

THE *Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



C. RETICULATA—'DR. CLIFFORD PARKS'  
*Courtesy The New Zealand Camellia Society—Photo by Yvonne Cave*

Vol. 40

March - April, 1979

No. 4

*One Dollar twenty-five cents*

# *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, \$12.00

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

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Six issues per volume—September, November, January, March, May and July.

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. RETICULATA—‘DR. CLIFFORD PARKS’

*Courtesy The New Zealand Camellia Society—Photo by Yvonne Cave*

‘Dr. Clifford Parks’ is a cross of Reticulata ‘Crimson Robe’ x Japonica ‘Kramer’s Supreme.’ The cross was made in the late 1960’s by Dr. Clifford Parks when he was located at the Los Angeles State and County Arboretum under a grant from the Southern California Camellia Research Advisory Committee. The seedling was sent to Dave Feathers where it was propagated, named and introduced in 1971. The flower is red with an orange cast, very large, semi-double, loose peony to full peony form. The plant has a vigorous growth and it blooms in mid-season. This color separation was obtained from Dave Henderson, courtesy of the New Zealand Camellia Society.

### CAMELLIA NOMENCLATURE

#### 1978 EDITION

1 to 11 copies .....	\$4.00 per copy
12 and more copies .....	\$3.25 per copy

*Send Orders To*

**Southern California Camellia Society**

P.O. Box 717

Arcadia, Ca 91006



# THOUGHTS

*from the editor*

As a follow-up to the discussions which have been going on among the several Camellia Society Groups in the Los Angeles area, I would like to "put in my two cents worth." The subject is merger. The idea behind the merger is a realization that, perhaps, we have too many camellia societies in the San Gabriel-Los Angeles Basin and that one strong society would serve the membership better.

At the present time we have four societies—namely: Los Angeles, Pacific, Southern California, and Temple City. These four societies all serve essentially the same group of people with four Boards of Directors; four Presidents; four Secretaries; four meetings per month; four scrambles for good programs; four raffles; and four membership dues. I am strongly in favor of combining these four societies into one strong society. We could retain the best and most time-honored events of all four groups. There would be a significant saving in expenditures; better meetings; better programs; better participation in the various events and an elimination of the rivalry which now exists.

The proposal as now being discussed, would be to merge into a new Southern California Camellia Society, with three board members elected from each of the four societies. The twelve Board members would then elect a President and appoint a Secretary-Treasurer. The Board would have fixed meeting dates and these meetings would be held, at least every two months. The Board would appoint strong committees to function for the various events, such as, the Huntington and Temple City Shows; the Meetings Programs; Plant Raffles; Dinners; Picnics; Awards; and other Honors. There could be a strong committee to inaugurate a "once-a-year" plant sale to raise money. Consideration could be given to hold eight meetings of the Society each year beginning with the October meeting and having a meeting each month—including May. The meetings could be held in the Arboretum Lecture Hall in Arcadia and in the future, if the Descanso Gardens Building is built—at that site. The new society would continue to publish CAMELLIA REVIEW and CAMELLIA NOMENCLATURE.

What would be lost by such a merger of societies? Some have suggested that we would lose the friendly comradery of the neighborhood society. This argument used to be valid in the 1950's and 1960's when we did not have a Freeway System. It used to be a chore to try to drive 30 miles for a society meeting, and, thus Los Angeles, Glendale, and Temple City grew up around a grouping of local hobbyists. Today, anyone can get to the Arboretum in a few minutes from just about anywhere in the Los Angeles area.

Would we lose any of the time honored events of the local societies? I believe that the participation would be much greater. Would we lose control of things locally? I doubt it. The Workers would still work. The Doers would still do. The Leaders would still lead.

Every camellia hobbyist should give this idea some careful thought. You will probably be asked by your Board of Directors to vote on the idea of a merger of the Los Angeles area Societies. Personally, I think it is an idea whose time has come.

BILL DONNAN

# CAMELLIA NOMENCLATURE PROBLEMS

By WILLIAM E. WOODROOF

*Ed. Note: This article is the gist of a talk made at the November meeting of the Pomona Valley Camellia Society.*

I have been requested to talk to you tonight on the subject of CAMELLIA NOMENCLATURE and I have decided to try to clarify some of the misconceptions which, from time to time, have clouded the real objectives of the Southern California Camellia Society's publication. First let me talk about the Scope and Purpose of CAMELLIA NOMENCLATURE. Since its inception, the Scope of SCCS NOMENCLATURE has been proclaimed as a descriptive list of species, hybrids and varieties (cultivars) *originated and introduced into the English speaking world—particularly the U.S.A.* The Purpose of the book has always been to: (1) decrease confusion and settle controversy surrounding the names of both old and new varieties of camellias; and (2) to present a short concise nomenclature list *for the information and protection of the amateur grower.* The problem has been that many have failed to understand or follow the Scope and Purpose as set forth above. There has been a continuing attempt to change the Scope and Purpose of the publication and revise the CAMELLIA NOMENCLATURE into something which was never intended. We have always held to the theory that our publication was to be used by the amateur hobbyist and nurseryman, in the English speaking world. To try to create a NOMENCLATURE which would include varieties not introduced into the English speaking world has never been intended nor will it ever be attempted.

What, then, is the 16th edition of CAMELLIA NOMENCLATURE? It consists of a listing in alphabetical order of the species, Japonica, Hiemales, Oleifera, Rusticana, Saluenensis, Sasangua, Vernalis, Wabisuke, Reticu-

lata and Reticulata hybrids, and Non-Reticulata hybrids. We have classified these into various cultivars according to Name, Color, Size, Form, Type of Growth, and Blooming Period. These classifications are based on flowers grown outdoors, without protection other than trees or lath shade, nor with any special chemical treatment such as gibberellic acid. I would like to briefly comment on these classifications.

**NAME:** The formation and use of names are based on the International Code of Nomenclature, with certain exceptions related to the above Scope and Purpose. Priority of the name is established by the first valid publication of the name. However, names generally established and in common use in the U.S.A. are given priority over a name first validly published. As an example, 'Herme' would take priority over the Japanese name 'Hikaru-Genji' which research has shown to have been validly published before the Anglican name of 'Herme.' There are about 9 such "common usage" names in the 1978 CAMELLIA NOMENCLATURE.

**COLOR:** The color description is obtained from the originator, registrations, publications, reliable sources or our own best judgment. Descriptions are in broad general terms such as blush pink; light pink; medium pink; dark pink; rose pink; orchid pink; and etc. Our greatest problem arises when someone resorts to the use of color charts which, in our opinion are not properly applicable to camellias. Color charts cannot be used unless everyone using the NOMENCLATURE has the same color chart. Another problem is the use of different names for the same variety based on degree of variegation which is not constant.

**SIZE:** The size of the flower is described by one of five adjectives,

namely: Miniature, 2 and one-half inches or less; Small, 2 and one-half to 3 inches; Medium, 3 to 4 inches; Large, 4 to 5 inches; and Very Large, over 5 inches. The size classification is obtained from the originator, registrations or publications, or growing experience. Many years of observations have revealed that some varieties vary in size due to locations, growing conditions, culture and climate. Glass house grown and gibbed blooms vary in size greatly when compared to normal outdoor grown flowers. This circumstance presents a real problem to size classification standards.

**FORM:** The form classification for camellia blooms is based on ideas advanced by Abbe Berlese together with practical experience in growing thousands of cultivars. Here again, variation may become apparent due to cultural and climatic influences. For example, a cultivar may bloom with a bud center in one locality and the same plant may produce nothing but rose form doubles under another climatic condition. There are six different form classifications used in the **CAMELLIA NOMENCLATURE**. These may be embellished, in certain instances, with specific unusual petal, petaloid, or stamen configurations which would constitute a different form for the cultivar. Problems have arisen in the past when registrations or publications use other form descriptions. For example, the use of the adjectives "complete" or "incomplete" double.

**TYPE OF GROWTH AND BLOOM PERIOD:** These classifications are usually added to the varietal description as an aid to those hobbyists interested in landscaping. The blooming period, as designated must be considered approximate. Furthermore, the use of gibberellic acid hastens the onset of bloom to a marked degree in some species and cultivars.

**HYBRIDS:** The rapid development of inter-specific hybrids cultivars has

posed a problem in the publication of a nomenclature for camellias. At the present time the hybrid cultivars are divided into two groups — namely: (1) Reticulata and Hybrids with Reticulata Parentage; and (2) Hybrids with Other than Reticulata Parentage. For the most part, this segregation has proved to be an equitable classification and the most practical way to classify the hybrids for the use of the general public.

An attempt to create a "Stud Book" which would list all the ancestral parentage of many of the new hybrids will be resisted as being beyond the Scope and Purpose. **CAMELLIA NOMENCLATURE** was created and has continued for the use and information of the amateur camellia hobbyist, and has always and will continue to be influenced by the words **SIMPLE** and **PRACTICAL**.

## WHAT'S IN A NAME?

By **CARL QUANSTROM**

The **MAGNOLIAEFLORA** (Rose of Dawn), blushed pale pink semi-double blossom, is one of our more hardy pioneers in American camellia history, having come to us from its native Japan, in the 1880's by way of Italy. It has been the mother of many later-developed Japonica as it pollinates quite readily both naturally and artificially, sets on many seeds, and is highly adaptable and survivable — withstanding more sun and cold than most Japonica.

Several names are given to this medium-sized bloom, although known to most in Southern California by "Magnoliaeflora." It is sometimes called "Rose of Dawn" and some English culturists call it the "Peach Blossom," though it resembles neither the rose nor the peach blossom in form or fragrance. The bloom is recorded as scentless, yet in an early dewy morn one can almost sense a faint perfume, the perfume of the "Hagoromo" if one is familiar with the story of this Japanese name for the "Magnoliaeflora."

Since 1695 the priority name has been "Hagoromo," meaning "Feather Robe" literally, but according to the Japanese story is better translated as "Winged Robe" or "Angel's Robe," to match the romance of the story. The tale, made into a very famous Japanese Noh play of the same name, goes that—\*an angel (tennyo) comes down to a pine-covered promontory in Suruga Bay, Japan and hangs her winged robe (hagoromo) on a pine branch while she goes into the sea to bathe. A handsome young fisherman, attracted by the heavenly fragrance and beauty of the robe, takes it away and hides it. When the naked angel comes out of the sea to dress and finds her robe gone, she begs the fisherman for its return. The young man bargains that the angel show him the

heavenly dance (Daikagura) and he will return the robe. She dances for him the heavenly dance, he returns the winged robe, and she is able then to fly away home to her own land.

In some versions of this romantic tale, the young man keeps the Hagoromo hidden and takes the angel, who cannot return home without her robe, as his wife. An angel (tennyo) makes a good and beautiful wife, but if ever she finds her robe, she'll carry off her babies and fly away.

There are many Japanese tales related to the names given to camellias familiar to us. Would you care to hear more.?

\*Source: Mock Joya's *Things Japanese*, Tokyo News Svc, Ltd., Tokyo 1968, pp. 186-87.

