

THE

Camellia Review

A Publication of the Southern California Camellia Society



'Dazzler'

Courtesy Nuccio's Nurseries

Vol. 23

October, 1961

No. 1

One Dollar

Southern California Camellia Society Inc.

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

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

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THE COVER FLOWER

C. Sasanqua 'Dazzler'

This month's cover flower is 'Dazzler', one of Joe and Julius Nuccio's 1960-1961 introductions. Color is a brilliant rose red. In the opening stages the bloom appears as a formal. As it develops, however, it takes on the styling of a semi-double. It has medium size, 3 to 3½ inches, which is large for a sasanqua. Petals are heavy and substantial and the flower remains intact far better than most sasanquas. It blooms October through January. Julius Nuccio says "it is one of the few sasanquas that can be worn as a boutonniere."



October starts a new year for CAMELLIA REVIEW and the second round for your editor. When I took the job a year ago my wife Elsie said "that's fine for the first year, but after you have covered all the subjects the first year what will you write about after that?" And that, of course, is the \$64 question.

I had thought that I might receive some ideas from CAMELLIA REVIEW readers as to what types of subjects they might like to read about. In so thinking, however, I showed how naive I was. Maybe people hesitate to suggest for fear their suggestion might boomerang into a request for a story. That doesn't follow, because I would hope that one who has a story to tell would offer to write such a story. Perhaps that thought also is naive.

During the coming year we plan to write about people in camellias and to personalize a little, at least with pictures, some of the people who write for CAMELLIA REVIEW. This issue contains the first of a series to be written by Ernie Pieri about Southern California camellia nurserymen. The leading camellia nurserymen will be covered in the six issues of Volume 23. This issue also contains a start toward a series on what we shall call "Camellia Personalities," about interesting people in camellias. Of course, the omission of a person from the list will not mean that he is uninteresting. It seems appropriate to start this series with Leland Chow, who was as close to last year's show champ as we can determine.

We are continuing the practice started last year of publishing articles on subjects not directly related to camellias. We take the position in doing this that all subjects on flowers are related, that people interested in camellias are, or should be, interested in other flowers. CAMELLIA REVIEW is a camellia magazine, of course, and articles such as William Hertrich's "The Story of the Huntington Cactus Garden" will not squeeze out the camellia stories for which the magazine is published.

We hope that the coming camellia year will bring forth all the pleasures that have induced people to plant, replant, prune, spray, disbud, water and give to their plants their devoted attention during the months that have followed last year's blooming season.

Harold E. Oyler

NEW SOUTHERN CALIFORNIA INTRODUCTIONS FOR 1961-1962 SEASON

Southern California nurserymen are introducing 13 new camellias for the 1961-1962 season. Some of them were on display at shows during the previous season and therefore are not new to people who saw them. This will be the first year of offering these varieties to the trade, however, and therefore they are considered as new. They are listed hereinafter in alphabetical order according to the name of the nursery.

J. W. Bradford of San Diego is introducing 'Henrietta L. Bradford', a white semi-double with 15 large petals that wave and rabbit ear. It has pure white stamens with golden anthers. Texture is "beautiful" and substance is "unsurpassed". Cut flowers last exceptionally well. Blooming period is midseason. Blooms, $4\frac{1}{2}$ " to 5" in size. Plant is vigorous, upright and dense, with medium dark leaves 4 to 5 inches in length and 2 to 3 inches wide. It is self-grooming. Mr. Bradford thinks enough of this to have named it after his wife.

Charles W. Clark of Hamilton & Clark Nursery is introducing 'Hawaii', a sport of 'C. M. Wilson'. It is a light pink peony form bloom, with the outer margin a lighter pink. Texture and substance are both excellent. It is distinguished by the fimbriated petals. Blooming period — February through April. Blooms last well both on and off the plant. Plant growth habits are the same as for its parent, 'C. M. Wilson'. Many people will remember this bloom as the winner of the "best sport" award at the camellia show at Descanso Gardens in March 1961.

Councilman Camellia Acres presents 'Elizabeth Councilman', a brilliant red solid color semi-double japonica. The flower is large, similar in size and form to 'Angel', which was

also introduced by Mrs. Councilman. Texture is firm, substance is good. Lasting qualities are very good. Blooming period — mid-season to late. Plant growth habit is medium, upright.

James A. Holland of Upland, who introduced 'Onetia Holland' several years ago, now presents 'Holland Orchid', a saluenensis x japonica hybrid of unknown parentage. The bloom is an orchid pink single, with six trumpet shaped petals. Mr. Holland had an interesting display of this variety at the Disneyland show in February 1961. Blooming period is mid-season. Lasting qualities are very good. Plant growth habit is unusual and interesting. Some plants will grow upright, some low on the ground and prostrate. All plants are very compact. Mr. Holland says the plant will take full sun, on the basis of tests in full sun for five years in Southern California. It has also tested satisfactorily in this respect in the South.

McCaskill Gardens (Vern and Billie) are making five introductions this year. Alphabetically, the first is 'Bali Ha'i', a white very large semi-double japonica with ruffled and fluted petals and petaloids. Texture and substance are both excellent. Blooming period is midseason. Lasting qualities — excellent. Growth habit of the plant is vigorous, bushy, upright.

'Mirandy' is a new hiemalis with 'Shishi-Gashira' parentage. It is a large semi-double with many fluted petals. Color is rose pink with frosty white overlay. Blooming period is early to mid-season. Texture and substance are excellent, with lasting qualities "better than most sasanquas." Growth habit of the plant is compact, upright.

(Continued on next page)

'Miss Anaheim' is a japonica of unknown parentage, a large shaded soft pink semi-double to peony form with scalloped fluted petals. Texture and substance, also lasting qualities of the bloom, are excellent. Blooming period — mid-season. Plant growth is vigorous, bushy, upright.

'Vilia' is a large semi-double hybrid of three-quarter japonica and one-quarter saluenensis parentage. Color is light orchid pink, shaded deeper on the edges. Texture is velvety, substance excellent, lasting qualities "exceptional for hybrids." It blooms in midseason. Growth habits of the plant are vigorous, upright and bushy.

The fifth McCaskill introduction is 'Waltz Dream', also a hybrid with three-quarter japonica and one-quarter saluenensis parentage. It is a large orchid rose semi-double with excellent texture and heavy substance. Blooming period is mid-season. As for the other hybrid, the McCaskills say lasting qualities of the blooms are "exception for hybrids." Growth habits of the plant are upright, bushy and extremely vigorous.

Nuccio's Nurseries (Joe and Julius) have two introductions, both of which were seen in shows during the 1960-1961 season. 'Alexis Smith' is a large semi-double japonica, of palest pink with deep pink on the edges. The two-tone coloring, particularly in a large bloom, is the distinguishing feature of this new variety. Texture, substance and lasting qualities of the flower are average. Blooming period is December to March. Growth habit of the plant is upright, bushy. This variety won best seedling award at the Descanso Gardens show in March 1961.

'Disneyland' was actually introduced to the public at the Disneyland camellia show in February 1961. It was not generally offered to the trade, however. It is a very large rose-pink

semi-double to anemone form japonica, with markings of variegated white petaloids. Texture is excellent, substance average. Lasting qualities of the bloom are excellent. Blooming period is February to April. Growth habit of the plant is bushy, compact, upright, with medium large deep green leaves.

Surina's Camellia Gardens (Andrew Surina) in Sepulveda enter the field with two introductions. 'Cardinal's Cap' is an anemone form miniature japonica (2" to 2½"), cardinal red in color. The flower is 1" in depth, with a tightly packed convex center and with each petaloid looking like an inverted pleat. It is a "very unusual" flower. The blooms stay fresh and hold their form for a long time, suitable for boutonnières. Blooming period is mid-season to late. Growth habit of the plant is upright with some spread. The deep green foliage is very dense. Mr. Surina says that the color and form are different from any other camellia. The flowers drop intact.

'Moonlight Sonata' is a soft pale pink japonica that will run in size from 5" to 5½". It is semi-double to loose peony in form, with loose upright center petals and petaloids intermingled with yellow stamens. Texture is firm and crisp. Substance is excellent — it does not shatter. The bloom stays fresh, both on the plant and as a cut flower. Every bud opens into a perfect flower, says Mr. Surina, and the upright petals give depth to the bloom. Growth habits of the plant are upright and dense, with some spread.

I'd like to visit, if I could
Each rock and templed hill and wood.
But since I can't, this thought abides,
I'll see them on my neighbor's slides.

