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© CAMELLIA RETICULATA • SHOT SILK

*Courtesy Camellias in America
Revised Edition, by H. Harold Hume*

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The Northern California Camellia Society, Inc. is a non-profit organization of camellia fanciers interested in the culture, propagation, and development of camellias. Meetings are held on the first Monday in each month from November to May inclusive, at 8 p.m., at the Claremont Junior High School Auditorium, Oakland. Membership is open to all those with a serious interest in the subject. Annual Dues \$5.00 except to those residing outside the counties of Alameda, Contra Costa, Marin, Solano and San Mateo, to whom Bulletin subscription available at \$3.00 per year. Membership application blanks may be obtained from David B. Grigsby, 2218 Jefferson Street, Berkeley, Calif. Address all matter regarding the Bulletin to the Editor. **Report change of address to the Secretary of your Society.**

SHOW BUSINESS

John D. Lawson, M.D., Sacramento, Calif.

Each year throughout the various camellia growing areas the individual societies hold their annual "Camellia Show". The quality of each show will depend entirely on the competence, forethought and energy of those directing it. These exhibitions vary in magnitude and structure from one society to another so that comparisons are difficult and regulations cannot be standard, and while no hard and fast rules can be laid down for the conduct of a show because of conditions varying from one district to another, nevertheless there are certain fundamentals which will universally pertain.

Why do we have camellia shows? Is it because you and I as camellia enthusiasts are trying to justify our amateur enthusiasm in the eyes of our neighbor? Is it partly because he sits on his front porch while we re-pot, fertilize, or water our plants and makes wisecracks about us "camellia nuts"? Do we hope that by showing him the fruits of our labor he will go to work too? Or are we justly proud of our products and wish the world to see them? Certainly the public does not demand a show, but if the society decides to have one it should be outstanding. The production of the exhibition should be planned with two objects in view. First the satisfaction and pride of the society member with camellia plants and enthusiasm, and second the edification and interest stimulation of the public in our hobby.

Primarily we must plan our show for the public — we are already sold on the idea. This embodies several salient points. Eye appeal is the most essential goal for which we have to strive. When our public enters the exhibition hall they should be struck by flowers and color, and not by the hall. Many factors will enter into the production of such an effect. Backgrounds must be properly effected by greenery or tubbed camellias; the tables on which the flowers are to be placed must be neat and orderly and present a clean, fresh appearance. This may be accomplished through the use of the various plastics, fabrics and papers as table covers. At one show I saw displayed, in competition, a vast bank of camellias of multiple varieties with nothing visible except the camellias and sphagnum moss. The containers were entirely covered by the moss, producing a very beautiful effect. The containers used may add to or detract from the general appearance of the display. They should certainly not be featured, and should not be too large for the flower or flowers displayed. If possible, they should not be seen.

Frequently in past years flowers were arranged according to color, but more recently, with the use of alphabetic varietal placement, the various colors necessarily have been intermingled. There has been argument for and against solid color grouping, but it has been my observation that the heterogeneous color arrangement made necessary by alphabetic placement adds considerable sparkle and shows the flowers even better by reason of the contrasts.

The arrangement of the show should be such that traffic can move freely and easily, and that all parts of the display are given proper placement and lighting. There should not be bottle-necks. When a relatively large number of people file by these displays they have to be kept moving.

For the aid of the uninitiated but interested, proper labeling with the preferred name together with the common synonyms is of extreme importance. The next day the interested public can go to the nurseryman and ask for that particular variety which was outstanding in his eyes. As camellia enthusiasts we are apt to forget that there are individuals who will pass up an Edwin Folk and say, "I think that Pink Perfection is the prettiest camellia I ever saw."

The public is also interested in and entitled to an educational exhibit. In one recent show various members gave interesting and well-received demonstrations of various phases of camellia culture. Their presentations not only were interesting to the public in general but answered some of the questions of the camellia fancier.

The display of one member demonstrated the culture of a camellia from a seed and its proper germination, through the various years of growth to the point of blooming. Another display ran the same gamut using cuttings instead of seeds. At certain hours grafting was done, and demonstrations of this art were made for the benefit of the visitors. Another interesting demonstration featured nutritional disturbances. Signs and symptoms of poor health due to a lack of or too much of certain salts and growth materials was properly set forth. These things and other demonstrations in a similar vein are of very definite interest, not only to camellia people, but to green-thumbers of any description and to the public in general. So much for the public.

The staging of the show is a voluntary labor of love. The members who are primarily interested receive nothing for their efforts except personal satisfaction, and a large show, if properly staged, will require the substantial efforts of fifty or a hundred people. Of greatest importance is the over-all chairman of any show. He must have full responsibility and full authority of its conduct. He must make decisions of every kind on questions which arise constantly. He must be the last word in settling arguments between his various assistants or the members. He must have a jutting chin and be able to keep it out of the way of the many nouns and adjectives which will be cast his way. He must insist that the thing be done his way. It is necessary for him to delegate certain authority, but in the end the rise or fall of the show depends on his ability, understanding, energy and judgment.

The matter of obtaining assistance outside the society is at times somewhat difficult. I have found that the Boy Scouts and Campfire Girls are always happy to assist in any way possible. Some of the service clubs are glad to have members serve as judges' clerks and attendants, and many of the civic organizations, if properly approached on a community basis, are glad to lend physical as well as financial support.

As stated originally, regulations, classifications and schedules vary from one community to another. When I first started on shows it was sort of a catch-as-catch-can display. As evolution progressed, errors were noted, corrections made and much of the chaos was eliminated by employing the following major points as a basis in planning shows:

NOMENCLATURE. A single definite nomenclature must be utilized. Inasmuch as the nomenclature book of the Southern California Camellia Society is pre-eminent at this time, it should be accepted as the bible.

PLACEMENT. The alphabetical arrangement of flowers is necessary. This should pertain to each group or class. The placement of flowers by the exhibitors must be accepted of necessity as sufficient qualified assistants cannot be obtained to place each flower. However, each table should have at least two members of the committee directing this placement, and verifying the proper location. These assistants must have sufficient knowledge of camellias to prevent entries being placed under the wrong name. It is necessary that the committee on placement have at least two hours between the entry closing time and the judging time to allow for reassembling and necessary shifting. I have yet to see a show where the placement committee was able to keep more than

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AMERICAN CAMELLIA SOCIETY ANNUAL MEETING JOINT CAMELLIA SHOW, LOS ANGELES, 1956

(Courtesy of Ralph S. Peer, Los Angeles)

The Annual Meeting of the Members, Officers and Directors of the American Camellia Society for 1956 will be held in Los Angeles on Thursday, February 23rd, at the Hollywood Roosevelt Hotel. In honor of the distinguished visitors who will attend from all parts of the country, a very ambitious program of entertainment has been arranged, including a joint open-air camellia show to be held Saturday and Sunday, February 25th and 26th, in Descanso Gardens at La Canada, which show is being supported in an important way by the officials of Los Angeles County. Because of the scope of the overall program, the four host camellia societies in the area, Los Angeles Camellia Society, Pacific Camellia Society, Southern California Camellia Society and Temple City Camellia Society, have formed an organization known as the LOS ANGELES CAMELLIA COUNCIL, for the purpose of co-ordinating the activities and entertainment of those attending.

