with the "Aspasia" once listed by Lindo Nursery, California, but which appears to be 'Emperor of Russia Variegated.'

For many years, to avoid confusion, the Australian variety was called "Aspasia Macarthur," but seeing that its origin and priority has been clearly established in recent years, the correct nomenclature 'Aspasia' is to be preferred.

I think that Australia's eminent researcher, Professor E. G. Waterhouse, gives its best description: "A large, informal, double bloom, white to creamy-white, flecked and streaked here and there with carmine. Peony type. Three rows of large outer petals and a somewhat irregular centre of crowded and twisted petals, with stamens intermixed. Vigorous, erect grower. Foliage dark green."

During the 122 years which have elapsed since its first listing, 'Aspasia' has produced six distinct sports. Remarkably, three of these have come to light in the last 22 years!

'Lady Loch' was first listed by the Victorian nurserymen Taylor and Sangster in 1889, and then by Cremorne Nursery of Melbourne in 1898. It has the same floral form, size, and foliage as 'Aspasia,' but its colour is pale salmon-pink, bordered with white. Lady Loch was the wife of Sir Henry Loch, the Governor of Victoria from 1884 to 1889. However, the

(Continued on next page)

same sport also occurred on 'Aspasia' plants grown in various parts of New Zealand. In ignorance of a prior listing, it was given several different names: "Duchess of York" in Wanganui (1901); "Edward Billing" at New Plymouth (1913); "Elizabeth Johnston" in Auckland. Subsequently, all three were found to be identical with the first-established 'Lady Loch.'

'*Otahuhu Beauty*' first appeared in New Zealand, where it was named by nurseryman Lippiatt of Otahuhu, and listed in 1904. Again of the same form, size, and foliage as its parent, 'Otahuhu Beauty' is a self-colour rose pink or rosy-lake.

'*Camden Park*' is the rose-red-blotched white sport of 'Aspasia,' with colour and mottling similar to 'Elegans.' Being of rarer occurrence, it is not widely known, and was not listed until 1952.

Meantime, '*Strawberry Blonde*' had made a surprise appearance on the other side of the globe, being first listed in U.S.A. by Carter in 1949. It is salmon-pink lightly speckled with deep pink.

Discovery of the sport '*Margaret Davis*' caused great excitement in Australia. It was named for Mrs. Arthur Davis of Cammeray, a picturesque harbourside suburb of Sydney. Mrs. Davis is founder and President of the Garden Club of Australia; and the author of some extremely popular books on flower arrangement and pot culture.

The spectacular 'Margaret Davis' bloom is white to creamy-white, minutely flecked and occasionally splashed rose-pink, petals and petaloids having a variable serrated border of deep rose. Arthur Davis told me the sport first appeared in 1959 as a small flower on his 'Aspasia,' which had not previously produced any mutants. In 1959, two full-sized blooms made it clear that this was indeed a new addition to the 'Aspasia' family. Carefully covering the blooms from rain, Arthur invited inspection by "his grey eminence" Professor Waterhouse on a wet Sunday morning. The Professor asked to be allowed to show a bloom to the following night's meeting of the A.C.R.S. New South Wales branch, where it provoked keen discussion. Since registration in 1961, 'Margaret Davis' has been a consistent prizewinner wherever exhibited.

Arthur Davis added an intriguing footnote to his story: "Whereas my 'Aspasia' had not previously thrown any sports, since giving birth to 'Margaret Davis' it has also produced 'Lady Loch,' 'Otahuhu Beauty,' and 'Strawberry Blonde'!"

Little is known as yet in Australia about the latest number of the family 'Jean Clere,' which occurred in the Hawera, New Zealand garden of Mr. R. H. Clere in 1969. It was first reported as "red, with a narrow band of white around the edge." However,

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STRONG

VIGOROUS

SEEDLING

UNDERSTOCK

SASANQUA and JAPONICA

McCASKILL GARDENS

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PASADENA, CALIFORNIA

AUXILIARY PLANT MATERIALS FOR FLOWER ARRANGEMENTS

Elsie and Harold Dryden

Suitable plant accessories add variety and interest to flower arrangements. The flower arranger who has a garden from which these accessories can be selected is fortunate, and she (or he) should include in the garden plantings the plant materials that will support her flower arrangements. Following is a list of such plant materials that are in our garden or which we plan to add as opportunity presents itself.

Ternstroemia, an evergreen shrub with a bronzy green foliage. It grows slowly to a height of four to six feet, in full sun or partial shade. The foliage has good lasting qualities in the arrangement.

African Box (Myrsine), an evergreen shrub easily kept at three to four feet tall, with small dark green glossy roundish half-inch leaves. Grows well in full sun or part shade. Useful in adding interest and variety to larger leaves such as camellia.

Nandina (Heavenly Bamboo), an evergreen shrub that grows slowly to six or eight feet tall. The foliage picks up purple and bronze tints in the Fall and often fiery crimson in Winter. The leaves create a lacy pattern and the foliage is used in the arrangement for a light, airy effect. It grows in sun or shade but colors best in the sun.

Mahonia (Aquifolium or Oregon Grape), an evergreen shrub that grows to six feet or more. The young growth is ruddy or bronzy, especially in cold winter areas when grown in full sun.

Bergenia, a member of the saxifrage family. It has large, glossy green leaves and spring blooming rose or lilac flowers, grows to twelve or eighteen inches high. It grows best in partial shade.

C. sasanqua. Useful for arrangements of camellias as well as of roses

and other flowers for the variety and grace in foliage. It is long-lasting in the arrangement.

Azaleas. This foliage combines well with flowers because of the difference in leaf color, varying from bright to dark green. The flowers, particularly in bud form, add distinction to an arrangement.

Pelargonium (Geranium). There are many varieties of geranium. The ones that are particularly desirable for flower arrangements are those with colored leaves and varied shapes of leaves. Geraniums are effective as accessories in the color scheme and give weight and stability to the arrangement.

Fern. Many varieties of fern are good accessory material. The broad-leaved fern such as the Leather-Leaf fern is good for large arrangements, by giving contrast in texture to smooth-leaved shrubs. The fresh young fronds of Woodwardia and Leather-Leaf ferns give height and contrast in form. The more delicate ferns such as Maidenhair and what we locally call Rabbit's Foot are used to give a delicate texture.

Hakea, used for contrast in texture. When grown in partial shade, the foliage is more delicate than when grown in the sun.

Flowering trees add interest to arrangements because of their graceful branches, colorful foliage and flowers. The whole design of the flower arrangement can be influenced by the graceful shape of the branch. Flowering peach, crab apple, purple plum and Japanese quince are valuable additions to a garden for this reason.

Most flower arrangements require contrast in foliage and texture. Some of the plants used for this purpose by flower arrangers are the tall slender

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CODE OF GENERAL RULES AND PROCEDURES FOR JUDGING CAMELLIA FLOWERS AT COMPETITIVE SHOWS

The New Zealand Camellia Society, 1970

Editor's Note: The Editor believes that the following will be of interest not only to accredited camellia show judges in America but also to other camellia growers. While the thinking of New Zealand and American camellia people is essentially similar, there are a few differences and the New Zealand rules of judging bring them out.