—*Memphis Tribune*

THE CAMELLIA HOUSE OF THE WINTER MOON

James T. Canizaro
Jackson, Mississippi

About ten years ago I became interested in camellias and bought three large plants. I didn't know how to plant or care for them, and I did not bother to keep the names. After a short time, two of the plants died. The remaining one was a prolific plant with a white formal bloom. I have never discovered what it was, although I have referred to all the books that are available. This plant seemed to bloom under all conditions, but due to lack of proper care it finally died.

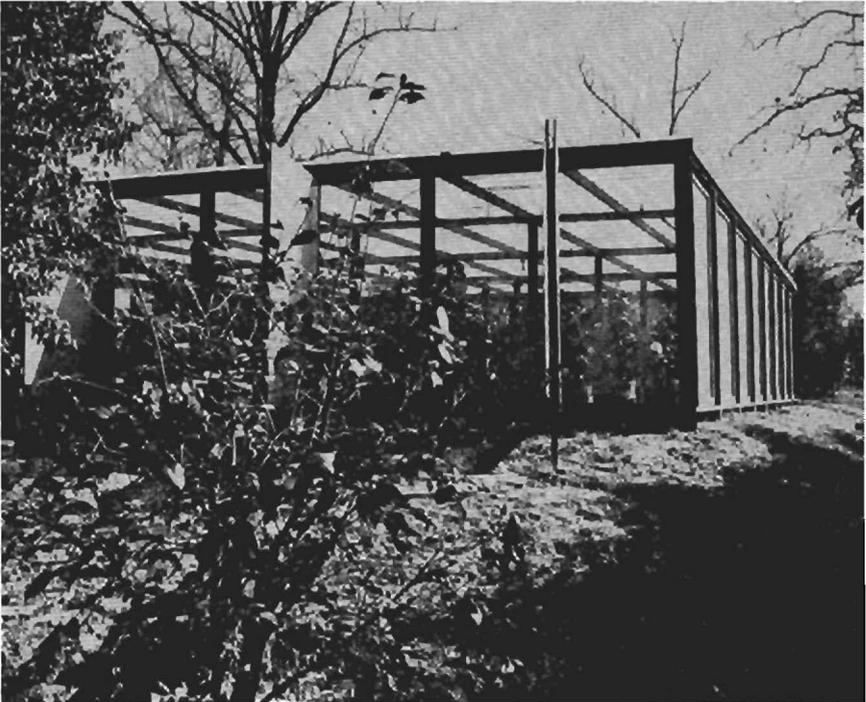
The high point in the history of my camellias occurred after I did some architectural work for a friend on the Gulf Coast for which I refused payment. He heard that I liked camellias and sent me about thirty-five varieties, ranging from two to five year grafts. When they were deliv-

ered, I immediately began a study on their care. I placed some in the ground and some in containers, but planted with more precision than before. Soon, I had more than one hundred plants.

For housing, I built a simple lath structure. After six years had passed and the building started sagging at all unsupported points, my wife called it an eyesore. By this time I had about one hundred and fifty varieties in containers. Two severe winters ruined the blooming period of my plants and I lost several fine varieties. I decided then that it was time to build some sort of protection, if I were to enjoy my flowers.

Being an architect, I felt that since I had a very unusual lot on which to place my camellia greenhouse, a

(Continued on next page)



sort of parallelogram, I should make sufficient plans or drawings for this building. If I had used a square or rectangle, it would not have been in keeping with the lot and adjacent buildings, although this odd shaped building would cost at least twenty-five per cent more; then, too, this building faces on a prominent residential street approximately eighty feet from our front property line. I wanted a building which could be built little by little so the cost would not be so great at one time.

I definitely planned this in the Japanese tradition, with several little Japanese details, such as the bridge, door design, removable panels, colors, drainage system, etc.

I started about the first of May. I moved all of my camellias to a location where they would be out of the way of construction. Then I had my yard boy tear down the lath house. Since I had used 4" x 4" Redwood posts, these were salvaged for re-use. Also, some of the 1" x 6" Redwood boards could be re-used. We cleaned all of these and stacked them neatly.

After levelling up the lot, for the next stage, my yard boy and I laid out the building. I ordered 4" x 4" Redwood posts and rafters, then the carpenter laid out the posts accurately. My yard boy took several days to dig all the post holes, since there were forty-eight holes to dig and the soil is what is known as marl or muck, very sticky and difficult to get off the post hole digger.

The 4" x 4" Redwood posts and 2" x 4" Redwood rafters were delivered to the site. I secured only first grade lumber with no sap. The building as planned is 28' 0" x 35' 0" and about 7' 6" high.

The next stage was to install all the posts and rafters. My problem was to set all posts plumb and true, then set the rafters on top of the posts. The first step was to paint the bottom of the posts with hot asphalt paint; the depth that would be under ground

and about 4" above the ground. The reason for this was because this area stays wet most of the time because of watering the camellias. Then, too, this is a poor drainage area.

The setting of the posts and installing the rafters took longer than anticipated, which was about a week for two carpenters. After a financial rest of about four weeks, we set in for our next stage, which was the installation of the corrugated plastic on the rafters. All the joints were glued with material supplied by the manufacturer of the corrugated plastic — White Sierra Alsynite — commonly known as plexiglas. The roofing material was nailed with an anchor type aluminum nail and neoprene washer to each corrugation and 12" on centers on the edge of each sheet.

We used three 10' lengths and one 8' length for the whole length, overlapping each corrugation one and one-half corrugation and 6" on the butt edges. When we had installed all the plastic, we placed the corrugated rubber filler edging, then caulked all edges at the ends. It took two carpenters a week to install all the plastic corrugated roofing.

I bought a fogging apparatus from the National Green House Company, which I had installed by a local plumber. We set our fogging outlets in between each set of columns, 4' 0" on center, east and west.

After a few weeks, we placed 20" concrete walks in each bay. Ditches were then dug to drain the ground in all areas to two spots, one on the west and one on the north. A culvert was used from the gravel bed to the exterior of the building. Then washed gravel was placed in between the sidewalks. It took about three yards of gravel to make it approximately 4" deep. Some stepping stones were placed in a checkerboard pattern, with gravel in between, near the entrance, to give it an interesting design.

Next, we painted the interior columns black, the rafters a grey blue-green, the outside columns redwood, the rafter board or cornice board a bright blue-green, and the fogging piping a vermillion red. We used Cabot Ranch Hue and Stains.

About August 15 we made the panels and doors and the little bridge. I waited about a month before setting these in place since I knew I wouldn't need them until around October 15 or later to be safe from frosts.

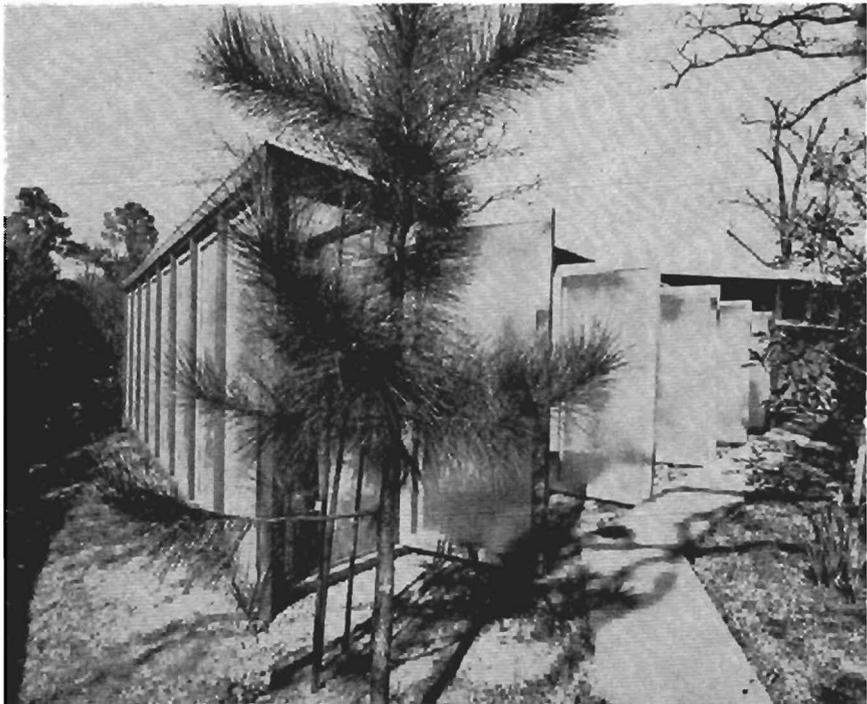
The yard boy built the eave's drainage trench, lined with old bricks and filled with gravel to receive the water off the roof; also, he planted blocks of grass and ivy on all the edges and slopes.