## GROWING PLANTS WITH INDOOR LIGHTING

By FRED PROCTER

*Ed. Note: Reprinted from The Garden, Journal of the Royal Horticultural Society, Vol. 102; Part 10, October 1977.*

Living, growing flowering plants make home a happier place, whether home is a cottage or estate in the country, a penthouse or one-room flat in the city, a comfortable place in the suburbs, or a home on wheels. This is how Elaine C. Cherry, an American authority on growing plants under artificial light, opens her book on *Fluorescent Light Gardening*. This method of indoor gardening has been popular in the United States for many years, but it has never really caught on in the United Kingdom, which is strange for a part of the world noted for its gardens. One possible reason for this is that the majority of our flats and houses have until recently been unsuitable for indoor gardening. The absence of central heating and reliance on coal, electric or gas fires burning for only part of the day created temperature extremes at times too hot, at others much too cold. Secondly, not all houses were built with

basements which provide an ideal space for growing plants (although a spare bedroom could be used). Thirdly, there has been a prevailing mistaken belief, that house plants are difficult to grow.

Now that central heating is accepted as necessary for our comfort there is every reason why we should become interested in this fascinating hobby. We could, of course rig up some lights in the greenhouse to improve the notoriously bad winter light but there then arises the problem of heating. Most plants suitable for indoor gardening need temperatures of 15°C (60°F) and higher to grow well, so it would be far too expensive to provide this in a greenhouse during the winter. With heating such an important factor, the obvious thing to do is to take the plants to the heat—indoors. So long as the air is warm the other two important aspects of indoor growing—light and humidity—can easily be provided.

### *The importance of light*

Although we human beings can exist for long periods with very little

light, in the case of plants this would be impossible. Denied light, the leaves start to turn pale and the stems stretch in their attempt to reach whatever light there may be available. A good example of this is failure to place greenhouse seedlings as near the roof glass as possible—they start to elongate in their fight for light and become weak and spindly and difficult to prick out. Exactly the same thing happens indoors where the light conditions are much worse than in the greenhouse even if we keep the seedlings as near the window as possible; not only do the seedlings stretch towards the light, but they bend over towards it as well. This confirms two things—one, that the light should come from overhead and secondly, that light should be of even intensity over the growing area.

#### *Getting the right quantity of light*

Now to return to the quantity of light so necessary for optimum growth. When exposed to light above a certain level (depending upon the natural habitat of the species), the stomata in leaves open and absorb carbon dioxide. This is turned into carbohydrates and produces the green pigment known as chlorophyll—the process is known as *photosynthesis*. Light intensity is expressed as 'lumens' and 'lux'—the latter being the number of lumens falling on a square meter. What, then, is the magic quantity of light? The answer is not easy to define, suffice to say that it could be anywhere between 2,500 and 10,000 lux. It is obvious we cannot be expected to provide the precise requirements of the plant but must strike a happy medium. It is not, unfortunately, possible to suspend any type of lamp over the growing area and expect natural, balanced growth since not all lamps have the same light characteristics—for example, the ordinary tungsten filament lamp which is used to light our homes contains too much red light for the good of the plant. Although the leaves absorb all the colours in the spectrum,

blue and red are by far the most important and so the light source should contain a high proportion of each. A predominantly red light will cause a plant to stretch and produce small leaves, whereas if there is too much blue, it could have the opposite effect, resulting in a squat plant inclined to rosette. This phenomenon is known as *photomorphogenesis* and is a very important factor in the choice of lamp.

There is a third phenomenon to consider, *photoperiodism*. This is the length of day or, in our case, the period of artificial light needed to make a plant produce flowers or, on the other hand, hold back bud development in order to encourage the production of vegetative growth. Length of day needed is not the same for all plants, for instance, mid-season and late chrysanthemums (known as short day plants) only produce buds when the length of daily light is less than fourteen hours; long day plants, such as hardy and half-hardy annuals, need, as a rule, long hours of daylight.

#### *Choice of lamps*

Having established plant need so far as light is concerned, it is now possible to determine which of all the available sources of natural light is the most suitable for growing plants indoors. The lamp should be linear (able to distribute light over the greatest length possible), it should emit the right blend of colours, it should give off the minimum amount of heat relative to its loading in watts, it should be efficient (i.e. emit the maximum amount of useful light to the lamp-loading in watts), and, lastly, it should be economical to use. For the indoor gardener only one lamp fills all these requirements—the fluorescent tube. Choice of lamps rests between white on one hand and plant growth, or Gro-lux, on the other. The first two lamps are easily obtainable from electrical shops. Gro-lux lamps, however, are only marketed by one firm and are not generally available off the shelf. On the whole, Gro-lux lamps



cost three times as much as ordinary fluorescents and are only available in lengths up to 1,500 mm (5 ft.) with loadings of 65 or 80W. Plant growth lamps are, in fact, a development from the white fluorescent lamps inasmuch as they emit the same colours as the other white lamps, namely violet-blue, green-yellow and orange-red. On the other hand, these lamps have a relatively low output of green-yellow light and high intensities of blue and red which makes the light they emit appear lavender to the human eye. However, the manufacturer's objective was to produce a lamp that emitted light of greatest use to plants. In the United Kingdom not only growers, but also experimental and research stations have found that the white and warm white are the most satisfactory for optimum plant growth.

How much light do we need, how many lamps is it necessary to use and at what height above the plants should the lamps be fixed or suspended? One British supplier has solved these problems by producing a small unit which provides different plants such as *Saint-paulias*, *Begonia rex*, *Peperomia*, *Philodendron* and *Chlorophytum* with enough artificial light to ensure that natural growth will be maintained. The two 600mm (2 ft.) fluorescent tubes (either warm white or gro-lux) are housed in an inverted trough, supported by metal legs. This directs the light downwards at the same time shielding the tubes from occupants of the room. The effective area lit is 600 x 300mm (2 ft. x 1 ft.). Although these ready-made units are not cheap, they are an excellent way to start indoor gardening and give an idea of what can be achieved in a small space. Incidentally, the lamps are controlled by a time switch which is set to give the plants a daily lighting period of fourteen hours. When, in time, the ready-made units have become too limiting it will be necessary to design your own installation. The first and most important consideration will be

to decide on the amount of light to give the plants in terms of fluorescent tubes and then fix the height at which they should be installed above the plants. A mounting height of 380mm (15 in.) to 450mm (18 in.) above the growing area should allow enough head room for most plants grown in indoor gardens.

If it can possibly be avoided, never use lamps less than 1,200mm (4 ft.) since below this length efficiency drops off appreciably (light output decreases at each end of the tube) and so, in proportion, the fall is greater for shorter lamps than for those 1,200, 1,500, 1,800 and 2,400mm (4, 5, 6 and 8 ft.) long. If there is room, use 2,400 (8 ft.) tubes whenever possible. Another point in favour of the longer lamps is that the longer the lamp the higher the light output per unit length. Of equal importance is lamp life. Lamp output or brightness depreciates as it ages and the useful life also depends upon the number of times it is started and the number of hours it is used after each start. Assuming the lamp is switched on once each day, then, if the daily duration is twelve hours, it would not be unreasonable to expect 9,600 hours (800 days) of service. Similarly, if the daily lighting period is increased to sixteen hours, 10,400 hours (650 days) could be expected. Finally, it will be necessary to decide which type of fitting to buy and which of the several different reflectors is the most suitable for your installation. Batten fittings are used in cabinets where they can be fixed to the underside of a reflective surface. The angle reflector is used as near as is practical to the front of the cabinet shelf so that as much light as possible is reflected inwards. In other situations, such as spaces where the fittings can be suspended by chains from the ceiling or supported by a metal stand, open-end metal troughs are more appropriate.

So far as the electrical installation is concerned, in your own interest it

is essential to consult an experienced electrician, and, unless you are experienced, never attempt to carry out the wiring yourself. The electrician will tell you what fittings to buy, what switches and plugs and sockets will be needed and will advise you about the time switch. As it is desirable to direct as much light on to the plants, the undersides of the shelves should be painted white and where cabinets are used, the backs and sides as well.

When growing most house plants in a centrally-heated room, lack of humidity becomes a problem. This can be solved by providing a shallow gravel bed which is kept continuously moist or by watering the plants from underneath by means of a capillary system. Where gravel could be too heavy, builders' vermiculite is a good substitute. Incidentally, never use this material in the plant compost as it could well be toxic, use only that specially prepared for horticultural use.

A wide variety of plants can be grown in an indoor garden with complete success, providing cultural instructions are followed meticulously. Temperature, watering, humidity and feeding are all important. It is not possible to give a list with the individual cultural instructions for every plant which grows and flourishes under fluorescent light. For this see *Indoor Light Gardening* by Keith Mossman.

It becomes obvious from the above

cultural requirements for various plants that it would be difficult to provide ideal growing conditions on one shelf, particularly when the plants have different light requirements. The ideal, of course, is to specialize with plants which will grow not only under similar intensities of light but needing similar 'day' lengths as well. It will then be possible to group them all together on the same shelf. Thus, when you start indoor gardening with artificial light it would be preferable to grow plants with similar cultural requirements.

To conclude, do not be frightened by the initial costs — just compare them with a modern 2.4 x 2.4m (8 ft. x 8 ft.) greenhouse with all the equipment needed to give you similar lighting and heating you can provide yourself indoors and it will be easy to see what a bargain you are getting. Indoors there are no heating costs and the cost of providing light will be a fraction of the cost of heating your greenhouse to 15°C or over.

In addition, there will be the satisfaction and pleasure of having a continuous flower and foliage display throughout the year with the plants always looking their best.

Committee: A group of people who can talk for hours and produce a result called minutes.

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# HUNTINGTON SHOW 1979

By WILLARD F. GOERTZ

Comments heard at the Seventh Annual Huntington Camellia Show, including "The best little Camellia show of the season" and "The highest quality of blooms ever," indicate that this event was a success in spite of a cold and wet second day.

This camellia show, sponsored jointly by the Southern California Camellia Society and the Huntington Gardens, and held in the loggia of the Huntington Art Gallery, is not strictly a competitive affair but rather one to help popularize the camellia with the general public. Members of the Southern California Camellia Society raise the blooms in their own gardens and display them among beautiful floral arrangements blended in with the statuary and marble tables outside of the Art Gallery.

After judging, very modest trophies were awarded to the following:

Best large japonica: 'Tomorrow Park Hill Pink' by Rudy Moore

Runnerup large japonica: 'Miss Charleston Varieg.' by Mr. and Mrs. Grady Perigan.

Best medium japonica: 'Nuccio's Jewel' by Rudy Moore.

Runnerup medium japonica: 'Midnight' by Mr. and Mrs. Perigan.

Best boutonniere japonica: 'Ave Maria' by Carey Bliss.

Runnerup boutonniere: 'Demitasse' by Rudy Moore.

Best reticulata: 'Dr. Clifford Parks' by Mr. and Mrs. R. T. Jaacks.

Runnerup reticulata: 'Fire Chief Varieg.' by Mr. and Mrs. W. F. Goertz.

