

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



'Nankin' and 'Yamanoi-kasuri'

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## COVER PHOTOS

'Nankin' *C. reticulata*. Before 1700. Large, deep crimson semi-double, with large, fluted and waved petals. Originated in Japan. (Another form of this cultivar—large pink, semi-double with waved and fluted petals is thought to be the cultivar synonymous with 'Captain Rawes'—see Dr. Emmerts article on page 11.

'Yamanoi-kasuri' *C. japonica*. Before 1700. White with a rare patch of red. Small, urn-shaped, semi-double. Originated in Japan. Believed extinct.

Descriptions of these camellias were taken from *The International Camellia Register* published by the International Camellia Society, 1993.

Color separation courtesy of Nuccio's Nursery.

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## THOUGHTS FROM THE EDITOR



As I'm writing "thoughts," I'm also viewing the Winter Olympic Games in Nagano, Japan. The games have several events of real interest to me—but particularly two. I find really exciting the Down Hill Skiing and the Figure Skating.

Similarly this issue of the Review has several real interesting articles, but for me two particularly stand apart.

The first one comes from the archives. It is a reprint of Dr. W. E. Lammerts portrayal of the discovery, importation and propagation of new camellia reticulata hybrids from China. By the time you read this, we will be celebrating almost

to the day the 50th anniversary of the introduction of these new camellias to both the Descanso Gardens and Ralph Peer's effort at Huntington Library and Art Gallery.

The second article satisfies simultaneously two goals I've had for the Review. I have wanted each issue to have something of an international flavor and also something that brings history to the present. This issue features early Japanese camellia paintings and botanical illustrations using folding screens or room dividers called "Byobu." The Review cover highlights one camellia bloom taken from one of the screens. The back cover illustrates two six-fold century-old screens. You will enjoy and be enriched by reading (studying) the article on this subject on page 4—7. My sincere thanks to Rich Jamison of Del Mar for his extraordinary effort to coordinate this paper with two Japanese camellia experts, Dr. Shinichiro Kishikawa and Kiyoko Nishimura.

It so happens that the International Camellia Society's biennial Congress meets next year in late March in Japan. That provides a good opportunity for anyone who wants to know and see more can have the double advantage of attending the Congress and seeing the "real things."

—Mel Belcher, Editor

### CAMELLIA NOTECARDS

In June, 1997, Jerome Hogsette, Jr., President of the Gainesville Camellia Society, ordered 20 sets of the camellia note cards to use as gifts for the judges at that Society's next show. We asked his permission to quote him: "These are some of the most beautiful camellia cards I have ever seen and I hope your group will continue to offer them in the future."

Without appearing too opportunistic, we want to inform you that we still have a good supply—sets of 8 different cards with matching envelopes sell for \$6.00 a set. If your camellia society would like to use our cards as a fund raiser, we sell 25 sets of cards for \$100.

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## THE PASSING OF AN ARTIST

We were saddened recently to hear that Paul Jones, the painter of the camellias featured in our camellia notecards, died in December, 1997. His obituary in the Sydney Morning Herald was such a tribute to his painting genius, we want to share some of this with the readers of our Review: "...internationally acclaimed for his exquisite paintings of flowers...first known as 'the king of the camellia painters'...A gentle man with a clever wit, his highly developed skill of painting perfect, compelling—but never dull—botanical portraits caused him to be sought out by a tantalising range of patrons..."

While on leave during WWII, Jones painted a small still life, a bunch of flowers containing one camellia. Professor E. G. Waterhouse, the noted camellia authority, saw that first painting in a Society of Artists exhibition. He invited Jones to illustrate his book, *Camellia Quest*

(1947). A second book, *Camellia Trail*, followed in 1951...

Jones's major book, *Flora Superba* (1971), carried a preface from the director of London's Kew Gardens, Sir George Taylor. One of the world's foremost botanists, Taylor described the flower paintings thus: "They are technically astounding, scientifically exact and aesthetically so thoughtful and pleasing that, without risking hyperbole, I would rank them amongst the very finest achievements in the whole gallery of botanical art..."

Our Southern California Camellia Society is pleased to have been able to communicate with Paul Jones during his lifetime and to get his blessing on our use of his paintings for our notecards. He commented that he was very happy with what we had done with his paintings but, indicative of his modesty, was sorry that we had "darkened" his signature in our reproductions.

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## I'VE BEEN THINKING

Scottie Illes

RATS!! I don't know what anyone else is doing but I am getting so frustrated I could scream. Here it is the beginning of December with no shows in sight and our 'Marie Bracy' is bloomed out. 'Happy Holidays' has had several blooms and 'Sunnyside' is tooting her own horn in a big way. Even our lovely ladies, 'Margaret Davis' and 'Mrs. George Bell' are trying to test the rainy waters. Did I happen to mention our azaleas that, according to the books, are not supposed to start blooming until next February, are absolutely glorious? Whether we win or not is not the issue—I just love showing off and proving that anyone can grow these lovely flowers. But the timing between blooming and shows needs to be just a little closer than six to seven weeks. So, until we all get to cover table after table with the most beautiful blossoms ever, you will, I'm sure, take my word for it that somewhere among these early blooms was a fabulous "Best of Show!"

*Editor's note: Scottie's article just missed the last issue of the Review so, even though it's not as timely as it would have been, I'm sure she describes the frustrations many of us in Southern California had this camellia season with our blooming season starting earlier and the shows starting a bit later.*

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# EARLY JAPANESE CAMELLIA PAINTING AND BOTANICAL ILLUSTRATIONS

By Rich Jamison, Dr. Shinichiro Kishikawa & Kiyoko Nishimura

References to camellias in Japanese literature date back to the 7th century, but the first manuscripts that include botanical descriptions and illustrations of camellia cultivars originate from the Edo period of Japanese history. Camellia flowers were also prominent in the work of some of the great masters of Japanese painting during the Edo period and the relatively brief Momoyama period that preceded it. The Edo period, also known as the Tokugawa period in reference to the ruling shogunate of this era, spans some 250 years beginning early in the 17th century. This article will focus on the important works of camellia painting and botanical illustration from the Momoyama and early/middle Edo periods.

## Historical Context

Japan's Edo period was preceded by a century of strife and turmoil. The Tokugawa family seized power and imposed unity on the feuding *daimyo* 大名 (feudal lords) early in the 1600's, establishing the new city of Edo (now Tokyo) as the capital of Japan. The Tokugawas instituted several policies which effectively consolidated their power. The most important of these policies, *sankin kôtai* 参勤権代, required the 260 or so *daimyo* to spend alternate years (or half years) in Edo, with their wives and children remaining in Edo when the *daimyo* returned to their home castles. The influx of the *daimyo* had a catalytic effect on the economic and cultural development of Edo. By the end of the 18th century, Edo was the largest city in the world and the cultural center of Japan.

This extended era of peace and prosperity during the Tokugawa's

reign allowed all classes of Japanese society to participate in artistic and cultural pursuits. The second shogunate Tokugawa Hidetada was so passionate about flowers that he earned the nickname *kaheki* (flower crazy). New forms of artistic expression such as *kabuki* 歌舞伎 and *ukiyo-e* 浮世絵 became popular with the masses, and the full development of the tea ceremony, and its related art forms such as flower arranging, was realized. Along with this burgeoning of artistic and cultural activities, the camellia flower reached the zenith of its popularity in Japan.

## Japanese Camellia Painting in the Momoyama/Edo Periods

Throughout much of Japanese history, the purpose of painting has been primarily for the ornamentation of panels in buildings. On a visit to Kyoto, one can view miles and miles of painted walls, sliding doors (*fusuma* 襖), and folding screens (*byôbu* 屏風). *Fusuma* and *byôbu* were intended to serve as room dividers, and were also useful in insuring privacy and blocking wind. Eventually, *byôbu* came to be important in the function of displaying assembled works of art. *Kakemono* 掛物 (hanging scrolls) are sometimes transferred to or from a *byôbu*. Other painted medium include *emakimono* 絵巻物, picture scrolls that are read like a book. The most common theme in Japanese painting is the representation of nature in all its manifestations, especially trees, flowering plants, and wildlife.

