

THE *Camellia*
REVIEW

A Publication of the Southern California Camellia Society



'Dream Castle'
Nuccio's Nurseries

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ONE Dollar

Southern California Camellia Society Inc.

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

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

OFFICERS

ERNIE PIERI, Pres.
601 Elm, San Gabriel 91775
Tel. 287-5977

MEYER PIET, Vice Pres.
757 Anoakia Lane, Arcadia 91006
Tel. 355-6947

MRS. BERNICE GUNN, Secretary
8421 California Ave., Whittier 90605
Tel. 693-5967 (Area Code 213)

DIRECTORS

SERGIO BRACCI
5567 N. Burton Ave., San Gabriel 91776
Tel. 286-4338

ROBERT A. EASTMAN
1973 Aliso, Costa Mesa 92626
Tel. (714) 548-3624

DR. FRED MOWREY
12650 Higa Pl., Rancho Bernardo
San Diego, Calif. 92128
Tel. (714) 487-7320

LEE GAETA
4209 N. Cedar Ave., El Monte 91732
Tel. 444-4698

GRADY PERIGAN
11147 Daines Dr., Arcadia 91006
Tel. 448-9795

WILLARD F. GOERTZ
1835 Carlisle Dr., San Marino
Tel. 282-5665

CARYLL W. PITKIN
2465 Sherwood Rd., San Marino 91108
Tel. 287-5826

TED B. MITCHELL
520 N. Segovia, San Gabriel 91775
Tel. 287-4011

HARRY REICH
427 Garfield Ave., So. Pasadena 91030
Tel. 799-7363

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PROF. E. G. WATERHOUSE
MR. WILLIAM E. WOODROOF

*Deceased

FOREIGN REPRESENTATIVES

KEITH BERRIE
14 Hamilton Parade
Pymble, N.S.W., Australia 2073

OLWEN LAURIE
Box 10083, Te Rapa
Hamilton, New Zealand

THE CAMELLIA REVIEW: HAROLD E. DRYDEN, Editor, 82D Winston Ave., San Marino, Tel. 793-4214

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CONTENTS

VOL. 34

NOVEMBER 1972

NO. 2

California Camellia Show Schedule, 1972-1973	12
Camellia Reminiscences, II <i>Amelia and Carey Bliss</i>	8
Camellias for Corsages <i>Elsie Dryden</i>	13
Early (Gib) Show at Arboretum	11
Grafting is Easy <i>Karl Anderson and Harold E. Dryden</i>	18
Growing Camellias in England	24
Growing Camellias in Full Sun <i>Harold E. Dryden</i>	22
Japan's Snow Camellias <i>Jack E. Craig</i>	15
Les Jury Seedlings	17
Old "Goodies" at the Huntington Gardens <i>Rudy Moore</i>	10
Rank Amateur Speaks, A <i>Gertrude Thurman Stump</i>	7
S. C. C. S. Dues Increase	7
S. C. C. S. Meeting Competition	22
Strong Advocate for Camellia Hybridists, A <i>Les E. Jury</i>	3
Thoughts From the Editor	2

THE COVER FLOWER

C. RETICULATA HYBRID 'DREAM CASTLE'

'Dream Castle' is one of Nuccio's 1972 introductions. It is a cross of *reticulata* 'Crimson Robe' and *japonica* 'Coronation'. The flower is deep pink with a good sheen and with attractive stamens, is large to very large. The plant is a good grower and develops into an attractive shrub.

1972 CROP — CAMELLIA SEEDS

JAPONICA SEEDS

Mixed seeds, including a small percentage of seeds from seedling trees in the Huntington Botanical Gardens

\$3.75 per 100 (minimum order)

SASANQUA SEEDS

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

No Reticulata and Hybrid Seeds

SOUTHERN CALIFORNIA CAMELLIA SOCIETY

8421 California Ave.

Whittier, Calif. 90605



THOUGHTS

from the editor

The Board of Directors of the Southern California Camellia Society voted at its meeting on October 10, 1972 to increase the Society's dues from \$6.50 to \$7.50 per year. Expenses have continued to increase and prudence makes it necessary to take steps now to increase income.

It is proper to announce this increase in "Thoughts From the Editor" of CAMELLIA REVIEW because this publication has been largely the cause of the increase. Costs have gone up and up in the three items that are the biggest factors in determining publishing costs; namely, paper, labor and postage. The first two, of course, determine what the printer charges us. Everybody knows about increases in postage rates but everybody does not know what has happened and will continue to happen to the second and third class rates.

We do not know how to reduce publishing costs without taking something away. We changed a year ago from a generally thirty-two page to a twenty-four page magazine. We suggested that we could change from covers in color to black and white, which would save us something. It would also detract greatly from the attractiveness of CAMELLIA REVIEW. We also suggested that we might reduce the number of issues per season from the present six to five. The Board decided that we should try to continue with the present format and schedule.

We recognize that this step places a heavy responsibility on us to produce a magazine of sufficient value to readers to justify the dollar increase. We shall do our best to do that. We shall continue to seek articles that are of interest to camellia people and will help them to grow better camellias. We believe that the best way to do this is to tell how other people are doing it. We solicit such articles, well aware of the reticence of most people to write about themselves.

There is one way, however, in which every member can help. Two hundred more members would make the difference between financial comfort in the Society and walking the fence. All members who feel they are getting value received in the Society can recommend membership to others. We know that our Society is not alone in facing financial problems. We are among the very few, however, who have publications and therefore are faced with these increases in prices over which we have no control. I have a very personal interest in the future of CAMELLIA REVIEW and hope that the members will respond to this necessity for more members. After all, it is to their own interests to do so.

Harold E. Gundersen

A STRONG ADVOCATE FOR CAMELLIA HYBRIDISTS

Les E. Jury

New Plymouth, New Zealand

While on a recent visit to the United States I had the pleasure of meeting some friends who visited me in New Zealand and a number of other camellia enthusiasts. Also I had the honor of Mr. Harold Dryden asking me to write an article giving encouragement to start others in the fascinating hobby of hybridizing. As an amateur hybridist myself, and by the grace of the Lord I have so greatly enjoyed working with such beautiful plants as camellias, I am therefore happy to give encouragement to others particularly beginners, in the knowledge I have gained over the years.

Firstly, I would point out the fact that anyone starting camellia hybridization today is starting at a most propitious time, for the simple reason he has far better plant material to work on than ever before. Secondly, I would say the raiser in America has one very great advantage over my own area in New Zealand in that he can seed freely semi-double japonicas such as 'Berenice Boddy', 'Bertha A. Harms', etc. Our climate is too equable, keeping the plant in "growing condition" for too long. I have a lot of work to obtain very few seeds.

Some people will say they are too busy, too old or that today's varieties can hardly be improved on. My theory is that the more people who work at hybridizing, then the more likely we can go on improving on present day varieties and further, if as some people point out, the most outstanding varieties of today are mostly chance seedlings, it should need little imagination to realize that planned breeding with selected parents must result in improvement.

Examine present day camellias,

over 18,000 named varieties. Suppose we value them on the following basis of rating: poor, medium, good, very good, excellent, outstanding, extraordinary. Say we rate 'Elegans Supreme', 'Howard Asper', 'Betty Sheffield Supreme' and 'Tomorrow Park Hill' as extraordinary and a number of others as outstanding, it only amounts to about one in 100 which go into top rating. The question then arises, can we raise more of these top varieties? I would say yes, certainly, by planned parentage, which man can do, bees can not, and the more hybridists there are operating, the sooner these varieties will become a reality. And that reality could occur in any amateur's garden by following suggested crosses I am about to mention.

A planned parentage cross means more than just crossing two varieties because both are good. It means having a definite objective in mind and thus crossing the two parents which will or should achieve the desired objective. There are a number of objectives which are not too difficult for any amateur to work on as follows.

Back crossing: this is a well known method of improvement and widely practiced by plant breeders. It simply means to take a hybrid plant and back cross it to one of its parents. For example, a Williamsii hybrid can be crossed to either of its parents, *C. saluenensis* or *C. japonica*; as *japonica* has the larger and more substantial bloom, then *japonica* is the obvious choice, or it can be done the other way around—*japonica* as seed parent and a Williamsii hybrid as pollen parent.