Best non-reticulata hybrid: 'E. G. Waterhouse Varieg.' by Mr. and Mrs. Harold Rowe.

Runnerup non-reticulata hybrid: 'Anticipation' by Mr. and Mrs. Jaacks.

These ten blooms were placed on the "Honor Table" along with twenty other blooms which had been in close contention in the judging. All thirty blooms were numbered and each visitor during Saturday and Sunday was

given a ballot and asked to vote for their favorite. Lack of space precludes listing the results of all 30, but here are the top six in the eyes of the public:

Tied for first: 'Valentine Day' and 'Fire Chief Varieg.'

In second place: 'Nuccio's Jewel,' followed by 'Cornelian,' 'Fircone' and 'E. G. Waterhouse Varieg.' in that order.

The educational feature of the show consisted of continuous demonstrations on camellia culture: soil mix and fertilizing, grafting, pruning, seed growing, and general care and landscaping, put on by Rudy Moore, Sergio Bracci, Grady Perigan and Lee Gaeta. Rudy Moore's beautiful patio display showing use of various species and types of camellias—complete with waterfall was a highlight of the show. Marie Perigan and Elsie Bracci drew big crowds with their waxing of camellia blooms. Wenonah Wadsworth, Bill Donnan and the Ted Mitchells also spent hours selling and explaining the camellia hobby. Many other society members donated their time to present the show and the hobby to the public — visitors numbering over 3900 on Saturday and, in spite of the rain, over 400 on Sunday.

The hobbyists love for the camellia and his or her desire to share it with others is never better demonstrated than by the people who so willingly participate in staging the Huntington Camellia Show.

## 10 WAYS TO AVOID A TRY

We tried that before.

We've never done it before.

I know a fellow who tried it.

We've always done it this way.

It's too radical a change.

Why change it?

It's still working OK.

We did all right without it.

It's too much trouble to change.

Our Society is different.

# SHOW RESULTS HUNTINGTON GARDENS CAMELLIA SHOW

JANUARY 13 and 14, 1979

- BEST LARGE JAPONICA—"Tomorrow Park Hill," Rudy Moore  
Runner-up—"Miss Charlestan Var.," Mr. and Mrs. Grady Perigan  
BEST MEDIUM JAPONICA—"Nuccio's Jewel," Rudy Moore  
Runner-up—"Midnight," Mr. and Mrs. Grady Perigan  
BEST SMALL TO MINIATURE JAPONICA—"Ave Maria," Carry Bliss  
Runner-up—"Demi-tasse," Rudy Moore  
BEST RETICULATA—"Dr. Clifford Parks," Mr. and Mrs. R. T. Jaacks  
Runner-up—"Fire Chief Var.," Mr. and Mrs. W. F. Goertz  
BEST NON-RETICULATA HYBRID—"E. G. Waterhouse Var.," Mr. & Mrs. Harold Rowe  
Runner-up—"Anticipation," Mr. and Mrs. R. T. Jaacks

## COURT OF HONOR

- 'San Marino'—Mr. and Mrs. W. F. Goertz  
'Valentine Day'—Frank F. Davis  
'Cornelian'—Mr. and Mrs. Sergio Bracci  
'Betty Sheffield Supreme'—Mr. and Mrs. Al Taylor  
'Tali Queen'—Mr. and Mrs. W. F. Goertz  
'Margaret Davais'—Frank F. Davis  
'Tiffany'—Mr. and Mrs. W. F. Goertz  
'Clark Hubbs'—Mr. and Mrs. W. F. Goertz  
'Commander Mulroy'—Mr. and Mrs. Al Taylor  
'Eleanor Martin Supreme'—Mr. and Mrs. R. T. Jaacks  
'Grand Prix'—Mr. and Mrs. W. F. Goertz  
'Carter's Sunburst Pink'—Art Gonos Family  
'Jennie Mills'—Mr. and Mrs. W. F. Goertz  
'Fashionata'—Mr. and Mrs. W. F. Goertz  
'Tomorrow's Dawn'—Harold Dryden  
'Coral Delight'—Mr. and Mrs. B. M. Pace  
'Grace Albritten'—Mr. and Mrs. Sergio Bracci  
'Alison Leigh Woodroof'—Mr. and Mrs. R. T. Jaacks  
'Fir Cone'—Mr. and Mrs. Wally Jones  
'Angel Wings'—Caryll Pitkin  
'Maroon and Gold'—Mr. and Mrs. Sergio Bracci

ATTENDANCE 3570

## CAMELLIA GIANTS OF THE PAST—REG RAGLAND

By WILLIAM E. WOODROOF

Reg Ragland was one of the foremost leaders of the Camellia World and his untimely death in 1968 was a great loss to all of us here in California. Ragland was born in Monroe City, Missouri. He attended the University of Missouri and the University of Chicago Law School and soon thereafter commenced his life-long association with the petroleum industry.

He came to California in the mid 1930's as an executive of Richfield Oil Corporation. He became interested in camellias with Charlie Jones during World War II and, with his wife Lollie, he developed one of the finest collections of container-grown camellias in the world at his residence in

Orange County. Reg was instrumental in establishing the Orange County Camellia Society and served as its President. He also served on the Board of Directors of the Southern California Camellia Society; was elected President of the Southern California Camellia Council and Vice-president of the American Camellia Society as its Pacific Coast Representative.

However, it was as a member of the Southern California Camellia Research Advisory Committee that he directed his most intensive efforts. He headed a fund drive for financing research work on camellia hybrids at the Los Angeles State and County Arboretum and made a substantial con-

tribution toward that endeavor. Current favorites such as 'Lasca Beauty,' 'John Anson Ford,' and 'Dr. Clifford Parks' are the result of this work. Meanwhile, he was very active in his own garden growing seedlings. Some of his additions to the list of camellia cultivars are : 'Jenny Mills,' 'Francis

Butler,' 'Princess Lear,' 'Nadine Eshelman,' and 'Judge W. T. Ragland.' Reg and Lollie Ragland were vital and moving forces in all of the camellia activities and shows particularly here in California. Their passing is still felt by their many friends in the camellia hobby.



Picture taken during Camellia Show in Orange County during the 1950s. From left to right Paul McClelland; two Camellia Show Princesses; Lottie Ragland; Reg Ragland; Camellia Show Queen; and Edna McClelland.

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## SHOW RESULTS

### SOUTH COAST CAMELLIA SOCIETY SHOW, JAN. 27-28, 1979

- BEST TREATED LARGE JAPONICA**—'Elegans Splendor,' Mr. and Mrs. Grady Perigan  
Runner-up—'Miss Charleston,' Mr. and Mrs. Grady Perigan
- BEST TREATED MEDIUM JAPONICA**—'China Doll,' Frank Davis  
Runner-up—'Sawada's Dream,' Mr. and Mrs. Wilbur Ray
- BEST NON-TREATED LGE JAPONICA**—'Elegans Supreme,' Mr. & Mrs. M. L. Schmidt  
Runner-up—'Gulio Nuccio Var.,' Mr. and Mrs. Lee Gaeta
- BEST NON-TREATED MEDIUM JAPONICA**—'Betty Sheffield Supreme,' Mel Gum  
Runner-up—'Nuccio's Gem,' Mr. and Mrs. Pat Novak
- BEST NON-TREATED MINIATURE**—'Kewpie Doll,' Mr. and Mrs. Sergio Bracci  
Runner-up—'Cotton Tail,' Rudy Moore
- BEST NON-TREATED SMALL JAPONICA**—'Demi-Tasse,' Mr. and Mrs. Wilbur Ray  
Runner-up—'Allison Leigh Woodroof,'—Mr. and Mrs. Sergio Bracci
- BEST TREATED RETICULATA**—'Fire Chief Var.,' Mr. and Mrs. R. T. Jaacks  
Runner-up—'Mouchang,' Mr. and Mrs. Harold Rowe
- BEST NON-TREATED RETICULATA**—'Dr. Clifford Parks,' Mr. and Mrs. W. F. Goertz  
Runner-up—'Terrel Weaver,' Eugene Snooks
- BEST TREATED NON-RETICULATA HYBRID**—'Elsie Jury,' Mr. & Mrs. R. T. Jaacks  
Runner-up—'South Seas,' Mr. and Mrs. W. F. Goertz
- BEST NON-TREATED, NON-RETIC HYBRID**—'Angel Wings,' D. T. Gray Family  
Runner-up—'Rose Parade,' Mr. and Mrs. Walter Harmsen
- BEST NON-TREATED SPECIES**—'Bonanza,' Bill Donnan  
Runner-up—'Sukiya,' Mr. and Mrs. Harold Rowe
- BEST JAPONICA SEEDLING**—'Graft Dodger,' Mr. and Mrs. Grady Perigan  
Runner-up—'Early Bird,' Bill Donnan
- BEST RETICULATA SEEDLING**—'7878,' Piet, Gum, Gaeta  
Runner-up—AG2, Mr. and Mrs. W. F. Goertz
- BEST TRAY OF 3 TREATED JAPONICAS**—'High-Wide-N-Handsome,' Jack Woo
- BEST TRAY OF 3 NON-TREATED JAPONICAS**—'Tomorrow,' Frank Davis
- BEST TRAY OF 3 NON-TREATED SM. JAPONICAS**—'Ave Maria,' Chuck Gerlach
- BEST TRAY OF 3 RETICULATAS**—'Aztec,' Katherine Tipich
- BEST TRAY OF 3 NON-RETICULATA HYBRIDS**—'Angel Wings,' D. T. Gray Family
- SOUTH COAST CAMELLIA SOCIETY MEMBER DIVISION**
- BEST JAPONICA**—'Mathotiana,' Carol Lee  
Runner-up—'Gulio Nuccio,' Mr. and Mrs. Harry Putnam
- BEST RETICULATA OR NON-RETICULATA HYBRID**—'Freedom Bell,' Gresser family  
Runner-up—'Dr. Clifford Parks,' Mr. and Mrs. Harry Putnam
- COURT OF HONOR BLOOMS**
- 'Coral Delight'—Mr. and Mrs. Jack Woo  
'Garden Glory'—Bill Donnan  
'Tomorrow'—D. T. Gray Family  
'Fire Chief Var.'—Mr. and Mrs. Sergio Bracci  
'Showa-no-Sakae'—D. T. Gray Family  
'Fircone Var.'—Mr. and Mrs. R. T. Jaacks  
'Tomorrow Park Hill'—Mr. and Mrs. Harry Putnam  
'Coral Delight'—Mr. and Mrs. Lee Gaeta  
'Fimbriata'—Mr. and Mrs. Roger Treishel  
'Revere's Baby Pink'—Mr. and Mrs. Harold Dryden  
'Ave Maria'—Chuck Gerlach  
'Carter's Sunburst'—Mr. and Mrs. B. M. Pace  
'Erin Farmer'—Mr. and Mrs. George Butler  
'D. W. Davis Descanso'—Mr. and Mrs. Judy Simmons  
'Margaret Davis'—Caryl W. Pitkin  
'Flame Var.'—Mr. and Mrs. M. L. Schmidt  
'Clark Hubbs'—Mr. and Mrs. Sergio Bracci  
'Tomorrow Park Hill'—Mr. and Mrs. Sergio Bracci  
'Elegans Champagne'—Albert Summerson  
'Three Dreams'—Mr. and Mrs. R. T. Jaacks  
'Lila Naff'—Mr. and Mrs. Jack Woo  
'Dr. Clifford Parks'—Mr. and Mrs. W. F. Goertz  
'Dixie Knight Sup.'—Mr. and Mrs. Grady Perigan  
'Midnight'—Mr. and Mrs. Grady Perigan  
'Valentine's Day Var.'—Mr. and Mrs. Harold Rowe  
'Mouchang'—Mr. and Mrs. R. T. Jaacks  
'Howard Asper'—Mrs. Mildred Murray

# **"GREENHOUSE FEVER" OR "THE MASHED THUMB SYNDROME"**

By JIM McCLUNG

For more years than I even like to admit owning a greenhouse has had top priority on my want list. Each year saw the arisal of more important things: medical expenses, two sons in braces, two jazz tours of the Far East by elder son. You know how it is.