The broad purpose of the following rules is to improve and develop the standard of camellias by setting out guide lines to help appreciate the beauty of the blooms, and by providing uniform rules applicable to Camellia Shows.

Judging flowers is a subjective thing, a matter of one's opinion. People may have different opinions. The opinion of a qualified Camellia Judge, while entirely his own, should be based upon certain accepted rules, formulated for the purpose of assisting uniformity as far as possible.

1. Judging by Appreciation

General Effect—

The first important thing to do is to study the Show Schedule in advance, since he must judge—whether he likes it or not—according to the conditions set out in any particular Show Schedule. Any ambiguity should be cleared up before commencing to judge.

The Judge then begins by making a general inspection of the class he is judging, passing over mediocre or inferior specimens, and locating one, two, or three or perhaps five or more of the most nearly perfect flowers. He will consider a flower's condition and distinctiveness, its texture and substance, its form, its color and markings, its size and its foliage. He must not take any one factor by itself and reach a conclusion on the basis of this one factor, but must consider every factor in relation to all others. *The emphasis he gives to each factor in relation to other factors will be as set out in the Table of Point Scoring*

in the next clause.

In most cases the best flower will stand out, and it will be unnecessary for the Judge to evaluate the flowers individually in selecting the winner.

However, when the competition is close, the Judge can resort to point-scoring to assist his overall judgment.

2. Point Scoring

As indicated, this does not necessitate a literal addition of points for every specimen judged, but it can be a help in assessing the relative importance of the different qualities of a flower, particularly when the competition is close.

The point scores total 20, and are as follows:

Condition, Distinctiveness, Texture and Substance, together.....	7
Form	6
Colour and Markings	4
Size	2
Foliage	1

3. Definition of Terms used in Point Scoring

(a) *Condition*: Freshness as indicated by turgidity, colour, and firmness of stamens and anthers; freedom of flowers from indications of insect or disease injury, torn petals, discolorations or other surface marks caused by weather or damaging contact of any kind.

(b) *Distinctiveness*: An indefinable quality of elegance and finish that makes an exhibit stand out above the others.

(c) *Texture*: Smooth or crepey, as characteristic of the variety; also sparkle, sheen or brilliance of the petal surface.

(d) *Substance*: Thickness or thin-

ness of petal as characteristic of the variety, as well as firmness and crispness of petals.

(e) *Form*: That which is true or characteristic of a variety. The form may be better than, but it must not fall short of these requirements, except as is habitually found in a given growing area. Failure to attain symmetrical form in outline is a fault, unless it is characteristic of the variety to be asymmetrical. "Outline" may refer to the height of a flower as well as to its circumference, e.g. "Debutante."

(f) *Colour*: That which is characteristic (or better) for the particular variety: clear and bright, or soft, pleasing, as called for.

(g) *Markings*: Amount, distribution, design and clarity of markings and variegations.

(h) *Size*: This refers to size according to the best that can be expected of the variety. (See clause 11 for illustration).

(i) *Foliage*: All flowers must be exhibited with their own natural foliage on stems not shorter than 1½ inches.

Evidence of disease or insects such as scale or mites, or disfigurement caused by weather, mechanical injury and chewing insects shall be counted against the exhibit. Leaves must also be free of dust and spray residue.

4. Buds and Unopened Flowers

All flower buds must be removed from the exhibit. A partially developed bud, not yet opened into a flower, is not eligible to be judged as a specimen.

5. Flower Condition at Time of Judging

No judge should be expected to foresee whether a flower will be past its prime or perhaps shatter (particularly with regard to certain varieties which have that habit) during the course of the Show, and he must therefore judge a specimen only as he sees it at the *moment of judging*.

6. Perfection of Form

The flowers of a variety which is known to change its form as the flower continues to mature should have as the standard of perfection that form which represents its normal shape at peak of maturity. Several illustrations follow:

(a) Certain rose-form flowers open with bud centres, with petals filling in the space between the high centres and outer petals. When past the peak of maturity, the flowers have a distinct division between the rosebud centres and the flattened outer petals. (Examples: "Prince Frederick William," "Grand Sultan"). The first condition is considered the better form.

(b) The petals of some formal flowers are frequently flat, or are slightly upturned, when fresh. As the flowers grow older, the petals of these varieties have a tendency to turn down towards the calyx and stem. (Example: "Alba Plena"). The first condition is considered the ideal form.

When outer petals turn downwards this is often a sign that the flower is no longer fresh.

7. Variability of Flower Forms

Some camellias, at times, vary from one type to another, e.g. "R. L. Wheeler" from semi-double to anemoneform double.

In a general class at a show, e.g. "3 blooms semi-double," such camellias must show a form applicable to such class. In a named class, such camellias will be judged on their merits.

As the season advances, the flowers of certain varieties, which earlier in the season are rose-form, will normally exhibit stamens. If most of the flowers of these varieties exhibited still retain the bud centres, those showing stamens are not ideal. (Example: "Grand Sultan," "C. M. Hovey").

Experience in such matters must be the guide in judging these cases.

(Continued on next page)

8. Variation from Typical Form

Some varieties under certain conditions fail to attain the form described as typical for the variety. The form as described for that variety or sport is to be considered as the ideal standard. (Example: "Ville de Nantes," "Guilio Nuccio" with attractive rabbit ears).

9. Colour Variation

The flowers of some varieties are subject to distinct changes in colour or form as a result of adverse or different growing conditions, such as extremes in high and low temperatures. These variations from the normal should be charged against the specimen.

Examples:

(a) *Changes in Colour:* Flowers of "The Czar" tend to become a darker purple under some such circumstances. That colour is not ideal, regardless of the cause of the change.

(b) *Changes in form:* Some varieties have a tendency to produce some flowers with incurved petals, and others with flat petals. "Margaret Waterhouse" can do this early and late in the season. The flatter form is considered the more desirable. This is not true with respect to some other varieties, such as that known as "Myrtifolia": the petals of these varieties normally curve upward at the tips, and this feature is considered typical for that variety.

10. Climatic or Soil Conditions

Variations in colour and form are often consistently caused by climatic or soil conditions peculiar to the locality. This fact should be understood by Judges, and judging should be according to what is typical of the locality of the show. (Example: "Elegans," "Adolphe Audusson," "Great Eastern").

11. Unusual Qualities

A flower shall be judged against the highest standards of its own variety, but any deviation agreed among Judges to be an improvement in such qualities should not be count-

ed against the flower. Example: Extra size in most varieties will be considered an improvement, whereas extra size in miniature varieties would disqualify a flower for competition in a class for small flowers. In such cases, an increase in size is not an improvement, but a fault.

Such deviations as amount or type of variegation, form, colouring, etc., if constant and great enough, will result in the variety being designated as a sport and, thereafter, to be judged by its own standard of perfection.