C. japonica 'Berenice Boddy' is an outstanding variety to work back

(Continued on next page)

crossing, as it has some exceptionally good characteristics—long flowering season, two toned blooms, handsome deep green foliage, rated as the hardiest of all japonicas, sets seed freely, “Bending the branches down with weight of seed pods” I was told by an American friend whereas my plant over 30 years old has never set any seed. To back cross on this variety as seed parent, my first choice of pollen parents would be ‘Howard Asper’ and ‘Francie L’. Any of the double forms of Williamsii hybrids would be my next choice, such as ‘Elegant Beauty’, ‘Elsie Jury’, ‘Donation’, etc. Reticulata and any of its hybrids could be tried with good promise though these would not be back crosses. And if one prefers straight japonicas, ‘Berenice Boddy’ is still a very choice plant to work on. And as it has two toned blooms, aim at two toned and picotee forms by crossing to ‘Betty Sheffield Supreme’,

‘Margaret Davis’, ‘Dr. Tinsley’, ‘Elegans Supreme’ and others including ‘Herme’ which seems to have a picotee tendency in my experience. And why not try ‘Tinsie’ and ‘Bob’s Tinsie’? Though smaller blooms would result, yet one might obtain charming garden plants. Another great advantage in using a semi-double seed parent and double pollen parents, one should get a high percentage of doubles.

Show bench hybrids: For those who like very large blooms (apart from straight reticulata), I can think of no better seed parent than my hybrid ‘Elegant Beauty’ (saluenensis X ‘Elegans’). The plant is of long flowering season, flowers longer than ‘Elegans’ if well grown, blooms are wavy, heavy substance for a Williamsii hybrid, and extra long lasting. The plant usually throws up a strong tall leader, thus it is easy to train as an upright specimen by pruning side



Bill and Ruth Goertz entertained with a garden party in Mr. and Mrs. Jury's honor. Goertz, as Chairman of the Southern California Camellia Society Awards Committee, gave Mr. Jury the plaque which is emblematic of the Dr. John Taylor Award of S. C. C. S. for outstanding hybrid with other than reticulata parentage, for Mr. Jury's hybrid 'Anticipation' (saluenensis X japonica 'Leviathan').

branches, or can be made to grow bushy and spreading by cutting out leaders, or easily espaliered. Being a double bloom it does not set seed freely. One has more work to do as blooms have to be opened before natural opening to see if the style of pistil is perfect; if branched down near seed capsule then it will not set. I get about one perfect in four blooms, but the potential result is well worth the extra time; in fact, I regard this plant as the world's best breeder plant for large blooms. I get this impression because of a chance seedling from 'Elegant Beauty' which came to bloom last year for the first time. Evidently the pollen parent was 'Donation', a plant which was nearby. The blooms were larger than 'Donation', soft pink color and with double the number of petals of good substance. It appears to be an outstanding hybrid. First choice for back crossing would be 'Howard Asper', 'Francie L', and 'Elegans Supreme' (an excellent back cross to 'Elegans'). 'Betty Sheffield Supreme' should make a wonderful cross, maybe get a picotee. 'Tomorrow' and its sports, 'Elegans' sports 'C. M. Wilson' and 'Shiro Chan', all would be excellent crosses and should lead to something extraordinary. Reticulata and its hybrids could also be tried.

Red and gold hybrids: By this I mean golden pollen and bright red flowers. I have found *C. purpurea* hybrids result in some scarlet-crimson blooms and it has good lasting gold pollen. Cross to 'Australis' or to other bright red.

New shades: Some years ago while looking into a bloom of *C. purpurea* the thought occurred to me that its dark maroon crimson color did not appear to be a true color. Hybridists know there is often a recessive color in the genes controlling color. I determined to cross it with a white, thinking that if there was a recessive color, it might mean a new shade

would be possible. I crossed it with 'Lotus', resulting in about 15 plants. When planting these into position for flowering, I was getting short of room so they were planted closely in a row. When they flowered there were three doubles of exactly the same form as 'Kuro Tsubaki', a little larger and not so deep in color, which seemed to confirm my opinion that 'Kuro Tsubaki' is a derivative from *C. purpurea*.¹ The others were singles varying in color from pink to red. One day a friend came for understock for grafting. I said to take these *purpurea* hybrids. After digging out several plants, I was amazed to find one with single blue-purple blooms, which indicated the color genes in *purpurea* to be scarlet-crimson (dominant) and purple (recession). My friend took the plant away and that night while turning this over in mind I realized the plant could lead into another color range from lilac through to blues and purples. I wrote my friend at once but as he had heavily pruned each plant, there was no way of picking the plant. He kept and flowered them, but the blue-purple did not turn up, which means the plant got mixed in

¹Enroute home to New Zealand Mr. Jury visited in Japan with Dr. Tsuyama, an authority on camellias and familiar with *purpurea*. Dr. Tsuyama said that *purpurea*'s correct Japanese name is "fuzajo". Asked if he considered it a japonica or another species, he said it is a japonica. When Mr. Jury raised the question of the possibility of it being another species, pointing out that not one characteristic of fuzajo could be likened to japonica—smaller blooms, smaller pear-shaped seed capsules, smaller narrower leaves, open spindly wood growth—Dr. Tsuyama replied it could be a hybrid but in his opinion it certainly has some japonica. Mr. Jury asked if he knew of any other species with hooded blooms and he said he did not. When Mr. Jury said it could breed blues and purples, he readily agreed. Dr. Tsuyama's time was limited and he asked Mr. Jury to write to him. Mr. Jury hopes to obtain more information and if he does he will inform us.—Ed.

(Continued on next page)

with other plants I gave him and which he used for grafting.

Yellow and red hybrids: It may be possible to raise a red (outer petals) with yellowish center petaloids. I get this impression from the fact that the hybrid 'Autumn Glory' ('Spencer's Pink' X *granthamiana*) has much of the coloring of 'Spencer's Pink', which indicates the white color genes of *granthamiana* may be of a recessive nature, yet the filaments of stamens remain yellow, indicating a somewhat dominant yellow gene content in that part of the bloom. This suggests that if *granthamiana* was pollinated with double red japonica forms, preferably with plenty of petaloids such as 'Elegans Supreme' and 'R. L. Wheeler', then it seems a red with yellowish control petaloids is a possibility. Or cross to 'Debutante' for pink and yellow or 'Zambo' for blue and yellow. Hybrids of such beauty would be well worthy of a trial and the more raised, the more likely the desired result would be obtained. If the first cross did not succeed then try a second cross.

The business man's hybrids, for the man in business who has not the time to spare for hand pollination. If you have a seeding plant, try placing the bloom of the desired pollen plant in a container with water, fix it among branches of the seed parent. Pour a little honey and water into the center of the bloom to attract bees. Pick off all old blooms and seed capsule. After two or three weeks, or whatever time the pollen bloom has been set in place, remove all flower buds from the plants so that only those which opened while the pollen bloom was in place will be left on the plant. If any of these set, there is a good chance some will set to the desired cross. I am basing this idea on the fact that a large plant of *C. saluenensis* self sets a quantity of seeds each year, which are given to a

nurseryman to raise for understock. Less than one percent of the seedlings appear to be *saluenensis*, all are hybrid. Again, I gave a single pink hybrid (*saluenensis* X 'Pukekura') to a friend who planted it near his japonica varieties. This hybrid has grown into a beautiful specimen, seedling freely, lots of which have germinated around the plant. All of these have japonica type leaves, only one or two percent with hybrid leaves like the parent plant.

Good luck: One never knows what luck will come his way. One stroke of luck I had was in crossing *C. saluenensis* with *C. japonica* 'Pukekura'. One pod set with two seeds. One bloomed double and was named 'Elsie Jury'. The other is a good single, better than some of the named singles on the market. I dug up about 200 seedlings from under this plant, so one never knows if the luck of this cross may continue. However, I still say the way to real improvement can only be achieved by careful selection of parents and by raising lots of progeny. I would like to see all camellia enthusiasts raise some hand crossed seedlings. I well remember the thrill of seeing my first seed pods from hand crossing.