The golden age of golden screen painting spanned the Momoyama and early Edo periods of Japanese history from 1550 to 1650. The famous

Momoyama style of painting is very bold and decorative, with flat, abstract patterns of brilliant color against backgrounds of pure gold. The three great decorative painters of this era were Kanô Eitoku 狩野永徳, Hasegawa Tôhaku 長谷川等伯, and Kanô Sanraku 狩野山楽. These painters were largely kept in the service of military rulers, decorating the fortress like castles that were the architectural symbols of this era. While these artists were prolific, unfortunately, relatively little of their work has survived.

Remarkably, two emakimono of camellias by Kanô Sanraku (1559-1635) known as *Hyakuchinzukan* 百椿図巻 (100 camellia picture scroll) were discovered by Japanese camellia expert Mitsuo Watanabe in 1997. The 100 camellias representing 63 cultivars are depicted on the scrolls along with accessories for displaying camellias. Numerous poems composed by famous Japanese people between the years of 1624 and 1635 are written on the scrolls. The Sanraku original is owned by the Japanese cosmetics company Shiseido. The Sanraku original is in the Nezu Museum in Tokyo, although it is not being displayed publically. *Sanraku's Shikikatyôzu Byôbu* 四季花鳥図屏風 (*byôbu* of flowers and birds in the four seasons) which includes camellia flowers, is in the Tokugawa Museum in Nagoya. Some of Sanraku's most important surviving works can be seen at Daikaku-ji in Kyoto, including his famous *fusuma* of peonies.

Kanô Eitoku (1543-1590) was the first great master painter of the golden age of screen painting, and the most gifted artist of the renowned Kanô school. The *Kyû Hirayama Byôbu* 旧平山絵屏風 that has been attributed to Eitoku portrays 60 camellia cultivars and is in private ownership

in Japan. Surviving works of Eitoku can be seen at Daikaku-ji and *Jukô-in* (a subtemple of Daitokuji) in Kyoto, but his masterwork is the *fusuma* of cypress trees at the National Museum in Tokyo. Also at the National Museum is *Sômokuka Shasei* 草木花首生 (sketch of trees, plants and flowers), which includes camellias, by *Kanô Tanyu* 狩野探幽 (1602-1674), the most renowned member of the Edo branch of the Kanô school.

A former student of Eitoku, Kaihō Yûshō 海北友松 (1533-1615) is another important painter of this era. Yûshō's *Kakizu Byôbu* 花卉図屏風 (*byôbu* of flowering plants) at Myoshin-ji in Kyoto depicts camellias, as does his *Katyôzu* 花鳥図 (illustrations of flowers and birds) at Reidô-in, a subtemple of Kennin-ji in Kyoto. Many of Yûshō's extant works are at Kennin-ji.

Ōgata Kōrin 尾形光琳 (1658-1716) is considered to be one of the greatest and most original of Japanese painters. Among the works attributed to *Kōrin* is *Tsubaki-no-Sono Byôbu* 椿の園屏風 (*byôbu* of camellia garden) at Ninna-ji in Kyoto which portrays recently grafted camellias in bloom. The lost cultivar *Asahiyama* 朝日山 is depicted with its graft union still wrapped in a bamboo sheathing. With its white petals and red anemone center the *Asahiyama* flower is the inverse of *Bokuhan* 卜伴 ("Tinsie"). Kōrin's masterpiece *byôbu* depicting iris in bloom is on display in the Nezu Museum in Tokyo.

Muruyama Ōkyo 圓山応挙 (1733-1795), has been called the preeminent realistic Japanese painter from the Edo period to modern times. Ōkyo's 1771 illustration of birds and flowers, including camellias, is known as *Katyô Shaseizu* 花鳥慈生図. Ōkyo's masterwork *byôbu* of pine trees in

snow is in the Mitsui Collection in Tokyo.

### Early and Middle Edo Period Botanical Illustrations and Descriptions

There are 16 Edo period manuscripts that have been important in developing Japanese camellia nomenclature. Some of these manuscripts also include illustrations of cultivars. The most important early and middle Edo period manuscripts are discussed below.

The first important manuscript that contains detailed descriptions of Japanese camellia cultivars is *Hyakuchin-shû* 百椿集 (list of 100 camellias), written by a Buddhist priest named Sakuden Shaku in 1630. Although it contains no illustrations, Sakuden's work is important due to the level of detail it provides concerning camellia cultivars of the day and their provenance. Another descriptive work on Japanese camellias from the early Edo period is *Kadan Kômoku* 花壇綱目 (Encyclopedia of Garden Plants) by Mizuno Genshō in 1681. *Kadan Kômoku* was published in three volumes; Volume Three includes short descriptions of 66 camellia cultivars with no illustrations.

*Chinka Zufu* 椿花図譜 (album of camellia illustrations) is the name of a book of descriptions and paintings of 720 camellias, including 618 *C. Japonica* cultivars, 1 *C. Reticulata* cultivar, and 12 *C. Sasanqua* cultivars (some cultivars have been duplicated). *Chinka Zufu* is presumed to date back to the early/middle Edo period, but little is known of its origin. The book is about 13 inches in height and 18 inches in width, with two paintings per sheet and two sheets per page.

The camellia flowers in *Chinka Zufu* are painted very large on a gold background, and are distinguished by

the brilliant tones of gold and silver in the flowers and by their lack of foilage. The book is in the possession of the Imperial Household Agency at the Imperial Palace in Tokyo, and is not available for public viewing.

There are copies of *Chinka Zufu* made in the Edo period that are still in existence, the best of which is *Tsubaki-no-e* 椿の絵 (paintings of camellias). *Tsubaki-no-e* includes 234 pictures copied from *Chinka Zufu*, and can be seen at the Tokyo Metropolitan Central Library. The Japanese publishing company Kodansha has issued a reproduction of *Chinka Zufu* in actual size and color with an English text by Dr. Takeshi Watanabe, one of Japan's most prominent camellia experts.

From 1695 to 1733, 26 volumes of the early masterwork of Japanese horticulture *Chikin-shō* 地錦除少 were published by Itō Ihei, a gardener from Edo. Only 4 volumes of the 26 volumes pertained to camellias. Short descriptions of 229 *C. Japonica* cultivars, 1 *C. Reticulata* cultivar, 65 *C. Sasanqua* cultivars and 46 (23 *C. Japonica*) illustrations were included in *Chikin-shō*. The illustrations in *Chikin-shō* are monochrome prints made from woodcut in the Edo period art form of *ukiyo e* (pictures of the "Floating World"). The *Chikinshō* camellia prints can be viewed at the National Diet Library in Tokyo.

### *Chinka Hariawase Byōbu* 椿花糖合屏

*Chinka Hariawase byōbu* is a pair of six panel *byōbu* owned by SCCS member Dr. Shinichiro Kishikawa. Although the origin of this *byōbu* is unknown, it is believed to have been painted in the first half of the 18th century, the middle of the Edo period.

It is presumed that the first *byōbu* were brought to Japan from China in the 7th century. A *byōbu* is a folding



screen constructed of a wood latticework frame laminated with several layers of overlapping small sheets of paper to form panels. The panels of this *byōbu* are covered in gold leaf and bordered by silk brocade. An invisible arrangement of paper hinges links the *byōbu* panels together.

This *byōbu* is 39 inches in height and approximately 112 inches in width, and the *shikishi* 色紙 (cards) on which the camellias are painted are approximately 7.25 inches by 7 inches. Six *shikishi* are adhered to each panel, therefore the name *Chinka Hariawase byōbu* (camellia flowers adhered to *byōbu*). Unfortunately, this *byōbu* has suffered significant damage (such as peeling paint), and shows many signs of repair, especially in the white flowers.