Finally, younger son Eddie and I decided if it was going to be done we would have to do it ourselves. Escalating costs had placed commercially built houses out of reach.

Ed's interests lie in girls, growing camellias, sports, and girls. His father has difficulty in determining which side of the board a nail should be pounded into (usually sideways). But the dauntless duo went to work and have constructed a house that is within the capabilities of all who develop the mashed thumb syndrome when they pick up a hammer.

Several trips to Nuccio's Nursery allowed us to settle on the quonset style houses that decorate the nursery grounds. Using an ancient saber saw, two screwdrivers, a hammer, and a carpenter's square we set to work. That is Ed and part of his harem set to work.

We decided on a 12'x20' house. The lumber yard cut the 1"x12" framing boards to size for us. To the long side of the frame we attached pipe straps, at the top and bottom, every four feet. We then used  $\frac{3}{4}$ " pvc pipe in 20' lengths and seated them in the straps along one side. Using 200 series pipe we were able to bend the pipe easily, placing the opposite end in the straps on the other side of the frame. Each pipe made a slightly flattened arch. The four foot spacing was maintained by running 20' battens along each side and along the top. The pipes were fastened at four foot intervals with more pipe straps. This was the basic frame.

One half inch outdoor plywood was

used to form the ends of the house. The first and last arches were attached to the ends with still more pipe straps. The seams along the plywood were sealed with strips of batten. A saber saw cut the wood to shape, leaving enough room for attaching the covering. A 2"x4" was run along the top of the arch, on the outside, to strengthen the entire setup. A door was constructed in two parts of the same outdoor plywood. It was reinforced to prevent warping.

The greenhouse is oriented north and south with a slight slope toward the south. Cutting a ventilation hole at the top of the north end and making a kind of Dutch door with the lower part only one and one-half feet high gave us a natural flow of cool air in the house and hot air out of it.

The covering for the house is composed of two layers. The first layer is 60 per cent shade Saran cloth. It is, in turn, covered by four mil polyethylene plastic. These layers are attached at the ends of the house and along the frame with strips of lath. Since we were able to obtain both Saran and polyethylene in single pieces the house is completely weathertproof.

The only professional work that had to be done was the installation of a mist system and electricity. We are foolhardy but not to an extent that we cared to mess with plumbing and electricity.

Through the work of Eddie and his friends, with a little direction from his father, we now have a very serviceable greenhouse occupying the west side of our back yard. All of our seedlings and grafts have found a happy home and losses seem to be much less than before.

If we incompetents can do the job anyone without talent can too. Why not catch the greenhouse fever?

## CAMELLIAS IN JERSEY

By VIOLET LORT-PHILLIPS

Channel Islands

*Ed. Note: Reprinted from Rhododendrons 1977 with Magnolias and Camellias; Yearbook of the Royal Horticultural Society, London.*

To write fully about all the many camellias in the Channel Islands would take up too much space for an article; to treat briefly with them does the wealth of trees and shrubs less than justice. Jersey, together with Guernsey and Sark, is a rich hunting ground for camelliaphiles.

It is thought that the start of camellia growing in the Channel Islands was in 1877, when Van Houtte of Belgium imported a consignment to the Charles Smith Nurseries in Guernsey. There have also been links with France, and one of the most floriferous of the old varieties, 'Marguerite Guichard' from Nantes, is well established here. There are also old invoices showing that camellias were imported from the Knap Hill nurseries.

It was at this time too that Mr. Curtis, nephew of the editor of Curtis's *Botanical Magazine*, married the daughter of Dr. Fothergill, after whom the genus *Fothergilla* was named. They settled in Rozel and made a tropical garden in one of the valleys, planting one of the earliest *Magnolia campbelli* to be introduced into Europe. It gives a wonderful display each year, starting to flower in late February to early March and a few wine coloured flowers remain as I write at the end of April. This tree is thought to have survived the great frosts of the 1880's which killed many of the other rare trees. Some of the finest rhododendrons from this valley were transported to Germany during the occupation. Rozel Manor, the house of Brigadier and Mrs. Lempriere Robin, is in the next valley and has eleven different species of magnolia, many planted by the late Captain John Bolitho from stock given by the

late Mrs. Charles Williams of Trewidden. Here, too, are many camellias; the sports of *Camellia* 'Tricolor,' with 'Lady Vansittart,' 'Lady de Saumarez,' and 'Lady Marion' frame the 13th century chapel and garden running down to the lake, to the right of which stands a magnificent *Taxodium distichum* and *Camellia reticulata* 'Captain Rawes.'

The Island has many fine old manor house gardens that are still maintained, albeit with difficulty today. Lord and Lady Jersey's garden at Radier Manor was designed and planted from 1947 onwards. There were three old camellias, 'Latifolia,' 'Lavinia Maggi' and 'Donckelarii.' In 1954 an avenue of camellias was planted on a north-facing slope flanked by a double row of *Betula pendula*, to which have been added at the base camellias 'Inspiration,' 'Citation,' and 'Salutation' with a luxuriant 'Lady Clare.' They flourish despite having been eaten down by errant cows during their first years. They also disproved the theory that it is hard to grow anything under silver birch.

Perhaps one of the most interesting collections of camellias can be found at Samares Manor, the home of Mrs. Obbard; the garden was created for the late Sir James Knott, her first husband, by a London garden designer in the 1930's. Here a swamp was drained and trees and shrubs were imported from all over the world. There are many fine trees, *Magnolia grandiflora* 'Goliath,' *Liriodendron tulipifera*, several *Taxodium distichum* and a 200 year old ornamental plane. In this framework there are a hundred different *Camellia japonica* and other species. *Camellia* 'Donckelarii' is next to the white flowers of 'Yobekidori' (*Magnolia* "alba"), in an oblong bed with C. 'Fred Saunders' with fimbriated crimson flowers; they are at least 20 feet high on the lawn facing the Manor House, part of which dates from the 13th century. Near the *colombier* (pigeon tower)



there is a more recent planting of camellias, including 'Barbara Hillier' with glowing pink trumpets. Beyond is the Lady Walk with many old favourites like 'Preston Rose.'

Let it should be thought that camellias can only be found in the gardens of manor houses, I must reassure my readers that you will find camellias peeping over the walls of town gardens, in farmhouses and in the country, although they have not as yet been used for street planting as in Spain and Portugal.

The Howard Davis Park in St. Helier was given to the States of Jersey by Mr. and Mrs. Davis, as a memorial to their son killed in the 1914-18 war. The gardens received their first consignment of trees and shrubs including camellias from Messrs Treseders of Truro in 1939. During the war and the occupation planting continued, a lesson in fortitude and faith in the outcome. The many who stroll across the lawns, listening to the band and admiring the flowers, have no idea how hungry and dispirited were the men who hauled granite by hand-cart from Le Dicq, some miles distant, to build the rockeries.

The Jersey Wildlife Preservation Trust gardens are at Les Augres Manor. Gerald Durrell reformed the Garden Committee in 1969, on which I have been actively concerned as Chairman until this year. With the planting of the newer varieties of camellia, we hope to have representatives of American, New Zealand and Australian camellias and of course the foundation of our collection is *Camellia japonica*, of which we were fortunate to find some fine established trees. The Swan Walk was planted in 1971 and is lightly shaded by pines (*Pinus radiata*) and has *Magnolia denudata* 'Purple Eye' and *M. loebneri* 'Merrill' with an underplanting of azalea. It already promises to become a feature. This leads to the top lake where a start has been made to landscaping. An old *Camellia reticulata*

was successfully moved last year. Black-necked swans dip their graceful heads into the water reflecting this and another old formal camellia. This year we planted two *Magnolia* 'Brozzonii.' We find camellias tolerate and thrive in some of the display cages of the rare pheasants and touraco, though the former are not good gardeners. The Rothschild's mynah (white with blue eyes) on the other hand look wonderful when set off by C. 'Spencer's Pink.' By the manor courtyard, circa 1760, there are some old formal and semi-double *Camellia japonica*, which cannot as yet be named though flowers have been shown at the International Camellia show in Como, Italy, and to camellia specialists visiting the island.

Our garden at La Colline is in many ways typical of the difficulties as well as the joys of gardening in this Island. We face south and on fine nights can see the lights from the lighthouses of St. Malo and the Island of Chausey. When Captain Lort-Phillips bought the property in 1957 it contained one or two good trees, a *Magnolia soulangiana*, some acacias and two or three *Camellia japonica*. The garden was carved out of the hill with steep slopes and terraces, and has been exploited to create small enclosures or secret gardens each with a theme, joined by the continuous planting of camellia and silver foliated plants to give unity and balance.

The *Camellia rusticana* seeds and scions collected in Japan in 1962 have had a hard life. I had hoped that they would form a natural carpet by self-layering as they do in Nugata Province in north Japan, but they were confused by our mild climate and suffered from the dryness of the *cotils*, (terraces). Our rainfall average is 30 inches (762mm), and the minimum last year was 14.925 inches (or 379.095mm). We have shallow soil and had to drill 150 feet to find water for a bore hole. That any survived their first years was a tribute to the

toughness of the genus. Despite all these hazards we reckon to have camellia blooms from early October until late May. Some of course prefer the shelter of the lathe house: *C. rosae-flora* and *C. fraterna* with some of the Kunming *reticulatas* would suffer horribly from the salty dry winds that blow in January and February from the south. A *Camellia granthamiana* that was carefully nurtured in the lathe house refused to flower satisfactorily until transplanted to a south wall in full sun. I am hoping to be able to put *C. hongkongensis* beside her. We have started a small collection of scented camellias in an old greenhouse and hope, in conjunction with our American friends, to work on extending the flowering season later into May and June. The late Mr. Adachi of Tokoyo told me that he had a camellia that bloomed in August. If anyone has any news of this we should be grateful.