Bridge: Some years ago, it was found impossible to cross lepidote with non-lepidote *Rhododendrons*. Then when *R. grievsonianum* came into cultivation, it was found to cross with both groups. Geneticists called it a "bridge" between the groups. I regard 'Howard Asper', Berenice Boddy' and 'Elegant Beauty' as bridges to greatly improved camellias. Therefore, I cannot too strongly urge other enthusiasts to work with dedication to this end. My home property has been sold and I am limited as to what I can do. It is now over to other raisers to cross these wonderful bridges and set course for "extraordinary" camellias.

A RANK AMATEUR SPEAKS

Gertrude Thurman Stump
Vista, California

Recently I was accosted by a camellia friend who said, "You know you and Slane are the only camellia exhibitors who have ever won show sweepstakes three years in succession.¹ Therefore it is your *moral duty* to divulge your methods to interested growers, particularly about fertilizing." Her statement about our record may or may not be true. But I was startled because the words "moral duty" are devastating and the word "methods" scares both Slane and me, particularly since we don't have any methods. There is an implication in "methods" that involves scientific knowledge about which we are abysmally ignorant. Therefore we think it is the height of effrontery for the Stumps to tell anybody anything about camellias.

We are convinced that everyone knows more about camellia culture than we do. And we believe that any success we have had comes from our unequalled climate here in Vista. It is the most equable in the USA. If you don't believe me ask Brinkley. (Remember his broadcast about Vista?)

But I can easily recount our activities with fertilizing, if it will help anyone at all.

Years ago, a retired nursery man told us (and we believe everything we are told!) that camellias should have a little fertilizer every month because so much washes out with watering. Also Reg Ragland advised us to go to the feedstore and buy ordinary cotton seed meal. So we buy a huge sack of it and start in March to feed a scant handful to each 14-inch container, (a little less to an egg

can). We do this every month through August unless we forget some month or are away on vacation. As far as adding this or that chemical we know less than nothing about chemistry. We love our camellias! I am ecstatic about my seedlings! And when we come home from short or long vacations we first rush to see our lovely Palomino "Golden Brook" then hurry to the lathhouses to see if the camellias are flourishing. But we are not slaves to the plants because we have so many other irons in the fire that we can hardly do justice to all the collections.

I might add that our success has been augmented by the fact that we always have Howard Asper and Harvey Short breathing over our shoulders if we hit a snag, so to speak.

And we also owe a lot to Harold Dryden's inimitable editorial comments which we think are priceless.

I trust that I have executed my "moral duty" to any interested camellia buffs who may have read this far.

S. C. C. S. DUES INCREASE

As announced on page 2 on the Editor's page, the Board of Directors of the Southern California Camellia Society voted at its meeting on October 10, 1972 to increase the yearly dues from \$6.50 to \$7.50, effective with the dues for the year 1973 that starts January 1st. 1973 dues in the new amount are now payable to the Secretary whose address is 8421 California Ave., Whittier, Calif. 90605.

¹Gertrude and Slane Stump won Sweepstakes Award in the San Diego camellia shows of 1970, 1971 and 1972.—Ed.

CAMELLIA REMINISCENCES, II

Amelia and Carey Bliss

We moved from Temple City to San Gabriel in the pouring rain, November 6, 1966. The camellias had been moved a few days earlier to the fenced back yard and got the benefit of a 6 to 7 inch rainfall while we and the moving men dodged between showers. The new house faced east which meant the rear yard was exposed to the long hot afternoon sun. The 238 camellias were huddled together under the spreading branches of a huge California white alder which dominated that area. Our first task was to erect a permanent lath house for the smaller plants while we decided where to plant the larger ones. Across the back of the lot was a solid concrete block wall, 6½ feet high. This west wall became the back of our new lath house with the front opening facing east. This time we built a higher, longer, wider structure than before with the roof lath running east and west allowing the shade pattern to vary as before. The roof slanted from east to west, allowing for water run-off, and the side lath were nailed vertically with one inch spaces between, correcting the mistake we had made in our Temple City structure. One other improvement was made when we mounted the four by four redwood support poles on cement pylons. The posts were bolted between two metal strips protruding from the cement pylons, thus the posts remained above ground and were not subject to termit attacks or damp rot. Such pylons can be purchased at most local brick-yards. We made another mistake when we spaced the roof rafters so that the roof lath could be nailed only at each end. Before two months had passed, the roof lath were doing all sorts of strange gyrations—sagging, popping up bending sideways, and

generally working loose. We cut and inserted more rafters so that each lath was nailed to three rafters and another problem was conquered. Lath benches were installed, a cement threshold was poured across the entrance way and a two inch layer of pea gravel was poured on the bare ground. We were in business. The smaller container plants were moved to the roomy lath house and we turned our attention to the larger plants.

We had brought with us several *reticulata* plants in containers. As we both feel that retics do much better in the ground, we promptly tried to find a spot for them. There were no really suitable locations, so we tried one—a 'Cornelian'—in a less than perfect place, facing due west although somewhat protected on three sides by walls. Once in the ground, it started to grow vigorously but the tender new shoots drooped badly when the sun hit them. Disregarding what we had been told, we watered the plant *very heavily* and often. The new growth responded quickly and once again stood tall and firm. That first summer, we built a portable shade screen, a frame-work of wood (approximately 5' x 4') with bracing at the bottom to hold it upright. This was covered with heavy green saran screening and was placed in front of the plant during the warm afternoons. Surprisingly, by late August and early September, during our hottest weather, the plant had become completely acclimated to its new location and we stopped using the screen. We not only had no further drooping of leaves, but it set buds in great abundance and that year we had some of the finest blooms we had ever seen.

Since then, we have planted sev-

eral other reticulatas in the same area with the same results. It takes about a year of careful watering and some shading to get them accustomed to the location, then they take off like skyrocket. In such a sunny place, they do seem to need more water than usual, but if growth and blooms are any criteria, they like this sort of location.

There were a couple of very large camellia plants in the ground and we waited to see what the blooms might be. We were disappointed although not surprised when they turned out to be very ordinary seedlings. Up to this time, we had not had any success in grafting onto large plants. Fortunately, Bill Goertz and Al Gunn volunteered their services to help us. They soon showed us what we had done wrong. The understock on such a plant is very large, certainly in comparison to the size of the scion, and when the cut for the graft is made pressure may squeeze the scion and cause it either to break or pop out. In order to prevent this, a wedge is inserted into the cut. Each wedge must be tailor made to fit the given understock—if too large, the scion will not stay in place; if too small, it does no good at all. With their help and under their supervision, we cut down a large, double-trunked seedling and put on 9 scions of 'Clark Hubbs'. The understock was cut about a foot from the ground and in order to place glass jars on the trunks, we fashioned collars by removing the bottoms of one gallon containers. These collars were placed around the base of the plants, filled with sand, and the jars firmly inserted. Eight of the scions took and now, five years later, the plant is over ten feet tall and blooming profusely.

Carried away with enthusiasm, we tried several other such grafts with considerable success. The original plant we worked on was on the north side of the house, well protected from

sun and wind, but others we tried were in more exposed locations. We ran into some trouble after the grafts had taken hold but before the wood had hardened completely. Our answer to the problem was to build a little portable lath house. This is just a box, approximately 18" square and 2' high with lath on top and sides. When it seemed safe to remove the jar from a graft, we placed our lath "house" over the plant. Gradually, depending mainly on weather conditions, we would keep it in place for less and less time until the graft seemed perfectly healthy, growing well, and adjusted to its location. It has been a great help for grafting plants in the ground which may need at least temporary protection from sun or wind.

A large bay window dominates the front of the house. There was a privet hedge under it which was not particularly attractive, so we removed it and planted five good-sized 'Yuletides' under the window with sun azaleas in front of them. For a couple of years this made a delightful border—the sasanquas blooming early in the fall, followed in a couple of months by a riot of white and lavender azalea blossoms. Unfortunately, the azaleas found this spot so much to their liking that they grew like weeds and almost engulfed the camellias. Cut off from sun and air, they became straggly and spindly, with the lower branches dying back and sparse foliage and blooms. We decided the two plants did not go well together, so have now moved the sasanquas to an open spot where they are responding well—putting on vigorous growth and healthy looking buds. From now on, if we want azaleas in the same border as camellias, we keep them contained in pots sunk into the ground.