One way of dating Edo period camellia manuscripts of unknown origin is that early and late Edo period camellia manuscripts have many fewer cultivars in common with manuscripts of the middle Edo period such as *Chinka Zufu*. *Chinka Hariawase byōbu* depicts 72 *C. Japonica* cultivars, 63 of which are identical with cultivars in *Chinkazufu*. The number of cultivars depicted on *Chinka Hariawase byōbu* that are common with early Edo period camellia manuscripts such as the aforementioned *Hyakuchin-shū* and *Hyakuchinzukan* are only 16 of 100 cultivars and 12 of 63 cultivars, respectively. In late Edo period manuscripts such as *Kokonyoranko* (1841) and *Koraitsubakinayose*, only 10 of 172 cultivars and 5 of 271 cultivars, respectively, are matched to the cultivars of *Chinka Hariawase byōbu*. Of the 72 camellia cultivars depicted on *Chinka Hariawase byōbu*, only Matsukasa 松笠 is still cultivated in Japan.

This commonality of cultivars is an indicator of the importance of *Chinka*

*Zufu* as a source for middle Edo period camellia manuscripts. The similarity in shape of the flowers indicates that some of the cultivars depicted in this *byōbu* were copied from *Chinka Zufu*. The fact that *Chinka Hariawase byōbu* depicts camellia branches and foliage and *Chinka Zufu* does not is the major difference between the two.

The unique character of this *byōbu* can be seen where there are multiple flowers of the same cultivar. In some instances, both striped and solid colored variants of the same cultivar are depicted on a single branch. Similarly, the flowers of a cultivar may show variability in form on the same branch.

The decorative, abstract character of Japanese painting in the Momoyama and Edo periods provides an interesting contrast to the realistic, naturalistic style of botanical illustration exemplified by the more familiar European camellia iconographies of the 19th century. Hopefully, some of the important camellia paintings, botanical illustrations and traditional folk crafts of the Momoyama and Edo periods will be exhibited in the United States someday. In the meantime, a visit to Japan to view them in all their splendor is highly recommended.

*Dr. Shinichiro Kishikawa is well known in Japan as an expert on the old camellia varieties of Japan and Europe. His article Chinka Hariawase Byōbu originally appeared in Volume 50 of Japan Camellia, and has been translated into English by SCCS member Kiyoko Nishimura.*

*Author's note: Japanese names from the Momoyama/Edo periods have been written with the family name preceding the given name, in all other cases the given name precedes the family name.*

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## CAMELLIA-MANIA STRIKES AGAIN!

Lynn King

You can tell 'tis the season" time again . . . and I'm not referring to the Christmas season just passed. Those of you who live with a camellia-obsessed spouse know what I'm talking about. All over California the camellias are once again in bloom. Have you seen your partner recently? I have—and it isn't pretty! Picture a crystal clear morning with the sun just rising and, as you gaze out your front picture window, you glimpse a lurking figure with serious morning hair clothed in a dark plaid wool

bathrobe and calf skin slippers. He is talking out loud while picking the near perfect bloom. "Good morning, Sweetheart," he says. To me? I think not! "You're a prize winner, Honey, but there's no show." Or, "Look at this luscious beauty." Or worse—"Gibbed and still not a winner."

Later, showered, shaved and dressed for work he leaves, kissing me first and exclaiming "Have a good day. See you later, Baby." Was he talking to me?



*Lynn and Bradford King*

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# MY GARDEN

Bradford D. King

How do you view your garden? There are as many lenses as there are people. My two favorite views are through “windows” and a “walk about.”

## Windows

High tech people will assume I'm speaking about the Microsoft “Windows.” However, years before Bill Gates our ancestors wanted sun light to illuminate and warm the interiors of their homes as well as to look out into their environment.

When I awake and see the sun rise from the bedroom window I also see ‘Kramer’s Supreme’ with its turkey gobbler red blooms directly under the window. This year the mites have decreased the number of buds and the flowers are small. In November I sprayed with “sun oil” so I look forward to more buds and larger flowers next season.

As I focus my eyes to the right, the full pink peony blooms of ‘Debutante’ are easily seen. To the left appears the newly-planted ‘Margaret’s Joy’ (a gift from Julius Christinson) and ‘Maroon and Gold’ named by Jude Nuccio to commemorate the University of Southern California. Jude told me he couldn’t use other USC names due to trademark infringements laws, the color remind me that’s where I work.

When I look further out from this window three profuse blooming Sasanquas are seen—‘Shishi Gashira’, ‘Jean May’ and, in a sunny corner, ‘Hugh Evans’. While ‘Hugh Evans’ requires some pruning to keep it from growing too large, ‘Jean May’ and ‘Shishi Gashira’ need little care in the landscape.’

Looking at camellias is a beautiful way to begin the day! Code, our

Lhasa Apso, is not so patiently waiting to be let out the sliding doors. Letting the door out gives me the opportunity to look at the back yard where I seen seven Bonsai trees placed on a curve bench and a bed of evergreen daylilies with only an occasional flower this time of year. Five ‘Pope Pius IX’ with their profuse formal double red blooms are in the background. Even though I pruned them last March they are six feet tall and are on the “to do” pruning list this year.

I’m now ready to pick up the morning paper in the driveway. It is a pleasure to be greeted by my wife Lynn’s garden full of pansies, begonias and primrose—their pretty faces look up at me as the California sunrise falls on my back. This perennial garden bed has five ‘Yuletide’ sasanguas as a backdrop. The numerous single red blooms are a delight to see. As I return to the house I pass a pink Dogwood and a mass planting of daylilies which soften the look of a short concrete wall separating our yard from the neighbors.

As I read the paper and sip coffee, I frequently look out the window to see white ‘Nuccio’s Masterpiece’ and ‘Alaska’ azaleas under the window. When I’m lucky, a perfect ‘Wildfire’ bloom looks back at me. To the side I see a number of ‘Adolphe Audusson Variegated’ blooms. These large red and white flowers are a reminder that a row of alternating red and red/white camellias naturalize the front of the house. In 1993 I decided on this red and red/white theme. In my mind’s eye I can see the rest of this bed—‘Grand Prix’, ‘Glen 40 Variegated’, ‘Glen 40’, ‘Star-above-

Star' and 'Bob Hope'. This planting and the house are shaded by a full grown Birch and a fuschia-flowering Crepe Myrtle tree which provide great color in the summer.

By the time I finish the paper and pour myself a second cup of coffee, it's time for an early morning "walk about."

#### Walk About

During the week my "walk about" needs to be in the mornings as it's dark when I return home from work—at least during camellia season.

Still in pajamas and bathrobe (see Lynn King's article on page 8) with coffee in hand, I begin my walk about. I find this a relaxing way to begin the day. In summer I stop to smell the roses but, during camellia season, I pick up pruning shears to harvest blooms for the house and to bring to work. Yesterday, for example, I picked 'San Dimas', 'Nuccio's Pink Lace', 'Rudolph Variegated', 'Firedance Variegated', 'Guilio Nuccio Variegated' and a 'Sawada's Dream' for the house. I saw a few 'Tama-No-Ura', 'Egao', 'Grady's

Egao' and smelled a fragrant 'Bert Jones'. Three gibbed blooms—'Grand Prix', 'Katie Variegated' and 'Mathotiana' were a hit at work. Today a gibbed 'Royal Velvet', 'Emma Gaeta Variegated' and an 'Elegans Supreme' were harvested along with clusters of 'Magnoliaeflora'.

What will tomorrow bring? I dream of a perfect 'Nuccio's Gem', an incredibly large and beautiful 'Elizabeth Weaver' or a 'Grand Slam' winner that stays on the calyx and three perfectly matched 'Nuccio's Carousel' all ripe for the next show. Do I ask too much?

As I write I know I have 90 camellia varieties—32 in pots and 68 in the ground for a total collection of 100. My wife thinks 100 camellias is the limit which is certainly rational. However, psychologists like myself deal with the irrational. I tell students and patients that personal growth may require stretching the limits. What can I rationalize or just sneak past her into a niche in the garden? Who knows!