The Council, with headquarters at 8159 Hollywood Boulevard, Los Angeles, 46 (Phone: HOLLYWOOD 7-8831) has appointed the following committee chairmen:

CAMELLIA SHOW	Alton Parker
VISITOR REGISTRATION	Dr. C. H. Eshelman
HOSPITALITY	Dr. E. Clark Hubbs
LOCAL TRANSPORTATION	Hal Dryden
HOTEL RESERVATIONS	Cal Mullen
OFFICIAL PROGRAM	John Robinson
ANNUAL MEETING	Doug Thompson
A.C.S. BANQUET	Edwards Metcalf
A.C.S. COCKTAIL PARTY	Mrs. Robert Dohrmann
TEMPLE CITY FESTIVAL	Lawrence Bryant
PUBLICITY	Mrs. Sidney Harris

The Official Program is as follows:

Thursday, Feb. 23	9:30 A.M.	Board of Directors' Meeting.
	12:00 N.	Luncheon for Directors.
	1:30 P.M.	Board Meeting reconvenes.
	8:00 P.M.	A.C.S. Annual Meeting.
Friday, Feb. 24	10:00 A.M.	Shopping tour and luncheon for the ladies.
	10:00 A.M.	Informal trips to private gardens and nurseries.
	12:45 P.M.	*Bus leaves Hollywood Roosevelt Hotel for Huntington Gardens.
	4:00 P.M.	*Bus leaves Huntington Gardens for Roosevelt Hotel.
	6:00-8:00 P.M.	*Cocktail Party at Hollywood Roosevelt Hotel.
Saturday, Feb. 25	9:00 A.M.	*Bus leaves Hollywood Roosevelt Hotel for Temple City.
	10:00 A.M.	Temple City Festival Parade.
	12:00 N.	*Western Barbecue — Temple City.
	1:15 P.M.	*Bus leaves Temple City for Descanso Gardens.
	2:30 P.M.	*Los Angeles Camellia Show at Descanso Gardens.
	5:00 P.M.	*Bus leaves Descanso Gardens for Hollywood Roosevelt.
	7:00 P.M.	*Banquet at Roosevelt Hotel.

Sunday, Feb. 26 9:00 A.M. Los Angeles Camellia Show at
Descanso Gardens.
10:00 A.M. Informal trips to private gardens and
commercial growers.

All visitors are requested to register at the Hollywood Roosevelt Hotel, which is not far from the Highland Avenue entrance to the Hollywood Freeway. The complete ticket, obtainable at a fee of \$20.00 per person, covers registration and all the features noted above with an asterisk (*). Persons not desiring to purchase the complete ticket may register individually by paying a fee of \$1.50 and receive the Official Badge. Any person who has registered may purchase a separate ticket for the Cocktail party for \$5.00 or for the Banquet for \$7.50. The Ladies' Luncheon scheduled for Friday will be \$2.00. The Camellia Festival at Temple City — an annual event — is open to the general public. Tickets for the Barbecue may be purchased upon arrival at Temple City for \$1.00 each.

It is strongly recommended that reservations be made as far in advance as possible.

For those desirous of visiting other points of interest, transportation and guides will be provided for visits to Camellia nurseries in Los Angeles County and numerous private gardens, as well as the California Arboretum, film studios and other interesting side-trips. Suggested trips outside this area would include the exciting motor trip to Tijuana and Ensenada in Old Mexico, which will lead you through San Diego, enroute to which city one passes through the world-famous amusement park — DISNEYLAND — and the pleasant winter seacoast resort of La Jolla. After the Los Angeles program, many will wish to visit other parts of California, such as Santa Barbara, Bakersfield, Fresno, the San Jose and Oakland areas, and Sacramento, the capitol, long known as the "Camellia City". Enroute north by automobile, those who have not previously visited Yosemite Park or the Monterey Peninsula will find much of beauty and interest, while San Francisco, besides its renowned cosmopolitan attractions, offers the great Golden Gate Park area of innumerable horticultural features, museum, zoo, aquarium, ocean beach, etc.

Camellia enthusiasts will find the trip northward rewarding from the standpoint of blooms and shows, as well, as the season is progressively later all the way to Sacramento. Camellia Shows will be held in San Jose March 4th, in Oakland March 3rd-4th, and in Sacramento March 10th-11th. For further information regarding these events and other camelliana, visitors to the San Jose-Oakland-Sacramento area are invited to contact the Pacific Coast Vice-President of the American Camellia Society, David L. Feathers, whose address (residence) is No. 1 Camellia Lane, Lafayette, California (phone CLifford 4-2171), business address, 1022 Crocker Building, San Francisco (phone SUtter 1-0414), or see him in person at the convention.

COVER FLOWER

SHOT SILK is one of the outstanding varieties of the new Reticulatas, particularly notable for its unusual shade of color, vividness and the frosty-like sheen which the bloom radiates. It is an extremely rapid grower, tending to be tall, with relatively small, almost round, foliage. While the flowers are not as large as some, they do possess an individuality and color tone that is quite distinctive. The full-color cut shown lacks the orchid-lavender cast which is so characteristic, possibly due to the age of the flower. This is one of the 5 varieties of the Yunnan Reticulatas which bear fertile pollen.

WHAT ABOUT SEEDLING CAMELLIA OBJECTIVES?

Roy T. Thompson, Glendale, California

One of the most amazing developments of the camellia hobby, which has swept the country, is the persistent interest of large numbers of people in producing new varieties. It has shown no signs of abating; in fact, the tide of new named varieties has reached a peak during the past year. This surprising interest seems to be shared by both amateurs and professionals. Hand-pollinating, seed planting, watching for first new blooms, goes merrily on in hundreds of backyards as well as in many large nurseries. Little, however, has been said or written on the objectives of the seed-planters. What are these objectives, if any, and what would seem to be a logical and reasonable goal for the seed-planters to pursue?