The large California white alder which had been such a help in protecting our young container plants

(Continued on page 23)

OLD "GOODIES" AT THE HUNTINGTON GARDENS

Rudy Moore
Huntington Botanical Gardens
San Marino, California

. . . The old "Goodies" never die — they just keep performing . . . One of the oldest camellias at the Huntington Gardens is 'PINK PERFECTION'. This plant was on the grounds back when Mr. Huntington bought the old Shorb Ranch at the turn of the century. It reaches about 15 ft. in height and about 25 ft. across. 'PINK PERFECTION' is well named and labelled and is a variety still considered one of the most popular of the small camellias. You will find it in the area just west of the North Vista.

About 40 ft. north of 'PINK PERFECTION' is a beautiful large tree called 'MME-JANNOCH'. It reaches nearly 12 ft. tall and 12 ft. across and in December and January is covered with light red, medium, semi double flowers. It seems to be a landmark for camera enthusiasts when in full bloom. This variety is about 30 years old and is still a "goody" for landscaping.

Just behind 'MME-JANNOCH' is the lovely camellia 'BERENICE BODDY' which has dark green foliage with flowers of light pink and deep pink under petals. This one is really cold hardy and is considered an excellent landscape variety.

Another old "goody" is 'MAGNOLIAFLORA', one of the best landscape varieties of the japonica species. It bears lovely blush pink, medium, semi double, bell shaped flowers and besides being a good garden variety, still does well in the camellia shows.

When speaking of old or new garden or show camellias, one that comes to my mind, and you might say is one of my favorites, is 'GLEN 40' and/or 'GLEN 40 VARIE-

GATED'. This camellia is a deep red, large, formal to rose form double and the variegated flower has white blotches complementing the deep red. One of the fine plants we have in the Gardens, it bloomed for about seven months last year.

The next "oldie" you are going to meet is probably the earliest blooming variety of the japonica species, 'DAIKAGURA' and its family. 'DAIKAGURA' is a bright rose-red, splotted white, medium to large peony form. Other forms of this variety consist of 'DAIKAGURA RED', a deep pink to rose red, 'HIGH HAT', a light pink and 'CONRAD HILTON', a beautiful white sport of 'HIGH HAT'. Besides being the earliest blooming japonica, 'DAIKAGURA' and its sports also claim the distinction of having one of the longest camellia blooming periods. They bloom here in the Huntington Camellia Gardens from early October to mid April. They also have the reputation in California of being very hardy and reliable in growth and never presenting a serious problem culturally. All of this makes it one of the most valuable camellias for the home garden and most certainly for public gardens.

You have probably changed the name of the article by now from the "Old Goodies" to "Rudy's Favorites" but not quite . . . it would take a long time to list all of them. I do think this next one we will all agree upon—well almost all, and that's 'ADOLPHE AUDUSSON' and 'ADOLPHE AUDUSSON SPECIAL'. Its form ranges from semi double to incomplete double and its color is cherry red. The petals have marginal shading to nearly lilac purple, de-

pending on the age of the flower. 'ADOLPHE AUDUSSON SPECIAL' is semi double, with petals mostly creamy white and margins cherry red. The plant is robust and upright with dense and glossy foliage. The profuse blooms last well both on the plant and as cut flowers, and speaking of cut flowers, we can't leave out 'DEBUTANTE', can we? This is the most beautiful camellia I know of for flower arrangements. It is a light pink, medium full peony form and will complement any garden.

Probably one of the most talked about camellias we have in the Gardens is a variety called 'BARONNE DE BLEICHROEDER'. This camellia came from Japan to the Huntington Gardens about 1917 under the name of 'OTOME-SHIBORI'. It is a soft pink streaked crimson, medium rose form double and has a white sport and a pink one. We have a large plant about 15 ft. tall that bears all three colors making it a unique specimen for the viewing public. It arches over the path north of the old 'PINK PERFECTION' en route to the C. reticulata section.

Be sure to see this one as well as all of the famed varieties of C. reticulata such as 'BUDDHA', 'BUTTERFLY WINGS', 'PURPLE GOWN' and 'CORNELIAN'. Many of such varieties of this species and/or hybrid are believed to be over three hundred years old. They were imported from China to the United States in 1948 by Ralph S. Peer of Hollywood, Calif. and Walter Lamerts of the old Descanso Gardens. The selections we have at the Huntington Gardens were planted about 1950. They range from 8 to 18 ft. in height and will be in full bloom around the first few months of the year.

Camellias at the Huntington Gardens actually began in 1908 when Superintendent William Hertrich purchased for Mr. Huntington about two dozen camellia plants from a local

nursery. In 1918 twenty plants of the best varieties arrived directly from Japan and thenceforth other additions were made, a few at a time, until in 1942 there were more than a hundred varieties.

Seedlings developed since 1912 from our established plants have provided the necessary under-stock for grafting newer varieties, and, with the Friends of the Library and the Southern California Camellia Society participating actively this program has prospered.

We now have in the North Vista area and above the Canyon north of the Japanese Garden about 1,500 varieties of camellias and approximately 3,000 plants. In the past two years they have all been pruned and shaped to their best form. We have replaced some of the not-so-good older varieties with superior ones recently developed and as you stroll through the North Vista area, you will find such examples as the bright little 'FREEDOM BELL' and the large semi-double red 'GRAND PRIX', rose pink 'MANDALAY QUEEN' and among the most beautiful, 'BETTY SHEFFIELD SUPREME', white with an unusual reddish pink border, and many more.

So, come to see our Camellia Gardens this blooming season, O.K.?

EARLY (GIB) SHOW AT ARBORETUM

Because the Hospitality House at Descanso Gardens is not available for a December camellia show, this year's Early (Gib) Show will be held in the Lecture Room of the Los Angeles County Arboretum. This is the room that the Temple City Camellia Society uses for its show. The date of the Early Show is December 9-10.

CALIFORNIA CAMELLIA SHOW SCHEDULE—1972-73

Date	Sponsor	Location
Dec. 9-10	Southern California Camellia Council	L. A. County Arboretum Arcadia
Jan. 13-14	Southern California Camellia Society	Huntington Library San Marino
Feb. 10-11	San Diego Camellia Society	Conference Bldg. Balboa Park, San Diego
Feb. 10-11	Peninsula Camellia Society	Veterans Memorial Bldg. 1455 Mission Ave., Redwood City
Feb. 17-18	Temple City Camellia Society	L. A. County Arboretum Lecture Hall, Arcadia
Feb. 17-18	Santa Clara County Camellia Society	Student Union Bldg., San Jose City College, San Jose
Feb. 24-25	Pomona Valley Camellia Society	Pomona First Federal Savings & Loan Assn. 399 N. Garey Ave., Pomona
Feb. 24-25	Delta Camellia Society	Pittsburg High School Pittsburg
March 3-4	Southern California Camellia Council	Descanso Gardens La Canada
March 3-4	Camellia Society of Sacramento	Memorial Auditorium 15th & J Sts., Sacramento
March 10-11	Camellia Society of Kern County	Mall of Valley Plaza Shopping Center Ming and Wible Road, Bakersfield
March 11	Central California Camellia Society	Fresno City College 1100 E. Weldon, Fresno
March 10-11	Northern California Camellia Society	Sun Valley Shopping Center Concord
March 17-18	Camellia Society of Modesto	Palm Court of E. & J. Gallo Administration Bldg., Modesto
March 24-25	Sonoma County Camellia Society	Doyle Student Center Santa Rosa Junior College Santa Rosa

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WILBER FOSS

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ELSIE DRYDEN

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CAMELLIAS FOR CORSAGES

Elsie Dryden

[Reprinted from November 1961 issue of CAMELLIA REVIEW]

[*Editor's Note: The author told me this article is out of date, because corsages are not as popular as they were in 1961 and the varieties have changed greatly from those named in the article. Maybe so. I run it, however, because I believe that corsages are still one of the nice ways to enjoy camellias.—Ed.*]

Camellias as corsage material are highly desirable. Not only are they beautiful to look at, but they are particularly desirable because they bloom at a time when there are few flowers in the garden. There are so many uses for corsages that I often wonder why more women do not make them. Young sons have dates, and I found in my own experience that the camellia corsages that I made for my two sons during their high school and college days were very acceptable. Maybe one reason why more corsages are not made is the belief by some that they are hard to make, or possibly that once made they may not last out an evening. I shall try in this article to cover some of the principles of corsage making as they relate to the use of camellias, hoping that I may thus stimulate some interest and remove some of the uncertainty in the minds of those who have hesitated to take the first step.