## INTRODUCTIONS FOR 1997-98

'Buttermint' (*C. Kissi seedling*)  
'Paper Doll' (Non-Reticulata hybrid)  
'French Vanilla' (*C. Sasanqua*)  
'Elaine's Betty' (*C. Japonica*)  
'Takarazuka' (Non-Reticulata hybrid)

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## THE NEW RETICULATA HYBRIDS

### The Story of Their Discovery, Importation and Propagation

Dr. W. E. Lammerts, Descanso Gardens, La Canada, California

Reprinted with permission by the American Camellia Society

In November, 1944, while at the University of California, Los Angeles, I accepted an invitation of Dr. David McLean, President of the Southern California Camellia Society to address the membership on the development of new varieties of plants by hybridization. Becoming enthusiastic by the interest the group displayed in camellia research, I later enlisted the aid of several large libraries such as that of Harvard University through the exchange courtesies of the University of California library, in order to assemble the many books containing descriptions of all known camellia species. Careful study of *Index Kewensis* indicated that no less than 80 species of *Camellia* and *Thea* had been described! By April, 1945, I had assembled the descriptions of all of them. The wealth of variation and adaptability of this genus proved amazing. Some species were collected from altitudes of 9,000 feet in the Mount Morrison range of Formosa, where the winter temperatures must be comparable to those of Pennsylvania and New York. Others were reported from India, the Dutch East Indies and Indo-China.

While following this fascinating and often difficult trail of species descriptions, a great amount of data relative to varieties of *Camellia japonica* and *C. Sasanqua* was discovered, and mention was even made by one H. H. Hu a very reputable Chinese botanist, of variations occurring in *C. reticulata* and related species. Thus in the *Journal of the Royal Horticultural Society* of 1938 in an article entitled: Recent Progress in Botanical Exploration in China," he said, "in this connection the writer

wishes to call attention to the fact that Yunnan is famous for the numerous varieties of beautiful camellias. Over seventy varieties, all of great beauty, are cultivated in Yunnafu (Kunming). It is a matter not ascertained but most probably true that there may be more than one species (*reticulata*) which contributed to the wealth of varieties of cultivated camellias in Yunnan." However, no other varieties had been reported or collected since the Forrest collection of the single-flowered wild type in 1924. As the Captain Rawes variety, known since 1820, is completely sterile, it seemed quite possible that it was actually an intergeneric hybrid with the related genus *Tutcheria*, as suggested by Robert Casamajor. (Casamajor, R. *Camellia reticulata*—an enigma. *American Camellia Yearbook* 1949 pp. 95-106.) Accordingly, my first reaction was to discount the variability reported in *C. reticulata* by Chinese botanists such as H. H. Hu as being only that minute type so dear to the hearts of many professional botanists.

Such was the situation in the summer of 1945 when I joined the staff of Descanso Gardens in La Canada, California, and established its horticultural research department. Our work then included the assembling, testing and evaluation of all kinds of camellias. As soon as contacts could be made in Japan, China, Indo-China and India, letters were sent to various United States consuls, newspaper correspondents and military personnel, soliciting aid in collecting seeds of the various species native to each country. Though a few interesting collection of *C. japonica* seed, resulted, very little of

real significance developed as a result of this approach.

In the fall of 1946, still hoping for more direct leads in my search for species, I decided to write to botanists associated with the various museum, particularly those who had collected plants in the Asiatic area. Among those to whom I wrote was Dr. E. D. Merrill, botanist of the Arnold Arboretum, Harvard University. He suggested contacting among others, Dr. Hsu Hsen Hu refer to above, than at the Fan Memorial Institute of Biology, Peiping, China. On April 16, 1947, I wrote Dr. Hu as well as about a dozen other Chinese botanists. You can readily imagine the thrill that was mine upon reading the following letter received from Hu in early July:

"Your letter of April 16th, duly received. Yunnan province is famous for its numerous varieties of *Camellia reticulata*. These are all obtainable in Kunming, the capital of that province., I suggest you write to Professor T. T. Yu for more information as he is in charge of the Yunnan Botanical Institute at Black Dragon Pool, Kunming, China. Only transportation is difficult in the interior of China at the present time; it may be very expensive to procure cuttings or seeds of the camellias. *Camellia heterophylla* is surely a very interesting and beautiful species but as it is found only in a temple in a distant district, I think it may not be easy to procure it."

Needless to say, I immediately wrote to Professor T. T. Yu. But months went by with no reply, and I began to feel that our efforts had again reached a dead end.

Then on January 15, 1948, we received a letter which reawakened all the old excitement. It was dated January 6, 1948, was from H. T. Tsai of the Yunnan Botanical Institute, and

read as follows:

"Your kind letter duly received. The cultivated camellias in Yunnan are all belonging to *C. reticulata*. It bears flowers 5 inches and more in diameter. *Camellia reticulata* is in tree form, really blooms to make magnificent and fiery scene from November to May. *C. reticulata* has more than 20 varieties. And all the varieties are to be propagated only grafting on the *C. japonica* stocks. Cutting method will not be successful. Seeding only produce single flowers."

Evidently Dr. T. T. Yu had turned my letter over to his colleague Tsia, who finally answered it. Needless to say, we spared no effort in pursuit of this main chance. Letters of credit were dispatched to the Bank of China, Kunming, for the total cost of the plants plus air express charges to Shanghai. Meanwhile arrangements were made to have them flown to San Francisco via Pan-American Air Cargo Line. In order to avoid all possibility of damage, I asked Mr. H T. Tsai to send them in the original containers undisturbed in any way. Fortunately for my peace of mind, I was at that time unaware of the United States quarantine ruling prohibiting entry of plants growing in native Chinese soil!

Finally on March 10, 1948, we received teletype word from the Pan-American office in Shanghai that the camellia plants had arrived there safely and were being shipped on the next flight for San Francisco. The local Pan-American official estimated that the Cargo Clipper should arrive in San Francisco on Monday morning, March 15. Mrs. Lammerts and I, therefore, started for San Francisco in the small panel truck early Saturday morning, planning to return with the plants. We arrived in San Francisco that evening and immediately drove to the Pan-American Airways office for

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details on the situation. The flight was still expected Monday morning, March 15. On Sunday afternoon we drove up to the University of California Botanical Garden in Strawberry Canyon above Berkeley, to get leaves of the Captain Rawes variety of *C. reticulata* for comparison with those of the *reticulata* varieties expected.

A check with Pan-American officials indicated that the flight was scheduled to arrive Monday evening instead of in the morning, as originally expected. After dinner Monday evening we again, for the third time, drove out to Pan-American air field. Finally at 9:30 P.M. we saw, by the relatively dim lights of the air field, the beautiful large silver ship come slowly circling in. A veritable downpour of rain didn't exactly decrease our uneasy tension of expectancy. A girl and her brother were eagerly awaiting their father returning from a three-year stay in Shanghai. We were just as excited as they were. The plane finally landed at 9:36. Then after another long wait while the passengers stepped off the ramp, and the father was reunited with his happy son and daughter, the crew finally began unloading the cargo. The two strangely crude-looking crates of plants were really there and were actually being carefully hauled up the cargo ramp! Would they really contain the *C. reticulata* or be a fake, i.e., *C. japonica* varieties after all? I was momentarily afraid to look. But full of confidence, Mrs. Lammerts rushed up, and called excitedly, "They are the real thing!" I grabbed my leaf samples and quickly compared them through the open spaces between the crate slats. Sure enough, though each one varied strikingly in leaf shape, all were unmistakably *C. reticulata* in character. What a great relief! The long change we took on the honesty of men we had never even seed had paid

off. Two of the plants actually had flowers on them, most unusual ones in shape and beauty, in spite of the long trip. After looking the plants and crates over again and talking to the young man in charge until he probably thought we were a bit queer, we reluctantly went back to our hotel.

The next morning our first hurdle, release of the plants from the United States customs office, was rapidly effected by a Mr. Hennessy, and finally at noon we arrived with them at the United States Department of Agriculture office on Embarcadero Street. The men there kindly helped me to unpack them. The plants were in original Chinese soil and pots, as I had requested to protect the shipment, which was an unintentional violation of quarantine laws, but the officials allowed me to wash off all the native red Chinese soil, a long and difficult job, and replant them in moist peat in gallon cans. At 3:30 the quarantine officials began fumigation and by 5:30 the task was finished. All the officials, particularly Mr. Ross and Mr. Galbraith, were most cooperative. They were very painstaking and thorough in their examination, and one cannot help feeling assured that with such a careful system of inspection and fumigation we are well protected from foreign pests. Immediately after the release from quarantine we loaded the plants on the panel truck and returned as far south as Salinas, California, Tuesday evening. We arrived in La Canada the next day in time to store our valuable plants safely in our greenhouses by 4:00 P.M.