Of the hundreds of camellia growers over the country who are deliberately producing new varieties, there is one objective that seems common to all: the production of a different and beautiful flower which has never been seen before. The fascination in bringing such a creation into being evidently is a common tie that binds all. Beyond this point, however, their objectives, if any, differ. There are some who wish merely to produce something new — anything — just so it is new. Others have personal objectives — certain colors, or types which they individually desire. Still others seek to fill some of the gaps in the blooming season, early or late, while a few take the larger view: they envision the whole field of camellia-growing countrywide and try to breed new types designed to broaden the culture geographically, such as, for example, hardier camellias for the colder sections.

One hears, of course, many express the desire for new kinds in words such as "We need an early-blooming double red," but seldom of a seed-planter who has an organized program of propagation definitely calculated to bring about these ends. Most of the varieties now being produced are the result of much more casual circumstances — many of them are the result of pure chance. Might there not be, even for the less serious amateur, more definite objectives, obtainable within reasonable limits of time and space?

To bring this question into better focus, let us ask ourselves this: If it were possible to produce, or come near producing, just what we'd like in camellias, what would we bring forth? As a partial answer, the following list of possible objectives is offered with no attempt at arrangement in the order of their importance, most of which have been advocated by experienced camellia people:

Possible Objectives

1. More beautiful or more striking flowers of any given type, whether by reason of a different flower pattern, different color, or a combination of both.
2. Larger blooms. The larger the bloom, other features being equal, the more desirable. At a show the larger flowers are always the ones to catch the eye, and as long as they retain their aesthetic effectiveness, large size remains one of the chief, if not the chief, objectives of most propagators.
3. Greater length of blooming season. Good early flowers and good late flowers are much needed to lengthen out the camellia blooming season. Some think it might be possible to stretch it out over the entire year.
4. More beautiful foliage, especially the darker green shades.
5. Greater compactness and more perfect symmetry of the shrub itself.
6. Greater versatility of the camellia for landscaping. Further development and improvement of types such as columnar, weeping, low-massive, etc. This includes emphasis on mass-blooming effects, regardless of size of flower.
7. Development of varieties to fill some of the gaps now existing in each of the four color classes: for example, we need some early double reds.

8. Greater hardiness, both as regards heat and cold.
9. Longer hang-on of flowers.
10. Greater keeping qualities of cut blooms.
11. Elimination of, or at least considerable curtailment of, flower shattering propensities.
12. Curtailment or elimination of balling tendencise.
13. Better adaptation to container culture over longer periods.
14. Earlier blooming after grafting (especially desired by nurserymen).
15. Greater toleration of a wide variety of soils.
16. Greater toleration of direct sunlight without losing color.
17. Faster growth habits without becoming rangy, also desired by nurserymen.
18. Where camellia diseases are factors, greater resistance thereto.
19. Greater immunity to weather factors, which cause discoloration of blooms.

That looks like a pretty ambitious list of objectives, but it does not set too high an aim. It is helpful to know exactly what we want, even though it may require decades to achieve even a few. This is important at the present time for thousands of new seedlings are passing in review each year and, unless we know what we are looking for, some seedlings with valuable qualities may be discarded. A list of clearly stated objectives is especially valuable for amateur propagators working in their backyards, otherwise they might overlook something of value.

Methods and practices of those who have been successful in producing good new varieties vary greatly, but most of them agree that natural pollination, i.e. by bees and other insects, is preferable to hand-pollination.* Hand-pollination is feasible and practicable in certain limited situations where a definite end-result is desired, but the amount of labor required to carry it out on a large scale removes it from the field of practicality. And, after all, the percentage of good camellias out of the total number of seeds planted, recommends large scale operations. There are, however, some valuable satisfactions to be derived from hand-pollination, chief among which is the knowledge of both parents of a given variety; this knowledge is valuable in a continuous line of breeding where certain definite results are desired.

Another fairly satisfactory method is to place already improved varieties close together in the blooming season so that the bees will intermix the pollen of these chosen varieties. (This, incidentally, illustrates one of the advantages of containers.) If the best varieties in each class are chosen for this operation, the propagator can exert quite an effective measure of control over the results.

* This appears to be a debatable point. Mr. Thompson speaks with the authority of his own experience and that of several amateurs and professionals, largely in Southern California. Nevertheless, the advantages of hand-pollination have long been recognized as offering the only hope for any sort of control over the result, uncertain though that may be. It is true, however, that natural pollination is not limited by the restrictions that apply to artificial pollination, although this resolves itself into a matter of quantity vs. quality.

Mr. K. Sawada, of Mobile, Alabama, one of the long-time leading professional growers of camellia seedlings, wrote recently (*American Camellia Society YEARBOOK*, 1955, p. 178) to the effect that, out of over 50,000 naturally-pollinated seedlings grown over a period of 28 years, his ratio of worthwhile results averaged only 1 in 1,350. He is now employing hand-pollination exclusively. In the same publication, it is reported (p. 175) that, out of 5,000 "bee-pollinated" seed planted, Judge Arthur W. Solomon of Savannah, Georgia, did not secure a single outstanding seedling. On the other hand, it is unfortunate that to date the verifiable reports on hand-pollinating, although going back almost a hundred years to C. M. Hovey, are still rather meagre, largely because much of the work has been too recent for results. In view of the diametrically-opposed viewpoints of recognized authorities, **The Bulletin** invites and will present further discussion of this interesting question in a subsequent issue.—The Editor.

A still further step can be taken by those who have the space if they establish a hive or two of bees. Some of the most successful operators, however, do not find this necessary.

One of the moot questions to be decided by every producer of new seedling varieties is that of which to save and which to discard. This is a very important question for vital harm may be done to the camellia world if too many mediocre camellias are named and actively circulated among those who are not able to judge camellia merits by themselves. The producer who has definite objectives will have the advantage, of course, of knowing whether he has reached his objective and can thus better judge his new seedlings. Nevertheless there will be dozens of instances where both amateur and professional alike, trying to judge the new flower, cannot be sure whether it has sufficient merit for propagation. Here are a few considerations which seem pertinent to such a situation:

1. Any new variety which is named and put on the market should be a distinct improvement over any other camellia which it resembles and which is already in the trade. Of course, there are many ways in which it can be an improvement and some of the new varieties put out in the past few years seem to be improved in only very minor respects. The improvement need not necessarily concern the flower itself; if we could get a new **Marchioness of Exeter** with exactly the same bloom as our present Marchioness but with symmetrical growth and better foliage, this would be a worthy accomplishment.