12. Handling Flowers

A Judge should not normally touch or otherwise handle a flower on exhibition, or its container, if it can be avoided. A flower is generally judged as exhibited without regard to hidden defects. However, if several flowers are in such close competition for an award, consideration of defects is allowed, and a Judge may then move the flower in its container so that he may examine it more critically, being careful to avoid damaging a flower which an exhibitor may have taken much trouble to keep unblemished.

It is preferable to have such flowers moved by a steward or clerk.

13. Judge as Exhibitor

A Judge shall never officiate in the Division of a show in which he is a competitive exhibitor, or in which are exhibited flowers from his own garden, nor shall he participate in the voting for a Champion Flower award if his own flower is under consideration for that honour.

14. Personal Prejudice

A Judge must never allow himself to be unfairly influenced by his prejudice against, or preference for any particular variety, or any quality of a flower such as amount of variegation, colour, form, long familiarity with, or especial fondness for the variety, and particularly newness of the variety, or rarity.

15. Discussion

Among Judges in a team there

should be willingness to discuss relative merits of specimens before decisions are made; often the position in which one Judge is standing enables him to point out faults or merits of a flower not apparent to others. In a close contest a flower should be observed from several angles to give the Judge a complete picture.

A Judge, however junior, should express his point of view, and however senior, should take care not to be dogmatic.

16. Definition of a Seedling

A new seedling flower is defined as being a flower of a plant that has not been disseminated commercially, i.e. offered for sale or sold either by the originator or by others or has been exhibited at two National Shows of the New Zealand Camellia Society. After a seedling plant has become disseminated, flowers from that plant must compete in the regular classes provided in any show.

A seedling flower may be entered in either the seedling class or in any other appropriate scheduled class.

17. Condition of Seedlings

In judging new seedlings in the Seedling Class, condition should count for less than usual. There are so few flowers of a new seedling that it is seldom possible to bring them into many shows in prime condition. However, growers should be encouraged to bring their seedling flowers before the public. It is the variety which is being evaluated in such cases more than the flower itself.

18. Higher Awards to Seedlings

Each Judge should know that making awards in a seedling class is proper, but the Award of Merit should not be granted lightly. It should be made only if the new seedling variety is likely to make some new and valuable addition to those varieties already in circulation. In other cases, the proper award to grant a worthwhile new seedling is Highly Commended.

19. Show Committee Prerogatives

A Judge should be willing to accede to special requests of a show committee unless such requests would conflict in some important way with the New Zealand Camellia Society rules. Example: On occasions where weather just prior to show time has been especially injurious to flowers, Judges may be requested to be lenient in penalising physical damage.

20. Withholding Awards

Judges should have the privilege of withholding awards if flowers exhibited are inferior and no leniency has been requested on account of unusual conditions, i.e. the best of a very poor class may not merit an award.

21. Selection of Champion Flower Award

In selecting specimens for a Champion Flower of the Show award, it is not usually necessary to be guided by point scoring, as only the flowers scoring highest in their individual classes will be presented for selection. Therefore, in making this choice, a Judge must single out for the award the flower which seems to him most attractive, desirable and arresting in its beauty, without regard to the newness, rarity, or long and wide distribution of the variety.

In larger shows where there are a number of Judges, it is preferable for all Judges present to decide the Champion Flower.

22. Misclassification of Exhibits

Any team of Judges, finding a flower misclassified as to variety or class may request the clerk to move the flower into its proper class, or at their discretion disqualify the entry. If there is disagreement with the Show Committee, unanimous decision of that particular team of Judges may override the ruling of the Placement Committee of the show in question.

23. Multiple Flower Exhibits

Judging containers of 3, 6 or other scheduled number of flowers. Ideally, containers should be uniform.

(Continued on page 13)

GRAFTS THAT I MADE IN THE 1950'S

Harold E. Dryden

I am not a pack rat in the sense that I save things "just in case I may want them sometime." I have always made lists of the grafts that I make in a season, preparing the lists progressively as I made the grafts. I keep my lists in a folder in my desk, and I have never bothered to remove the old lists as I have added the new ones. I am now lining up my grafting program for 1972 and, as usual, glanced at some of the more recent lists to see if I want to repeat some grafts that have misfired. The lists became more interesting the farther back I went, not because they suggested something to do in 1972 but rather in reflection of the varieties that I sought in the 1950's.

I joined the Southern California Camellia Society in 1948. I had then a dozen or so camellias. As is the case with many new camellia hobbyists, I was slow to take up grafting and did so only at the urging of a friend who had induced me to join the Society. I went to his home with three or four plants for understock, purchased at a nursery which he had suggested. He supplied the scions. My first graft was 'White Empress.' I don't remember the others because the 'White Empress' was the only one that took. It bloomed beautifully for several years, until nature caught up with the poor roots that were the cause of so many of the losses of our early grafts, before we took to heart the principle that a new graft will do no better than its roots will permit.

Having in mind that I had only a few camellias, my first years' efforts were to build a small collection. I remember that the old timers did not come forth with offers of scions of the then "hot numbers," saving them for themselves and the others in the "inner circle." That did not bother me because I had so much catching up to do.

My oldest list is for 1952. I made 26 grafts that year, most of them of several or many years vintage. They included 'K. Sawada,' 'Donckelarii,' 'Adolphe Audusson,' 'Mrs. Freeman Weiss,' 'My Darling,' 'Berenice Boddy,' 'Eleanor Hagood,' 'Queen Bessie,' 'Miya,' 'Lallarook,' 'Mrs. Tingley,' 'Gigantea,' 'Smiling Beauty,' 'Pride of Descanso,' 'Rainy Sun,' 'Letitia Schrader' and 'Magnoliaeflora.' I have two of them now, 'Berenice Boddy,' which is espaliered on a wall and 'Queen Bessie' which is Elsie's property for use in flower arrangements.

The 1953 list includes 'Iwane,' 'Crusader,' 'Marchioness of Exeter,' 'Nagasaki,' 'Firebrand Var.,' 'Lady Mary Cromarty,' 'Governor Earl Warren,' 'Frizzle White,' 'Ville de Nantes,' 'Mme Hahn,' 'Martha Brice,' 'Hishi Karaito,' 'Paulette Goddard,' 'Mrs. Bertha Harms,' 'White Giant,' and 'J. J. Pringlesmith Var.' All have gone the way of old camellias.

1954 produced 'Donation,' 'Mollie Moore Davis,' 'Beau Harp,' 'Dr. Max,' 'Evon Tyson,' 'Elizabeth LeBey,' 'Pearl Maxwell,' 'Dr. Tinsley,' 'Frank Gibson,' 'Big Beauty,' 'R. L. Wheeler,' 'Reg Ragland,' 'Nina Avery,' 'Wildwood,' and 'S. Peter Nice.' 'Donation,' 'Elizabeth LeBey,' 'Dr. Tinsley' and 'Reg Ragland' are still with me.