In conclusion it appears that the happy alliance of camellias and magnolias will continue to beautify the Island, and for those fortunate enough to have water or a high water table rhododendrons can be added, which grace sheltered and favoured gardens and valleys. With discriminate planting and care during their first years, camellias, rhododendrons and magnolias can be established and flourish as witnessed by the splendid stands of *Rhododendron arboreum* to be found on this favoured Island.

*Ed Note: This addendum was sent to the Editor under date of March 2, 1978 for inclusion with the article.*

You will see from the enclosed notice we have formed a non profit making Garden Trust so that La Colline may be enjoyed by people who are interested and in the hope that the collection of trees and shrubs may be preserved for the future.

Tours can be arranged that would include visits to the Jersey Wild Life Preservation Trust Park (Gerald Durrell's Zoo) and other gardens and

could include visits to Guernsey gardens and Sark.

La Colline overlooks the Royal Bay of Grouville on the East coast of Jersey facing the Island of Chausee and 15 miles from the coast of France. It is above the old fishing port and yachting harbour of Gorey, dominated by Mont Orgueil Castle, which has many historic connections.

There are two acres, (5 vergées of terraced gardens with magnificent sea views. Many of the Camellia's were collected in Japan. Magnolia's grow happily despite the salt winds. There are Australian and New Zealand shrubs, grown from seeds, presented by the Melbourne Botanical Gardens.

Wild and specie roses growing in a quarry setting, Japanese and Chinese style gardens. New lawn and borders designed by John Brookes, garden architect and author.

The garden will be open Monday and Thursday, 2-6 p.m. from March 15th to October 30th.

## LETTER TO THE EDITOR

Deer Nell:

Shur glad that ther is sum wun who has ben a-reeding my letter to the ed-it-or, my fren Bill. When I furst writ my letter to Bill, I tol him ifen he didn like it he culd thro it away. Well sum body musta liked it becauz he has ast me to rit sum mor letters for him. Then the other day when I got my last isu of the Came-lia Re-viu, one of my frens red ur letter to me. Was I fla-ber-gast-ed to think that sum body would make an anser to my letter.

Well to make a few ansers to ur ques-ions. I don no why so much pulis-ity shuld be givn to peopl who donat muny for mem-or-ials to sum budy they new, pases on. Whatever muny he or she gave is ther own per-son-al buzines.

A corse we peopl out here in suny Soth-ern Cal-if-or-nia like nuthin bet-ter than eatin. U spoke about a big

party, eatin, that is, that we had last fall. Well it was fur a fund razin program to help get sum muny to build a new Floral bldg. for flour shows, in the fam-ous Des-can-so Gardens. It wuz a real whing ding-er.

Shur we have our eatin times, like the Temple City Pot luck dinner, for ther last meetin night; The Pacific Camel-lia Sassieti with ther out-door ham-burg-er fry, the pot luck dinner for the South-ern Calif-or-nia Camel-lia Sassieti Awards dinner, the San Diego Camel-lia Sassieti ham and bean dinner at a home in Lu-ca-the-a and the last wun, the Los Angeles Camel-lia Sassieti pot luck dinner held on the lawn at the Park Hill Camel-lia Garden. But we don have to have a buzines meeting to talk about camel-lias, that jus cums around natur-ally. A corse, the only big party wher we com-bin Camellia buzines with a no-host dinner is at the Fresno Camel-lia-rama, sponsored joint-ly by the North-ern and South-ern Calif-or-nia

Camel-lia Cownsula. They hav camel-lia dis-cushions during the day and a small open camel-lia sho, and a reel snorty dinner and gud tim in the evenin.

From lissenin to peepl who have bin at both the Calif-or-nia Camel-lia-rama and the Fall meetin of the ACS, we shur put on a gud program with mor infor-ma-shun in our one day seshion than the ACS do in two days. No off-ence ment, a corse we only deal with Ca-li-for-nia problems, not nash-ional.

A thot about the gifts made by many camel-lia peepl to the ACS muny need, it might be a gud idee to put an ad or sum thin in the Camel-lia Jurnal about our need for muny mem-or-ials or out rite gifts to help raze \$800,000 that is needed for our nu bldg.

Any-way it shur is nis of u to take not-is of our writins.

Afect-shio-at-ly,

A NANY MUS

## THE FORMAL DOUBLE FREAK

By BILL DONNAN

It was either Shakespeare or Ben Johnson who wrote: "How much do I love thee? Let me count the ways." Or maybe it was Robert Browning who wrote that! In any case, to paraphrase: "How much do I love the formal double camellia blooms? Let me count the ways." The formal double camellia flower stands at the very pinnacle in my personal classification of great blooms. I have stated this so often, in fact, that people are beginning to call me "Formal-double" Donnan. Furthermore, among those cognizent who much prefer the huge, rabbit-eared, crinkled-petal, cabbages, I am affectionately referred to as a formal double "freak!"

Be that as it may, I want to share with you the deep regard I have for these flower forms. Perhaps, after I

have ticked off the many, many plus factors of formal doubles, I can convince some of you to look at them a little more kindly. I must warn you, especially you newer and more novice camellia hobbists, that to evidence any regard what-so-ever for the formal double flowers immediately places one in the classification of a rank amateur. If you should ever make the mistake of exclaiming, "I like 'Pink Perfection'" or; "Isn't that 'Alba Plena' beautiful?" or; "What a gorgeous 'Glen 40!'" You will be relegated 10 notches down in the lexicon of camellia experts and in all probability you won't be asked to judge any shows. However, they will allow you to act as a "runner!"

When I first had the temerity to express an opinion about the relative merits of various camellia blooms I

kept insisting that I much preferred the formal doubles. At every turn, I was politely informed that this was a condition reflex of the novice and that . . . after I had been in the hobby for a suitable length of time my tastes would change and I would be weaned away from the "plain old japonicas" in favor of the huge, wavey petaled retics.

I have wondered why this apparent disdain for the formal doubles has crept into the hobby. I have concluded that this lack of appreciation stems from the fact that the first camellias, in our part of the world, were probably formal doubles. Then, as newer cultivars were developed, and new, less formal double-prone species were introduced, the newer cultivars displaced the older ones in esteem. This follows the popular misconception that newer means better. It is hard for me to see how there can be any improvement over several of the formal doubles which were introduced into America in the 1800s!

Why should I be so attracted to the formal doubles after being a veteran of the camellia hobby for over 20 years? Here are my reasons. First of all the formal double LOOKS like a camellia. If you were to ask 100 people to draw a sketch of a camellia bloom it would probably be a formal double form. If the camellia flower has a logo, that logo is in the form of a formal double. Conversely, most of the other forms resemble other flowers. Most of the retics look like orchids! Most of the sasanquas look like apple, peach or plum blossoms. Granthamiana looks like an over-sized daisy. The anemone and peony forms look like anemones and peonys! In other words a formal double camellia looks like a camellia and no one is going to go around asking you what kind of flower it is.

Secondly, the formal double almost always epitomizes the peak of perfection. There is the symmetry of the petal position. The exact correspond-

ence of the opposite parts of the flower in size and shape. The orderliness of the bud center. I am forever amazed that these flower buds will open into a precise formal array with none of the haphazardness of the other flower forms. By contrast, the single, semi-double, and rose form doubles display stamens which, not only alter the form of the flowers in the same cultivar, but also alter the appearance of individual flowers as they age.

Thirdly, the formal doubles seldom display a tendency to shatter. This attribute is not too important to me since I use a cultural practice wherein all flower petals and leaves are used as a mulch in the flower bed. Lastly, they generate few if any seed pods. This factor can be a plus or a minus depending on whether or not you happen to be a seed gatherer or a hybridizer. I happen to be completely uninterested in seed production and thus this factor is a plus. I have a crazy theory that the production of seed pods drains away from the next years production of flowers.

Herewith is a list of the formal double camellia cultivars in my collection. You can see that I do not, as yet, have all the best ones, but I am working toward that as my goal. The ones I do have are fondly cherished by me.

**JAPONICAS:** 'Alba Plena,' 'Alice Wood,' 'Carter's Sunburst,' 'Cheryl Lynn,' 'Coloney Fiery,' 'Commander Mulroy,' 'Fimbriata,' 'Glen 40,' 'Glen 40 Var.,' 'Easter Morn,' 'Lalla Rook,' 'Marie Morren,' 'Nuccio's Pearl,' 'Nuccio's Gem,' 'Pearl Maxwell,' 'Pink Perfection,' 'Pink Forst,' 'Praire Fires Var.,' 'Rosea Plena,' 'Twilight,' 'Sawada's Dream.'

**NON-RETICS:** 'Dorothy James,' 'E. G. Waterhouse,' 'E. G. Waterhouse Var.,' 'Rose Parade.'

**RETICULATA:** 'Pagoda.'

My so-called "collection" also contains 21 semi-doubles and over 40 seedling formal doubles; such as: Vasquez—a nice pink; 'Crazy White'—

a silly white which blooms several forms; and 'Forest Lawn' which is as purple as a funeral wreath. I haunt the Nuccio's Nurseries seedling field and if I see a formal double that the Nuccios do not want to keep, I buy it and take it home like a stray cat! I just can't bear to see a formal double lopped off for under-stock! My seedling formal doubles are kept under observation for a couple of years and then when some unsuspecting friend comes along I give him a named cultivar and throw in a formal double seedling for him to name after his wife! Yes, I guess you could say that I am a formal double freak.

Now, in closing, I'm going to let you in on a little secret. As sure as I am sitting here, the formal double camellia cultivar *is on the way back!* I predict that these forms will gradually return to the top spot in the eye of camellia buffs around the world. Let's face it. Deep down in the heart of every camellia hobbyist there beats the vision of a perfectly proportioned flower bloom. Not the rabbit ears; not the wavy petals; not the big cabbages; just a nice sized, perfect, formal double. I'd be willing to bet with anyone that if you were to place two camellia blooms up at the head table and they were both of an equal in their state of perfection for that particular cultivar, and one of them happened to be a formal double, it would be chosen for the sweepstakes award! So, I shall paraphrase as I did at the beginning of this article. This time from a famous quote by Winston Churchill in one of his speeches. "If the Camellia Hobby shall last a thousand years, they will declare that the formal double was it's finest flower form."

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### **"NO LONGER A SECRET"**

We sometimes hear that a clique runs this society. If this is the only organization you have ever belonged to, you may have heard it here first. If you have ever belonged to two or

three organizations then you probably have heard it two or three times before.

Careful investigation has proved that it is true. We do have a clique. But I don't know what to do about it! You see, "the clique" is almost always composed of faithful members.

They attend all of the meetings unless prevented by sickness or other events beyond their control.

Generally, they honestly believe that, in order to get more out of the society, they have to put more of themselves into it, in addition to attending meetings.

"The Clique That's Running the Society," have you ever considered joining it?

It's a very simple thing to do, and you begin by attending the meetings regularly. After that you start taking an active part, exhibit a real interest in what's going on, and then work on a committee. Before you know what has happened, you will have become a member of the clique, and you will be absolutely amazed to know how glad they are to have you as a member.