First, what kind of camellias are appropriate for corsage making? My answer to this question is that almost all kinds of camellias are appropriate, except that one makes the task easier when she chooses one that does not shatter too easily. To lessen the chance of shattering, the flower should be picked before it reaches full bloom, then with proper treatment as I shall describe later, it should present no problem. Sasanquas have not been as

satisfactory as japonicas because of this problem of shattering. Some of the newer varieties, however, seem to have good holding qualities. I plan to make a corsage using the new sasanqua 'Interlude' as soon as we have enough blooms on our plant. I picked the first 'Dazzler' that bloomed in our yard and after shaking it decided it also is worth a try. McCaskill's 'Elfin Rose', the one that Vern McCaskill wears in his buttonhole at S. C. C. S. meetings, seems to meet this test. I shall use more sasanquas in corsages than I have in the past, being careful to pick half bloomed out flowers and buds.

Among japonicas, almost all varieties are satisfactory. I have not had occasion to use large blooms such as 'Drama Girl', 'Guilio Nuccio', 'Coronation' and 'Tomorrow', although there might be occasions when such blooms would be appropriate. Remember that I am talking about corsages, not single blooms attractively tailored. Some varieties seem to be better than others to "fit the occasion." For example, one would use 'Angel' in a corsage for a formal occasion, while 'Pax' would be good for less formal as well as formal affairs. 'Pax', incidentally, should always be picked before it has fully opened to avoid shattering. Following are some of the varieties that I have used more than once in corsages: 'Lotus', 'Virgin's Blush', 'Shin-Shioko', 'Queen Bessie', 'White Empress', 'Frizzle White', 'Joshua Youtz', 'Dr. Tinsley', 'Hana Fuki', 'Spring Sonnet', 'Alba Plena', and 'My Darling'. I shall certainly use 'Betty Sheffield Blush' this year, since we seem to be able to supply blooms for both shows and corsages.

(Continued on next page)

Note that the varieties I have listed are whites and pale pinks that do not conflict with other costume colors. Reds would be used, of course, when they harmonize with the costume, but one should avoid clashes and the safe way to do this is by using the neutral shades and whites.

Among the *reticulatas* I have used 'Confucius' successfully. 'Chrysanthemum Petal' and 'Pagoda' are good, as is 'Buddha' when the flower is not too large.

The choice of the flower to use ties in with the design of the corsage and the materials that will be used with it. Will it be for a formal or informal occasion; worn on the wrist, on the shoulder or in the hair or to accent a neck line? A corsage can be considered a flower arrangement, to be worn instead of displayed in a bowl. Therefore, principles used in flower arrangement are applicable to corsage making. Just as one has a concept before starting an arrangement, likewise she should have a design in mind before going to work on a corsage. Corollary to choice of the flower, therefore, is the selection of companion materials—foliage, ribbons and companion flowers. I believe that the beauty of a corsage is enhanced by the use of these "transition materials." For example, I would use with a freshly opened bloom of 'Virgin's Blush' a half opened bud, a tight pointed bud, the pink blossoms of *Raphiolepis* Springtime or soft pink azaleas, the green foliage of 'Virgin's Blush', and pale pink or moss green ribbon. I have used as transition material the variegated foliage of sasanqua 'Okina-Goromo', fine pointed ivy, the rounded variegated begonia leaf, and the chartreuse centered foliage of 'Mary Christian Variegated', to provide added interest in the corsage.

What makes corsage making a continuing joy is the number of combinations that can be made. It will be

fun to try some of the new sasanquas and the miniature japonicas with the larger flowers. The miniatures particularly will add to the beauty of the corsage when used as supplemental material. As you walk through your garden, plan in your mind's eye delightful combinations of foliage and flowers. You will get fun out of this and will design corsages that will please you.

We are now ready to make the corsage. No matter how hard I would try, I could not describe in writing the techniques of corsage making. That requires demonstration, and classes are available for that purpose. I do have some suggestions, however, on points that might not be emphasized in a class, that are based on my own experience. These are:

1. To make the flowers last well in the corsage, put them in water at least an hour before starting to work. Then use a thin strip of wet cotton around the stem before taping. The damp cotton and the floral tape keep the moisture in the stem.

2. Shattering is avoided by wiring the bloom. In wiring, use the finest wire that will support the flower. Coarse wire only makes a stiff looking flower, which means, of course, a stiff looking corsage.

3. In wiring some of the difficult flowers, I find it better to leave on some of the leaves that are supporting the flower until after the flower is wired. Then clip off the leaves after the floral tape has been put on.

4. Trim the stem *after* the flower has been wired.

5. Each stem should be wired *separately* and taped with floral tape. Doing two or more together creates a bulky appearance.

6. The corsage will look lighter when all of the wire stems are joined at one spot, not up and down the stems. After the stems are joined at

(Continued on page 23)

JAPAN'S SNOW CAMELLIAS

Jack E. Craig
Japan

[Reprinted from December 1971 issue of CAMELLIA NEWS, publication of Australian Camellia Research Society.]

Extremely few Western camellia enthusiasts have visited the Hokuriku district of Japan, a section of Honshu Island facing the Sea of Japan where *Camellia rusticana* may be seen abundantly in its native habitat. Of these few who have visited the area just before and during camellia season, I dare say that not one has failed to be amazed at what he saw. Due to the mountains and to their proximity to the Sea of Japan, the area is one of much rainfall. Early in the winter the precipitation quickly forms a six to eight foot layer of snow at sea level, which unfailingly persists until so late in the spring that there is danger of frosts once it has melted away. This snow cover deepens with elevation until it reaches a depth of 40 feet high in the mountains. It is in the mountains from 900 to 4,200 feet elevation where *Camellia rusticana*, the 'Yuki-Tsubaki' or snow camellia is found. Near the coast of this same area, *Camellia japonica*, called 'Yabu-Tsubaki' or bush camellia is also found. Its vertical range extends only to about 150 ft above sea level. The area between the *C. japonica* and the *C. rusticana* ranges is inhabited by a group of intermediate hybrids called the 'Yuki-bata' or snow side camellias.

Outside of the Hokuriku area, even most Japanese camellia enthusiasts have never lived in such heavy snow and have little conception of the effect of really deep snow on plants. Instead of the snow naturally sifting through the branches and building up from ground level as one might think, it gathers on the branches, sticking there until from its sheer weight, something has to give and it is usually the plant which does. Any

shrub or tree which stands must be supported to prevent the weight of heavy winter snows from breaking it to pieces. Usually a strong tall pole is placed in the middle of the shrub or tree, then ropes from the pole top are tied to each branch to carry the weight of the snow.

Having evolved under these peculiar climatic conditions, snow camellias are extremely well adapted to withstand them. Their younger twigs are so flexible that they can be wrapped around your finger like a piece of cord. When released, they spring back to their original form. This flexibility enables branches of the snow camellia to go down under the weight of heavy snow where the entire bush spends the winter pressed against the ground, as flat as a pancake, under tons of snow. When spring comes and the snow melts away, the branches immediately spring up and within a week, even a sizeable plant once again stands erect. Natural pruning results as the limbs become large and are no longer flexible enough to bend beneath the weight of the heavy winter snow. Because of this it is rare to see thick stemmed plants in the wilds.