My 1955 list is the most ambitious so far, with 38 grafts. This was the year of my first attempt with the new reticulatas, with grafts of 'Willow Wand,' 'Buddha,' 'Noble Pearl,' and 'Chang's Temple' (now 'Cornelian'). I was to await a later day for most of them. I also did 'Masterpiece,' 'Pink Shadow,' 'My Fair Lady,' 'Sweet Rosemary,' 'Dr. John D. Bell,' 'Princess Irene,' 'Lady Kay,' 'Betty Sheffield,' 'Mrs. Lyman Clark,' 'Shiro Chan,' 'Lena Jackson,' 'Melody Lane,' 'Clower's White,' and 'Coronation.'

In 1956 I did 'Conrad Hilton,' 'Flame Var,' 'Pearl Marginata,' 'Pink Clouds,' 'Spring Sonnet,' 'Diatarin,' 'Colletti,' 'Barbara Woodroof,' 'Sunset Glory,' 'Frosty Morn,' 'Tomorrow,' and 'General Mengaldo' (now 'Mercury Var'). I also continued my efforts with some of the reticulatas.

My notes along these years contain references to sources of grafting stock. I started in these years to plant camellia seeds, which ultimately solved my understock problem.

In 1957 I grafted 'Mathotiana Supreme,' 'Eugene Lize,' 'Emmett Pfingstl,' 'Clara Green,' 'Flowerwood,' 'Kerlerec,' 'Lawrence Walker,' 'Spring Triumph,' 'Pink Champagne,' 'J. J. Whitfield,' 'Claudia Phelps,' 'Hazel Herrin,' 'Lady Edinger,' 'Donation Var,' 'Drama Girl,' and 'Marguerite Tourje,' along with some others that bit the dust.

I see that in 1958 I went heavy on 'Guilio Nuccio,' both solid color and variegated, which I had bought the year it came out. I also did some duplicates of 'Mrs. D. W. Davis,' 'Tomorrow,' and 'Coronation,' but primarily continued to expand the collection. I did '7th Heaven,' 'Charlotte Bradford,' 'Faith,' 'Clarise Carleton,' 'Kramer's Supreme,' 'Fay Wheeler,' 'Mary Ann Houser,' 'Miriam Stevenson,' 'Sallie Mayes,' 'Fiesta,' 'Betty Sheffield Blush,' 'Marjorie Huckaby,' 'The Real McCoy,' 'General LeClerc,' 'Stella Sewell,' 'Rose Gish,' 'Mary Wheeler,' 'Emily Wilson,' and 'Betty Robinson.'

I closed out the 1950's with about 60 grafts. Evidently my seedlings were coming along by then because I am sure that my Scotch blood would not have sanctioned my buying that much understock. I see also that I cut off a number of named varieties that year, the start of a program of beheading for something else, that you subsequently behead for something else, that you subsequently behead, etc. I cut off 'Frag-

rant Jonquil,' for 'Angel,' 'Margherita Coleoni' for 'Guest of Honor,' 'Lena Jackson' for 'Queen of the South,' 'Dr. Max' for 'Reg Ragland Var,' 'Mrs. K. Sawada' for 'Tick Tock,' 'K. Sawada' for 'Onetia Holland' and 'Alba Plena' for 'White by the Gate.' I became tired of picking up fallen petals of the Sawadas and 'Alba Plena.' I also grafted, among others, 'Laura Walker,' 'Stella Sewell,' 'Simeon,' (I remember that Al Parker said that 'Simeon No. 3' was the one to do so I did that), 'King Size,' 'Christmas Beauty,' 'Prelude,' 'Oniji,' 'Nick Adams,' 'Indian Chief,' 'Gayle Walden,' 'Caroline Browne,' 'Jennie Mills,' 'Catherine McCowan,' 'Tecla,' 'Nadine Eshelman,' 'Carol Lynn,' 'Dear Jenny,' 'Sweetheart,' 'Doris Freeman,' 'Ethel Davis,' 'Eugenia Howell,' 'Helen K,' 'Lookaway,' 'Irene Rester,' 'Deep South,' 'Firefalls,' 'Geisha Girl,' 'Dixie Knight' and 'Cardinal.'

So much for nostalgia. Most of the varieties that I grafted in these years were good at the time. Some are good by my present standards and I am growing them. Some of the plants did not survive. Many of them were good enough that I would be pleased to find among my seedlings a flower that would match them. This crazy business of camellia collecting is such, however, that one of the pleasures is in seeing and growing the newer varieties. When one has limited space for camellias, however, good camellias are sacrificed to make way for new ones.

N. Z. JUDGING (Cont.)

(a) Flowers of the same variety—credit should be given for uniformity and attractive appearance, freshness, etc.

(b) Flowers of different varieties—credit should be given to good presentation, attractive combinations of colours, as well as to quality of flowers.

CULTURE IS SUBJECT AT PACIFIC SOCIETY

Pacific Camellia Society members heard discussion of camellia culture by a panel at the January meeting. The panel consisted of Mel Gum on container culture, Bill Goertz on gibbing and Al Gunn on grafting.

Mel Gum was introduced as a man who probably has paid more attention to the details of container culture than has any other amateur camellia grower in the Los Angeles area. He opened his remarks in saying that the first requirement for good container culture is to select and use consistently a satisfactory soil mix. He uses a mix of 2 parts ground fir bark and 1 part silt that collects behind Devil's Gate Dam in Altadena. He said in answer to a question that he would use a sandy soil if the silt was not available. *Reticulatas* want a looser soil than the *japonicas* do.

We are inclined to over-pot our camellias. The roots should be reasonably snug in the container. He does not jump over 2 inches at a time in repotting. He repots at all times of the year as needed, watching for plants that dry out fast for indications of need for repotting. He bare roots when needed.

His first feeding is March 1st with cotton seed meal. About 45 days later he uses a 6-10-8 fish fertilizer, which he repeats every 45 days during the growing season. When blooming starts he uses a 2-10-10 fertilizer.

He emphasizes the importance of proper watering in container culture. He said that most people are inclined to over-water. He waters when the soil is dry an inch or so down. Watering cannot be done by the calendar.

A question was asked about the use of wood shavings in soil mix. Bill Woodroof said that he did this once and ruined a collection.

Bill Goertz opened his talk in saying that he has been gibbing for eight years, during which he has done much experimenting and testing. He

has formed some opinions as a result of his own operations and the experiences that have been gained collectively during these years. He summarized them as follows:

Gibbing does not harm the plants. He has gibbed plants of all sizes, including large plants in the ground, 10 to 15 years old.

Early suspicions against gibbing have been largely eliminated as its use has expanded.

The production of early blooms has created an added interest in growing camellias because we can now have in December and even in November the blooms of varieties that we formerly had only in mid-season.

Gibbed blooms hold longer on the plant.

Gibbing adds to the problems of the nurseries. People who see a gibbed flower, at a show or elsewhere, and not understanding that its size has been increased by gibbing will expect to obtain a plant at a nursery that will produce the same results. Some people may be critical of the nursery when their plant does not produce similar flowers.

He discussed mixing the gib solution, saying that the gib is obtainable in both powder and tablet forms. He has used both and finds no difference between them. In answer to a question regarding the sediment that forms in the solution, he said that after he mixes the solution he lets it stand in the refrigerator for several hours, then pours off the top. He may repeat this operation. Some people strain the solution before using it.