Since all the openings around the Green House are of the same height and width, all the panels are made the same size. I particularly made these openings a width which would enable us to use stock size aluminum

screens. Our next step was the installation of aluminum screen on the north and south side, nailed directly to the inside of the exterior posts.

The cutting out of all the panels of 1" x 3" Redwood boards was our next step. The yard boy painted these boards with two coats of grey blue-green Cabot Ranch Hue Paint, and then we let them rest in the garage for about a week. The carpenter then came back and put them together with galvanized corrugated nails and galvanized angles on all corners. We attached clear medium weight visqueen plastic cloth to the frames using an automatic brad machine equipped with galvanized brads. The carpenter then put three horizontal pieces of light galvanized wire on both sides of the plastic to protect them from the wind. Particular care was taken to install the wire so it would be easily removable. The plastic

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When? Why? How?

R. FLINN DICKSON SR.

“Saran” Netting for Shade

During the past five years I have been closely observing all types of artificial shade being used by the growers of plants needing shade. Very early in 1960 I decided, since I was covering a new area for more camellias, to use “Saran” netting that would give me about 50% shade.

My decision was based on the results that others were getting, and on the fact that the material was giving evidence of being long-lasting. From my eighteen months of use I feel that anyone recovering old areas or providing new would do well to use this product. It can be had in standard widths; or, as in my case, fabricated to odd sizes. Too, it can be used for plants other than camellias because it comes in several densities, thus making it useable in any climate and for plants needing a little shade to those needing up to 80% shade where the sun is brightest.

Alton Parker has done away with lath and uses “Saran” over his entire collection. Marshall’s Camellia Nursery has used this on all of their new shade houses and I am told by them that they do not intend using anything else from now on.

Water

A year ago on this page-I tried to stress the importance of proper watering now that your camellias have the buds set. Watering is the most vital factor in your growing program. From the time the buds begin to set till you get your blooms, a little extra care in watering will really pay off.

Seedlings

Perhaps some of you are growing seedlings as I did up to this season. I had some in the lath house, some in the side yard, or any other place that had some shade and space for a few cans. Recently on checking over my seedlings I found 80 to 100 setting buds; some in containers so “shot” that one could hardly move them. I am going through the yard recanning all that will not last two years longer and getting all with buds in one place. When they bloom I can take out any that I want to keep. The balance will all be good root stock in one place ready for grafting. When I recan them I throw away any that do not have a strong root system; also, if I find any with tightly balled root systems, they go out too. In other words, I am keeping nothing that may wind up as root stock but those with well formed and vigorous root systems.

Over the past two seasons I have examined those grafts that I lost and almost without exception I blamed the failure on poor root structure of the under-stock.

THE SASANQUAS OF TOMORROW*

Marjorie Washburne
Port Arthur, Texas

* With acknowledgment to Mr. Harvey Short.

Several friends have asked me if I could account for being able to come up with two Sasanqua seedlings such as 'Chansonette' (Peer Award, 1959) and 'Interlude' at the same time, since I am an amateur grower of camellias and only a few seeds were planted. Although without a ready answer, this question pleases me as it indicates that other growers are interested in these two seedlings, and confirms my own opinion — which might be prejudicial — that they are worth growing. After thinking the matter over, perhaps there is an answer to the question of just how and why it happened that from the first seven or eight seeds I planted, two of the plants may be considered good sasanqua varieties.

The seed parent of both 'Chansonette' and 'Interlude' is 'Shishi-Gashira', which is, in my opinion, one of the finest varieties in the sasanqua

and hiemalis groups, largely because of its vigor, lovely dark green foliage, symmetrical appearance of the plant, florescence, attractive flowers, and the ability of the blooms and buds to withstand adverse weather, including the heavy rains of the Texas Gulf Coast and temperatures in the range of 25 degrees. There is a distinct probability that my two seedlings were the result of open pollination from 'Mine-no-Yuki', which, while it lacks the stability of 'Shishi-Gashira', is a lovely variety provided the rain and cold do not damage the blossoms and opening buds at the critical period. 'Mine-no-Yuki' flowers can be completely ruined for a season by heavy winter rains, frost, or a light freeze, but given favorable weather, the variety can put on a real show. Because of the fine qualities of the seed parent and the lesser but still outstanding characteristics of the probable pollen parent, I think that

(Continued on next page)

INTRODUCING THE GLAMOROUS

'MISS UNIVERSE'

(Patent Pending)

A new seedling, 'Miss Universe' is a glamorous, free flowering, large white seedling of 'Purity'. It is rose to peony in form, with 46 silky textured petals. The reflection of the center stamens lends a yellow glow to the center petaloids in a very pleasing effect.

Growth habit is vigorous, dense and erect.

One of the most prolific bloomers on the market today, setting buds on young plants. Midseason to late.

ANOTHER WINNER

by the originator of 'Kramer's Supreme'

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at reasonable prices through your nurseryman.

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UPLAND, CALIFORNIA

Our color camellia wall hangers with 32 beautiful camellia pictures
now available to the public @ \$2.00 postpaid.

perhaps those first seeds I planted began life with more than an even chance to make a place for themselves among our already well-known varieties of sasanquas.

Another factor which could be considered is that most growers of seedlings (so far as I know) are concentrating on the planting and care of japonica seedlings only, which has contributed within the past decade to an ever-growing wealth of fine japonicas with size, form, and color never dreamed of 20 years ago, as well as some "dogs" that should have quietly perished with no fanfare and no publicity, to serve the camellia world only as grafting stock. Because so many chance japonica seedlings and so many from hand-pollinated crosses have been brought into flower, it is becoming rare indeed for a seedling japonica to be developed with characteristics of form and color not already present among our available varieties. Within the next year or two, however, I understand that some of the new and completely different camellia hybrids, the results of many years of patient and scientific efforts by some of our best hybridizers, will be made available to growers of camellias, opening a new frontier and serving as a beacon in the search for better and more glamorous camellias.

As to the sasanqua groups, only a few nurserymen and even fewer amateurs are exploring the potentials and hidden characteristics within the chromosomes and genes of the better-known varieties. Of the sasanquas generally available commercially, a limited number, including 'Jean May', 'Betty Patricia', 'Showa-no-Sakae', and 'Showa-Supreme', have been introduced within recent years. During the same period, so many new japonicas have been introduced with loud acclaim and been extensively propagated that they seem almost to be falling over one another.

In addition to the element of just

plain good luck, had it not been for the interest in sasanquas kindled by the competition for the Ralph Peer Award and for the kindness of nurserymen who were sufficiently interested to propagate and offer my two seedlings to the public, I feel sure that 'Chansonette' and 'Interlude' would still be in the same category and enjoying the same sad fate as the "violet by a mossy stone," blushing unseen in my back yard!

It is my intention to continue growing sasanqua seedlings, mostly of the same parentage, because of my belief that they are as completely unpredictable as japonicas, and that potential qualities are hidden which may become dominant at any time. Perhaps the most understandable reason for apathy of the general public toward sasanqua type camellias is their lack of stability and tendency to shatter at the first puff of wind. Because the petals of 'Chansonette' and 'Interlude' appear to withstand more cold, wind, and rain than their seed parent, it is my hope that some new sasanqua seedling (perhaps one of mine soon to come of blooming age) will have even greater resistance to weather. Another characteristic that would be a virtue in a sasanqua would be heavier petal substance — that is, enough firmness within the petals to support a large flower well. I say this because one of my seedlings, which we call "Sister" since it is one of the original planting, makes a beautiful flower of 4½ inch diameter without sufficient substance to support it except in calm, cool weather. This plant in full flower is a fine sight, but because it lacks durability it should not be offered to the public or registered. Maybe another seedling will turn up someday with both size and substance, and in the meantime, as soon as I have the courage, "Sister" may fall to the grafting knife.

Competition in my effort to develop

(Continued on page 27)

KNOW YOUR SOUTHERN CALIFORNIA CAMELLIA NURSERYMEN

PART I

Ernest (Ernie) Pieri*
San Gabriel, California

Did you know?

We have had the privilege of reading many fine articles written about camellia culture and camellia care, but as yet I have not read anything about the many growers who supply us with these many old and new varieties of camellia plants. When asked if I would like to write some material for CAMELLIA REVIEW, and when told that I could choose my topic, I immediately thought of the growers. How well do you know your grower? I did not know them very well and I am sure that many of you do not know your grower nurseryman very well. Oh yes, we have a speaking acquaintance with all of the growers in our Los Angeles area, but we do not know some of the background and reasons for their entering

the commercial nurseryman business or why they selected camellias to raise and sell instead of some of the many other plants and shrubs.