Because of the snow camellia's great resiliency, it has been selected as the city flower of Kamo City, near Niigata. Kamo has been plagued by floods and by all sorts of natural disasters so often that the residents like to think of themselves as having the property of springing back as does the snow camellia after its yearly winter of suppression. In Kamo City Park located in a natural grove of 300 year-old *Cryptomeria* trees, one can see snow camellias undisturbed

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in their natural habitat. In the park's Snow Camellia Canyon, snow camellias grow in association with *Acuba japonica* and other flexible shrubs, forming an undergrowth on the forest floor. Also featured in the park is a collection of 1,500 named snow camellia cultivars.

Snow camellias have only been known as such for the past 20 years. Mr. Yaichi Kawamura, a railroad worker who widely travelled the entire Hukuriku area, became fascinated by the extraordinary beauty of the camellias which he saw in remote country villages and in the mountains. He began collecting choice forms and eventually brought them to the attention of botanists. In 1950, Dr. Honda gave them the name of *Camellia rusticana*. Previously it was thought that all were *C. japonica* and because of this belief, no serious botanists had investigated the camellias of the area. Because of his contribution to horticulture, Mr. Kawamura is known as "Father of Snow Camellias". No longer a railroad man, Mr. Kawamura is now the leading propagator of snow camellias in Japan. At Niigata University's Faculty of Agriculture, Dr. Kaoru Hagiya has made the study of snow camellias his major interest. Because of his intensive research and his selection and naming of hundreds of choice *C. rusticana* cultivars, he is acknowledged in Japan as the leading authority of snow camellias.

Of the 1,500 named snow camellia cultivars, it is amazing to learn that not a single one was produced with the aid of man. All were selected in the wild! To this day a favourite pastime of camellia enthusiasts of the area is making collecting trips to the mountains where snow camellias can be seen growing and blooming in association with many varieties of alpine plants. More variation is found in wild colonies of *C. rusticana* than is found among colonies of *C. japonica*.

Many worthwhile cultivars are still to be found. Included among these natural selections are white, pink, salmon, rose, red, black, purplish and almost unlimited variegated combinations. Their form covers all floral shapes ever known to camellias. There are singles, semi-doubles, formals, anemones, peony and rose forms plus some forms unknown in other camellias groups. In size there are miniatures from one inch in diameter to large ones naturally five inches and more in diameter. Many of the named cultivars belong to the 'Yukibata' group, having blood of both *C. rusticana* and *C. japonica*. One such cultivar is 'Arajishi', an old variety long known in the U.S. For proof, examine its short, fuzz-covered leaf stems which hail from snow camellia ancestry.

From their association with snow it would appear that snow camellias possess extraordinary resistance to low temperatures. Unfortunately, this hasn't proven so. The leaves of snow camellias suffer more damage at low temperatures than does the foliage of *C. japonica*. In the mountains where, by some chance, snow camellias lose their winter cover of snow, the exposed branches are killed by the cold winter winds. The mean temperature for Niigata's coldest month of January is 35 degrees F. Underneath the snow cover, the temperature never drops below 32 degrees and the ground never freezes. In Nagoya on the other side of Honshu Island where winters are warmer but with no snow cover, the foliage of snow camellias always winter burn rendering it unpopular among Nagoya camellia enthusiasts. Here the winters are characteristically cold and dry, a condition unknown in *C. rusticana's* native Hokuriku district where it winters beneath a protective mantle of snow. Nagoya's winters are also too cold for *C. reticulata* but in Niigata

it is grown successfully if supported to prevent its becoming broken by winter snow.

Snow camellias have very short leaf stems which are covered with short hair; this pilose covering being the most constant distinguishing characteristic of the snow camellia. Often this fuzz falls off as the leaves mature. Their leaves are thinner and have more deeply indented edges than do those of *C. japonica* and their veins are lighter colored and more pronounced. *C. rusticana* lacks the ability to drop its leaves during periods of distress, making it a more difficult subject to transplant. This characteristic plus its shallow, rather weak root system makes it less tolerant of drought and of drying winds than is *C. japonica*. Snow camellia blossoms open out flatter than do those of *C. japonica* and their stamens spread out flat to form a sunburst like the stamens of a plum blossom. This plum blossom centre reaches its highest glory in the Higo camellias which hail from snow camellia ancestry. The petals of snow camellias are characteristically cleft like those of a cherry blossom. The plant itself is a low, dense, multiple stemmed shrub and does not grow upright into a tree as does *C. japonica*. Even when planted in snowless areas it retains its low, shrubby form.

On a trip to the Jisha district of Yasuda Machi, near Niigata, with Mr. Kawamura and Dr. Hagiya, I was shown the parent plants of 35 named snow camellia cultivars emerging from the snow. These venerated specimens were collected many years ago by farmers who brought them back from the mountains and planted them around their houses. Many of the specimens were as much as 300 years old. Of these, the tallest plant was about 10 ft high and the largest stem diameter was about six inches. The largest specimens of these were hybrids containing some *C japonica*

blood. Once past the juvenile stage, the prize for rate of growth would easily go to *C japonica*.

Within a week after the snow the first snow camellia blossoms are open. Spring in Niigata comes with a bang and the season is short. As all of the buds may open at once, the mass colour effect is probably unequalled elsewhere in the camellia world. This is not without its problems. Without rigorous disbudding, large flowers when so crowded on a plant, do not open and display themselves properly. For this reason, in Niigata, medium and small sized blossoms are generally the most esteemed.

Seeing what has occurred spontaneously in the wild, it dazzles the imagination to think what a programme of selective breeding could produce.

LES JURY SEEDLINGS

Les Jury of New Plymouth, New Zealand has registered eight hybrid camellias over the span of years from 1960 to 1970, all but one being crosses of saluenensis with japonica. They are as follows:

'Anticipation', 1962, saluenensis X japonica 'Leviathan'.

'Elegant Beauty', 1962, saluenensis X japonica 'Elegans (Chandler)'.

'Elsie Jury', 1964, saluenensis X japonica 'Pukekura White'.

'Fortune's Smile', 1962, saluenensis X japonica 'Hassaku'.

'Gay Time', 1970, saluenensis X japonica 'Mathotiana'.

'Grand Jury', 1962, saluenensis X hybrid 'Salutation'.

'Kia Ora', 1962, saluenensis X japonica 'Lotus'.

'Salamander', 1960, saluenensis X japonica 'Flame'.

GRAFTING IS EASY

Harold E. Dryden

Pictures by Karl Anderson
Santa Monica, California

Grafting is easy when a few simple rules are followed. There are at least two reasons why a camellia hobbyist should make grafting a part of his program. First, it is fun for people who like to grow plants. There is a feeling of satisfaction when the new grafts callus, then start to grow and throw out new leaves, then blossom into attractive little plants. Second, it is the economical way to build a camellia collection. Camellia nurseries will always be used for acquiring new varieties and to provide quick



Figure 1

blooms of a "must" variety that has been overlooked. Most people who have the "camellia bug", however, cannot afford to buy all the plants they will need to build their collection to 100 or more plants. Grafting is the quick and economical way to do it, and most hobbyists with collections are glad to furnish scions. These pictures illustrate how to go about it.

First, and basically important, select a healthy plant for the root stock, or understock as it is usually called. Some people will have a growing plant in the ground or in a container that they wish to replace with another (usually a newer) variety. It is necessary that such a plant show evidence of healthy roots, which is indicated by healthy foliage and having produced new growth in the previous growing season. Do not select a plant that did not "do well" last season, because "not doing well" indicates a poor root system. Seedling plants, particularly sasanqua, are good because they do not have virus. They should not be pot bound. When you have a pot bound plant that otherwise looks good, repot it for next year's use. Any size plant will do, having in mind that a larger size plant and therefore larger roots will grow faster. *Figure 1* illustrates the size of understock that is commonly used in Southern California.

The plant is cut off at a desirable height with sharp clippers or a saw. The height is usually a matter of choice. Some people believe they will obtain a better looking grafted plant by cutting low, say 2 or 3 inches above the soil. Others cut high, say 4 inches or more, having in mind that with a high cut, the plant can be used again if the graft does not

take. Whatever the height, there should be a comfortable working room for the hands to attach the scion. A sharp knife is then used to smooth the cut, giving particular attention to making certain there is no loose bark around the edge. *Figure 2* shows that the cut has been made at a slant, thus assuring drainage of moisture.