On Thursday, Mr. Howard Asper, Curator of the Gardens, and I transplanted them into large 8-inch pots, using the regular John Innes potting mixture consisting of 7 parts good loam, 3 parts of peat and 2 parts

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of sand. We replaced some of the plants in the original quaint-looking Chinese pots which have rounded bottoms . . . We noted that the root system looked good, the rootlets a clean glistening white. We kept the plants in a very high relative humidity, and the night temperatures above 60°F. On March 19, Mr. Asper grafted scions from each variety on large stocks in 5-gallon cans as an added precaution against loss. Some of the plants were dropping a few leaves, as predicted by Mr. Galbraith. Also some of the shoots were starting new growth—possible the result of stimulation from methyl bromide fumes. It looked as if we had successfully established all 20 varieties.

By April 28, in spite of our earlier optimism, it was quite clear that five of the varieties were harmed by the long trip, the fumigation, or both, and probably would die. The scions taken on March 19 all died also, in spite of most painstaking efforts and care. We accordingly made two more attempts to secure these, but each time the bare-root shipments, in spite of every care in packing on the part of H. T. Tsai, resulted eventually in only dead plants. Finally in the spring of 1949 we received scions of the five varieties in excellent condition. In fact, they looked as green and turgid as if cut the day before receiving them. However, in spite of every precaution and use of the finest stock these died also.

About this time we were astonished to hear that Mr. Ralph Peer, independently of us, had established contact with Tsai and imported 19 of the varieties. (Peer, R. Newly discovered Chinese *reticulata*...So. California Bull. 11(2), 9, II. December, 1949) Unfortunately, all except three of these died following air express shipment and fumigation. Upon

learning of our experience, he decided to let us graft scions of the two surviving varieties we lacked. This was done in December, 1949, and fortunately these scions have made excellent growth. In March, 1950, final importation of these varieties was made and we are now certain that 18 varieties are successfully established.

Once we had successfully established the 15 varieties, the next problem was to build up an adequate supply of plants. Fortunately, my experience with *C. japonica* hybrid seedlings clearly showed that continuous light, high nutrient level and temperatures above 65° greatly increased vegetative growth. Accordingly, as soon as the grafts made in the winter of 1948-49 were well knit and established, they were placed under continuous light, that is, daylight supplemented at night by light from 100-watt Mazda lamps. They were fed weekly with Descanso Plant Food at the rate of 1/4 ounce per gallon and kept at temperatures not lower than 65°F. Some of the grafts made in January of 1949 were 10 feet high by October, 1949, and the average height was 6 feet. Flower buds were formed very abundantly on most of the young grafts.

We are now increasing to 25 plants each of these very remarkable varieties and plan to release complete sets of the 15 original survivors in the spring of 1952.

Many of the varieties flowered in the spring of 1949, and the flowers actually exceeded the descriptions given by H. T. Tsai in both size and beauty of flower. The most remarkable feature of these camellias is the amazing transformation they undergo in flower development. Thus Purple Gown opened into a formal deep purple-red with minute pin stripes of white. Aside from its unusual size of 5



to 6 inches in diameter, one tended to compare it at this stage with *C. japonica* variety C. M. Hovey. It then goes into the second phase of development, each petal enlarges, and the central petals rise, giving the flower a huge semi-spherical shape or full peony form much like a beautifully shaped Daikagura flower. The size increased to an overall of 6 to 8 inches in diameter, each petal crinkled near the base, waved in outline and of a lovely crepe-like texture. The color changes to a most beautiful wine-red, still with the very minute pin stripe of white. Lion's Head undergoes a similar transformation ending in a flower of most vivid deep red variegated with white.

I am indeed indebted to Mr. Ralph Peer for sending me the descriptions given to T. T. Yu at the recent Camellia and Magnolia Conference held on April 4, 1950, at London, England. After carefully studying these descriptions and adding my own observations of the last two years, I have combined these in the descriptions that follow.

***Names and Brief Description of Camellia Reticulata Varieties***

**Import No. Chinese Name / English Name Description**

**13. MOUTANCHA / PEONY OR PEONY FLOWERED**

Very large flower, 6 to 8 inches in diameter; petals wavy and crinkled, of lovely crepe-like texture, bright pink, marked with white veins and stripes on inner petals. Formal double. Medium growth habit. Name Moutan for tree peony, means wealth and dignity.

**15. NOT GIVEN / BUTTERFLY WING X PEONY**

Petals loose and undulate; rose-pink semi-double of large size. Medium-sized, elongate leaves.

**18. TATAOHUNG / LARGE CRIMSON OR GREAT PEACH BLOOM**

Carmine red, semi-double flowers of very large size, each petal of exquisite crepe texture, wavy and crinkled. Very large leaves; vigorous, spreading growth habit. Sets seeds freely.

**20. TAYINHUNG / LARGE SPINEL PINK OR GREAT SHOT SILK.**

Semi-double flowers of brilliant pink with loose, wavy petals in delightful informal arrangement. Extremely vigorous plant; large, dark green leaves. Sets seed occasionally.

**21. TZEPAO / PURPLE GOWN**

The flower first opens into a regular formal double, deep purple-red in color, with pin stripes of white, then transforms into a greatly enlarged, informal peony-formed 6- to 8-inch flower with lovely wavy petals of exquisite wine-red color. Large wide leaves on very vigorous plant of compact growth habit.

**24. HSIAOKUEIYEH / SMALL OSMANTHUS LEAF**

Medium size, rose-form, double. Flowers of unusual orchid-pink color. The leaves of this variety are very small and plant of vigorous, slender, open growth habit.

**25. SUNGTZELIN / PINE CONE SCALE OR PINE CONE**

Flowers similar in form and color to Purple Gown but even more double, though somewhat smaller in diameter. Very compact plant. Tree 30 feet high, trunk 20 inches in diameter.

**28. LIUYEHYINHUNG / WILLOW LEAF SPINEL PINK OR NARROW-LEAVED SHOT SILK**

Large pale pink flowers have wavy petals of a silky, velvety texture. Medium growth habit. One of original trees has trunk 14 inches in diameter, bearing over a thousand flowers.

**29. TALICHA / TALI OR QUEEN OF TALI**

Flowers 6 inches or more in diameter,

rose-pink lightly variegated with white. Medium growth habit.

30. PAOCHUCHA / JEWELLERY OR NOBLE PEARL

Large 6-inch flower, semi-double, with petals very crinkled, deep red in color. Large, wide leaves; compact growth.

31. TAMARNAO / LARGE CORNELIAN

The flowers are deep rose in color, heavily marbled with white. There are about 6 rows of petals, each exquisitely waved and crinkled, and a few small petaloids in the center. Large, dark green leaves; compact, strong growth habit.

32. CHANGCHATIE-CHIH / CHANG'S TEMPLE

The semi-double flowers are very large, 6 to 8 inches in diameter, of brilliant pale pink. A new variety recently discovered in an ancient ruin in Yunnan, China, known as Chang's Temple. Large wide leaves' vigorous, compact habit of growth.

33. TSUEBAN / CHRYSANTHEMUM PETAL OR ROSE FLOWERED

The flowers are about 4 inches in diameter, pink, fully double and imbricated. Medium-sized leaves, rather slender, open growth habit.

34. SHIHTZETOU / LION'S HEAD

The flowers are deep red in color, each petal unusually variegated with white, heavily crinkled near base. A large

semi-double. Vigorous, wide-spreading growth habit. By the Temple of Hsishan, Kunming, there exists an old tree 50 feet tall with trunk 20 inches in diameter.

37. HOYEHTIECHIH / THICK LEAF BUTTERFLY WING OR GREAT BUTTERFLY WINGS

The rose-pink flowers are about 6 inches in diameter, with many broad and beautifully waved petals. Rather slender, open habit of growth.