I have patterned this series of articles about our camellia nurserymen after the famous cartoon in our newspapers by Elsie Dix, "Did You Know That?" So let us become a bit better acquainted with our nurserymen by asking "did you know that";

Vern McCaskill attended the United States Naval Academy at Annapolis?

Joe and Julius Nuccio worked as silvermen on the night shift in several of our glass factories?

*Ernie Pieri is in the Los Angeles City School System. He is an active member of the Temple City Camellia Society, has served as its president.

—Ed.

(Continued on next page)



Billie and Vern McCaskill

Elizabeth Councilman was born in Alaska and is hep on the drums?

Horace Campbell of Longden Nursery was a motorman for the Los Angeles Streetcar Company, and later was a citrus fruit inspector?

Earl Hudson was a member of the Glendale, California police force riding a night prowler car?

Les Marshall grew up in a family of nurserymen?

It is hard to determine how or where to start with our introduction of our nurserymen. Most of them are not natives of California, so I shall start with the one who comes closest from the standpoint of nursery experience to being a native. Vern and Billie McCaskill introduce the "Did You Know That" series.

Vern is a native of Missouri. In 1918 he was chosen as a cadet in the United States Naval Academy at Annapolis. Billie is a native of the second largest state in the union, Texas. She had attended Drury College in Missouri for two years when she met Vern. They were married and since a midshipman at the Academy could not have a wife, a horse or a beard, this ended his naval career after two years.

In 1920, after they were married, Billie and Vern came to California. They were not too impressed with what they saw in California and returned to Missouri. However, four years later they thought that perhaps they were missing a good thing and returned to California, where the climate was somewhat better than that in Missouri. Especially in the winter.

Vern had always had an interest in growing plants and flowers. He and Billie settled in Pasadena, and both of them got jobs working for the Coolidge Rare Plant Gardens. Vern worked as a shipping clerk and Billie in the office, later making cuttings for plant propagation. At that time there were very few camellia plants in the nursery and little was

known about their culture. Camellia plants in the nursery at that time included 'Daikagura', 'Elegans', 'Pink Perfection' and a seedling later named 'Rainy Sun'.

The McCaskills showed an early interest in camellias, their first plant being a 'Pink Perfection' given to Billie by Mr. Coolidge in 1924. Billie and Vern used to drive around Pasadena looking for camellia plants so that they might add cuttings of other varieties to their collection. In 1927, Hugh Evans of Santa Monica gave Billie their first sasanqua plant. They later named it for him. In their travels they found a plant later identified as 'Gigantea' growing in the garden of Mr. Youtz. He gave Billie several blooms, one of them having a short stem. Vern made a graft of this stem and later introduced 'Gigantea' to the public in Southern California. In 1928, while driving around, they found a new species of camellia, a maliflora, on North Marengo Street in Pasadena. Mr. Woodward gave them a cutting which they grafted. It grew into the plant they later named 'Betty McCaskill' after their daughter.

In 1929 Vern bought some camellia seeds from the Yokohama Nursery of Japan. He had very good luck in raising seedlings from the sasanqua seeds but little luck from the japonica seeds. One of these first sasanquas seedlings was later named 'Briar Rose'. Their backyard collection began to tax their home and in 1932 they built their present home on Michillinda Street in East Pasadena.

The growing of camellia seedlings fascinated Vern.† He grew more and more seeds in his attempt to find new varieties. His first camellia seedling he named 'Chantilly'. In the early 1940's the public became interested in the use of camellias for landscaping. There were not too many camellias. †He still feels that way. He has been heard to say that he can't bear to let a seed go unplanted for fear he might thereby fail to bring into being a new prize variety.

lia nurseries in the southland, and not too many camellias to buy. Vern had by this time started to increase the number of blooming plants by grafting rather than growing from cuttings. It was during this period, the 1940's, that he became interested in the cross pollenization of camellias. He spent hours making hand pollenizations trying to cross a sasanqua with a japonica, but never succeeded.

In 1941 he found a light colored sport on his 'Te Deum' plant. He named it 'Jack McCaskill' after his son. Later a similar flower was introduced from Portugal under the name 'Augusto Pinto'. Later investigations proved that the two were the same. Since Vern had named his find first, 'Jack McCaskill' had prior right as the name. It was to win the William Hertrich award as the best mutation of the year in 1954.

In early 1940 the McCaskills introduced the first 'Glen 40' on the West Coast. They bought the plant from a nursery in Alabama.

Around 1950 the results of some of Vern's hand pollenization began to bear fruit. A lovely bloom was found on a seedling, a cross between a Williamsii and a japonica. When introduced in 1958 as 'Creation', it was to win the Frank Williams cup and to retire the cup to them for having won it three times. A mutation later called 'Spring Sonnet' had won the cup in 1951 and in 1953 the cup

was won by 'June McCaskill'.

In 1956, while the A. C. S. Convention was being held in Los Angeles, Vern and Billie showed a lovely small pink serrated edged seedling to a group of camellia fanciers from the South, including among them David Strothers. John Ilges bought a plant to take home to the South with him. They named it 'Billie McCaskill'. It won the Margarete Hertrich award in 1957 as the best seedling. Their 'Sultana' won the William Hertrich award in 1956 as the best mutation, and in 1960 their japonica seedling 'Lady in Red' won the Margarete Hertrich award. Other noteworthy introductions by the McCaskills have been 'Ada Pieper', 'Mattie O'Reilly', 'Coronation', 'White Nun' and 'High Wide'N Handsome'.

The McCaskills find plenty to do other than work with camellias. Billie has a wonderful collection of antiques. I know little about antiques, but I do know that she has some exquisite antique furniture, some beautifully framed pictures of some of the older varieties of camellias and lots of glassware. You antique collectors would have a wonderful time if you could find this material in an antique shop. Vern has made a hobby of collecting pictures and information concerning the history of camellias, and has worked with Bill Woodroof on the Nomenclature Research Committee. In

(Continued on page 28)

MARSHALL'S CAMELLIA NURSERY

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MAKING CAMELLIA CROSSES

By Jane Durrant*

I am a camellia orphan. This means that my parents talk about camellias eighteen hours a day three hundred and sixty-five days a year and three hundred and sixty-six in a leap year. I at last decided to register a protest and did so by stealing a march on them by doing some furtive cross pollination one day when they were out. This move was, of course, most unwise as I soon found myself with a permanent job. However, if any of you are camellia orphans, widows or widowers, or just camellia amateurs who would like to steal a march on the experts, here is how I tried to do it.

The bees have produced many interesting new seedlings, but for the person interested in growing camellias from seed there is an added thrill to be gained from growing seed that is the product of your own efforts. The main thing in cross pollination is that you want to be sure that any seed that is produced can only be result of the intended cross. Choose a flower on the intended seed parent that is just about to open its petals, as then you will know that no bee has forestalled you.

If you carefully unfold the petals yourself you should find that at this stage the anthers (which is what scientific bods call the little knobs that produce the pollen) are still unripe and have not yet split to reveal the pollen inside them. These anthers must be removed before they do split, or else the flower may pollinate itself. I have found that nail scissors are just the thing for cutting off these. Care must be taken not to chop off the stigma at the same time and so render the flower useless. The stigma is usually fairly easy to distinguish as it is longer and thicker than the stamens and it branches, usually into three,

at the end. These three bits are the lobes of the stigma and are where pollination takes place. By the way, don't be dismayed if the petals look a bit of a mess after you have raked about inside them with the nail scissors, it always happens (to me, at any rate, or maybe I'm just ham-handed) and anyway the next step is to hide the whole thing inside a paper bag. If the plant is in a sunny place a plastic bag could cook the stigma and ruin your efforts. Paper also has the advantage that you can write the date on it. An ordinary sweet bag is quite sufficient and just needs slipping over the flower (or what's left of it) and securing with a rubber band. This protects the stigma from bees for the two to three days it takes for it to become fully mature.

You will need to bag a flower on the plant that you want to be the pollen parent, too, as the anthers can easily become contaminated with pollen from another variety. Of course, if the pollen parent is growing in a pot it can be taken indoors and the anthers kept safe that way. Anthers that have split and are covered in fresh looking yellow pollen are at the right stage to be used. If it is left until the pollen starts to go dark it will probably have lost its effectiveness. If the pollen parent flowers earlier than the proposed seed parent or has only a few flowers on it so that it is impossible to have anthers ripe at the time they are needed, you can gather some ripe anthers whenever you like and keep them in your refrigerator for a few weeks. Providing they are put in a tightly sealed

*Reprinted from July 1960 issue of New Zealand Camellia Bulletin, official publication of the New Zealand Camellia Society.

container they will be perfectly all right whenever you want to use them.