He finds that a small applicator is most effective. The standard eye dropper gives too large a drop and the gib is inclined to run out of the cup that is created when the growth bud is removed. It was mentioned in the discussion that the South Carolina Camellia Society has small applicators for sale.

Despite his years of gibbing, he has no definite knowledge of the proper interval between time of gibbing and time of blooming. He has studied this by using different colors of yarn when gibbing and keeping accurate records of intervals, but has been unable to obtain any data that would indicate a pattern. Buds gibbed on the same day will bloom at widely different dates. The character of the blooming season is important.

He has tried to learn how to cheat because he wants to know all he can learn about gibbing. He has used hypodermic needles, has peeled back the bark and applied the gib on the wounded part. He has been unable to find a case where the leaf bud has failed to elongate. He has been asked to serve on "screening teams" at camellia shows to check on blooms that have been questioned because of size, and believes that a gibbed bloom has its tell-tale marks that distinguish it.

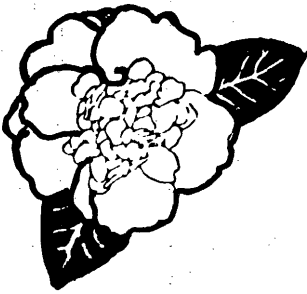
He was asked about applying a second shot of gib to a bud. He said he had tried that but without noticeable results. He pointed out that the leaf bud calluses within two or three days and, therefore, the gib does not penetrate.

Al Gunn demonstrated cleft grafting. He made the following points during his presentation.

Good understock is essential for successful grafting. He named seedlings, cuttings, and varieties that do not bloom well for the grower. Sasangua stock does not bleed and therefore there is less trouble with fungus.

He uses Rootone on his grafts, applying it with a brush where the scion is joined to the understock. He said that while he has no evidence that it helps, he knows that it helps in rooting cuttings and thinks it may have value in the graft.

He uses mostly cleft grafts but in
(Continued on page 19)



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Feb. 19-20	Temple City Camellia Society	L. A. County Arboretum Lecture Hall, Arcadia
Feb. 19-20	Santa Clara County Camellia Society	Student Union Bldg., San Jose City College, San Jose
Feb. 26-27	Pomona Valley Camellia Society	Pomona First Federal Savings & Loan Assn. 399 N. Garey Ave., Pomona
Feb. 26-27	Delta Camellia Society	Pittsburg High School Pittsburg
Mar. 4-5	Southern California Camellia Council	Descanso Gardens La Canada
Mar. 4-5	Camellia Society of Sacramento	Memorial Auditorium 15th & J Sts., Sacramento
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AVOID THE HIDDEN DANGERS IN THE GARDEN

David G. Hessayon

Excerpted from lecture to Royal Horticultural Society in March 1971, published in August 1971 Journal of the Royal Horticultural Society.

Are you in danger when you work in the garden? . . . a simple question which nobody has bothered to answer in any detail before today. It is a real-life detective story with victims and villains. As in any good detective story we shall find lots of red herrings. While we are all suspecting the obviously foreign butler, the villain turns out to be the maiden aunt from Maidenhead after all. That is why my talk is on the *hidden* dangers in the garden.

Let us begin with a few simple facts and figures. There are 14 million gardens in England, Scotland and Wales, and well over half the population actively work in them. In a British Medical Association survey it was found that this area around the house was responsible for more non-fatal accidents than in any other place in the home area. One in four of all domestic accidents occur here—more than in the kitchen, more than in the living room.

So the simple accident is one of the big gardening dangers. Usually minor but sometimes serious, these accidents are nearly always due to a single cause—carelessness. Neither sex is less careless than the other—here at least there is complete equality for women—50.1% male accidents, 49.9% female accidents. Falls account for one in every two accidents in the garden, which is surprisingly high. Falls due to tools left lying about, falls due to improper use of ladders, falls due to badly laid paths and so on.

The other major cause is due to improper use of tools, and accidents of this type can so easily happen. When attention is concentrated on the

job, sensible precautions are often forgotten. The price of carelessness with garden tools is high, with 100,000 accidents of this type needing hospital treatment every year. I have purposely introduced this rather frightening figure to make you sit up and realize that it is vital to remember the following rules:

1. Keep knives, shears and secateurs (clippers in America) closed when not in use. Stand hoes and rakes upright, do not leave them lying on the ground.
2. Always let your left hand see what your right hand is doing. So many accidents are caused by cutting, snipping or sawing with the free hand in line with the blade.
3. Treat your lawn mower and cultivator with respect and remember they are not playthings for the children. Above all, switch off completely before inspecting, cleaning or adjusting.
4. Electricity has come to stay in the garden and you have got to learn to live with it. Outdoor electricity has special rules and you will not learn these from your experience with table lamps. All outdoor extension plugs must be of the hard rubber types, all appliances must be earthed.

So we are left with the inescapable fact that cuts, bruises and breaks do occur in the garden. In about 75 per cent of these accidents the gardener knew at once that he was at fault, and what he had done was wrong. This means that we can greatly reduce the number of accidents without any more government regulations, without industry's help, without a commission of learned scientists. All we have to do to avoid the obvious dangers is to take care. It is as simple as that.

I want to make it quite plain that,
(Continued on next page)

above and beyond the points in this talk, gardening is the great life-line of our times. More than any other pursuit, it provides the relief from the ever-increasing tensions of modern life. It also provides the regular and gentle exercise which doctors insist is the secret of good health. I believe that gardening has prevented more nervous breakdowns and has prolonged more lives than any other single activity.

This brings us to our first hidden danger, and it is a serious one. It concerns the over-forties, and it is a springtime problem. During the winter many of us hibernate like the tortoise. Suddenly in March the garden awakes and so do we. We remember that there is lots to do outdoors. So we dig furiously, rake and hoe, and generally work like a well-oiled manual worker. With the over-forties our pump and pipes get a little out of condition during the winter lay-off, and the last thing they need is to have to cope with a violent and prolonged bout of physical exercise. It is extremely easy to avoid trouble and you don't need your doctor to tell you how. Just watch Tabby the Tortoise wake up. She nibbles a bit of grass, slowly wanders about for a short time and waits for her blood to warm up. Then you do the same. Begin slowly in the spring, and then increase your work load as the weather warms up and your circulatory system is back in condition. Get tired but not exhausted.

The garden laboring jobs of digging, raking and mowing normally provide healthful exercise, but they can affect the lumbar spine. In simple words, a slipped disk in the small of the back. Keep your back straight and don't bend more than you must. When lifting bend your knees and not your back. Use long-handled rakes and hoes and set the mower handles to allow you to walk upright. Wear the heaviest shoes or boots you possess. And when your labors are done,

you should never sit in a deck-chair. For your back's sake lie on the lawn on an air-bed.

Now let us quietly and calmly look at the question of chemicals in the garden. Do we risk our health when we spray or dust with an insecticide, a fungicide or a weed killer? We cannot get our answer from the journalist or the biased pseudo-scientist. It would be equally wrong to accept without question the word of the pesticide companies. We must look instead at statistics and research carried out by government and official bodies.