2. Since it takes a long time to determine the value and rating of a camellia, no new variety should be put on the market until after its third year of bloom and it would be a good idea not to register it before then. Quite frequently the bloom on a seedling will change after its first year, either for the better or for the worse. Usually it is for the worse. Unlike many other plants and shrubs, the seedlings of camellias do not become stabilized at once in a given locality, and if introduced into other localities, may remain unstabilized for years, or perhaps forever. The **Joshua E. Youtz**, for example, is a top-ranking variety in some localities, but in others it remains second or third rate. All of these factors should be taken into consideration when a new variety is about to be named and put on the market.

3. When a new variety does unmistakably surpass and supersede another variety which it resembles, the latter variety should then be taken off the market altogether. In practice, however, this is seldom done. In private collections the superseded variety should be courageously eliminated and room made for the new one.

4. Another reason for saving a seedling variety may arise when it appears to be an intermediate step which might ultimately lead to the desired goal, although the seedling in itself is not worthy as a new variety. In other words, the breeding process which looks toward a definite goal may require several steps or several generations of plants before the goal is reached.

While most new varieties will probably be produced by natural pollination, some will undoubtedly be produced by deliberate planning. In England this has already resulted in a long list of hybrids, the most successful of which, up to date, is **Donation**. This camellia has about every desirable feature that one could hope for except massive size, but its exquisite and delicate beauty and its all but unique character as a shrub and bloom, more than compensate. In America, further advance by deliberate planning is promised by the introduction of a hardy race of camellias from Japan, the **Rusticanas**, which may enable us to grow camellias farther north than ever before.

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NEWS NOTES

The camellia collection of Mr. E. W. (Doc) Miller, now of Riverside but formerly of Escondido, was almost completely destroyed by a brush fire at the River Road Nursery, Fallbrook, where it was being temporarily housed. It consisted of many fine specimens and a wide variety of late camellia varieties, but the part of it which was closest to Doc Miller's heart was the seedling collection. It was from these seedlings that **Drama Girl** and **Melody Lane** originated some years ago and Doc had every reason to believe that other fine varieties might also appear. The nursery was housed under oak trees near an expanse of brush and the casualties included the home of the owner, Mr. Sterling Tompkins. We extend heartfelt regrets to all concerned.

The Portland, Oregon, area had a hard freeze right after abnormally mild weather, which has done serious damage to camellia flower buds growing in outdoor locations and, in some cases, even the flower-buds inside greenhouses were killed. Little damage was done to the plants themselves and the old-timers in the area, who know that frost damage always seems more serious immediately after a freeze, feel that there will be no serious set-back to the camellias in the long run.

Mr. Frank Barley, for many years Secretary of the Pacific Camellia Society but now living in San Anselmo, has discovered a most interesting oddity. In the yard of Mrs. Helen Martin, San Anselmo, he discovered two fully matured seed-pods on a ten-year-old Captain Rawes *reticulata*. When picked, in November, one pod was found to contain only undeveloped, whitish seeds, but the other pod when opened revealed one fully developed brown seed about one-fourth inch in length. This has been carefully planted. The parent plant is 8 feet in height and has typical Rawes foliage and growth. It was bought about ten years ago under the name "Reticulata." Since the Yunnan *reticulatas* were not brought into this country until 1948 and were not obtainable by the public until several years later, there is little chance that it could be one of them. The seed pods described above had the rough texture and the brownish color of the mature pods that have since appeared on some of the Yunnan *reticulatas*. Mr. Barley has promised to keep an eye on this plant to see what it does in the future.

The common interests of South and West in camellia knowledge and culture were advanced last July when invitations were sent to Western judges to serve at the Savannah camellia show Jan. 21st, 1956. Further invitations followed from eight or nine other camellia organizations in the South and as a result the following party of Californians will take off this month for Savannah: Mr. and Mrs. Edwards Metcalf, San Marino; Mr. and Mrs. Stanley Miller, El Cajon; Mr. and Mrs. Harold Paige, Lafayette; Dr. and Mrs. Reuben Tellam, Ramona; Mr. Roy Thompson, Glendale; Mr. Frank Williams, Beverly Hills. Present plans call for visits to Magnolia and Middleton Gardens, Sea Island, Macon (where the mid-winter meeting will be held especially for the benefit of the Westerners), Dave Strothers' garden, Marshallville, and Jacksonville. This intersectional exchange will be continued when a large number of Southerners come to the combined camellia show of the Los Angeles Camellia Council, Feb. 25 and 26.

Mr. Howard Asper, Superintendent of the Huntington Gardens, was guest speaker at the Dec. 6th meeting of the Jackson (Mississippi) Camellia Society, and at several other camellia meetings in that area.

—Roy T. Thompson

GROWING AND EXHIBITING CAMELIAS

David L. Feathers, Lafayette, California

Possibly the most widely accepted evidence of one's mastery of camellia lore is the calibre of his blooms — a case of the proof of the pudding being in the eating, as it were. However that may be, the fact remains that anyone who has the temerity to undertake offering advice on such an advanced subject as growing exhibition-type blooms takes the chance of being asked for his credentials, at least figuratively. Possibly this and the fear of being considered presumptuous has deterred many a well-qualified person from baring his horticultural soul in public, so to speak, with the result that very little has been written on this phase of culture to date. Nevertheless, the subject is most timely and, in any case, one's camellia friends of long standing know that an old campaigner since retired from the wars certainly has better judgment than to presume to offer counsel to the experienced exhibitor. Rather, the object here shall be to endeavor to assist the novice and the perennial white and red ribbon winner, that they may perhaps interpose more formidable obstacles in the way of the annual harvest of blue ribbons by the "big fellows". However, over and above all the foregoing considerations stands the important fact that, by encouraging competition, we tend to bring about an overall higher standard of camellia culture, for blue-ribbon blooms come only from better-grown plants. Therefore, much that follows is directed to all who grow camellias, whether for exhibition purposes or merely for their own personal pleasure.

In the spirit of absolute fairness, let me say at the outset that there is bound to be a great deal of difference in the conditions under which camellias must be grown, with a wide group of exhibitors. The circumstances will range all the way from advantageous to disadvantageous and, irrespective of an individual's knowledge, diligence and intelligent application, someone else in an extremely favorable environment may get better results with far less personal effort. So, creditable as it is to be a sweepstakes winner, for example, this is not an absolute criterion of the superlative in proficiency. The writer knows how important environment is, having grown camellias in three different locations, each succeeding one being somewhat more favorable than the one previous. Actually, in the San Francisco Bay area, there are such wide climatic differences within a comparatively few miles that, as I have heretofore written about at length, ours is rather an unique situation. This simply emphasizes the fact that it is impossible to prescribe exactly for each person's particular conditions. The safest advice is that the reader determine "what and how much" is best for his own individual circumstances, bearing in mind that what is herein recommended would apply to average good growing conditions, particularly in the warmer environs of San Francisco Bay. Let it be clear, also, that it is entirely possible to grow camellias satisfactory to the average person without painstaking care, but we are concerned here primarily with exceptional not average, results. To this end, there is no shortcut and I assure you that one's results will be an accurate measure of his effort.