The stigma is ready when the uppermost surfaces of the lobes are sticky. This stickiness is apparent to the naked eye in most cases. The experts usually use a fine paintbrush for pollination, but I just use a whole anther held with a pair of tweezers (eyebrow ones will do). If the lobes of the stigma are sticky they will retain some of the pollen when the anther is lightly rubbed on them. Even if you cannot tell whether the stigma is sticky or not, the yellow of the pollen retained on a ripe stigma is very easy to see.

After cross-pollination has been done the flowers must be bagged once more to protect the stigma from any subsequent visits by officious bees. The bag should not be moved until the stigma has begun to wither at the top and is no longer receptive to pollen. It is also important to label the flower you have pollinated so that you can identify the seed pod if it forms. There are several types of label sold that are quite suitable for attaching to the twig that bears the flower. They should bear the date of pollination and the name of the pollen parent. After all this, there is nothing left to do but wait and see if a seed pod is formed. Not every cross-pollina-

tion results in a seed pod. This could be due to unfavourable conditions, but some varieties will not cross with others. However, nothing really definite is known about this and crosses have been successfully made between two varieties thought to be incompatible.

In choosing a seed parent it is a good idea to use a plant that you have noticed to set seed freely. Some varieties are sterile and will not set seed. Obviously it would be a bit disheartening to find that you had been wasting your efforts on one of these. However, just because a plant does not set seed is no indication that the pollen is no good either. If you possess any species camellias it is well worth having a try at pollinating them, as you could produce an interesting hybrid and get all the experts really excited. Just think of the joy — nay, triumph rather — for a camellia orphan or amateur in showing hordes of camellia worshippers (having of course first searched them all for grafting knives and polythene bags) a magnificent shrub of your own production. Mind you, there is a danger in this cross-pollination business — you are liable to find that you, too, are beginning to talk about camellias for at least eighteen hours a day, three hundred and sixty-five (or six) days a year!

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CAMELLIA PERSONALITIES — LELAND CHOW

by Frank B. Anderson
Bakersfield, California

Dr. Leland E. Chow has become very well known throughout California for his prizewinning blooms and for his warm, friendly helpfulness. He has devoted a goodly amount of time to helping his camellia neighbors improve their collections and the general quality of their blossoms. Camellias are a challenge for this exacting perfectionist who does not fail to catch small details. He sets a pace that is difficult to match.

Dr. Chow, his lovely wife Arlene, and their three year old son Bradley reside in Bakersfield, California where Leland has practiced Dentistry for twelve years. Except for several lengthy trips to southern China, all his education has been from West Coast schools. A fourth generation Californian, he was born in Selma, about 100 miles north of Bakersfield. Captain Leland E. Chow, USAR, received his higher education between two terms of service in the United States Army. First he attended Lindfield College in Oregon. Later he attended the University of Oregon Dental School.

Arlene Chow, on the other hand, is a native of Shanghai. She moved to New York City after World War II where she lived and worked. She received her university education at New York University and later taught primary grades for six years at the Great Neck Public School on Long Island. It was in New York City that Arlene met the vacationing Leland. They were married in 1956.

World traveler Chow has various other interests that occupy his time. In the off camellia season you will find an avid fisherman who seemingly catches fish where there are no fish, and a hunter whose appetite for wild game does not go un-nourished. To all things that Leland Chow cares to



The Leland Chow family

devote his efforts you will find he shows the same joyful zeal that is apparent in the displaying of his camellia blossoms.

The following list of major awards that he won at camellia shows during the 1960-1961 season attests to the results he obtains from this hard work and attention to details.

Pomona Show

Best 3 or 5 japonicas, with 'Clarise Carlton'

Best miniature, with 'Pearl's Pet'
Temple City Show

Sweepstakes

Best japonica over 4½ inches, with 'Lady in Red'

Fresno Show

Best japonica, with 'Tick Tock'

Bakersfield Show

Sweepstakes

Descanso Gardens Show

Sweepstakes

Best japonica, with 'Tomorrow'

Best 3 japonicas, with 'Tomorrow'
Disneyland Show

Best reticulata, with 'Buddha'

THE STORY OF THE HUNTINGTON CACTUS GARDEN

William Hertrich, Curator Emeritus

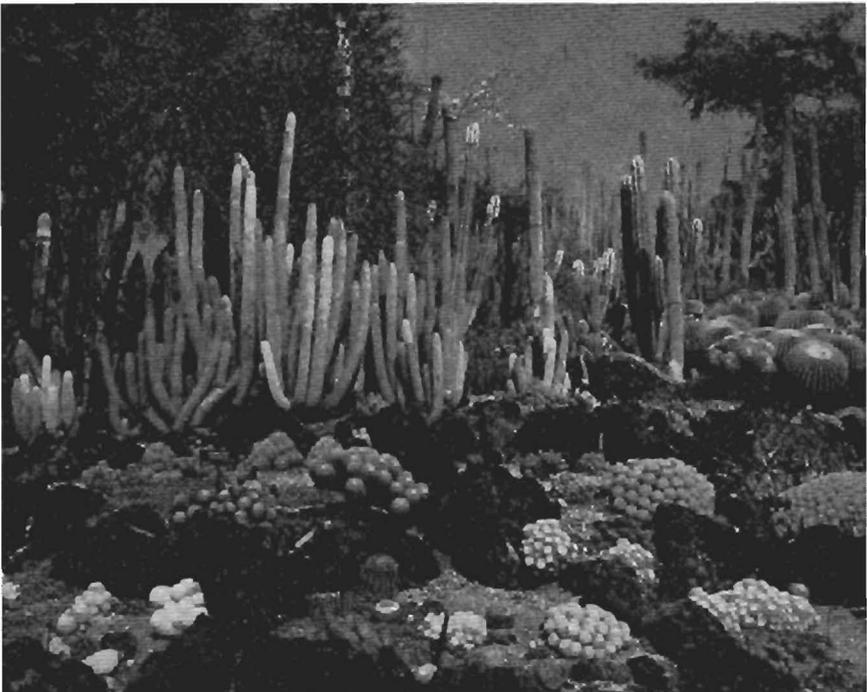
Huntington Botanical Gardens, San Marino, California

In the spring of 1907 the late Henry E. Huntington and the writer, then Superintendent of the Huntington Estate, were discussing the various improvements necessary to the Gardens; in particular the area adjacent to the east side of the main drive leading to the proposed new residence. The conversation took place on Sunday afternoon while we were sitting in the shade of a sycamore tree, overlooking the area in question. I suggested that Mr. Huntington establish a cactus garden on his estate and that the ideal place for such a display would be a sloping hillside, bordering the main drive, in fact the hillside which we were overlooking at the time.

I soon realized the error I had made in mentioning the term "cactus garden" to Mr. Huntington. His first reaction was one of amazement. As a railroad official, he had frequently passed through the American deserts and cacti did not especially appeal to him. Moreover he had had a bitter personal encounter with a very spiny variety of opuntia, while watching a grading crew along the Southern Pacific line in the Arizona desert when he came in painful contact with one of the varied thorny denizens of the desert.

He admitted his dislike for cactus and could not reconcile himself to the fact that anyone would want to use such plants to enhance the ornamental planting of a garden.

(Continued on next page)



Cactus Garden in Huntington Botanical Gardens

My answer to Mr. Huntington's question, "Why are you recommending this type of improvement?" was three-fold. First I explained that my interest in all kinds of desert plants, in particular cacti and other succulents, was one of long standing. And, secondly, the area of sloping land of rather poor, sandy soil was ideally suited for such a garden. Thirdly, the climatic conditions in Southern California are most advantageous to the successful growth of such plants.

The collection need not be all cacti. It should include other plants from all sections of the world. It could contain from America the echeverias and sedums, agaves (century plants), furcraeas, the yuccas, the dasylirions, nolinias, fouquierias and idrias. Also some dry land bromeliads could be included, such as puyas and dyckias. These would add greatly to the scope of interest in plants little known and seldom grown.

A group of representative plants from the desert areas in South Africa should include the aloes (members of the lily family), many of the euphorbias, crassulas, cotyledons and mesembryanthemum.

I also stressed the fact that a collection of desert plants from the arid sections of these two countries, America and South Africa, would be unique and have a definite scientific and therefore educational value.

After a somewhat lengthy discussion, Mr. Huntington finally generated enough interest in this idea of a cactus garden as to question me as to where such a collection would best fit into the general scheme of the landscape. He also inquired as to the possible cost of such a project as well as the cost of maintaining the garden. We were sitting overlooking a barren hillside which was greatly in need of some sort of improvement in order to round out and complete an important section of the grounds. When I suggested this location as being an ideal one for such a garden, he became genuinely interested and soon agreed to the idea. However, he granted permission to build the garden with the provision that the planting could be arranged to avoid future erosion and with the assurance that suitable rocks would be used to hold back the soil. Even so he was not yet completely confident as to the advisability of the plan and requested that it should not be too extensive at the beginning.