There has not been a single fatality in recent years arising from the ordinary use of a box, bottle or bag of garden pesticide. It has all been getting so much safer. Once we used nicotine to kill our greenfly, and there were accidents. Once we used arsenic as a weedkiller. Now the poison-book pesticide is a thing of the past. At this point I should like to clear up one or two points which would inevitably come up at question time. First of all, what about DDT? Surely this garden pesticide was dangerous, as it has been banned for garden use. A quotation for you—"In all such applications as many as 130,000 men are annually employed spraying DDT and neither among them nor the countless numbers using it in agriculture has a single death attributable to DDT poisoning yet occurred. Nor has a clinical syndrome of chronic DDT poisoning been recognized even among small groups of industrial workers heavily exposed to it for more than 20 years." The source of the quotation is the British Medical Journal. On the subject of garden wild-life the official Committee set up to enquire into DDT could find no significant effect over the past twenty years.

The thorniest question of all: do pesticides cause cancer? I suppose that nobody could possibly think that a spray around the roses or a weed-

killer on the lawn could have any risk in this direction, but to quieten any possible fears I will tell you about some work carried out just a few years ago. People who sprayed a wide variety of different farm chemicals use hundreds of gallons of material, not a 2 oz. bottle. The Minister of Agriculture announced the result. He said, "In England and Wales the death rate from cancer of all forms amongst agricultural workers and others who drive farm machines on contract was slightly less than the average for other occupations.

Thus our garden detective story loses another strong suspect. Insecticides and weedkillers are not a danger to life or health when used as directed.

The real villain in my story of hidden dangers is bonfire smoke. That innocent-looking fire, near which we love to stand and ruminant, where we pole and prod a bit, that is where I should like to see a complete change in attitude. Cigarette smoke can cause cancer because it contains minute traces of a chemical known as benzopyrene. Smoke from a slow-burning garden bonfire contains 350 times as much benzopyrene as is found in the same volume of cigarette smoke. The message is obvious. Compost all soft material, don't burn it. It is leafy material which causes the smoke, and it is compost which you need in the garden, not wood ashes.

Now we can get back to more familiar ground—the poisonous plant. This is, of course, a worry to mothers, and children should always be warned not to eat leaves or berries or any other part of a plant. In the poisonous class are yew leaves, laburnum seed pods and laurel berries with their high cyanide content. *Daphne mezereum* berries are poisonous, as are all parts of *Aconitum* and *Digitalis*. In the League Table of Poisonous Plants *Aconitum* is the most dangerous and laburnum is the most likely cause of trouble. Fortunately, fa-

talities are very rare. And yet just across the Channel in France more than 300 people die every year from eating poisonous toadstools.

We began with simple accidents and so let us end with the commonest of all—the cut finger. The simple drill is to wash out any dirt from the cut immediately with soap and water. Then bandage or use a porous elastic dressing; do not use an airtight plaster. If you are a regular gardener and just cannot seem to avoid picking up cuts and scratches, a routine anti-tetanus injection really is a good idea.

And now I must summarize my thoughts. Gardening, like living itself, has its risks and dangers; these have been with us since gardening began and there are good reasons for believing that things are getting safer, not more dangerous. The really hopeful point from my remarks today is that it is so easy to avoid the various dangers, both hidden and obvious. Just a little knowledge, and I hope I have given you that. Just a little common sense, and that you will have to provide for yourself.

PACIFIC SOCIETY (Cont.)

the summer makes bark grafts. The latter must be made when the bark is loose and the earliest he has found the bark to be sufficiently loose has been in April. Bark grafts are particularly desirable on large understock because they remove the problem of the force of the large stock crushing the scion. They also remove the problem of having to match the cambium layers of the understock and the scion.

He satisfactorily saves japonica scions in a plastic bag in the refrigerator. He finds that scions of *reticulata* and hybrid varieties will not keep as long as the japonicas, but lose their leaves after a short time.

HANKY-PANKY OF A BUMBLE BEE

Charlotte Johnson

Bakersfield, California

The flamboyant unusual color and great form of the awe-striking blossoms on our early blooming new strong growing seedling, to be named 'Bumble Bee' when introduced by Nuccio's Nurseries, as well as reminiscence with Julius Nuccio and Toichi Domoto as to all the water that has gone under the Camellia Bridge in the last thirty years, has inspired me to put the following facts of interest to camellia lovers down on paper.

Since the early 30's when my father Dr. B. H. Priest, Veterinarian and Farmer who dearly loved flowers, brought home a small blossoming 'Pink Perfection,' my family has been stricken with the perfect beauty of a camellia blossom, also the fact that it could bloom in Bakersfield when it is too cold and dreary for even tulips or daffodils to do much more than appear through the ground surface.

This love has progressed to a toil of love which is necessary when one buys every plant and variety he sees that is outstanding and brings it home to be grown in our hot dry summer climate. Dad has since passed away but Mom, Eleanor Priest, still active at 84, adores each flower that bursts on my brother George's hundreds of 10 feet high Camellia Plants, which he grows under lath and plastic.

I, on the other hand am married with a family and business to work with, have a large house, surrounded by approximately one half acre, heavily planted with every rare plant available and some that aren't; and I probably have around a hundred good camellia bushes in planters that are outstanding in some way to me.

A few years ago in George's garden he saw a bumble bee fly pollen from the last blossom on his huge 'Crimson Robe' across the path to the last blossom on his 'Debutante.' George im-

mediately marked and enclosed in a net sack this blossom on the 'Debutante,' and as the summer rolled on he watched over the seed pod which was the product of a bumble bee's hanky panky as he horsed around between the last blossom of the 'Crimson Robe' and the last blossom of the 'Debutante,' knowing that it was his last chance to play with such beauty.

Being a busy teacher and a breeder of rare show chickens, as well as a collector of camellias, roses, tree peonies, and beautiful flowers, George picked the seed pod containing two seeds when it ripened, and took them to a semi-retired man, Ted Alfter, who plays with starting camellia seeds and hybridizing camellias. His partner who has more room than Ted has at his small apartment takes the seedlings and grows them out. This is why Lem Freeman and Ted Alfter have fun sharing their fruitful labor.

Ted and Lem were amazed at the tremendous vigour displayed by these two seedlings. One seed died before potting. The remaining seed was a "growing son-of-a-gun," with heavy dark green leaves with rip-saw serration, making the plant an attraction in itself; such an attraction in fact that in September he grafted a scion from this seedling which carried a magnificent blossom the following December.

The antics of a Bumble Bee with two camellias plus help from us human mortals have produced a breath takingly beautiful hybrid pink (like the eastern pink phlox) camellia flower in a softly beautiful swirling intricate pattern resembling that of the 'Debutante' with the size of 'Crimson Robe.' The extremely early factor combined with the hardy growth habits make it look like a Christmas tree with fluorescent pink ornaments

as it bursts into an exuberant blaze of glory around the Christmas season and throughout December. The first blossoms seem to hold for several weeks as the later ones burst forth and the ones Ted treated with gib were "out of this world," gaining size but keeping the original color and form.