There is a secret test to see if you can impregnate a clique. Ask a responsible person in charge if there is something that you can do in the Society. If they say "NO" then it is a clique in the true sense of the word. PLEASE test it . . . If the answer is "YES" then please don't criticize the clique—just join it!

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Observing one of his carpenters hammering busily away, the foreman finally said to him, "Man, you hammer light lightning!"

"You mean I'm fast?" beamed the carpenter.

"No," said the foreman, "I mean you seldom strike twice in the same place."

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At lot of people my age are dead at the present time—by Casey Stengel.

# INTRODUCTION TO CAMELLIA SHOW COMPETITION

By WARREN DICKSON

At the November 1978 meeting of the Southern California Camellia Society, I told Bill Donnan that I was beginning to enjoy the attitude of competition which our organized camellia groups generate. I felt Bill was probing when he asked what I meant. So I recounted how camellias had been mighty plentiful in my native environment in middle Georgia, but that our feelings then toward camellia blooms had been for the singular pleasure of viewing them. Bill suggested that I write a description of that environment, possibly with a comparison of my feeling now in a competition setting.

To begin, I recall no exclusionary emphasis on the camellia bloom that caused omission of merit from the plants, which plants we used to call japonicas or sasanquas. We thought the plants themselves to be precious and beautiful, and we used them sometimes as dividers to part-off one section of the garden from another, or even as barriers, although more generally they were put with other plants to make perimeter backdrop foliage under large oak or pecan trees. Still the blooms were not overlooked, and very occasionally a plant would be singled out for its special bloom and removed to a display location, frequently very close to the house. As I remember from this distance of a large number of years, we used to regard the camellia blooms with a kind of awe which might attach to a beautiful object crafted by nature. In my deductive reasoning now, I'd say that this awe characteristic formed in us then a respect which proscribed dissecting mentally the bloom into features. At least I don't recall any discussions of the details of the blooms. Naturally we thought some blooms were prettier, that is, that the bloom as a whole was prettier, not its color,

nor form, nor condition, nor size, nor substance and texture—just it was a prettier bloom.

In addition to consensus that certain blooms were prettier, each of us had his favorite blooms. However, there was no effort to create special blooms or blooms with special effects. We accepted whatever was available whenever we wanted a few or many blooms. Still it was also not completely happenstance. Each of us knew where the plants were located which would have our specially favorite blooms—which were the bushes with the white rose-like, or white fluffy, or small white or large white blooms, or the variegated blooms, or the red, or dark red, or pink blooms, too. And we knew which plants would bloom before Thanksgiving, or by Christmas, or in the winter, or toward Easter, as we unconsciously delineated the early and late bloomers and the in-betweeners.

Each autumn the earliest blooms were attentively awaited. The first 'good' ones were given to the sick and to the closest friends and then to the townspeople of esteem. Importantly, though, from the very first bloom and throughout the entire season, blooms were always brought into the house. Dramatic, eye-arresting blooms would be cut with enough of the branch that they could be displayed severally in vases or containers in the parlor and in the hall. These were arrangements and were our 'show flowers.' The favorite blooms would be cut individually, maybe with a leaf or two, and floated in containers in the family rooms and always on the family eating table. These blooms were exclaimed over, and some tender references for comparison would be made about other blooms. The references were unvaryingly made in the framework of comparison for pleas-

ant similarities and never in a posture of bloom superiority or perfection. The elements necessary to competition were extraneous.

Here in Los Angeles, as my garden already had some camellias, I waited to see the blooms on them before adding more plants which I selected also when blooming. As my interest in the bloom was in the pleasure of looking at it, and maybe sharing with neighbors, I immediately discarded the name tags. The garden was developed with quite a few very pretty unidentified camellias. My capacity for enjoying these camellias was to be enlarged!

In January, 1976, Dr. Jim Dickson, my oldest brother, from South Carolina wrote that he wished to see the Temple City Camellia Society show and also the Pomona show while visiting me. In my ignorance but with good intentions, I asked him what size plants he'd prefer seeing at these shows, as I had remembered the camellias at Descanso Gardens and I thought I'd surprise him by showing him the enormous number of camellias there. His answer was an astonishingly elementary first lesson in my education on camellia shows: that the blooms which are exhibited are removed from the plants!

I went with him to the Temple City show at the Arboretum to see the display of blooms—lots of blooms, some very pretty, and some very, very large ones in a Court of Honor! Wow! I noticed that there were cards giving names to the blooms and these cards also had names of people. Standing around in the exhibit hall were people, pleasant people, some of whom had the same names which were on the cards. And these people were friendly and were ready to talk about camellias. Now I'm a member of that group, also of the Southern California group, and of the Los Angeles group. I'd like to join the Pacific and the Pomona, and also the South Coast group. My enthusiasm seems boundless.

During my vacation last October I observed camellia culture at three locations 'back home.' With my two brothers we spent most of one day at Massee Lane where camellias preponderantly dominate the eight acres. Here the camellias are identified and nourished professionally. It is a very beautiful camellia garden and is rightfully intended to be an exemplary locale for the attachment of camellia enthusiasm and promotion.

Then I spent several days at Mr. John Campbell's Compensation on Yonges Island outside Charleston, South Carolina, where Dr. Jim Dickson, also resident at Compensation, has banked a couple hundred or so Japonicas, Reticulatas, Hiemalis, and Sasanquas into two foliated areas which ascend from the adjacent marsh. The strong emphasis of massive camellia embeddings is tempered by fruit trees and ornamentals electively placed among the taller pine and magnitudinous oaks. I reckon that Dr. Dickson is a one hundred per cent camelliaphile show enthusiast as he seems to be always participating in planning and putting on camellia shows and in judging the shows up and down that coast and inland, too.

At Compensation I watched Dr. Dickson gib two buds of each variety from which he wished to get treated show flowers. He said he makes a practice of gibbing each week at least two buds of each species in order to try to have without interruption a variety available for the shows. However, he made it quite clear to me that he does not participate in that part of the judging where he has entries.

My last stop was several days at Dogwood Rise, the old family home, in Hephzibah, just outside Augusta, Georgia, where Ranny (my older brother) tends on his five acres to several hundred japonicas and sasanquas casually landscaped into blinds and into background growth. Ranny nurtures his plants personally and

treats them with respect and kindness. He knows where the plants with the white or red or variegated blooms are located, and which ones would bloom before Thanksgiving or toward Easter or in between. Among his plants sublimity transforms into a consciously emotional reality of pleasure.

It's real great to be in the bustle of camellia shows in Southern California, and there is genuine excitement in the competition. I'm sure I'll identify my camellias in my garden and will acquire more and that I'll begin to gib some buds and to do all the other things that camellia 'afixionadas' do. But I'll also nostalgically yearn to be back at Dogwood Rise and look enjoyingly at a camellia bloom as a singularly beautiful art piece crafted by nature and to respect it with awe.

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## COAST REDWOOD

By LEONID ENARI

*Ed Note: Reprinted from the December 1975 issue of Lasca Leaves.*

In his article, "Finding the Mt. Everest of All Living Things," in the July 1964 issue of the National Geographic, Dr. Paul A. Zahl describes the discovery of a new world's tallest tree, a coast redwood. He tells how, in October 1963, he came to towering trees along Redwood Creek in the northwestern part of California's Humboldt County, how he measured the seemingly tallest tree in the grove, how his computations resulted in 370 feet, how he had doubts about the accuracy of his computations, and how he finally hired professional surveyors to check his figure. He was right. When three surveyors a few days later finished their work, their computations completely changed the tree world's hall of fame. The four tallest trees in the grove, as attested by the surveyors' jointly signed statement, showed heights of 367.8 feet, 367.4 feet, 364.5 feet, and 352.3 feet. This ranked them as the first, second, third,

and sixth tallest trees in the world. The height of a coast redwood in Rockefeller Forest, thought so far to be the world's tallest, is only 356.5 feet, ranking it now as the fourth.

The principal home of the coast redwood lies in a narrow belt ten to thirty miles wide along the coast of the Pacific from Curry County in the southwest corner of Oregon to Monterey County in California. The area is distinguished by frequent fogs in summer, heavy rainfall in winter, and mildness of temperatures. In Humboldt and Del Norte Counties, where the fogs are thickest and the rains heaviest, the coast redwood forests are the mightiest.

Throughout its range, the coast redwood is commonly the dominating tree. On the flats and river banks, it forms nearly pure stands, crowding out all other species. On the slopes, it is usually associated with Douglas fir, lowland fir, western hemlock, tanbark oak and madrone. As the redwood slopes are relatively open, there is a dense undergrowth of salal, huckleberries, Oregon grapes, thimbleberry, salmonberry, rhododendrons, ferns and others. Even poison oak has found places to grow, clinging to the bark of trees and climbing from 50 to 150 feet.

The coast redwood (*Sequoia sempervirens*) typically has a straight, tapered bole that rises clear for more than a hundred feet and a crown of horizontal branches that may occupy from a third to a half of its total length. This, however, is not always its common form. In old forests, the crown may consist of a few long, flat limbs, or of a mass of little branches reaching from the ground to the top of the tree.

The wood is clear red-brown in color, soft, brittle, strong, and most important, extraordinarily resistant to rot and insects, qualities possessed in like measure by few other woods. Not even that of the Big Tree of the Sierras. It is used for construction, finish-



ing, shingles, railroad ties, telephone poles, and many other things. The chief difficulty in working redwood lies in the seasoning process. The tree absorbs so much moisture that the butt log will sink in water. Left in the sun, logs require three to four years to dry.

The leaves are flat, sharp-pointed, stiff, of unequal lengths on the same twig, and measure from one-third to about one inch. The foliage is of a bright, deep yellow-green. Each season's growth remains on the tree for about three or four years.

Cones are small as compared to the size of the tree. They mature in one year and open and shed their seeds starting in September.

The redwood forest is of the selection type; that is, it contains trees of widely varying ages and keeps itself stocked by production under its own shade from seeds and suckers. As the seed requires more light to germinate and grow than the forest usually affords, the stands are chiefly maintained by suckering from old trees. The suckers manage to survive year after year by connection with their parents and to make a slight increment of wood. When the old trees are felled, more light is let in and the suckers shoot up with all their native vigor. They will endure a astonishing amount of shade. In stands of second growth, so dense that not a ray of sunlight can enter, saplings 6- to 8-feet high can be found growing from stumps, bare of branches or foliage except for a few inches of pale-green crown at the top. In very dark, damp places in the virgin forest one may find clumps of suckers as white as sprouts from a potato in a cellar.

The enemies of the coast redwood are few and it suffers from these less than other trees. Wind can only rarely uproot them, and fire, the greatest enemy of all trees, though it may kill whole stands of young growth, is unable to penetrate the fireproof sheathing of shaggy bark with which the

old trees protect themselves. In the damp northern part of the redwood belt the forest is too wet to burn. Farther south, during August and September when the land is dry from lack of rain, fires are frequent. Even then, however, unless the conditions are exceptional, they seldom are a threat to the old coast redwoods.