This presentation must deal wholly with the factors that are controllable, for obviously one cannot alter his climatic conditions without moving away and there are distinct limitations as to the extent he may be able, even with intelligence and perseverance, to modify the immediate environment. Furthermore, superlative results usually are obtainable only where the essential growth factors are about at optimum; that is, under conditions where the maximum amount of nutrition, moisture, light and warmth are present, for these are the key to maximum plant vigor upon which outstanding bloom will depend. The secret of superior performance probably lies in the grower's ability to keep these essential elements in the best possible state of balance, for if there is optimum light

and warmth the plant can assimilate the maximum amount of nutrition, will need the maximum amount of moisture, disbudding and so on. On the other hand, if climatic conditions or local environment are such that optimum light and warmth are impossible, it is useless, if not actually dangerous, to attempt maximum fertilization. The foregoing explanatory preface is, unfortunately, somewhat lengthy, but the fact remains that it is essential to a full understanding of our objectives.

The First Step — A Vigorous Plant

Outstanding success in growing camellia blooms of the highest quality usually has its beginning in the purchase of the plant and in no case starts later than with the spring growth and bud formation. Exhibitors whose judgment is most highly regarded are extremely careful, when purchasing a new camellia, to select the most vigorous-looking and well-grown one out of a block of plants, and will be just as careful in selecting their source of supply. This precaution insures that the plant selected will have the physical ability to produce a flower of the highest quality if it continues to be properly grown. A vigorous-looking plant is the best insurance of a good root system, without which plant health and top-notch blooms are impossible.

The Soil Medium

The next step is to examine the soil in which the newly-acquired camellia is growing, for on this will largely depend the ability of the plant to derive the moisture and nutrition so essential to superior floescence. So, if the medium in which it has been grown is largely sand or heavy soil, it should be entirely removed, preferably by washing off the roots with a fairly strong force of water from the hose (assuming, of course, that plant growth is entirely dormant, with no soft wood present). Whether the camellia is to be replanted in a container or go into the ground, your next step will determine, more than anything else except perhaps the care thereafter given it, how well it will thrive.

There are, of course, many different viewpoints as to what constitutes the "best" soil mix for camellias and perhaps the only point on which there appears to be absolute unanimity is that the objective should be a medium that (a) drains flawlessly, (b) holds moisture and nutrients well, and (c) is slightly acid in reaction. Such a mixture must be rather light and loose in texture, which facilitates aeration, and the best way to accomplish this is through the liberal use of humus. The commonly-available ingredients for such a soil mix are: (1 and 2) leaf mold or peat, or both; (3 and 4) compost or manure, or both, and (5) either light loam or top-soil. Depending upon what is available, I would mix about an equal amount of the first 4 items, the ratio not being too important except that the amount of manure should never exceed any of the other ingredients. These four components are humus elements that will eventually decompose to perhaps half their original bulk; therefore, if we add item (5), which will not reduce in bulk, at one-half their total amount, the eventual result would be a soil-mix composed of equal parts of decomposed humus and top-soil or light loam. By also adding **one-fourth** their combined bulk in the form of coarse sand, the container-culture soil when mixed and as it will permanently be after decomposing, would compare about as follows, assuming you use all the above ingredients:

ORIGINAL SOIL-MIX

1 part Leaf Mold	(assume 50% breakdown)
1 part Peat	(" " ")
1 part Compost	(" " ")
1 part Manure	(" " ")
2 parts Light Loam	
1½ parts Coarse Sand	

PERMANENT SOIL TEXTURE

Soil from
decomposed
Humus:
2 parts
2 parts Light Loam
1½ parts Coarse Sand

Thus the eventual, or long-term, soil texture would be made up of about 3/8ths soil from humus (friable top-soil), 3/8ths Light Loam and 2/8ths Coarse Sand. In such a permanent medium, you can grow practically anything — plants or seed. If only fine sand is available, add a small amount of sponge rock or pea gravel to it for better drainage. Of late, some growers are advocating the addition of a small part (perhaps 10%) sawdust or fine wood chips to camellia potting soil.

Regarding Fertilization

You will now have a superb soil-medium of excellent nutritional value and the object is to keep it that way. This will be attained by using an acid-type fertilizer, whether dry or liquid. If the former, and the plant is to be container-grown, the best way is to start off by incorporating it into the potting soil, mixing it evenly throughout at the rate of two heaping tablespoons dry fertilizer to each 5-gallons of soil-mix. This should be saturated thoroughly with water and left to stand and mellow for a week to a month before using. If using a liquid fertilizer, apply it about two months after transplanting or as soon as the camellia shows unmistakable signs of growth in the spring or early summer. After the new plant has become established and for already-established plants, it is recommended that the fertilizing program, with the object in view of developing blooms of exceptional quality, for a yearly period **beginning with November** be as follows:

For Plants Grown in Containers

- (1) A monthly light feeding of liquid fertilizer, having an analysis of not more than 10% nitrogen, at half-normal strength (a half-tablespoon per gal. of water) using not more than 1 gallon of the dilute mixture to each 5-gal. of soil area per feeding.
- (2) When the flower buds begin to swell, thus showing definite indications of blooming, apply this weak solution every two weeks throughout the blooming period.
- (3) After the last few blooms have opened and growth buds begin to enlarge, increase strength of liquid fertilizer to normal (1 tablespoon per gal.) and apply liberally for the first two waterings.
- (4) One month after (3) above, use a dry acid-type fertilizer (preferably of about a 4%-8%-8% analysis), at the rate of two tablespoons per 5-gal. of soil content.
- (5) Thereafter, give **one** full-strength feeding as in (3) on alternate months, as set forth below:

Each month following, until the end of June, continue as per (4) and (5) above, rotating between liquid and dry fertilizers, then discontinue until November, when step (1) in the cycle should be resumed. Normally, this should result in four full-strength feedings (March to June, incl. — two each of liquid and dry fertilizer) and four half-strength feedings of liquid fertilizer (November-February). The summer months should be regarded as the period of dormancy (July-October) insofar as fertilizer is concerned, which will permit the camellia's energies to be devoted to bud development exclusively.