Preliminary experiments last spring indicate that these varieties may with great difficulty be crossed with *C. japonica* varieties. I have growing now about 15 small hybrids resulting from these crosses. The exciting possibilities to be realized from such combinations can readily be imagined. As may be seen from the descriptions, the foliage of these new *C. reticulata* varieties is a great improvement over the Captain Rawes type, Nevertheless, the compact habit and very glossy leaf of *C. japonica* is well worth combining with the remarkable flower qualities of the *reticulata* varieties. Particularly desirable would be really early-flowering *reticulata* varieties corresponding to *C. japonica* in behavior. A large-scale program designed to accomplish these objectives is now under way at Descanso Gardens.

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## CELEBRATING

### the first 50 years of *Camellia Reticulata* in the U.S.

On March 15, 1948, the first Reticulata camellias entered the U.S.

In celebration of this historic event,  
Descanso Gardens is hosting a gala celebration.

Sunday, March 15, 1998

12:30 p.m.: Program and refreshments

Jim Emmons, Curator of Camellias at Park Hill Estate:

"The Importation of Retics"

Richard Schulhof, Executive Director of Descanso Gardens:

"Retics Today"

Tim Thibault, Curator of Camellias at Descanso Gardens:

"The Future of Retics"

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## JUDGING TRAYS AT CAMELLIA SHOWS

Marvin Belcher



### Judging Trays of Large, Medium and Small

The judging  
of this category  
requires  
perhaps the  
keenest insight  
of all the  
categories to be  
judged. For

many exhibitors this category is the most challenging, and more thought and early planning is given to this entry than to any other. Exhibitors need to give particular attention to the particular flowers which are to be entered in order to meet the requirements of the show schedule

and to meet the qualities which appeal to the judges who will be judging a particular show.

Most show schedules will specify that this entry will include a large, a medium and a small camellia of any species. It will be important to follow the specific instructions of the show schedule, as there will be some variation. Unless stated otherwise, the size designation refers to the first size description in the *Camellia Nomenclature*. As an example, 'Nuccio's Gem' would have to be in the "medium" spot even though the *Nomenclature* lists it as medium to large and, artistically, it might fit well for the "large" designation.

In the shows of the Southern California Camellia Council, the

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preference of judges seems to include the following considerations:

1. Every flower, first of all, must be "perfect." The exhibit is as weak as the weakest flower. Do not give the impression that this entry was a last minute thought utilizing "left over" flowers.

2. There must be a consistency of line with straight lines converging from the large to the small flower; no bulges in the middle; not top heavy or bottom heavy.

3. In Southern California, judges seem to prefer a "flow of color" as would be indicated with a darker color in the large flower, a somewhat lighter color for the medium and a still lighter color flower for the small. Of course, the flow could be from light to dark. Some exhibitors make effective use of variegation in this "flow" of color. In some areas of the state, a contrasting flower in the middle is preferred, but such a "disruption" is usually not preferred in Southern California.

4. The more sophisticated exhibitor will utilize a "flow" or at least a consistency of form as well. The least disruption in form will be appreciated. If there is a difference of form, try to have a pleasing movement of form, e.g., from "peony" to "single."

5. In good art there will be a "center of attention." In this particular entry the entire collection should catch the judge's eye without a particular flower calling attention to itself. The idea is to have a very artistically pleasing arrangement of the three flowers—a thing of beauty. However, the center of attention, because it is the largest, is the large flower. I believe it is important to give special attention to the selection of the large flower in this entry and, if possible, to harmonize the entry with the large flower. I include this for

practical reasons if every advantage is to be gained.

It is important to have an appropriate tray for this display with properly sized and spaced holes in which the cups holding the blooms can be placed. This is, of course, the responsibility of the show committee.

### **Judging Collector's Trays**

Some camellia shows offer a category in their exhibit schedule indicated as Collector's Tray. These may be trays of 9 or 7 or 5, or some other size designation depending on the show schedule. They may be for all large or all medium or all boutonniere or whatever else the schedule indicates.

Important considerations for this entry are as follows:

1. Unless otherwise stated in the show schedule, blooms should be the same size. This makes for a good starting place for harmony. Dissimilarity in size is disruptive and not as pleasing to the sight. It would likely present a more pleasing picture if all blooms were not on the same size but also were of the same or similar form.

2. Harmony of color is important and is eye-catching to the judges. Use contrasting colors cautiously; most judges will prefer a pleasing assortment of colors that blend well together.

3. Quality and condition of the blooms must be good without exception.

4. In this most difficult category, total artistry is the goal. The successful exhibitor in this category will not only have a large number of varieties from which to make selections but will be perceptive and sensitive to the subtleties of artistic harmony in the arrangement. Total, pleasing artistry is the goal.

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# NEW YEAR'S DAY IN MY GARDEN—1998

Marilee Gray

New Year's Day begins in our house as it does in millions of homes throughout the nation. We arise just in time to marvel over the beauty of another spectacular Rose Parade. Then the television fare turns incongruously to the battering and crunching of helmets and pads in a day-long series of football games, but not for me. As soon as the last float and marching band have paraded past the television cameras, I retreat to my camellia garden, where the admiration of floral beauty continues. I can remain delightfully lost in my camellias for hours, for I never tire of making observations, be they favorable or not.

I am truly fascinated with the results of gib and practically swoon when it works its magic even beyond expectations. I am on the lookout for and making a mental list of those varieties that respond most spectacularly to gib; beginning next October, their buds will be heavily gibbed.

My daily routine is to review all the blooms in the garden and select the one that is the most outstanding. Today that distinction goes to a gibbed 'Miss Charleston Variegated', one of my all-time favorites--*especially when gibbed*. Not surprisingly, all or nearly all of the buds on my 'Miss Charleston's' carry a gib tag. I tag all my treated buds so that I can tell at a glance what has been done previously. I use the small, plastic bread bag closures as tags; they easily and quickly snap on the branch just behind the bud and will in no way interfere with the blooms. Even though I have quantities of these tags, I always run out. Some of my friends thoughtfully save and collect their bag

closures for me. Often the simplest gestures can be the most appreciated.

This particular 'Miss Charleston' bloom doesn't have as full a center as most, but it is *spectacular!* ('Spectacular'--that is a word I use frequently during camellia season.) It is *by far* the largest 'Miss Charleston' that I have ever seen, and, in addition, it also has one of the most fantastic variegation patterns that I have ever seen. I doubt that most "experts" would be able to identify it. The bloom is on a very short branch, but I will mark it and check its natural bloom another year. If its flamboyance is not all the influence of the gib and the bloom next year resembles this, I will definitely graft it.

I need to watch for a particularly good 'Miss Charleston' bloom and cut a scion for Dick Stiern next month. He asked for one with good variegation in late February; apparently he has also determined that that is the best time for grafting success. I consider it a compliment that Dick has noticed my 'Miss Charleston', for he is a stickler for perfection. I think God must have looked down on this vet in Bakersfield, saw his determined efforts, and decided that Dick should rightfully be blessed with more perfect blooms of 'Sawada's Dream' than any other of His children.

Another reason I am so sold on gib is that it will enable more buds to open on varieties that are marginal in my area; e.g., all of the frilly 'Elegans'--'Splendor', 'Supreme' and 'Champagne'--will bullhead for me when given the slightest provocation. Even though the majority of these buds still tie up, I get enough

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satisfaction from those that do open to make room in the garden for them all. Although it also often fails to open for me, I have a gibbed 'Nuccio's Jewel' blooming right now that demonstrates clearly why I say, "A 'Jewel' that comes right will give you a glimpse of heaven!" Another variety that often is reluctant for me is 'Hilda Jamieson', but today I have the largest and most glorious, gibbed 'Hilda' that I have ever seen.

I wish that the three gibbed 'Nuccio's Carousel' blooming now had waited another two weeks for the first show. They are the largest, most colorful, and best 'Carousel' I have ever bloomed. 'Carousel' inherently is good tray material, and, yes, these three would make a contending tray in any show. Likewise, I've found three excellent, natural 'Nuccio's Gem' that would make an outstanding tray. I never intentionally gib 'Gem' buds because they tend to become big, flat blooms, and I abhor formal doubles that have the thickness of Swedish pancakes. Besides, 'Gem' blooms in time for the shows without the boost of gib.

The gibbed and the natural blooms of 'Coral Delight Variegated' are coming all at the same time. The gibbed blooms, however, are larger than any I can recall. The variegation on one of the 'Coral Delight' plants, in particular, is outstanding--the best I have had thus far. Unfortunately, I expect these buds will all be done and gone before the first show.