The coast redwood was first reported by Fray Juan Crespi, the chronicler of the Portola expedition which had been sent from New Spain (Mexico) to establish missions in what was then called Upper California. In the diary of the expedition, he mentions that on October 16, 1769, the expedition traveled over plains and low hills, well-forested with very high trees of red color, and that because none of the expedition recognized them, they were named redwoods.

Specimens of a coast redwood tree were taken to England in 1795 by Archibald Menzies, a surgeon and botanist of the Vancouver expedition. When Aylmer Bourke Lambert, an English botanist, finally examined them in 1823, he placed the new species into the genus *Taxodium* and called it *Taxodium sempervirens*. The name, however, was changed by Stephan Endlicher, an Austrian botanist who in 1847 decided that the tree named by Lambert represented a genus distinct from *Taxodium*. He gave it the genus name *Sequoia* but retained Lambert's species name. It is stated that Endlicher chose the generic name *Sequoia* to honor Sequoia, the son of a Cherokee woman by a German colonist, who invented a Cherokee alphabet and taught many of his people to read and write their own language.

The National Park Service estimates that of two million virgin acres of coast redwood, only 15 percent is left. And of these 300,000 acres, only about 50,000 acres lie within public parks and groves. At the present rate of logging, all the available virgin growth may be cut in half in the next fifty years. It seems like the danger

of losing this forest, which was old when the world was young, is coming closer and closer. To replace it will take hundreds if not thousands of years.

Entering into a virgin coast redwood forest is an unsurpassed experience. It is a world of darkness, silence, and tranquility where time has no meaning and where one feels the closeness of the Creator. The impact is almost spiritual, for believers and nonbelievers alike.

Coast redwoods can be successfully grown in many areas outside of their natural range. One of the best growing places is in, or directly next to, a

lawn. Away from lawns, the trees need regular summer watering at least for the first five years.

At the Los Angeles State and County Arboretum, coast redwood are found in quadrants N-7, N-8, N-9, and N-13. The largest specimen is in quadrant N-9 (east of the Coach Barn). It is 148 feet high and its three trunks measure 9' 3," 8' 6," and 6' 4" in circumference. A fourth trunk was cut off some time ago. This tree is believed to have been planted by E. J. Baldwin in the 1880s. Coast redwoods can also be observed at Descanso Gardens in La Canada and South Coast Botanic Garden on Palos Verdes Peninsula.

## A SUITABLE CASE FOR TREATMENT

By JOHN GALLAGHER

*Ed Note: Reprinted from "Rhododendrons 1976 with Magnolias and Camellias" the 1976 Yearbook of the Rhododendron and Camellia Committee Royal Horticultural Society, London. (Gallagher spent some time in California this last March, 1978).*

"I sometimes think that my job is not all that far removed from the medical profession" a famous nurseryman told me at one of the Camellia Shows. My mind switched to sickly plants, weak cuttings being tenderly nursed into full health and vigour—but not a bit of it! "You see, when a customer asks my advice about this shrub or that, I have to look at them closely and decide whether they can expect in their lifetime to have the benefit of seeing at least some of them come into flower!" He was not too serious about his point, a fact borne out the next time I saw him busily arranging for the planting of trees which neither of us will ever see bloom, even sustained by the most potent of monkey glands.

Fortunately camellias can hardly be classed as shy flowers or very badly behaved. *Camellia japonica* cultivars in general take longer to settle down in the open ground, but the host of

hybrids are extremely free flowering from the start. British enthusiasts have certainly been overwhelmed by the flood of new camellias from America, New Zealand and Australia in recent years, but we should not forget the wealth of wonderful original collectors still existing in this country, which can provide ample material for hybridists to embark on a completely original breeding programme.

Mr. Les Jury told me recently that he considers that there is little point in continuing first generation crosses between *C. saluenensis* and *C. japonica* (i.e. first generation Williamsii hybrids) in the light of *C. x williamsii* 'Anticipation,' *C. x williamsii* 'Elsie Jury' and *C. x williamsii* 'Elegant Beauty.' I must confess that I am not convinced. Excellent though these hybrids undoubtedly are, the possible permutations between the different forms of *Camellia saluenensis* and even more, the thousands of *Camellia japonica* cultivars make it unlikely that every eventuality could have been covered in eight hundred to a thousand odd seedlings.

I have not seen or used Mr. Jury's form of *C. saluenensis* known as 'Sunnybank,' but Mr. Colin Spicer in New

Zealand has also used it and described it for me. " 'Sunnybank' is an upright moderately vigorous plant, forming a bush about ten to twelve feet high. It cross pollinates readily and the flowers are more trumpet shaped than the other form I have from Bodnant. I think it imparts a more lolly pink colour to its hybrids." He also mentions that Mr. Felix Jury has used a form called 'Exbury' from which he obtained his new hybrid *williamsii* 'Water Lily.' This is of interest, for I have used this form of *Camellia saluenensis* for many years now and find it an excellent parent. Mr. Sealy tells us that the late Dr. Stapf identified this clone as being from the seed sent home by George Forrest under the number 24090, though the deep cerise colour of the flowers does not match the Kew Herbarium material collected by Forest in the wild, which is white flowered. Forrest does note that "this is a fine species, though not free flowering. The foliage is especially pleasing, hard and shining." The Exbury plant certainly has this wonderful foliage.

A white form of *C. saluenensis* collected by George Forrest does grow against the greenhouse wall at Bodnant in North Wales. When Mr. Puddle showed me this original plant this spring, it was just finishing flowering and had been heavily cut back. The plant is very healthy and about eight feet high. I have flowered it myself for many years and on the odd occasion a couple of seeds from crosses carried out, using it as seed parent. Unfortunately the seedlings lack vigour and it is not the easiest of plants to get to set seed.

Obviously no thoughts on the wild forms of *C. saluenensis* and *C. reticulata* could be complete without an examination of the original plants at Trewithen in Cornwall. Planted along a bank at the far end of the garden, the *saluenensis* seedlings form a study of their own. Most spectacular is 'Red Stamens' which opens with fine rose

coloured flowers, having a bold boss of rust-red stamens. As the anthers open, the yellow pollen completely changes the appearance of the flower. This form crosses readily and gives vigorous hybrids. The effect is interesting as it does appear to a much lesser degree in several hybrids—notably *C. x williamsii* 'November Pink,' and Miss Carlyon's hybrid *C. x williamsii* 'R. M. Coode,' a semi-double pink. The wild material Forrest collected did contain a crimson form under Forrest No. 26051 and on one of my first visits to Trewithen around 1961, I was shown a couple of very dark black red seedlings by Mr. Skelton, the then head gardener. These were not as free flowering as other forms or evidently as hardy, as they appear to have been lost in cultivation during the very severe winter of 1963. The present Trewithen red form, although a good red and free seeder does not approach those two large plants which were more the colour of the new *C. japonica* 'Midnight Serenade.' The last spectacular form from Trewithen, *C. saluenensis* 'Merryn Galsworthy' is quite a small bush having very distinct leaves, not very vigorous, a poor seeder, but with exceptionally large flowers opening flat.

Some mention must be made of the Tregwainton form, which is more typical of *C. saluenensis* as we imagine it. I was lucky enough to be given a scion of this plant before 1963, when the original plant seems to have died. The blush pink petals have much less substance than some of the other forms I have mentioned, but it seeds very freely and has given some excellent children. Fortunately in recent years a more enlightened approach to many of these rare, but very important introductions has led to some distribution of scions. Thus we hope the preservation of plants which Forrest collected in the open thickets in side valleys on the Shweli-Salween divide and amongst the scrub in the side valleys on the hills north-west of

Tengyueh in the Yunnan will be ensured.

Looking at the true species, I feel sure that we should ignore at least three plants listed under the heading *C. saluenensis* in the Nomenclature Book of the American Camellia Society. There can be no doubt that 'Bow Bells,' 'First Flush' and 'Rose Bowl' are of hybrid origin. Of the other eight clones listed, I have not had the opportunity to see them all in growth and reserve comment. This is not meant to detract in any way from their merit as garden plants—purely an observation on their pedigree.

Forrest did us well in his collecting around Tengyueh in the western Yunnan. The wild single forms of *C. reticulata* which he sent back have thrived, and excellent examples are to be seen at Caerhays and Trewithen in Cornwall and Exbury and Bodnant. Even the plant at Exbury seeds freely in good years. The single flowers have a grace and charm that is hard to equal and it is strange that the cross which has produced one of our finest British camellias 'Leonard Messel' (*C. reticulata* wild form x *C. williamsii* 'Mary Christian') has not been repeated. 'Leonard Messel' together with the Exbury cross 'Inspiration,' have

proved so suitable for our climate that these crosses should not be ignored. Forrest's seedling *reticulatas* vary from pale blush pink to quite a deep pink and almost crimson in one case. A very beautiful form from Trewithen was shown at the R.H.S. Show in London this spring. The quality of these seedlings can easily be assessed by the fact that at least two have received awards from the Royal Horticultural Society. The lovely crimson rose single form from Caerhays, *C. reticulata* 'Mary Williams' received an F.C.C. as late as 1964 and *C. reticulata* 'Trewithen Pink' as the name implies, a light pink, an Award of Merit in 1950.

I have only touched the tip of the iceberg, so that it is hardly surprising that I view with cynicism the so-called "breeder" plants produced from one or two isolated parents on which so much emphasis seems to be placed abroad at the moment. Trying to vary one hybrid plant into other desirable forms, strikes me as an attempt to invert the old saying about silk purses and sows' ears. The requirements of British camellia lovers are quite as specific as any other country and we certainly have no shortage of superb material to use in achieving our objectives.

## PRACTICAL CAMELLIA CULTURE

(In the 1880's)

By ROBERT J. HALLIDAY

### PART 2—Potting the Cuttings:

In November I take all of my camellia cuttings and allow them to remain in the sand-bed until June. The single and double varieties should be well rooted by March. 'Alba Plena' will take about two months longer to develop its roots. I allow all varieties to remain in the sand-bed until June, when we have completed our spring sales and have ample room in the glass houses to accommodate all the potted cuttings. Camellia cuttings will remain a longer time in the sand-bed, without injury to their roots than any other plant. If permitted to remain in the

sand-bed until June they will have made their growth for the season and the wood will be ripened.

Potting can be done in June with perfect safety to the newly rooted cuttings. The glass house should be darkened off sufficiently to exclude the strong rays of the sun, however all cutting which have been recently potted require light. Do not use large pots. The smaller the pot the better the cuttings will thrive. The pots should be of a size to accommodate the roots, with care being taken not to break any of the roots. A good position in the glass house will now be

necessary for the potted cuttings, with the glass a little more shaded than when in the sand-box. This kind of treatment will only be necessary for a few weeks while the cuttings are becoming acclimated to the pots. Keep the pots rather close spaced for a few days, to encourage the cuttings to adhere to the fresh soil. Do not force them to make another growth the same season although many of them will, in spite of all that can be done. It is much more important for them to make roots which will be of more value to the cuttings than the extra growth. When the cuttings have been placed in the pots they will require nothing more than adequate water, when dry, not forgetting to syringe daily with clean water.