For Plants in the Ground

The right amount and frequency of application of fertilizing elements in the case of plants in the ground are impossible to prescribe categorically, inasmuch as soils differ greatly in composition and richness. Consequently, one may speak only in generalities. The difference in fertilizing techniques as between camellias grown in containers and the open ground is, of course, because of the concentration of root space in the former against the diffusion in the latter case, where there is unrestricted soil area. Thus less care need be exercised in

the application of fertilizers to plants grown in the ground because, if there should be an excess, very likely it will dissipate itself harmlessly. In the case of container-grown plants, however, over-fertilizing might easily be damaging, if not fatal. In exceptional cases, where good virgin soil is present, the situation may even be such that no fertilizer at all is necessary. The writer has seen magnificent blooms from the sturdiest kind of camellias grown under such optimum conditions, without any fertilization whatsoever. That is definitely the exception rather than the rule, however. Where the objective is to stimulate the development of blooms and yet not start new growth, as to plants in the ground one might safely use the rule of thumb that the fertilization should be for half the period of time and at half the strength found suitable for growth promotion. A warning: do not think that, if a little fertilizer is good, a lot will be better — this is a sad, though common, mistake.

Watering

It is absolutely essential that an adequate supply of moisture be available throughout the blooming season for superior flowers — I mean by that **copious** amounts of water. While the blooming season generally coincides with the rainy season, nevertheless there are frequently rather extended periods of dryness in California and if this occurs during the flowering process and adequate water is not artificially supplied, the quality of the blooms will suffer materially. Plants in containers which are under cover, must be watered faithfully by hand. If there be any doubt about how important this matter is, please observe how the florescence responds immediately following a good rain. Humidity is also quite necessary at such times. The writer has in the past frequently employed a FOG-IT fine-spray nozzle on container-grown plants particularly following a spell of north wind or protracted dryness in the blooming season. It takes but a moment to moisten a whole row of plants and they respond most gratifyingly to this little extra attention. It is also a good plan to carry on the foregoing technique through the first flush of heavy growth, when camellias also need moisture in generous amounts.

Disbudding

Of course, it is rather elementary to say that, the fewer blooms to a given stem or branch, the larger they should be. We all know that chrysanthemums and roses grown for the florist trade are heavily disbudded, even to the extent of leaving but one terminal bud to an entire shoot. The same principle applies to camellia flowers. Undoubtedly, one of the reasons for the immense size of the *reticulata* blooms is the relatively much smaller ratio of florescence to vegetative growth than is the case with *japonica* and *sasanqua*. It is also essential, in order to permit the flowers to develop perfect form as well as good size, that they have sufficient space in which to open unhindered. Consequently, unless one desires the maximum mass effect for the camellia in bloom, the buds should be thinned out sufficiently to allow a space between those on the same side of the stem equal to the size of the flowers. For suitable exhibition-type blooms, the writer advocates removing all buds necessary to provide 5 inches of space between them, alternating so that those left will be on opposite sides of the stem, if possible. (Some exhibitors even disbud more heavily than this). To insure that some flowers will be open at show time, it is recommended that the buds left on be of different size, as the smaller ones will mature later. It is smart to leave on **all** terminal buds and quite a few that are pointed downward, as the latter will result in pendant flowers that tend to protect themselves from the elements. Be sure, also, to strive to leave on such buds as are in position to open without being damaged by twigs or leaves when the wind blows. Careful and proper disbudding is an indispensable preliminary step in the development

of superior blooms and the earlier it is done the more vigor and "push" will be behind the buds left on.

Protecting Blooms

It is the general rule in camellia shows that flowers grown under glass must not be competed against those grown outdoors. The reasons for such distinction are pretty obvious and, of course, one of the principal advantages lies in the matter of protection. There is no good reason why every flower on a camellia grown under glass should not be perfect; additionally, one is not forced to rely upon the vagaries of weather as he can create his own climate in a heated greenhouse. Thus humidity and all the other essentials may easily be maintained at the optimum level. This also makes it possible to control the time of blooming to some degree, so that flowers will be at their peak at show time. Outdoors, one has frost, rain and wind to contend with, as well as temperatures that may be unsuitable, or inopportune. Speaking as one who has grown camellia blooms under glass fairly extensively in both unheated and heated greenhouses, the writer is in a position to make observations based on personal experience. There simply is no comparison between the two methods, insofar as the results obtainable with show-type flowers are concerned.

It is assumed, therefore, that the blooms will be grown outdoors. Now, here again there often is a vast difference in the matter of exposure and protection. Container-grown plants may be placed under the shelter of a patio or roof overhang, thus warding off the elements to a considerable extent. Plants grown in the ground, however, are not susceptible to such easy protection. If the plant is large, it is inexpedient if not impossible to cover it so as to protect the flowers. If rather small, many devices, such as a portable frame made of Cello-glass, for example, may be employed. This phase of the competition resolves itself into pretty much a matter of individual ingenuity. Perhaps the most modest attempt at artificial protection lies in the use of polyethylene or plastic bags or tissue draped over the individual flower, with the underside preferably left open. This keeps off the rain or frost and protects the flower edges from wind damage.

Preservation of Blooms

Under this heading might be listed the practice sometimes employed of cutting particularly outstanding or precious blooms at their peak and placing them in the refrigerator, inside a plastic or glass covered container on moist cotton or even a wet paper towel, to be kept until showtime. There are, however, decided limitations upon this practice, both from the standpoint of space and the preservation of other things than the blooms, such as domestic peace, for example. Personally, I deplore the carrying of this to extremes, particularly the attempt to preserve an old bloom that is more or less decadent and will look a sorry sight only a few hours after removal from refrigeration.

After cutting, it is a good idea to have a florist's carton or similar covered box or boxes in which to carry the blooms to the show, out of which they may be placed directly on the exhibit tables. This minimizes any extra handling, which is undesirable. If the carton is of the wax-surfaced type, it can be used as is, but waxed paper should be used to protect the bottom from becoming saturated and weakened if it is made of untreated paperboard. On top of this, place a double sheet of moistened newspaper or some cotton batting, on which the blooms can be arranged in contact with moisture and in humidity, keeping them in the best condition, overnight, if necessary. There is minimum danger of damaging blooms while transporting them to the show if a **covered** container is used. One of the real tragedies of life to the aspiring exhibitor is to have to stop his car suddenly enroute to the show, and thus pile camellias carried in open cartons disastrously, one upon another.

Entering and Placing Blooms

Now we come to the final important step in the long sequence leading up to the stage where the judges will pass upon the merits of your work. You must now have familiarized yourself thoroughly with the show regulations which will govern the entry of all flowers competitively. Fortunately, through the rather universal adoption of the rule that flowers are most fairly adjudged when competed against their kind — that is, classified by variety — the task of entering blooms and the premium placed upon one's knowledge of technical rules, has been greatly reduced. The novice may now enter his prize flowers with little danger of getting them in the wrong class and if he should, the chances are good that the registration committee will adjust the matter before judging begins, although, of course, the responsibility for correct entry remains with the exhibitor. The writer feels that, since we are dealing with an exhibit by amateurs, technicalities should be kept to the minimum.