I am enthusiastic over one of Nuccio's new introductions, 'Takarazuka'. It is probably a *sasanqua-japonica* hybrid and has real class! I am partial to both its bloom--delicately shaded with large, elongated petals--and its growth habit with gracefully arching branches. It is wonderful!

For the past few months I have been enjoying the blooms of 'Kanjiro', a *sasanqua* that Nuccio's Nurseries uses frequently as understock. It is favored because it seems to be more resistant to phytophthora than most varieties. When I prune it, I will save the trimmings, make cuttings, and grow my own understock. 'Kanjiro' is beautiful in bloom; the flowers are richly colored and shaded. I have decided to use it in landscaping the west front bank in conjunction with a number of 'Dwarf Shishi' that are used as ground cover. In color the two varieties will complement each other; their growth habit will provide the needed contrast.

Not all is delightful in my garden, however. To begin with, I have never been so dissatisfied with my camellias as a whole as right now. Foliage is sparse and light-colored on many plants, unlike the vibrant, large leaves of other years. For one thing, the mites have had another heyday in my garden this year. My single spring spraying with Ultrafine Sun Oil might have been adequate as a preventative treatment, but it was not sufficient for my severe infestation. Unfortunately, mite damage does not show until the hot, dry days of summer are upon us. When the summer heat receded enough to permit using the oil again (daytime maximum of 85°F.), the mites had proliferated magnificently and done horrific damage. I may follow Sergio Bracci's advice and incorporate Kalthane in my mite control program this year. (*New Year's Resolution: This coming spring don't procrastinate; prune, clean scrupulously under the camellias and spray, spray, spray until the mite population has taken a real bump.*)

Gradual leaf drop has beset a good many plants. Some have given up, some are threatening to follow suit,

while others are showing a resurgence of new growth. I have never seen this type and pattern of leaf damage before, and I have killed enough plants with fertilizers to know what fertilizer burn and defoliation looks like, and this is not it. However, I suspected that I might be reaping the consequences of injudicious experimentation with new (for me) materials, singly or in combination, that should rightly be left to the Research Committee to access. In the true "misery loves company" vein, I was delighted when JoAnn Brewer showed me her ailing 'Nuccio's Jewel', for it exhibited exactly the same leaf problem as my plants. (Coincidentally, a couple of 'Nuccio's Jewel' were among the worst afflicted in my garden also.) JoAnn is a conscientious grower and had used none of the materials I had, so another culprit is indicated. Additionally, only recently I discovered a young graft, still being housed in the new graft area, that also had the same tell-tale leaves. Obviously, none of the new grafts would ever have received any of the experimental materials. The only remaining factor that would be injurious and unique to this past summer and fall would be the incredible heat that had temperatures exceeding 100°F into November. I'm hypothesizing that the record-breaking late heat surpassed the critical temperature for dormancy for some varieties. Interestingly, if one plant of a variety is suffering, all plants of that variety seem to be suffering, regardless of their location in the garden, so a genetic-related tolerance or intolerance is suggested. Obviously, the damage from the heat could only be exacerbated by the stresses coming from the mites and chemicals. (*New Year's Resolution: As soon as possible, start with the*

*worst and try to stimulate root growth; bareroot and move them into a very light mix.*)

All in all, 1997 was not an easy year for camellias. The early summer flush of growth was less than usual because of the unusually low temperatures in May and June followed by unusually high temperatures for the rest of the summer. As noted, temperatures soared to record-breaking heights in October and again in early November. The late heat will likely diminish the quality of blooms this season. A number of growers have commented on the small size of natural blooms in the early season; this concurs with my observations. 'High Wide 'n Handsome', a variety that I recommend highly as an outstanding landscape plant, is anything but what its name suggests this year and will be through blooming in a week or two. Even 'Kewpie Doll', always Miss Dependability Plus, has not produced a single bloom of quality and only a few buds remain; all the early buds blasted; the rest are small.

The bud loss on 'Katie' and 'Katie Variegated' this year is also likely the result of heat stress, particularly since most of my camellias are in pots and more vulnerable than if they were in the ground. Some buds are opening to give beautiful blooms, but most do not. It is so disappointing to watch the huge buds develop and then drop. 'Easter Morn' and some of the 'Tomorrow' are also losing large buds. I am daily removing buds that exhibit the ominous sheen that indicates that those buds are not going to open.

This may be an absolutely beautiful day for the Rose Parade, but my camellias would prefer a little more chilling and dampness. If that comes, I just may have a few blooms for the shows after all.

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# GETTING TO THE HEAD TABLE: STEP 6

## Control of Camellia Pests and Above Soil Diseases

Mel Belcher

Fortunately camellias are hearty plants and are less susceptible to pest and disease than many plants; however if our goal is to compete for Head Table honors, we will improve our chances by reducing the damage caused by pest and above soil disease.

The following paragraphs were extracted liberally from research material supplied by the American Camellia Society. It may be somewhat biased toward the Southeast camellia growing area, but it certainly is appropriate for most of us inside and outside that area.

### SCALE INSECTS

Damage caused by scale insects is usually serious but not deadly to the camellia plant. If the problem goes undetected for a long period of time with no treatment it is possible for all or part of the plant to be killed. Camellias infected with scale insects appear unhealthy and produce very little new growth. Scale insects that attack foliage are usually seen on the underside of the leaf. Symptoms on the upper leaf surface appear as chlorotic areas. Heavily infested leaves will often drop off. Other types of scale insects attack twigs and branches and may cause death when infested severely.

Scale insects appear very different from many other types of insects. They are usually quite small and have sucking mouthpieces with which to feed on plant juices. Scales are divided into two groups—the armored scales which have a hard protective covering that is not an integral part of the insect's body and the soft scales in which the waxy secretion is a part of the body.

Scale insects can be controlled by

proper culture and use of insecticidal sprays. **Plants should be spaced to allow air to circulate between them and pruned to open them and allow air to circulate through them.** This will aid in the reduction of insect populations. **Petroleum oil sprays are environmentally friendly and they are non-toxic to humans or pets. They are effective only if sprayed directly onto the insect because they work through suffocation.** Applications are usually made during the spring after bloom and in the fall prior to blooming. Spring applications will greatly increase mortality of scale crawlers. There are other more toxic insecticide sprays which can also be used. Consult the label for specifics.

### SPIDER MITES

Spider mites, often referred to as red spiders, are not insects but are among the most serious of pests to ornamental plants. These are very small pests, less than 1/50 of an inch, and may be difficult to see without the aid of a magnifying glass. They may be found on both the under and upper sides of leaves and may not be detected until high populations have occurred. Infested plants exhibit a speckled appearance on the upper leaf surface resulting in a silver or bronzed cast. Spider mites have needle like mouth parts that are used to puncture the leaves. Adult females may be greenish, yellowish or reddish and may have dark spots on either side. Eggs are laid singly, at random, on leaves. Adult females can lay several eggs per day and may produce 50-100 eggs in their lifetime. Three species of spider mites attack camellias: the Southern Red Spider Mite, the Tea Red Spider Mite, and the Two spotted



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Spider Mite. The Southern Red Spider Mite is the most common in the Southeast.

The Southern Red Spider Mite develops best in cool weather and reproduces primarily in the spring and fall. The opposite is true for many other species of mites which prefer hot dry weather.

A single spray of acaricide (miticide) in the spring will usually prevent severe injury. A second and third application, at 7 days intervals, should be made to kill those mites which hatch from eggs laid before and possible after the first spray treatment. Use of an acaricide is much more effective in controlling mites than a general insecticide. Some control may be obtained by spraying foliage with a hard spray of water. (In Southern California growers have found that Ultrafine Sun Oil has been successful in treating mites using the application program just suggested.)

#### **APHIDS**

Often called plant lice, these well known insects infest almost all types of plants. On camellias they are commonly found in large numbers on the shoots of new growth. They injure plants by sucking their juices with long feeding tubes. Previously infested leaves may be curled or crinkled upon opening. Aphids also excrete honeydew which attracts ants and promotes the growth of sooty mold.