The initial planting of about three hundred assorted specimens formed the nucleus of the collection and with this as a start Mr. Huntington seemed well pleased. To be on the safe side and to make as good an impression as possible, I took charge of this original planting assisted by a few Mexican laborers who spoke very little English. In spite of some handicaps everything turned out as planned and the first day of work was most rewarding for all. The Mexican laborers were especially delighted to see so many familiar plants from their homeland.

From here on the collection of cactus and succulents, indigenous to arid countries, began in earnest. Southern California was explored first and resulted in the acquisition of many plants including an interesting collection from the Zobel estate in Los Angeles. Then here and there isolated plants (some of good size) became available during the following months so that the collection increased progressively.

The demand for such plant material proved to be greater than the supply for at that time we were not the only party interested in assembling a cactus garden. Arthur Letts of Hollywood was landscaping his estate and had included in his plans a collection of cacti. This and some other smaller collectors rapidly depleted the local supply.

So it was in the summer of 1908 that I began a series of trips to collect cacti in their native habitat; beginning with the nearby desert areas in Southern California and branching out to the deserts of Arizona, New Mexico and Texas. This resulted in the addition of about three carloads of plants including some very fine specimens of sahuaros (Carnegiea gigantea).

The trip to Arizona in July of that year proved to be most interesting and educational in spite of the exceedingly warm weather and the fact that we encountered the only rattlesnake of all the desert trips.

And so the Cactus Garden in San Marino expanded steadily and took shape much more rapidly than we had anticipated to the complete satisfaction of Mr. Huntington who took great pleasure in showing his friends what was being done with a group of such grotesque plants.

No trip to collect cacti in their native habitat is complete unless Mexico is included. However pressing business with other improvements on the estate kept me from taking this particular trip for the time being. But in 1912 the opportunity presented itself and a journey to that country was undertaken. This resulted in augmenting our collection by several thousand cacti and other succulents. As the plants arrived, Mr. Huntington was very much interested and expressed his satisfaction at seeing the results of the trip to Mexico. The personal contacts made while there led later on to additional acquisitions of related plants thus enlarging the collection to such an extent that it became an exceptionally fine representation of North American desert plants.

Later on contacts in Brazil, Paraguay, Argentina, Chile and Peru led to the importation of cactus seed and some plants which provided a representative group from these South American countries. And then entirely different succulent plants were the result of contacts made in South Africa, the Canary Islands and Madagascar. These included the aloes, euphorbias, mesembryanthemums and lesser known kinds.

In 1928 I was able to visit many European Botanical Gardens and commercial horticultural establishments in a search for additional plant material to enhance the San Marino Cactus Garden and did so with considerable success.

The original planting in 1907 was limited to about one-half acre. This was increased to a full acre the following year. The Garden now continued to grow steadily as plant material became available until the entire area of about five acres was completely planted. For awhile after this the size of the Cactus

(Continued on page 24)

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SOUTHERN CALIFORNIA CAMELLIA SOCIETY MEETING PROGRAMS FOR 1961-1962

W. F. (Bill) Goertz
Program Chairman

Our S. C. C. S. programs for the 1961-1962 monthly meetings are now fairly well organized and I sincerely hope and believe that they will be both interesting and informative.

November Meeting

Many of our newer members have wondered about how and when S. C. C. S. was started, and who the original organizers were. At this meeting we hope to learn all about the historical part of our society and meet many of the "old timers". We want all possible members, new and old, to attend and make this a sort of reunion.

December Meeting

A panel discussion by a board of "pros" and amateurs, with Harold Dryden as moderator, will discuss for the edification of all the "do's" and "don'ts" of camellia culture which eventually produce those real satisfactory prize winning blooms. The audience will be asked to submit questions and may be asked to join in the discussion. This meeting will be geared more to the amateurs and will feature our New Membership Drive. Our society needs new members and Frank Storment, our membership chairman, will have something going for this event.

January Meeting

Our own Camellia Show! Probably the most interesting meetings we have had in recent years have been the one night shows and it seems to be the desire of most of our members to make this an annual event. Caryll Pitkin, who originated the idea a few years ago, will be in charge. This is really a fun affair!

February Meeting

We are most fortunate here in having from Sacramento Mr. Jerry Ol-



W. F. (Bill) Goertz

rich, California State Gardener, as our speaker. Mr. Olrich's subject, which will deal with some new and interesting phases of camellias in Sacramento and throughout the state, will be announced later.

March Meeting

"How do you grow such tremendously beautiful camellias?" This question will be discussed and answered by a few of our "experts" who consistently leave the meetings and shows loaded down with trophies and blue ribbons. There are unusual and perhaps unorthodox procedures sometimes employed to enhance the normal size and beauty of blooms. Maybe we can get in on some secrets.

April Meeting

This will be a review of the new introductions, the latest camellia varieties and also all of the winners in the 1962 camellia shows both in the South and in California. We hope to have plenty of color slides in addition to a detailed discussion regarding these blooms by one of our experts.

SCIONS
OF THE



TIMES

MERLE
GISH

'Alpine Glow' (Sport or another variable flower?)

Sometime ago I wrote a little squib on a seedling of Mr. Caesar Breschini of San Jose, California which is known as 'Alpine Glow'. During this past year of camellia shows one of my two plants bloomed, for the second consecutive year, a flower that reminded me of a more or less glorified 'Dr. John D. Bell' (variegated 'Beau Harp'). I darn near lost my judge's "union card" when I entered a bloom from the plant that flowered loose peony to irregular semi-double, especially when it was awarded the best in its division at our show.

There was some question as to my possibility of error in my entry, and rightly so for it was so different from the usual bloom of 'Alpine Glow' that we usually see and most people recognize. The history of this flower with us started when a small, pencil size graft from Mr. Breschini's garden was

left with us to board and observe. Small as it was it flowered the first season with a rather nice but not startling conventional semi-double red. Almost a standard flower for semi-double form but it had one most outstanding characteristic of being highly variegated, which caught my eye. It flowered the second season with the same type bloom. This plant was labeled "Breschini No. 6 Var 7 on striped seedling understock." Writing to Mr. Breschini I learned he was experimenting and working with variegation by using different types of understock.

Most of us today recognize variable forms of blooms such as the pom pom form of 'Mrs. D. W. Davis'. After talking with Mr. Davis I understand he feels that almost any plant of 'Mrs. D. W. Davis' might or could throw this type flower. So it is with 'Alpine Glow'. We have made no

(Continued on next page)

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effort to try and hold this variable form, particularly since it has broken out all over the one plant and not just on one branch or twig. Truly wish I could say and feel that it might be a sport, for in our books it is by far a more desirable form. It was with much concern over the behavior of this above mentioned plant that I returned home from the show to find both forms of flowers in full bloom at the same time. I know it eased at least two poor ole' gray hairs till another day.

'Interlude'

Miss Marjorie Washburne of Port Arthur, Texas has found growing seedlings both exciting and fascinating. The first of her little seedlings, a small medium pink in color and flowering rose form to formal double was so delightful that she decided to name it 'Interlude' — as between the acts of a play. She felt that this seedling was between the usual type of sasanqua and japonica, both as to appearance and blooming period.

For lasting quality, flowers average at least five days and even longer in cool weather. Even a severe shaking will not disturb the petals, in contrast with the early shattering that is normally one of the undesirable characteristics of sasanquas.

Compact, upright growth is slow but strong to support the buds forming along the stems. Having these larger strong stems with small thick leaves makes it ideal material for flower arranging; friends. It begins to flower in October and continues until late in January. Most sasanquas tend to flower all at once but this one blooms over quite a long period.

As Miss Washburne states, "I never dreamed of becoming so fascinated with seedlings that I would be unable to say 'NO' to seeds that want to be planted." Our best wishes for continued success and fun with seedlings and camellias.

'Stewart's White Supreme'

From Savannah, Georgia we learn of one of the reportedly hardiest white camellias that has survived temperatures as low as 15 degrees. A seedling propagated, registered and introduced by Stewart's Nursery is named 'Stewart's White Supreme'. It is a seedling of 'Ville de Nantes' with a suspected pollen parent of 'Elizabeth Boardman'.