George and I were going to name this beautiful camellia after our mother, but at her suggestion, it will aptly be called 'Bumble Bee' in honor of its "job well done."

Hybridizers may well look to this plant for a whole new breed of extremely early, outstandingly hardy, fast growing hybrids with varying forms and colors.

One wonders where the years go, until they stop and think that the camellia flowers we now enjoy are the product of years of loving toil by

countless souls. When I look at the picture, taken at the 1950 Bakersfield Camellia Show where Emily Schweitzer and I posed with Dave Strother and Judge Soloman and other Camellia greats from the deep South, I realize that all of us who have worked and loved what God helped us create have come to a point where camellias are better, much better than when we began.

When Ted and Lem find their best Yellow Camellia and Toichi Domoto puts a gardenia scent into it and the Bumble Bee puts his two bits in, we all might visit the Nuccio Bros. Nurseries as we go through the Pearly Gates—they will be on the right side as you enter, corner of Camellia Way and Chaney Trail—and you know what! They probably will have me setting up the arrangement section so that everyone will be happy and so that I can be kept busy.



Arthur Krumm (right), Chairman of the Early Show at Descanso Gardens, presented the Award of Honor to Mr. and Mrs. Lee Gaeta for winning most points on the Court of Honor. The January issue of CAMELLIA REVIEW incorrectly reported that Mr. and Mrs. Harry Putnam had won this Honor.

Picture by Grady Perigan

SEAWEED—THE SUPERIOR SPRING FERTILIZER

Harold Williams

(Reprinted from October 1971 issue of NEWSLETTER, published by the New South Wales Branch of the Australian Camellia Research Society.)

EDITOR'S NOTE: We publish this article without experience or knowledge regarding the use of seaweed as a fertilizer.

Seaweed as a mulch or an ingredient of compost is far superior to any other fertilizing agent. Now that a foliar spray of hydrolised seaweed is available, a quite dramatic phase opens for this age-old aquatic plant, used by man since history began—as food for himself, his animals and as manure for his farm.

Why? Well, seaweed floats in seawater. Therefore, it does not require to make bark, fibres and lignin for structural support as do land plants. Being all carbohydrates, it is rapidly rotted by soil bacteria into humus; on the other hand, cellulose of land plants offers considerable resistance to bacteria, resulting in the phenomenon known as denitrification.

Seaweed is literally bathed in sea nutrients, which includes every known element and mineral; being a true plant, it utilizes carbon from (sea) air and the sun's rays to produce photosynthesis.

Seaweed is a unique manure and soil conditioner . . . unique in that it is a source of all the natural trace elements which, research indicates, are self-chelating; none settle out even in very alkaline soils but are available to plants on demand.

“ . . . although seaweeds live in such close harmony with the sea, the chemical consistency of seaweed does not reproduce exactly the chemical consistency of sea water. For one thing, seaweeds dilute the common salt content of the sea. They also accumulate some of the elements found there to several thousand times their concentration in sea water . . . ” (W.

A. Stephenson, 'Seaweed in Agriculture and Horticulture.')

Man learned little about seaweed until well into the 17th century when it was used to produce ammonia, soda, potash, charcoal and iodine. Today, it is indispensable in food processing, in medicine and industry. Algin and Agar-agar, two recent derivatives, impinge on every aspect.

The Marine Institute at Aberdeen (Scotland) and the Norwegian Seaweed Research bodies are notable. In 1950 their work advanced sufficiently to enable an English company to produce a liquid seaweed solution. Used as a foliar spray, this has been an enormous success and is sold in every advanced country. It is available in Sydney.

In liquid form, it has recently been found to contain auxins in the form of indolyl-acetic acid and two other auxins as yet unidentified (1966) plus two of the gibberellins (hormones which simply encourage growth and have not, like the auxins, growth controlling properties also).

During the 20 years that liquid seaweed has been used many encouraging aspects have emerged from its use as a foliar spray. Notably, it has been found to control aphids—not by killing them, but apparently by affecting their fecundity. Many fungus diseases, including verticillium wilt, and botrytis have been controlled, as well as powdery mildew and numerous other horticultural pests—succumb to seaweed! Without the extreme danger in the use of some chemicals, liquid seaweed is available under the name of 'Maxicrop'.

After a southerly gale, maybe we shall meet on the beach—lugging bags of cast seaweed to the car?

CAMELLIA CRAPNELLIANA AND C. GRANTHAMIANA

Reprinted from September 1971 issue of Royal Horticultural Society Journal

Having just read the most interesting lecture (Plant Conservation in Relation to Horticulture) by Dr. R. Melville, given in April, and printed in the November Journal, I offer this note on the above camellias.

About the time the lecture was being delivered I was in Hong Kong, and was fortunate enough to meet Mr. H. C. Tang at the Herbarium. There he showed me the seed capsule of *Camellia crapnelliana*. It was the size of a small orange with proportionately large seeds. According to the publication *A Revision of the Genus Camellia* (Mr. J. Robert Sealy) this species was found on Mt. Parker in 1912, is still known only from the original collecting, and it is stated "capsule and seeds unknown." Can this be a case of a species being discovered, lost, and discovered again?

I understand from Mr. Tang that more plants have been found "some distance away" from the original. This being so, and appreciating the keen interest of the Hong Kong Authorities in conserving the flora of the Colony, perhaps we need not yet regard *C. crapnelliana* as extinct.

As a footnote to the above I would like to add that I have now received seed, collected for the Herbarium. I await further developments with considerable interest, hoping for the appearance of one or more of these seedlings which will, in time, show the red stem, which Dr. Melville notes, is unique.

Thanks to the courtesy and helpfulness of Mr. H. C. Tang of the Hong Kong Herbarium, I was able, in April last year, to make the somewhat testing climb to see *Camellia grathamiana*, growing on the slopes of Shing Mung in the New Territor-

ies, the only specimen as yet discovered in the wild state.

After a not unexciting taxi-ride from Kowloon, passing small farms and paddy, we reached the foot of the mountain where we were met by a forest ranger. He and our botanist-guide exchanged a few words and we then began the steady climb up a narrow path with natural "steps" of large rocks and so to a swift mountain stream. Scrambling from one huge rock to the next, we soon came upon *C. grathamiana* growing a few feet from the bank.

Evidently the plant had been cut down some years ago, but fortunately several fine stems have developed and flourished. Large roots could be seen pushing down between the boulders giving firm anchorage. Although the flowering season was well past, it was good to see the new young growth. I noticed that air-layering was being tried.

The discovery of this specimen in 1955 was probably due to the fact that it is exposed on one side, that of the river bed, and so caught the eye of a Ranger quick to realize that he had found something unusual. Looking at the extremely dense growth of shrubs and trees which extends over large areas, one feels that still further search may, one day, bring to light more specimens of this beautiful camellia.

Charles E. Budd
Worthing, Sussex

"If a man finds himself with bread in both hands, he should exchange one loaf for some flowers; since the loaf feeds the body indeed, but the flower feeds the soul."

