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SHOW BUSINESS —SOME FURTHER THOUGHTS

J. Carroll Reiners, Landscape Architect

Sacramento, California

Appearing in the January 1956 "Camellia Bulletin" was an article by Dr. John Lawson titled "Show Business". Because of this splendid article I have been asked to add my thoughts relative to the planning and staging of a Camellia Show.

Of inestimable value to the show designer is his interest in Camellias, knowledge of what has happened in previous shows and acquaintance with the members of the club or society which is staging the show. You know, putting on a show is fun but its success is assured only as long as it remains fun for the membership. Whether the show is for a small garden club, County Fair, State Fair or specialty club such as a Camellia Society, the problem is nearly always the same—getting people to work. It is so important for the show chairman and his committee to know the members well, so that each worker can be explored for his best capability. Along this line, and often overlooked, is the necessity of enlisting the help of new members; this is strictly a one-man committee proposition of contacting and soliciting their help on interesting jobs, usually on the smaller details which can acquaint the new member with the show problems as well as his fellow-workers.

Few show chairmen give any thought to the succession of talent which must be groomed and carried forward to the next year's show. Too often the same mistakes are repeated and these mistakes include the administrative acknowledgments as well as the design problems. Seldom should a committee consist of only one person. For instance, the show chairman should always have an assistant chairman, one who will take over the chairmanship for the following year. The assistant chairman may or may not have heavy responsibilities but he should be aware of every problem so that he knows perfectly what to do when he assumes his duties the following year. This recommendation follows for practically all committees such as planning, schedule, classification, judges, trophies, awards, publicity, etc. It's not too hard to interest the enthusiast.

You have wondered by now what the foregoing has to do with show design. The answer is that organized workers and willingness to work means everything to the designer. The scope of the show is determined by the number of helpers available. The general trend for all shows is to get larger and larger, and more help has to be solicited as the production enlarges. Often allied societies and other organizations experienced in shows can be induced to help.

The amount of elaboration is determined pretty much by the amount of funds available. Where funds are limited (and I have yet to see a fat show allowance) the show designer should plan his props so that the materials are portable for easy storage and re-adaptation by cutting, splicing, etc., for use in following years. A fair inventory of materials can often be accumulated this way and considerably cut down annual cost.

A word of advice must be strongly offered here. If you are overly pleased with this year's show layout—don't repeat it. The worst thing any show management can do is to repeat a layout because it worked well. The quickest way to kill public interest is to produce the same thing twice. Never cease thinking ahead. The big reason for recommending an assistant show chairman and an assistant show designer is for better stimulating the correlation of the current show with the next year's production. Almost any designer will tell you that he has next year's show plans in his head while this year's show is being staged. The assistants will most certainly go to their new chairmanships with pocketsful of notes and minds full of ideas, if given the opportunity to participate in all details of the present show.

Now let's list the main elements involved in the show design or layout; they are (1) circulation—to handle the crowds; (2) placement—for ease of setting up the show and registering blooms; and (3) selection—and location of the exhibits of the show for best advantage.

Circulation

No matter how large or small the show, this is the prime factor in laying out the table arrangement for the show. For the larger exhibitions which attract many thousands of people for the usual two-day period this circulation is exceptionally important. Productions displayed indoors will usually be cramped for space. Generally speaking, circulation ways should not be less than ten feet in width, eight feet being the absolute minimum. Large spaces are needed at the entrance to the showing area and at important focal points such as information stations, trophy display, and especially in floral arrangement sections where the critic needs distance to view adjacent entries for comparison. Circulation patterns should always flow to the right and be self-directed so that the traffic always approaches the entry nomenclature at A and continues through Z.

Placement

The importance of the ease of placement is in direct proportion to the size of the show. The designer faces a major problem in large shows where several thousand blooms are entered in the matter of three to four hours. Show layout must provide for the temporary location of many registration tables near the entrance to the exhibiting bloom placement area. It is even helpful to have a show plan laid out on each registration table. Table locations for the exhibits must be conveniently arranged for quick access from registration to placement with the minimum of confusion. Each show table must be clearly marked for its use. Nursery, educational, and demonstrative exhibits are best located away from this confusing traffic so that last minute "clean-ups" here do not interfere with bloom entrance. Boxed or potted classes usually require hand truck moving to final placement; these should be located near to the building service entrance to eliminate crossing the floor where single bloom entries are being placed. The flower arrangement section should be treated somewhat like an art gallery exhibition. If possible, it is desirable that it create its own atmosphere free from the general hubbub of the horti-

cultural section. The arrangement section is a drawing card in its own right and should be recognized as such. Both the horticultural sections and the arrangement sections require many work tables placed in the aisles for the entrant's work space, prior to putting the entries in place. Space horticultural work tables twenty feet apart and arrangement work tables ten feet apart.

Selection and Location of Exhibits

Any Camellia fan likes to call out the good news to the world every time he has a new and beautiful bloom unfold and the Camellia show and its accompanying ribbons and trophy awards are the ultimate "proof of the pudding" of his achievement. But let's not lose sight of the fact, in our zeal for the ribbon, that the show should be primarily an educational affair, aimed to encourage new and better members as the life line of future shows.

The display of thousands of blooms lying flat upon the tables is, after a fashion, educational in the infinite variations of blooms grown but does not alone balance the picture of the worth of the Camellia. A balanced show, in addition to the above floriculture display, should tell what the Camellia is doing the other ten months that it is not blooming. Here is where the following displays are helpful; boxed specimens, a competitive class with stems eight to twelve inches long and not disbudded to show the natural growth habit of the Camellia, a propagation display or displays (both seeds and grafting), displays showing a Camellia clinic with samples of all Camellia ills and how to correct the maladies, how to use Camellias (interest some Landscape, Nursery, or Garden Society to include a garden display), floral arrangement section showing how to enjoy the flowers indoors, and last, but not least, a good printed program full of interesting and stimulating articles mostly aimed at educating the Camellia neophyte.