It flowers semi-double, showing beautiful yellow pollen stamens and having twisted, curled, sometimes rabbit eared petals. On occasion it is variformed, opening to a complete double about the size and shape of a 'Peace' rose. Size of bloom can reach 5 to 5½ inches. It reportedly flowers from about the 15th of November to around April 1st. It is a vigorous grower that buds well even on small plants.

With all these most desirable qualities of early flowering, long blooming period and resistance to cold, 'Stewart's White Supreme' should be a very desirable introduction to our commercial trade.

Australia Society "Camellia News"

The first issue of the Australian Camellia Research Society magazine "Camellia News" arrived in the United States last spring. The magazine is edited by T. Parramore. If subsequent issues come up to the standard of the first issue, readers in the United States will be kept well informed of camellias and camellia events in the land down under. We learn, for example, that the membership of the Australian Society as of the date of publication of the magazine was 635, of which 24 live in the United States. For information regarding membership in the society, write E. G. Waterhouse, 17 McIntosh St., Gordon, New South Wales, Australia.

ONLY YESTERDAY

Sometimes we take for granted what we see today and forget that "only yesterday" people were using their initiative and sometimes ingenuity to start what we now accept as a regular part of our camellia way of life. We often take these things so much for granted that we fail to associate them with the people who played a part in their origin. Two such instances were brought to mind recently in rummaging through old files.

We saw a beautiful color advertisement in a 1951 issue of a horticultural magazine offering "15 excitingly distinct varieties (of *C. reticulata*) to create a sensation in your garden" for \$1,000 less 10% for cash. It has been only 10 years since the work initiated by Manchester Boddy and the late Ralph Peer and carried on by Howard Asper and his associates at Descanso resulted in this new camellia species being made available to the public. And then at a price which restricted its distribution to only a few collections. When one thinks of the tables of *C. reticulata* blooms at the 1961 Shows at Disneyland and Descanso Gardens, he thinks "was it only 10 years ago that these beautiful flowers were first offered to buyers in the United States?"

Then we came across our 1947 issue, the first issue in book form, of the Southern California Camellia Society's "Nomenclature Book." This we do take for granted, as does the entire camellia world, because it is the accepted authority for nomenclature in all camellia shows wherever such shows are held. We know that Bill Woodroof edits this Nomenclature Book, in fact, does most of the work involved in getting it published. But in looking through this first issue, we saw that the introductory statement was signed on behalf of the Southern California Camellia Society by Lloyd

J. Taylor, President. Dr. Lloyd "John" Taylor, who only this year passed on to the land where camellias always bloom, contributed his leadership as president of the Society in starting this important adjunct of the camellia hobby.

1947 is certainly "only yesterday" in the scheme of horticultural history, but a comparison between this issue of the Nomenclature Book and the entries in the February 1961 camellia show at Disneyland brings out forcibly what has occurred in the development of new varieties of *C. japonica* alone in these 14 years. 576 varieties were listed in the 1947 book. 429 varieties of *C. japonica* (excluding miniatures which of course were not in vogue in 1947) were entered at Disneyland. 156 of the 429, 36%, were listed in the 1947 Nomenclature Book. While this is striking proof that many of the older varieties are still favorites, it also emphasizes what has occurred in these 14 years in the way of new varieties.

It seems only yesterday that the "greatest show of them all" in the minds of Southern California camellia old timers, the 1948 show at Brookside Park in Pasadena, was held under the leadership of Dr. John Taylor. This was the show that got camellia societies on the road.

Ralph Peer Award

It has been announced by the American Camellia Society that the sasanqua 'Leslie Ann' has been chosen for the Ralph Peer Award for 1961. 'Leslie Ann' was introduced by the Ray Davis nurseries of Mobile, Alabama. The Ralph S. Peer Cup for the best seedling sasanqua was first announced by the A. C. S. in March 1955. The prior winner was the sasanqua 'Chansonette'.

TWO CAMELLIA COLLECTIONS ADDED TO DESCANSO GARDENS

by Mark Anthony

Assistant Superintendent, Descanso Gardens

In order to keep the newest and best camellia varieties on display at Descanso Gardens, two famous collections of choice plants have been donated to the gardens this year.

The Lucy Hester Collection of 191 fine camellia plants was donated by Kenneth O. Hester in memory of his wife. These plants were trucked down from Stockton this spring and planted in a newly designed area of the gardens along the southwest edge of the present forest.

The focal point of this planting is the original Lucy Hester plant. It is planted in the center of the area with a bronze plaque before it. It will bloom very heavily this year. As well as an entire collection of *Reticulatas* the plantings include such varieties as: 'Billie McCaskill', 'Conquistador', 'Cara Mia', 'Magic Moments', 'O. C. Cotton' and 'Silver Anniversary'. Most of the plants are large enough to bloom this season.

The other addition to the gardens was a gift in memory of Ralph Peer by Mrs. Peer. This was a fine group of plants of new species camellias. They were: *Macrocarpa*, *Assamica*, *Caudata*, *Assilimis*, *Irrawadiensis*, *Purpurea*, *Rish*, *Hozanensis*, *Tutcheria virgata*, *Tsaii*, *Fraterna*, *Drupifera*, *Connata*, *Granthamiana*, *Hayaoi*.

All of these plants were grafted on good size understock by John Sobeck.

STORY OF HUNTINGTON CACTUS GARDEN *(Continued)*

Garden remained static for the lack of available space. About this time the popularity of this type of plant increased greatly and became with many a favorite hobby. A number of fine collections have now been established in this country and Europe as well as in the Orient.

In 1924 Mr. Huntington decided to sub-divide some of the citrus orchards, south of the Cactus Garden, into residential property. Surplus soil from the grading of the streets now became available and was used to fill in a large open reservoir directly south of and adjacent to the Cactus Garden. This area and other ground adjoining it made available an additional five acres suitable for enlarging the existing garden.

In anticipation of such a move we had propagated many plants which were now ready for the new area. Also some of the large specimens were transplanted from the old to the new section — some of these weighing as much as several tons.

Plants were added constantly during the next few years until finally the entire ten acres became a complete unit housing one of the most extensive collections of such plant material to be found anywhere. The Garden is enjoyed by thousands of visitors each year and the collection beautifully demonstrates to them the great variety of plant life found in the deserts of the world.

GROWING CAMELLIAS FROM SEEDS

Camellia seed time is here again. Japonica seed will probably have been harvested by the time this is read. If not, it would be well to pick the seed pods now. A word of caution for people not familiar with the ripening habits of camellia seed: Don't wait for the seed pods to turn brown on the plant, or you may go out some morning and discover that the pod has burst open. Of course you can look for the seeds on the ground, but it's much easier to pick the pods while they are still green looking. Put them aside and before you know it they will split open. Sasanqua seed may ripen a little later than japonica, but the principle is the same.

Growing camellias from seeds is one of the pleasures that the amateur camellia grower receives from his hobby. One can't lose. Maybe, and it's a big maybe, he'll develop a bloom that will win for him (or her) the Margarete Hertrich or the John P. Ilges award for an outstanding new japonica variety. Or the Ralph Peer award for an outstanding new sasanqua variety. All winners of these awards have come from new seedlings. The fact that most of these awards have been won by nurserymen does not mean that an amateur can't win. In fact, an amateur has won. Read Marjorie Washburn's story in this issue of **CAMELLIA REVIEW** about her winning the Ralph Peer award with 'Chansonette'. But the maybe is not so great that he can bring out a bloom that will be very pleasing to him and his friends. And that's the purpose of amateur growing after all.

But even if the bloom turns out to be nondescript, the plant is good for understock in grafting. A limited planting of seeds every year will pro-

(Continued on next page)

CAMELLIA SEEDS

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GROWING CAMELLIAS FROM SEEDS *(Continued)*

vide all the understock that the average amateur grower will need for his grafting program. It's fun growing one's own understock, and the money saved can mean a new variety or two a year from the nurseryman.

The technique for germinating camellia seed quickly is simple. Briefly, the seed are placed a handful or so to a half pint jar, in damp peat moss that is never so wet that water can be squeezed from it. The jars are placed in a warm spot. In a window that gets the sun is satisfactory if you don't have a better spot. The seed will throw a tap root in a few weeks. When the tap root is an inch or more in length, pinch it back to about three quarters of an inch and plant in small pots or in a flat filled with equal parts of sand and peat moss. Punch a hole large and deep enough for the tap root, then cover so that the seeds look like turtle backs partly covered. Let them have light and keep the mixture moist and in a short time you will be seeing signs of life at the edge of the seed.