Under this heading must also come the matter of selection of what you should regard as your best out of a number of flowers of the same variety. Here it need be borne in mind that the most outstanding bloom should be entered in the single-flower class, while those blooms which are most uniform and perfectly matched should be entered in the multiple-flower classes. If avoidable, do **not** place, in a 3-flower class for example, a **Mathotiana** that is massive, one that is medium-sized and one a partly-opened bud — nor 3 **Debutantes** that differ in the shade of pink, although quite uniform as to size. In choosing your best blooms, keep clearly in mind that demerits for imperfections will be based on the **Judging Scales** included in the Show Regulations. This method of grading will vary somewhat according to individual shows, but an approximate average would be, as the scale of perfection, 25% credit each for Size, Color, Form and (combined) Substance & Condition. In actual practice, the judges will grade your entry negatively; that is, they will deduct from the "perfection" standard whatever percentage they deem justified for any imperfections. So, if you have entered an old flower, 15% may be discounted at once; if it has a small blemish or two, perhaps another 5%; if faded out somewhat, probably an additional 10% — so that, notwithstanding the size and form may be superb, you may have a fairly low-graded bloom, perhaps only a 70 percenter. Do not let your judgment be overwhelmed by size! This is meaningless when it is accomplished at the expense of form or attained only after the bloom has become so old it has lost its freshness and vivid color. The general public may wonder at times why a smaller, less showy bloom gets the blue ribbon, but a judge can tell you exactly why! Many times I have experienced quite a pang of regret noting an otherwise magnificent bloom which reveals, always on the side **away** from the judges, a noticeable blemish. It is unlikely to win if there is a smaller but perfect bloom on the table which is within the size and color range typical of that variety. Furthermore, good judges will discount size when it is made at the expense of form, which they know often comes from an over-liberal use of fertilizer. Anyone can get them big — the trick is to do so without distortion!

The Purpose of Camellia Shows

I come now to consideration of the principal reason and justification for holding a camellia show and deliberately close with this thought because I think it is the most important point of all. The primary purpose of a competitive show is not to determine who is the most skillful and I may truthfully say from experience that a sweepstakes winner probably does not prove much more than the fact that person has a large collection of camellias, knows how to grow them and works as hard as anybody at it and harder than most at show time. If I were to tell you what I know about cutting blooms until 1 a.m. the night

before, then getting up at 5 to cut some more, pack, transport and enter them, usually not finishing by the 11 a.m. deadline, possibly without breakfast, sometimes in freezing weather, often in the rain — well, I will say this much about a sweepstakes winner: he has what it takes! It is also true that, without the large exhibitors, there would be something sadly lacking for they are really the backbone of the camellia shows, and it simply is not human nature to put forth that sort of effort except under the spur of competition. So, all credit to them! But back to my point: everybody who participates in the show, in any way, shape or form, will get something worthwhile out of it, though it be no more than to experience first-hand the good-fellowship which exists in rubbing elbows or carrying the other end of the table with others with like interests as yourself. Finally, let me tell you about the most gratifying experience I have ever had as a show judge. It happened a number of years ago in San Rafael. We had completed our work, including selection of the Best Flower in the Show, which was only decided after great debate. There was a microphone ready to announce the winner over the radio and, upon being asked his name, address, experience and so on it developed that this was the **first time** the winner had exhibited at a show and **he had entered but the one flower!** Let that be an example to you people who demur about entering blooms because you do not have as many as that big collector you can name! And while I regard the award for the best bloom in the show as something that is often governed largely by individual taste and preference, and consequently may not always be the popular choice (particularly if **your** flower happened to be runner-up) the fact remains that it is quite a distinction. It is likewise a very high honor to have your bloom selected as one of the group from which the "Best Flower" will be chosen as this is usually the most difficult decision the judges have to make. But, over and above all, it is in the spirit of good fellowship and sportsmanship, in the interest of spreading the popularity of the Camellia, and as a fitting climax or high-point of the season that we say, "On With the Show" and "Good Luck"!

CAMELLIA SEEDLING OBJECTIVES (Continued from Page 9)

But this business of producing new camellias, whether by planning or otherwise, suggests the necessity of proper registration by some responsible organization whose function would be to pass upon their eligibility for registration. This would be an important step toward the ultimate limitation of new varieties, in a commercial way, at least, to those which fall into the four classes suggested above. This would eliminate many new seedlings which do not have sufficient worth to warrant national distribution. Both the American Camellia Society and the Southern California Camellia Society have done a useful service in encouraging the registration of new varieties, but there should be only one central authority — perhaps a combination of these two — which could keep a tighter rein on the flow of new seedlings into the market. Otherwise too many mediocre varieties will tend to blunt the appetite of the public for new camellias. The work of the All-American Camellia Selections is very promising insofar as top varieties are concerned but it is difficult to see how it can prevent a flood of lesser varieties from continuing to dilute and cheapen our national supply of camellias.

Whatever happens in this regard, however, the backyard propagator will go on having fun with his seedlings, for, after all, the chief purpose of the camellia hobby is the pleasure to be derived from it. This is merely to suggest that a few definite objectives will not interfere with his enjoyment but might well add to it, especially if he is lucky enough to achieve some of them.

SHOW BUSINESS (Continued from Page 4)

just a short jump ahead of the judges, and I presume it will always be so in spite of all efforts to the contrary.

IDENTIFICATION. Previously I referred to the proper labeling including synonyms. Eye appeal demands that this be accomplished by having uniform cards. These would preferably be printed; however, at the present time with the great number of varieties which have been developed this is an economic impossibility. True, we know from year to year those varieties which are common and which we can be relatively certain will be displayed. But we have no way of ascertaining which of the newer varieties will be exhibited. This brings us down to only one possibility so far as I can see, and that is the use of a label typewriter with bold face type which can be used at the show to produce the cards in uniformity as required and when desired.

ENTRY BLANKS. More thought should be given to proper entry blanks. The variety, class and group should appear on an exposed portion which should include a blank area on which the judge's award is entered. On the reverse, or folded under, should appear the name and address of the exhibitor.

SPECIES. There is no more justification for judging various species against each other than there is for judging varieties against each other. Classifications should be individual for Japonicas, Reticulatas, Sasanquas, Hybrids, and any other species in which there is a sufficient number of entries to justify judging. In the future I believe that we must have an award not for "Best Flower of the Show", but a trophy for "Best Flower" of each species in which the number of entries justifies.