—Mohammed

CAMELLIA CULTURE (Cont.)

Many of our large camellia plants, especially those bordering our concrete block walk, have been pruned and shaped to grow as trees. All side branches have been removed from the main trunk to a height of approximately four or five feet, thereby leaving the plant to head and branch out upward from that point. The underlying soil has, in several instances, been utilized for growing companion plants, such as azaleas, the brilliant orange and red clivia hybrids and several species of fern. These are shade plants and grow in harmony with our camellias. Clivias do exceptionally well even though the shade is dense and they grow best in a soil which is on the damp side. Our soil is a sandy loam and water filters easily through it. We are, therefore, fortunate in never having a stagnant or water-soaked soil problem which is highly detrimental and injurious to camellias and the source of many root rot diseases.

DISTINGUISHED FAMILY

(Cont.)

Mr. and Mrs. Ray Wright of South Hurstville, New South Wales have had two seasons' blooms of 'Jean Clere,' which they describe as "Margaret Davis' in reverse."

The flower is at least as striking as the finest 'Margaret Davis,' Mrs. Wright says, having a variable-width serrated white edging to the red body-colour. Harold Dryden tells me that Nuccio's Nursery of California anticipates widespread demand once 'Jean Clere' receives a few showings in the current season.

Whilst the appearance of six fine sports in 122 years may not be classed as "doing a 'Betty Sheffield,'" the descendants of Macarthur's 'Aspasia' are winning worldwide esteem for this distinguished Australian family.

AUXILIARY PLANT (Cont.)

leaves of the *iris*, such as the Dutch iris, the Japanese iris and the African iris (*Moraea*).

Grasses add further interest to an arrangement, such as the *Mondo* grasses, both black and green, and *Othiopogon* and *Liriope*, members of the lily family which are evergreen grass-like perennials. These plants make good borders in partial shade.

The foliage of the pine tree is used effectively, especially during the Holidays, with camellias and carnations.

Raphiolepis, an evergreen shrub of medium height, can be used effectively in flower arrangements as well as in landscape.

It is not intended that this list is all-inclusive of auxiliary plant materials. Most of the items named are used regularly by flower arrangers. They add interest to the garden and their use as auxiliary plant materials for flower arrangements is supplementary to their use in the landscape.

Take Time

Take time to think

It is the source of power

Take time to play

It is the secret of perpetual youth

Take time to read

It is the fountain of wisdom

Take time to love and be loved

It is a God-given privilege

Take time to be friendly

It is the road to happiness

Take time to laugh

It is the music of the soul

Take time to give

It is too short a day to be selfish

Take time to work

It is the price of success

Take time to pray

It is the greatest power on earth!

Directory of California Camellia Societies

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

*CAMELLIA SOCIETY OF KERN COUNTY

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

*CAMELLIA SOCIETY OF ORANGE COUNTY

President: Thomas Scanlin; Secretary: Mrs. George T. Butler, 1813 Windsor Lane, Santa Ana 97205

Meetings: 1st Thursday Oct. through April at Great Western S/L cor. 15th St. and N. Main, Santa Ana

CAMELLIA SOCIETY OF SACRAMENTO

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

*CENTRAL CALIFORNIA CAMELLIA SOCIETY

President: Donald Martin; Secretary: Mrs. Jack Evans, P.O. Box 108, Ivanhoe 93235

Meetings: Nov. 17, Dec. 15, Jan. 19, Feb. 16 at Mayfair School, Mar. 15 at Fresno State College

DELTA CAMELLIA SOCIETY

President: Aldo Maggiora; Secretary, Mrs. F. C. Hopper, 1016 Tiffin Dr., Concord 94521

Meetings: 3rd Tues. Nov. through Apr. except Dec. 7, in room B, Sun Valley Mall, Concord.

JOAQUIN CAMELLIA SOCIETY

President: Karn Hoetling; Secretary: Mrs. Ethel S. Willits, 502 N. Pleasant Ave., Lodi 95240

Meetings: 1st Tuesday October through April in Micke Grove Memorial Bldg., Lodi

LOS ANGELES CAMELLIA SOCIETY

President: Thomas Hughes; Secretary, Mrs. Haidee Steward, 130 S. Citrus, L.A. 90036

Meetings: 1st Tues., Dec. through April, Hollywood Women's Club, 1749 N. La Brea, Hollywood

MODESTO CAMELLIA SOCIETY

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

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

NORTHERN CALIFORNIA CAMELLIA SOCIETY

President: Robet. Ehrhart (act.); Secretary: Jules Wilson, 18248 Lamson Rd., Castro Valley 94546

Meetings: 1st Mon. Nov. through May in Claremont Jr. High School, 5750 College Ave., Oakland

PACIFIC CAMELLIA SOCIETY

President: Dr. John Urabec; Secretary: Mrs. A. L. Summerson, 1370 San Luis Rey Dr.,

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

PENINSULA CAMELLIA SOCIETY

President: Capt. John C. Nichols, U.S.N., Ret.; Secretary, Mrs. Charles F. O'Malley, 65 Robles
Drive, Woodside 94062

Meetings: 4th Tuesday September through April in First Federal Savings & Loan Bldg.,
700 El Camino Real, Redwood City, Calif. 94061

*POMONA VALLEY CAMELLIA SOCIETY

President: Frank Burris; Secretary: Walter Harmsen, 3016 N. Mountain Ave., Claremont 91711

Meetings: 2nd Thursday November through April in First Federal Savings & Loan Bldg.,
399 N. Garey Ave., Pomona

*SAN DIEGO CAMELLIA SOCIETY

President: Mrs. Althea Hebert; Secretary: Miss Edna Francis, 615 W. Pennsylvania, San Diego 92103

Meetings: 2nd Friday (except February which is 1st Friday) November through May in Floral
Assn. Bldg., Balboa Park, San Diego

SANTA CLARA COUNTY CAMELLIA SOCIETY

President :John M. Augis; Secretary: Mrs. Helen Augis, 2254 Fairvalley Court, San Jose 95215

Meetings: 2nd Thursday Sept. through April in Hospitality Room, American Savings, 1285
Lincoln Ave., San Jose

SONOMA COUNTY CAMELLIA SOCIETY

President: Mrs. Alton B. Parker; Secretar: Miss Joy Monteleone, 505 Olive St., Santa Rosa 95401

Meetings: 4th Thurs. Nov. through April, except Nov. (3rd Thur.) and Dec. (to be decided) in
Multipurpose room, Steel Lane School, Santa Rosa

SOUTHERN CALIFORNIA CAMELLIA SOCIETY

See inside front cover of this issue of CAMELLIA REVIEW

*TEMPLE CITY CAMELLIA SOCIETY

President: Milt Schmidt; Secretary: Mrs. Elsie Bracci, 5567 N. Burton, San Gabriel 91776

Meetings: Nov. 14 (Fri.), Dec. 17 (Fri.), Jan. through Apr. is 4th Thurs. in Lecture Hall of Los
Angeles County Arboretum



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