#### PART 3—Watering Camellias:

From the first of November to the first of March, my houses are examined every day, and my large plants in the ground are watered about once in two weeks.

Those in pots and tubs, once in three days.

The soil of all plants will tell when they require water.

During the months of March, April and May, the plants will be growing, and will need much more water than at any other time of the year.

The plants must be watered thoroughly.

The top may have a damp appearance and yet the roots be dry.

I have frequently seen plants twenty years old receive about one quart of water, or enough to wet the surface.

This manner of watering is very injurious, and if repeated often it will, in a short time, prove fatal to the plant.

A plant of this size will not require water every day, but when it does, give it from six to eight gallons at one watering.

Those planted in the ground will require twice this quantity of water if really dry, and it will do the plants no harm; a great quantity of water is here lost in the beds.

Camellias are not at all difficult to manage, although they are not always to be seen in a satisfactory condition.

The reasons why cultivars are not successful are:

*First.* They keep them too warm, and do not pay enough attention to airing the plants.

*Secondly.* There is very seldom sufficient water put on them to wet the roots.

*Thirdly.* A very important matter is syringing or dampening the foliage, which is very often neglected.

I do not find that syringing the plants when they are in flower spoils the bloom; in fact I find it quite the reverse.

## SHOW RESULTS

### SAN DIEGO CAMELLIA SHOW

FEBRUARY 10 and 11, 1979

BEST LARGE JAPONICA, 'Premier Varigated'—Mr. and Mrs. S. W. Miller

Runner-up, 'Premier'—Paul McClelland

BEST MEDIUM JAPONICA, 'Margaret Davis'—Caryll W. Pitkin

Runner-up, 'Nucci's Gem'—Mr. and Mrs. Ben Berry

BEST SMALL JAPONICA, 'Allison Leigh Woodroof'—Rudy Moore

Runner-up, 'Demi Tasse'—Mr. and Mrs. B. M. Pace

BEST MINIATURE, 'Pink Smoke'—Mr. and Mrs. S. W. Miller

Runner-up, 'Cotton Tail'—Mr. and Mrs. Sergio Bracci

BEST RETIC AND RETIC HYBRID, 'Jean Pursel'—Gene Snooks

Runner-up, 'Nuccio's Ruby'—H. S. Putnam

BEST HYBRID, 'Angel Wings'—Sis and Jess George

Runner-up, 'Elsie Jury'—Sis and Jess George

BEST 3 LARGE JAPONICAS, 'Elegans Supreme'—Mr. and Mrs. M. L. Schmidt

Runner-up, 'Grand Prix'—Mr. and Mrs. R. T. Jacks

- BEST 3 MEDIUM JAPONICAS, 'Wild Fire'—Mr. and Mrs. B. M. Pace  
 Runner-up, 'Fimbriata'—Mr. and Mrs. Roger P. Treischel  
 BEST FIVE JAPONICAS, 'Flame'—Mr. and Mrs. Judy Simmons  
 Runner-up, 'Snow Chan'—Mr. and Mrs. Sergio Bracci  
 BEST 3 RETIC OR RETIC HYBRID, 'Cornelian'—H. S. Putnam  
 Runner-up, 'Crimson Robe'—Mr. and Mrs. George Bauslaugh  
 BEST 5 RETIC OR RETIC HYBRID, 'Francie L'—Mr. and Mrs. Sergio Bracci  
 Runner-up, 'Cornelian'—H. S. Putnam  
 BEST 3 NON-RETIC HYBRID, 'Freedom Bell'—Fritz Kahen  
 Runner-up, 'Galaxie'—Rudy Moore  
 BEST SPECIES, 'Shishi Gashira'—Wilbur and Mary Anne Ray  
 BEST SPEC. CULTURE JAPONICA, 'Miss Charleston Varigated' Mr. & Mrs. S. Bracci  
 Runner-up, 'Premier Varigated'—Les Baskerville  
 BEST SPECIAL CULTURE RETIC and RETIC HYBRID 'Miss Charleston Varigated'  
 —Mr. and Mrs. Sergio Bracci  
 Runner-up 'Premier Varigated'—Les Baskerville  
 BEST SPEC. CULTURE RETIC & RETIC HYBRID, 'Miss Tulare Varigated'—Mr. and  
 Mrs. Jack Woo  
 Runner-up, 'Pharoah'—Frank E. Davis  
 BEST SPECIAL CULTURE HYBRID, 'Galaxie'—D. T. Gray Family  
 Runner-up, 'Angel Wings'—Mr. and Mrs. Sergio Bracci  
 BEST NEW SEEDLING, Japonica Seedling No. 1-74—Kramer Bros.  
 BEST NEW SPORT, Sport of 'Pink Smoke'—Mr. and Mrs. Sergio Bracci  
 BEST GRAFT OF SHOW, 'Premier Varigated'—Les Baskerville  
 BEST COLLECTOR'S TRAY, Mr. and Mrs. Jack Woo  
 Runner-up, Mr. and Mrs. Sergio Bracci  
 BEST COMMERCIAL DISPLAY, Anderson's Nursery  
 BEST IN NOVICE CLASS, 'Demi Tasse'—Mrs. Aubrey F. McCarter  
 Runner-up, 'Premier Varigated'—Alison Leslie Neal

#### COURT OF HONOR

- 'Carter's Sunburst'—Vivian Wendorf  
 'R. L. Wheeler'—Mr. and Mrs. Lee Gaeta  
 'Elegans Supreme'—Mel Gum  
 'Francie L'—Mr. and Mrs. R. T. Jacks  
 'William Hertrich'—H. S. Putnam  
 'Waltz Time Varigated'—Mr. and Mrs. Sergio Bracci  
 'Betty Sheffield Supreme'—Mr. and Mrs. M. L. Schmidt  
 'Lady in Red'—Mr. and Mrs. Jack Woo  
 'San Marino'—Mr. and Mrs. W. F. Goertz  
 'Hishi Karaito'—Mr. and Mrs. Harry Humphrey  
 'Silver Chalice'—Albert L. Summerson  
 'Hopkin's Pink'—Mr. and Mrs. W. F. Harmsen  
 'Nuccio's Gem'—Les Baskerville  
 'Kramer's Supreme'—Mr. and Mrs. Lee Gaeta  
 'Coral Delight'—Mr. and Mrs. B. M. Pace  
 'Elegans Supreme'—Mr. and Mrs. Grady Perrigan  
 'Elegans Champagne'—Mr. and Mrs. Harold Rowe  
 'Nuccio's Ruby'—Mr. and Mrs. R. T. Jacks

## FERN POTTING MIX

For those who may have missed the program of the Southern California Camellia Society on January 9th there was an interesting discussion on Ferns presented by Mrs. Elsie Hetherington, of the Stewarts Nursery. Many people have asked for the formula for making a potting mix for ferns. Mrs. Hetherington's formula is as follows:

- 20 gallons spagnum peat
- 10 gallons perlite
- 10 gallons fine vermiculite
- 7 oz. calcium carbonare lime
- 5 oz. dolomite lime
- 3½ oz. potassium nitrate
- 6 oz. single super phosphate.

This formula makes 40 gallons of potting mix.

# **Directory of Other California Camellia Societies**

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

**\*CAMELLIA SOCIETY OF KERN COUNTY**—President, Richard Stiern; Secretary-Treasurer, Mrs. Fred R. Dukes, Jr., 733 Delmar Drive, Bakersfield 93307. Meetings: 2nd Monday, October through April, at Franklin School, Truxton and A St., Bakersfield.

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

**CAMELLIA SOCIETY OF SACRAMENTO**—President, L. J. Vervalle; Secretary, Mrs. Robert C. Adrian, 7555 Baldwin Dam Rd., Folsom, 95630. Meetings: 4th Wednesday each month, October through April, Shepard Garden & Arts Center, 3330 McKinley Blvd.

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

**DELTA CAMELLIA SOCIETY**—President, Mary Bergamini; Secretary, Al Maggjora, 2907 Euclid Ave., Concord, Ca 94520. Meetings: 4th Tuesday, November through March, Lafayette Fed. Savings & Loan, 1406 N. Broadway, Walnut Creek.

**JOAQUIN CAMELLIA SOCIETY**—President, Donald W. Hurst; Secretary, Mrs. Lewis Singer, 409 W. Pine St., Lodi 95240. Meetings: 4th Wednesday, October thru May, United Methodist Church, Lodi.

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

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

**NORTHERN CALIFORNIA CAMELLIA SOCIETY**—President, David Hagmann; Secretary, Judith Toomajian, 18 Diablo Circle, Lafayette Ca. 94549. Meetings: first Monday, November through May. Chabot School 6686, Chabot Rd., Oakland.

**PACIFIC CAMELLIA SOCIETY**—President, Bob Neely; Secretary, Alice Neely, 4637 Collis Ave., Los Angeles 90032. Meetings: 1st Thursday, November through April, Central Bank of Glendale, 411 N. Central Ave., Glendale.

**PENINSULA CAMELLIA SOCIETY**—President, August Meier; Secretary, Margaret Tupitza, Municipal Service Building, Redwood City 94064. Meetings: 4th Tuesday, September through April, Municipal Services Center, 1400 Broadway, Redwood City.

**\*POMONA VALLEY CAMELLIA SOCIETY**—President, Mr. Lloyd Hawes; Secretary, Mrs. Janice Hawes, 12625 Kellogg Ave., Chino 91710. Meetings: 2nd Thursday, November through April, Pomona First Fed. S & L Bldg., 399 N. Gary, Pomona.

**\*SAN DIEGO CAMELLIA SOCIETY**—President, Les Baskerville; Secretary, Palmer Groenewa'd, 1131 Madison Ave., San Diego 92116. Meetings: 3rd Wednesday, October through April, Casa Del Prado Bldg., Balboa Park, San Diego.

**SANTA CLARA COUNTY CAMELLIA SOCIETY**—President, Robt. Marcy; Secretary, Donna Hardy, 5854 Allen Ave., San Jose 95123. Meetings: 3rd Tuesday, September through April, Great Western Savings Bldg., 2100 El Camino Real, Santa Clara.

**SONOMA COUNTY CAMELLIA SOCIETY**—President, Joy Monteleone; Secretary, Ms. Vera Parker, 7949 Lynch Rd., Sebastopol, 95472. Meetings: 4th Thursday, October through May, Steele Lane School, Santa Rosa.

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

**\*TEMPLE CITY CAMELLIA SOCIETY**—President, Mrs. Elsie Bracci; Secretary, Mrs. Alice Jaacks, 5554 N. Burton Ave., San Gabriel, Ca 91776. Meetings: Friday, Nov. 17; Fri. Dec. 15; Thurs., Jan. 25; Thur., Feb. 22; Thur., Mar. 22; Thur., April 26. At Lecture Hall Arboretum, Arcadia.



SOUTHERN  
CALIFORNIA

CAMELLIA

*Society, Inc.*

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