DISPLAY. It is my feeling that the honor table should display only the trophy winner in each class. In the past I have seen tables on which were assembled the best flower of each variety. This was not satisfactory. In the first place, people going through the show had no opportunity to dispute the decision of the judges. The winner of the class had been moved away and was down at the other end of the hall and there was no chance for comparison. It is entirely un-American and unthinkable that one be unable to disparage the umpire's decision or criticize the referee. Also the moving of each class winner to another table entails a big labor problem. But more important, too many blooms on the honor table will produce a distraction from, rather than a focusing on, the trophy winners.

RULES AND SCHEDULE. The rules and schedule should be very definitive, and not require interpretation by the judges. They have trouble enough judging camellias, and should have strict rules and be bound by them.

JUDGING. The judges must be provided with proper assistants. Ordinarily at least two judges work together, and they should have at least three assistants so that there will not be delays in keeping proper records. The number of judging teams is also very important as they can cover only a certain number of entries within a given time period. At the most, a pair of judges can satisfactorily cover no more than five hundred entries in the time usually allotted to them. I want it understood that this is an extreme maximum and will not give them any time for a cigarette. During the period of judging there should be some particular marker left by the judge for those blooms which in his mind justify consideration in the "Best of Show" division. The workers can promptly assemble those blooms so designated for all of the judges to examine for the major honor. The judges' assistants and clerks should be well briefed in their duties. All too frequently their briefing is too limited, consisting of a five-minute talk just before they go to work. The instructions may not be clear to all and they

generally wish to ask questions. However, the chairman of the judges is in a hurry and will say, "We haven't time for questions now". So they have to learn their duties the hard way at the expense of the judges. If a half hour were given to this instruction I am certain that judging would be speeded up and the judges' work made much more pleasant.

It has not been my purpose in this short article to outline the conduct of a camellia show in detail. Rather, I have attempted to stress some of the points which often are not given sufficient consideration. The staging of a camellia show cannot be taken lightly, and those who have the responsibility of its conduct must have the full support of the representative society and the aid and assistance of its members. No one person can put on a camellia show. It is only by the coordination of the chairman of the show, his various committees and the society membership that the result striven for will be accomplished.

NEWS AND VIEWS

It was the good fortune of the members of the Northern California Camellia Society to have Mr. Richard C. Brown of Sacramento give us a down-to-earth talk on camellia culture and propagation at the December 5th meeting. Dick Brown is extremely adept at growing outstanding blooms with a minimum of facilities and there is one thing in particular that he said which simply must be repeated: "Camellias take a lot of leaving alone". (Of course, it must be remembered that Sacramento is one of the most favored spots in the country for growing camellias.) While we regret that we cannot cover Dick's talk in full, nevertheless his comments on Grafting After-Care were so interesting and helpful that we are going to ask him for a short article on this subject for a forthcoming issue.

Possibly one of the most educational lectures ever given before our group was presented at the January 9th meeting, when Dr. Walter Lammerts came up from Pleasanton to address us on "Possible New Hybrids from the Yunnan Reticulatas". We have already had so many requests for his remarks in print, for deliberate study, that to keep peace in the family and for the benefit of those who did not attend, we are going to ask Dr. Lammerts to put this splendid talk in the form of an article for an early issue of **The Bulletin**.

Our good friend Carl Tourje of San Gabriel, Chairman of the Huntington Camellia Garden Committee, wrote some time ago asking that we announce that, for the first time, non-members of the Southern California Camellia Society may purchase seeds from the Garden, at the established price of \$3.25 for the first 100, \$2.00 per hundred for the next two lots, and \$1.00 per hundred for all over 300. Unfortunately, his letter reached us just after our October issue went to press, but the announcement was made at our November meeting. While on the subject of camellia seed, it is only simple justice that we mention the thoughtfulness of several of our Northern California Society members in bringing to that meeting whatever surplus seed they had, to be distributed gratis to all present who were interested. Members John Beers, Jack Osegueda, Harold Paige, Dave Feathers and possibly one or two others (whose generosity in such case was only exceeded by their modesty, as their names were not noted) contributed at least 5 or 6 hundred seed of good quality, which was divided among perhaps 30 or 40 different individuals. Take good care of them folks, there is bound to be a number of worthwhile seedlings in the group!

"CAMELLIAS IN THE HUNTINGTON GARDENS"

Volume II of the excellent work by William Hertrich, Curator Emeritus, on his cultural observations and the behavior and descriptions of Camellias in the Huntington Gardens, has been completed and perhaps the finest compliment that could be paid the author is to say that he has fully maintained the extremely high standard set by the first volume. The profuse and excellent illustrations are again in keeping with the superior quality of the text and one must regard this whole work as among the finest that has been done in two and one-half centuries of camellia literature.

In Volume II, the author concludes his very practical illustration and explanation of grafting techniques and, for the first time, has set forth the history, complete description and illustration of 19 varieties of *C. reticulata*, three of which are in color. The leaf studies and illustrations are an excellent example of the thoroughness which is one of the outstanding characteristics of Mr. Hertrich's books. This entire work is an absolute "must" to anyone who aspires to be fully informed about camellias; there are many varieties of *C. japonica* covered which are so new they have not yet reached the market, while others, including many of the better Australian varieties, are only now becoming available.

The quality and workmanship of both volumes is of the highest calibre, the arrangement excellent and practical. Volume II contains 378 pages, with 249 black and white illustrations of *C. japonica*, 19 of *C. reticulata*, of which 3 are in color, and other illustrative material. It is obtainable direct from The Huntington Library, San Marino 9, California, and will undoubtedly be available through your Society's Book Sales Department at the retail price of \$10.00, postage prepaid.

PLAN NOW TO ATTEND . . .

THE NORTHERN CALIFORNIA CAMELLIA SHOWS

YOU CAN SEE THEM ALL!

HERE IN BRIEF IS THE SCHEDULE

March 3rd — 2:30 - 10 p.m. March 4th — 10 a.m. - 6 p.m.

NORTHERN CALIFORNIA CAMELLIA SOCIETY'S
11th ANNUAL SHOW — in OAKLAND

Civic Auditorium, 12th and Fallon Streets

March 4th — 10 a.m. - 5 p.m.

CAMELLIA SOCIETY OF SANTA CLARA COUNTY'S
ANNUAL CAMELLIA SHOW — in SAN JOSE

at the Civic Auditorium

March 10th — 3 - 10 p.m. March 11th — 10 a.m. - 9 p.m.

CAMELLIA SOCIETY OF SACRAMENTO'S 32nd ANNUAL SHOW

Municipal Auditorium, 15th and J Streets
SACRAMENTO