Figure 2

Two steps are then taken, both illustrated in *Figure 2*. First, a slice is taken off at the top of the slant, sufficient to give a level working space for matching the cambium layers of the scion and the understock. Second, a split is made down the middle, far enough only to provide space for the scion. This is done by applying light pressure to the knife in the position shown. Care is sometimes necessary not to apply too much pressure, otherwise the slit will be too long. This is not disastrous, but it is not so convenient to handle. The important thing here is that the split be made in the middle so that the cambium will match on both sides.

Figure 3 shows the next step of

spreading. A screwdriver is desirable with plants of large diameter that are difficult to spread and hold apart while the scion is being placed. A knife, twisted slightly, will often provide sufficient spread.

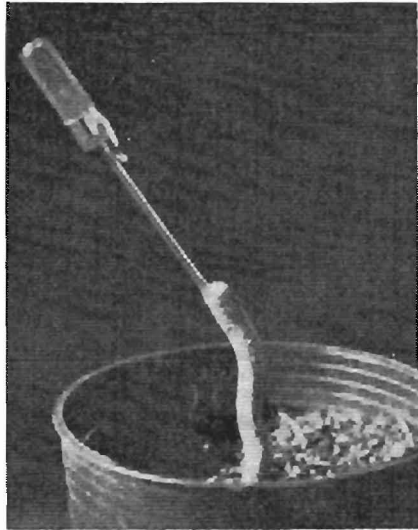


Figure 3

The slip used for the scion should be seasoned wood of last year's growth. Either the tip or a secondary scion is satisfactory. Growth of the
(Continued on next page)



Figure 4

growth buds must not have started, although their expansion is satisfactory. Likewise, the growth buds should not be recessive but should be in evidence. See *Figure 4*.

Figure 5 illustrates how the scion is pared on both sides to fit into the slit of the understock. The edge facing you is a little thicker than the other edge and is the one that is used for cambium matching. (The cambium is the thin green line that is just inside the bark.) The scion is also tapered to the bottom so that at the end it is as thin as is practical.

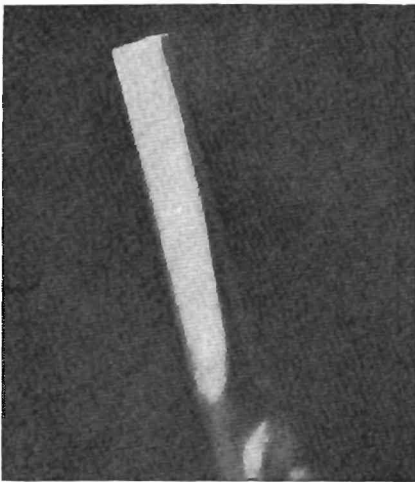


Figure 5

Figure 6 shows the scion in place. Note how the cambiums match and how the thin edge on the inside makes it possible to pull the understock together. It is desirable to have both sides of the cambium match, and this will occur when the split is in the middle and the scion is evenly pared. Match of both sides is not necessary, however, when one side is properly matched as in the picture. Some people slant the scion rather than placing it upright as illustrated so that both sides of the scion will cross the cambium of the understock and thus make contact. Note that a portion of the pared part of the scion is above the point of matching.

A rubber band is used to tie the graft. After it has been wrapped around the understock several times, a loop is made and the end is pulled through the loop, then the rubber band is tightened. It is possible for the scion to slip during this operation and the graft should be checked to be certain that the cambiums match after the tying operation. See *Figure 6*.

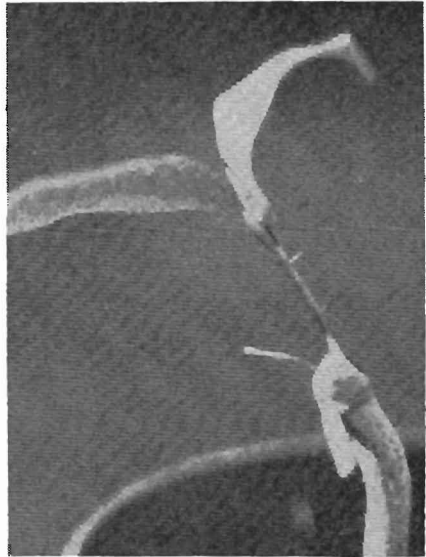


Figure 6

The graft is then covered as illustrated in *Figure 7*. A plastic bag is used in the picture, with a tape or rubber band around the bottom to create a vacuum inside. Note that sticks inside at the proper height will allow space for growth of the new plant until it is uncovered. Assuming that the soil was damp (it should not have been real wet) when the plant was covered, it should not need watering for some time. Moisture will form soon on the inside of the bag, which will indicate that a vacuum has been created.

A glass jar for covering will be equally satisfactory, although it will require more attention to watering. A graft should not be permitted to

dry out, nor should it be kept too damp. A gallon size wide mouth jar is convenient to use and allows ample space for growth of the plant. Some sand around the bottom of the jar will create the tight vacuum that is obtained in the use of the plastic bag.

The biggest enemy in bringing grafts through is a fungus that forms at the point of the juncture, showing up as a mold. Some people undertake to guard against this by applying at the juncture, with a small brush, a growth hormone or a fungicide. This is not foolproof and the graft should be checked periodically for indications of mold. Removal of the jar or plastic bag for a short time may remedy this. Some people use a weak solution of vinegar to wash off the mold. If moisture on the inside of the jar or bag does not resume, this can be corrected by sprinkling a little water inside the jar or bag, then re-covering.



Figure 7

Figure 8 shows the objective of all the effort, a straight, healthy plant. This plant was uncovered after the callus was clearly evident and growth had started, probably to the extent of a leaf. While the callus must be definite to indicate that the understock and the scion have grown together, the sooner the graft is uncovered the less worry there will be about the new growth wilting. The bag or jar should be raised slightly (a small hole can be torn in the bag) to let in the air, then the air space is made larger as the graft grows and the new growth has become accustomed to the new life. Much depends on the temperature at the time of uncovering. If the new growth should wilt, the graft should be re-covered and the process of letting in air repeated.

While watering has been on the
(Continued on page 24)

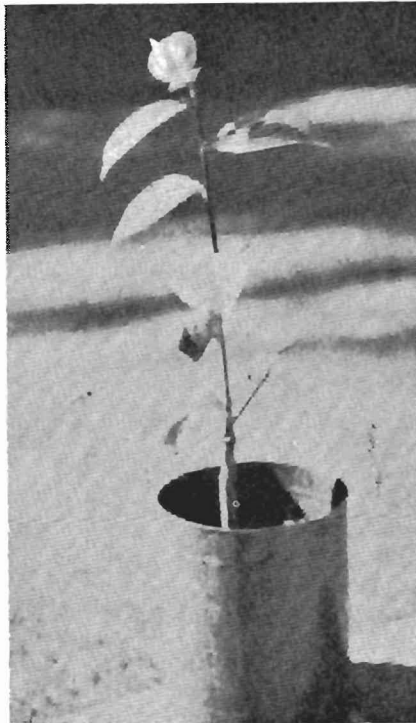


Figure 8

GROWING CAMELLIAS IN FULL SUN

Harold E. Dryden

A question frequently asked is "what varieties of camellias will grow in full sun?" The usual answer is to avoid full sun for japonicas if possible, to plant sasanquas or reticulatas, and even the latter are subject to doubt because there really hasn't been enough experience in Southern California to justify a conclusion that they will take our full sun, heat and low humidity of the summer.

I was faced with a decision last January when a heavy wind made it necessary for us to remove a 50 foot high *shamel ash* tree under which we had been growing camellias and azaleas in containers. In its place we planted a very small *cassia leprophylla* tree, all that we could obtain. We wanted to plant camellias along the brick wall on the property line to replace the containers that had been there. We knew it would take at least two years for the tree to provide shade. We decided that now was the time for a noble experiment, well aware that loss of a few camellias in the full sun would not really hurt us. (My wife said it would be a good thing.) So we planted five japonicas, selecting plants of sufficient size that were available in containers and the loss of which would not bring about deep mourning in the family. No whites or pinks were included.