They should be left in the original mixture until the roots are well formed. Testing will determine the time to replant. If, in testing, the roots have not developed enough, put the little plant back in the mixture. No harm has been done. Many people leave them in the original planting through the first year, however, if the roots are well formed by August, for example, they might just as well get started in their permanent soil mix. Use 3" pots, or just as good, #2 $\frac{1}{2}$ size tin cans such as your canned peaches come in. The #2 $\frac{1}{2}$ tin can, not dipped, will last until it's time to replant to a gallon can.

After that, all one needs is faithful watering and patience. In four or five or maybe six years you will be rewarded with the first bud. Chances

are it will turn out to be a "lilly," a little single that isn't even good for flower arranging. Maybe, though, it will be good enough to set aside for another year's look, and that time is when the fun begins. Of course, if you want to speed up nature a bit, string some lights over them and give them continuous growing conditions. That's going a little strong, though, for the person just starting to plant seeds. After one gets a seed program going, however, and gets the thrill of the first seedling that's "good enough to keep," there's no telling what he might do to speed up nature's processes.

This whole story is based on a person planting seed that he gathers from his own garden. If one has no seed or he neglected to harvest them, or if he wants to plant more than his own garden provides, he can always obtain good seeds from the Huntington Botanical Gardens as stated in the ad on page 25.

Pomona Society Has New Meeting Place

The Pomona Valley Camellia Society announces that they will have a new meeting place for their meetings. They will meet in the Ganesha Community Building in Ganesha Park, Pomona on the 2nd Thursday of each month starting in November. In order to acquaint their members and friends with the new location, the society will hold a potluck picnic in the plunge area of Ganesha Park on Saturday, October 7th at 4 P.M. A variety of entertainment is planned. Coffee will be served by the Pomona Society. A card to the Pomona Valley Camellia Society, P. O. Box 1025, Pomona, Calif., will be an aid to the committee.

SASANQUAS ARE SUN TOLERANT

Experiences with sasanquas in full sun in California are pointing to the adaptability of these plants to full sun when proper varieties are used and when proper care (particularly watering) is given the plants.

The San Marino Public Library has had 'Showa Supreme' growing in full sun during the 1961 summer. Ultimately they will be a ground cover in an area of Crepe Myrtle trees. The trees are not large enough yet to provide shade, consequently the sasanquas have had the full impact of the summer sun. They have shown no adverse effect from the sun.

Flinn Dickson uses sasanquas in the landscaping of his home in Pasadena. Over a three year period he has shifted container grown plants from place to place until he found what seemed to be the best locations. He is now starting to plant many in the ground. Receiving no shade until late afternoon are 'Yae-Arare', 'Meigetsu', 'Nodami-Ushiro', 'Hugh Evans', and 'Olifera'. Receiving full sun 50% to 60% of the time are 'Hiryu' (a vernalis but listed here because it is compatible), 'Ko-Gyoku', 'Navajo', 'Willow Leaf', 'Hugh Evans' and 'Floribunda'. Receiving no shade until 1 P.M. are 'Ocean Spring', 'Hana-Jiman', 'Narumi-Gata', 'Showa-No-Sakae' (species hiemalis), 'Gossamer Wings', 'Mine-No-Yuki', 'Tanya' (will take full sun), and 'Jean May'.

Merle Gish has planted sasanquas in full sun at his new home in Colton, where summer temperatures over 100 degrees are common (it reached 116 degrees during summer 1961) and humidity is low. He emphasizes that under such conditions the ground must be kept damp.

John Ilges Award

There will be no John Ilges Award this year according to announcement of the American Camellia Society. This medal is awarded by A. C. S.

only when in the opinion of a panel of judges a new variety possesses such great merit that it deserves widespread recognition and approbation. Seven awards of this medal have been made as follows: 'Beau Harp' (1949), 'Joseph Pfingstl' (1950), 'R. L. Wheeler' (1953), 'Mrs. D. W. Davis' (1955), 'Reg Ragland' (1956), 'Tomorrow' (1957), 'Guilio Nuccio' (1958.)

SASANQUAS OF TOMORROW (Continued)

a sasanqua with such desirable characteristics as heavy substance and best japonicas would be most welcome. Whether the loss of fragility would be an advantage or disadvantage could be determined if such a flower were to become a reality — but surely no one would complain if the beauty of sasanquas was more enduring. If the delicate and fragile appearance can be retained, a sasanqua with longer-lasting individual flowers would surely find a place for itself commensurate with its qualities.

It should be remembered, however, that these theories are my own, that they have no basis in fact, and that others who plant sasanqua seeds have no more assurance than I of obtaining a seedling with the qualities described. My knowledge of scientific breeding is infinitesimal; after reading discussions by learned men of chromosomes and genes I still fail to understand; and I can follow Mendel's Law only to the second generation. But when you consider that results of cross-pollinating by bees are on a par with those of most hand crosses, maybe the unscientific approach has its points, and maybe one of us will actually come up with a sasanqua seedling with some of the desirable characteristics mentioned. In any case, you are welcome to try — and may success not be too long in coming.

CAMELLIA HOUSE (Continued)

can also be removed by taking out the brads. It is my hope that this plastic will last at least three years; possibly at that time I can replace it with flat 1/8" Alsynite plastic.

When these panels were completed, we set the east and west sides with six screws and washers so that the panels can be removed in the summer. All the panels and openings are marked with small metal numbers. The panels on the north and south sides are equipped with three hinges on one side and two stove bolts on the other. Then a 2" x 4" stake with removable nails was placed so that when opened the panels could be held stationary and protected from the wind.

The plumber installed two small natural gas unit heaters, both facing north. Two light sockets were mounted in the ceiling with the control switch on the outside.

The exterior colors are in keeping with the adjacent buildings and blend into the landscape. All of the exterior columns are a deep redwood stain; the cornice, a 2" x 6" vertical board, is stained a deep blue-green; the panels in between each set of redwood columns are a light blue-grey; the bridge from the sidewalk to the door is vermilion red and black; the door is a Japanese design with colors

of black, vermilion red and blue-green.

The total cost was \$2,880. This includes the completed greenhouse, fogging device, lights, etc. For this price we built a greenhouse in keeping with the surroundings, one which enhances the property and does not look like a commercial building. We feel that this area looks more like a Japanese Garden House where we are proud to bring our friends and in which we can easily entertain.

CAMELLIA NURSERYMEN (Continued)

addition, they have aided and encouraged other individuals to become interested in growing camellias. Of course, Billie is also noted for her wonderful flower arrangements. Sort of runs in the family too, because as I recall, both Betty and Jack have won major awards in the Descanso Gardens Flower Arrangements Show. I might add that Vern is no "slouch" especially in the "Kennel Class".§

We thank Vern and Billie McCaskill for giving to the California southland its first great interest in camellias.

§Kennel Class is a class for men, with rules and regulations not endorsed by Billie McCaskill and Rose Gish as the acme of flower arrangement technique.

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Directory of Affiliated Societies

- Camellia Society of Kern County.....Bakersfield
 President: Tom Stull; Secretary: Mrs. A. C. Adams, 2827 Sunset, Bakersfield.
 Meetings held 2nd Wednesday of the month, October through April, at Cunningham Memorial Art Gallery, 1930 R St., Bakersfield.
- Camellia Society of Orange County.....Santa Ana
 President: F. E. Kahen; Secretary: Mrs. George T. Butler, 1121 Orange, Santa Ana.
 Meetings held second Thursday of the month, October through April, in Spurgeon Memorial Room of New Santa Ana Public Library.
- Central California Camellia Society.....Fresno
 President: Rey Merino; Secretary: Mrs. Karen Lee Aherns, 1144-E Saginaw Way, Fresno.
 Meetings held 2nd Wednesday of each month, November through March, except March meeting which is held on 4th Wednesday, at Heaton School, Del Mar Ave., Fresno.
- Huntington Camellia Garden.....San Marino
 Henry E. Huntington Library and Art Gallery, Oxford Road, San Marino.
- Pomona Valley Camellia Society.....Pomona
 President: Bancroft Benner; Secretary: Mrs. Soby Yamamoto, 1081 Weber St., Pomona.
 Meetings held 2nd Thursday of each month, November through April, in the Ganesha Community Building in Ganesha Park, Pomona.
- San Diego Camellia Society.....San Diego
 President: Clive Pillsbury; Secretary: Mrs. Ferris H. Jones, 4545 Dana Drive, La Mesa.
 Meetings held 2nd Friday of the month, November through May, in Floral Association Building, Balboa Park, San Diego.
- Temple City Camellia Society.....Temple City
 President: Laurence S. Shuey; Secretary: Mrs. Peter Folino, 708 W. Pepper Dr., Arcadia.
 Meetings held 4th Monday of the month, October through April, at Women's Club Auditorium, Woodruff at Kaufman, Temple City.
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