Aphids are soft bodied with long legs and antennae. The life cycle of aphids is often complicated; however, a single females may produce from 60-100 young before dying at an age of 20-30 days. The young may reach maturity in 6-7 days. Aphids are attacked by a number of natural enemies including ladybug beetles and small wasps. **A heavy stream of water may be used to wash aphids off of**

**young camellia foliage. Another environmentally friendly control method is to use the soap sprays. Insecticidal sprays may or may not be necessary for control of these insects.**

Aphids are generally a problem only during periods when new growth on camellias is soft and succulent.

#### **SCAB**

Symptoms of scab are rather varied; however, it usually appears first as a tiny, water-soaked and often raised area on the underside of the leaf. These spots enlarge and may become corky, brown in color and of irregular size and shape. The condition may also appear on the top of the leaf.

Scab is a physiological condition associated with excess moisture or fluctuations of moisture from too high to too low. **There is no biological agent associated with this condition and chemical sprays are ineffective. It is believed that improvement of drainage and growing conditions are the best possible controls.**

#### **SUNBURN**

Sunburn on sun scale appears as yellowish or bronzed areas on the upper side of the leaves with severely affected areas turning brown. These brown spots are nearly always interveinal and appear in the center of the leaves as opposed to sale injury which appears at the leaf margins. It is especially seen on plants with virus variegation in the foliage or when plants are moved from shade to sunshine. Some varieties are more susceptible than others.

#### **SALT INJURY**

Salt injury is characterized by browning and death of the leaf tissue beginning at the margins and progressing inward. Most often the injury will appear first on older leaves.

Too high a concentration of salts in the soil or in the irrigation water or the

use of heavy doses of fertilizer coupled with inadequate irrigation will cause this condition. This problem will develop rapidly in container grown plants.

To prevent this condition camellias should be planted in a medium with good drainage. An occasional heavy irrigation will help to leach away the excess salts.

#### **HOMINID EXTRAORDINARY**

For the intense competitor, the pest that must be constrained winter and

summer is the large two-legged hominid that roams the camellia gardens applying excessive amount of fertilizers. The spectacular result is a garden with a liberal amount of defoliated plants. This pest is not or should not be, at least for the present, a competitor at the Head Table. Furthermore, this problem is not restricted to the inexperienced grower.

*Editor's note: Thanks to the American Camellia Society for making available valuable resource material.*

## **WELCOME NEW MEMBERS**

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## DIRECTORY OF CALIFORNIA CAMELLIA SOCIETIES

CENTRAL CALIFORNIA CAMELLIA SOCIETY: President—Don Martin; Secretary—Christine Gonos, 5643 North College Avenue, Fresno 93704. Meetings: 3rd Wednesday, November-February, 7:30 p.m. Sheraton Smuggler's Inn, 3737 N. Blackstone, Fresno.

DELTA CAMELLIA SOCIETY: President—Larry Pitts; Secretary—Evelyn Kilsby, 11 Tiffin Court, Clayton 94517. Meetings: 2nd Tuesday, November-March, 7:30 p.m. City of Pittsburg Environmental Center, 2581 Harbor St., Pittsburg.

KERN COUNTY, CAMELLIA SOCIETY OF: President—Helen Maas; Secretary—Charlene McCallister, 2018 Kingston Place, Bakersfield, CA 93306. For meeting dates and times, call Helen Maas (805)872-2188.

MODESTO, CAMELLIA SOCIETY OF: President—Don Kendall; Secretary—Sue Kendall, 1505 Gary Lane, Modesto 95355. Meetings: 2nd Tuesday September-May, 7:00 p.m. Enslens School, 515 Coldwell Avenue, Modesto.

NORTHERN CALIFORNIA CAMELLIA SOCIETY: President—Larry Pitts; Secretary—Eric Hansen. Meetings: 1st Monday, November-April, 7:30 p.m., Oak Grove School, 2050 Minert Road, Concord. Final meeting in May is a dinner meeting.

PACIFIC CAMELLIA SOCIETY: President—Sergio Bracci; Secretary—Kathryn Korin, 1241 East Calaveras Street, Altadena 91001. Meetings 1st Thursday, November-April, 7:30 p.m., Descanso Gardens, 1418 Descanso Drive, La Canada.

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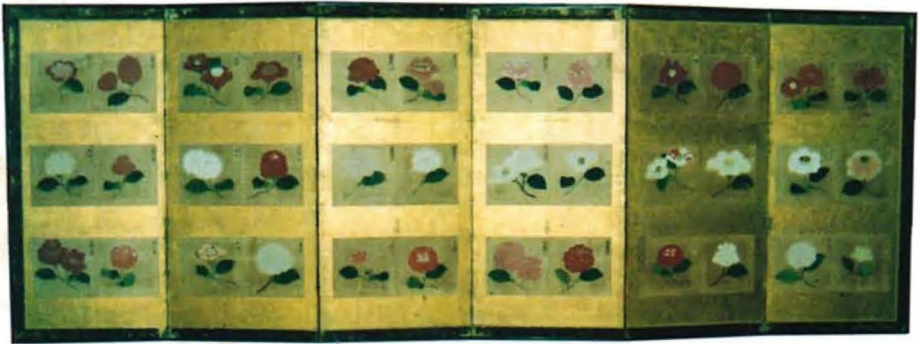
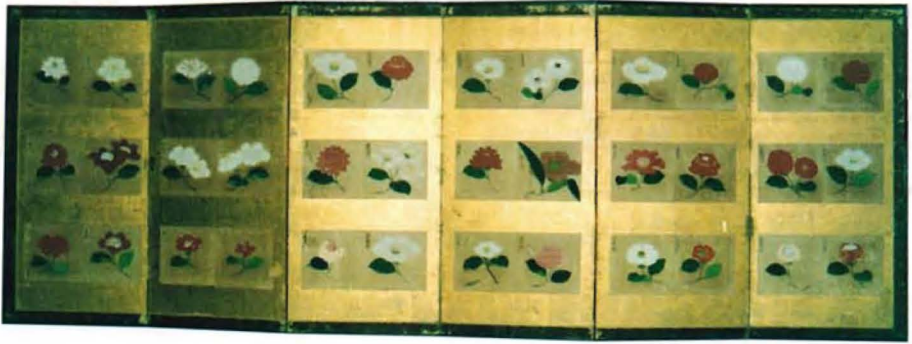
SACRAMENTO, CAMELLIA SOCIETY: President—Gary Schanz; Secretary—Mary Louise Jones, 4454 Marley Drive, Sacramento 95521. Meetings: 4th Wednesday, October-April, 7:30 p.m., Garden and Arts Center, 3330 McKinley Boulevard, Sacramento.

SAN DIEGO CAMELLIA SOCIETY: President—Jay Vermilya; Secretary—Lew Gary, 11419 Carbela Place, San Diego 92127. Meetings: 3rd Wednesday, November-April, 7:30 p.m. Room 101 Casa del Prado, Balboa Park, San Diego.

SANTA CLARA COUNTY, INC., CAMELLIA SOCIETY OF: President—Bev Allman. Meetings: 3rd Wednesday, October-April, 7:00 p.m. Lick Mill Park, 4750 Lick Mill Boulevard, Santa Clara.

SOUTH COAST CAMELLIA SOCIETY: President—Helen Gates; Secretary—Rosemary Walters, 620 Beryl St. #3, Redondo Beach, CA 90277. Meetings: 3rd Tuesday, September-July, 7:30 p.m. South Coast Botanic Garden, 26300 Crenshaw Boulevard, Palos Verdes Peninsula.

SOUTHERN CALIFORNIA CAMELLIA SOCIETY: President—Marilee Gray; Secretary—Bobbie Belcher, 7475 Brydon Road, La Verne, CA 91750. Meetings 7:30 p.m., Los Angeles County Arboretum, 301 Baldin Avenue, Arcadia on January 22 and February 26—Lecture Rms. A & B; March 26 and April 23—Ayres Hall. Note: No December meeting.



*Chinka Hariawase byōbu*, the pair of six panel *byōbu* owned by  
SCCS member Dr. Shinichiro Kishikawa. More details about  
these beautiful panels can be found on pages 6 and 7