The 4½ foot high wall runs due east and west, thus providing some shade low on the wall except when the sun is at its summer zenith. We planted the camellias close to the wall as we would with plants for espaliering, recognizing that we would have to prune at the wall as the plants grow. We used the usual container growing soil mix, 50% sandy soil and 50% ground fir bark. Fir bark was used for mulch. We planted azaleas between the camellias and as

they grow they will shade the root systems of the camellias.

The soil was kept damp during the hot days of July, August and September and the plants were sprinkled in the evenings of the days of 85° and over. All fears of over-watering during the hot weather were forgotten.

We suffered some leaf burning during the hot days. All evidence of this leaf burning has now disappeared (as of October 25th) and the leaves look just as good and healthy as do the plants. We have had to disbud all of them.

One swallow does not make a summer. The test of the sustained hot summer days has passed and history does not tell us that we have much leaf-burn weather after October. We shall await the time of flowering.

S. C. C. S. MEETING COMPETITION

The S. C. C. S. Board of Directors has taken steps toward equalizing the race for winners of the competition for points earned in the monthly displays of camellia blooms. Less than half a dozen people have been at the top in number of points earned in recent years. It has been decided to handicap these people in the 1972-1973 competition. In computing totals for the year, the number of points earned by an exhibitor will be reduced by a number equal to 30% of the average number of points earned in the two previous years. It is hoped that this will bring new winners into the fold.

In all other respects the competition will follow the same rules and pattern of last year.

REMINISCENCES *(Continued)*

when we first moved to San Gabriel turned out to be a real villain a few years later. The danger was first detected when we noticed that a number of camellias planted far from the base of the tree were not doing well. New growth was very sparse or non-existent. Buds were few and flowers were small. Digging around these slow growing plants we found the root balls were being invaded by vigorous feeder roots from somewhere. Following these roots back to their source was no mean task, but we finally traced them back to the tree. We cut back the roots as far as we dared and hoped for the best. The alder feeder roots had, of course, invaded the camellia root balls attracted by the fertilizer and extra watering that the camellias received. With a sharp-edged spade, we sliced down around the outer perimeter of all of the camellias planted anywhere near the alder, thus relieving the danger temporarily. But now it hit us from another side. Many of the larger container grown camellias were left permanently in the shade area directly beneath the tree. Attempting to move one large camellia in a redwood tub from this area, I (Carey) found it impossible to lift or move. Finally prying up one corner of the tub, I discovered to my horror that a large root from the alder had penetrated one of the drainage holes of the tub completely blocking it. Cutting the inch thick root with large pruning shears, the tub was turned on its side and the plant removed. The root ball had again been completely invaded by the voracious feeder roots of the alder, spreading all through the tub. Even the container plants were not safe from this monster. During all this time the white alder had grown fantastically. It now towered high above the house and its branches spread from one side of the yard to the other. Its height and breadth also shielded the

lath house at the back of the yard far more than necessary. The camellias in that structure were getting almost no sun. Reluctantly, because it did help to shade the house during the hot summer afternoons and because it was a magnificent green tree in the spring and summer, we decided it must go. We could not have prize winning camellias if the alder were to remain. In May 1970 the tree was cut down and we spent a weary weekend after that removing the shallow root system which extended over two-thirds of the rear yard.

Removing the tree changed the entire complexion of the back yard and, once again, we were faced with the challenge of remaking our camellia garden.

CORSAGES *(Continued)*

this spot, they should be feather edged to give a less bulky line.

Finally, some things I dislike in corsages. I call them my "pet peeves."

1. Heavy wires that make the corsage straight and stiff.

2. Artificial flowers and foliage as transition material. With so many flowers and so much beautiful foliage, I can find no excuse for the use of artificial materials.

3. Ribbon that overpowers and detracts from the flowers. The ribbon should be used to enhance the flowers, not as the center of interest.

Corsage making is fun. It is a satisfying way of using the flowers and foliage in one's garden for her own pleasure and for the happiness of others. After all, what better reasons can one want for having a garden?

When people are too dumb to know
all is well with them,
The Gods shrug their shoulders and
say "To Hell with them".

From "Moralities"
by W. N. Auden

GROWING CAMELLIAS IN ENGLAND

Mr. Primrose L. Hazell, a new S. C. C. S. member who lives in Surrey, England, wrote the following letter to our secretary. We share it with our members.

"I bought my first camellia in 1946 when I lived in London, where it flourished, and when moving to Surrey in 1958 brought it with me, together with one or two others. Unfortunately I lost two of the biggest, a Madame Victor de Bisschop and Elegans, in the severe winter of 1963.

"Unfortunately, my garden is situated in a bowl, is very hot in summer (when we see the sun it is most rewarding), is a frost pocket in winter, subject to very high winds as we are at the end of the North Downs near Epsom. The soil is very heavy clay, is unworkable for months in the winter once it gets wet and is like concrete in summer.

"I now have 110 or more varieties of camellias, many of them American, and grow most of them in pots of various sizes, though now I have a dozen or more of the largest and most hardy kinds in the ground. They are planted in a mixture of oak leaf wood soil, peat, j.l.3 and bone meal. Just about a barrow load of this mixture for each plant, and they are planted high with bricks of large flint to hold the soil in. After a year or two they forge ahead. Some of the plants are left outside all winter, inserted in larger pots surrounded in peat, but most are kept in a small greenhouse heated by electricity and thermostatically controlled, minimum 40 degrees F.

"I also have a number in the house at various times, but as we have an Esse cooker which is never out, winter or summer, also an Esse Courtier in the dining room which is kept alight day and night during the winter, the atmosphere is always warm and I find some varieties will put up with

it, but others dislike it and start dropping their leaves.

"We get so many frosts here that the blooms are affected, which is most disheartening, but some varieties replace themselves, i. e., Donation, Inspiration, Elegans, Berenice Boddy, J. C. Williams, Mercury, Adolphe Audusson, etc.

"All of the plants are taken out of the greenhouse in May and are kept outside all summer in fairly sunny spots which seems to suit them. Most of the plants are japonicas but I have quite a few hybrids, Williamsii, reticulatas, etc."

(I have run this letter not only because of its general interest to camellia growers everywhere, but also as a tonic to the many of us who sometimes cry in our beers because of the "problems" that we face in the pursuit of our favorite hobby.—Ed.)

GRAFTING *(Continued)*

light side while the callus was forming (to guard against mold forming), the plant should be watered well after it has been uncovered. Thereafter it should have normal watering.

Fertilize the new graft? There are divided views on this. Some people say that the roots, which previously supported a good top, have enough strength to bring the graft through the first year. Some give it a little cotton seed meal or such in the early Fall. Both groups of people have good results.

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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: Herbert Martin; 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. 15, Dec. 13, Jan. 17, Feb. 21 at Mayfair School, Mar. 21 at Fresno State College

DELTA CAMELLIA SOCIETY

President: Donald R. Bergamini; Secretary: Mary A. Bergamini, 451 Dale Rd., Martinez 94553

JOAQUIN CAMELLIA SOCIETY

President: Karn Hoertling; 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: Harlan Smith; Secretary: Dale Nagel, 3005 Deanna Way, Modesto 95350

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

NORTHERN CALIFORNIA CAMELLIA SOCIETY

President: Edward A. Hays; Secretary: Ralph E. Bernhardt, 1112 Blandford Blvd., Redwood City 94062

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: Mrs. Charles F. O'Malley; Secretary: Mrs. Rex W. Peterson, 27 Walnut Ave., Atherton 94025

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: Harry Humphrey; Secretary: Mrs. Mabel Higgins, 2152 Clematis St., San Diego 92105

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.

SONOMA COUNTY CAMELLIA SOCIETY

President: Mrs. Alton B. Parker; Secretary: Mrs. Marylin Batt, 10047 Old Redwood Hwy., Windsor 95492

Meetings: 4th Thurs. Nov. through April, except Nov. and Dec. 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: Sergio Bracci; 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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