Location

Locating the above items is not hard to do on a scale drawing of the hall or auditorium where the show is scheduled

(Continued on Page 18)

SALUENENSIS X RETICULATA

Ralph Peer

Los Angeles, California

About the year 1927, the famous British plant explorer, George Forrest, sent back to his sponsors in England several packages of seeds marked "thea speciosa." He explained that these were camellia-like plants which he had found growing in Yunnan, the most southerly province of China. These seeds when germinated turned out to be three different species. The description "speciosa" was abandoned. British experts were able to determine by comparison with herbarium specimens that these packages contained:

- C. reticulata
- C. saluenensis
- C. pitardii var., yunnanensis

During the years between 1930 and 1940 there seem to have been many hybrids produced in England between saluenensis and japonica. Collectively, they are known as "C. williamsii," the two most famous examples being "J. C. WILLIAMS" and "DONATION."

At his estate, "Borde Hill," in Sussex, south of London, Colonel Stevenson Clark successfully crossed *C. reticulata* "Captain Rawes," and *C. saluenensis*, producing the beautiful hybrid "SALUTATION." This plant was given an Award of Merit by the Royal Horticultural Society in 1936. Several years later, a controversy arose as to whether this variety does or does not have *reticulata* as one parent. I did not have the opportunity to meet Colonel Stevenson Clark, but did discuss this subject with his Head Gardener during a visit to Borde Hill. This man was most emphatic in declaring he, personally, had applied the pollen and that he was quite sure that the result was *reticulata* x *saluenensis*. Both amateur and professional gardeners disagree—some profess to find indications of *reticulata* parentage while others are inclined to think this is a *japonica* x *saluenensis* hybrid. Having seen the original plant growing at Borde Hill, and having discussed the subject with the Head Gardener, I belong to the group adhering to the original determination, *reticulata* x *saluenensis*. Mr. Robert Sealy,

Britain's most eminent camellia botanist, takes the opposite view and was, I believe, able to convince Colonel Stevenson Clark that he had made a mistake.

The chromosome count of *C. williamsii* is 30, whereas the corresponding number for SALUTATION is 60—a fact supporting the views of the Head Gardener and myself.

At Exbury, the Rothschild Estate near Southampton in Southern England, two different varieties of *reticulata* x *saluenensis* were developed, both having the wild form of *C. reticulata* as a parent. They are "INSPIRATION," having Phlox Pink semidouble blossoms about 3½ inches in diameter, and "INAMORATA," having a medium sized pink single blossom and very dark green, large-leaved foliage which makes the plant outstanding. Both varieties have flowered at "Park Hill," where we reside.

INAMORATA is of special interest botanically as it is the only known camellia classified as a "pentaploid," that is, having a chromosome count of 75.

Another *reticulata* x *saluenensis* cross is reported from New Zealand under the varietal name, "PHIL DOAK." This produces light pink single blossoms and likewise has flowered at Park Hill. The plant is not yet large enough to determine its other characteristics.

As would be expected, all of these hybrids seem to be sterile—they do not produce seeds. Of the entire lot, the only really interesting variety is INAMORATA, which is scheduled for general release in 1960. This item should develop into a rather beautiful flowering tree having large and attractive dark green leaves. The reproduction of any of these plants can best be accomplished by cleft grafting.

It is to be hoped that there will be further and more extensive experiments in this field. It would be especially helpful to produce combinations of *saluenensis* with the large flowered Kunming *reticulatas* as the other parent.

SALUENENSIS vs. SASANQUA

The discussion of *Camellia sasanqua* in our last issue has given rise to some reflection and probably due to the fact that *C. saluenensis* and some of its hybrids came into bloom here almost simultaneously with our October number, it was perhaps inevitable that comparisons would suggest themselves. The writer happens to be of opinion that the fashion in camellias within a few years will be, perhaps not altered, but at least broadened because it seems inevitable that the earliness, hardiness and ethereal beauty of *saluenensis* and its *cuspidata* and *japonica* hybrids offers so much attraction as to be irresistible. Particularly is this likely to be true where the ladies are concerned, because of their greater appreciation of delicate beauty.

From all reports, in the more rigorous climate of Britain *C. saluenensis* far outperforms *sasanqua*; in fact, the latter species is not even grown extensively there. One would think from the extremely delicate-looking blossom of the species *Saluenensis* that it would not have much hardiness; however, according to our information it is more cold resistant than all three of the more popular (in this country) species. That very desirable characteristic is undoubtedly what prompted the late J. C. Williams to make the *japonica* cross—in the hope that it would impart more hardiness to the hybrid and, at the same time, yield a larger, more showy flower. We would not say a more beautiful flower, because the *saluenensis* bloom has as much beauty in its type as has *reticulata* in the massive category of camellia. *Saluenensis* also has the very neat habit of dropping its blooms intact when spent and keeping itself tidy. Where a small leaf pattern is desired, it fills the bill perfectly with a dull shade of green that is modest and retiring.

The species *saluenensis* is so new to this country that there are few sizeable established plants but, as one of the outstanding characteristics of its hybrid offspring is compactness, it must have inherently a neat habit of growth. The blooms are not particularly long-lasting, although more so than is the case with the average sasan-

qua, and this is particularly true of the better *japonica* hybrid forms, such as "Donation," "Margaret Waterhouse" and "J. C. Waterhouse." When combined with the species *Cuspidata*, there is a new foliage pattern and growth and blooming habit, as well as flower. The plant tends to become more willowy, much more heavily blossomed to the point of an axillary, or mass blooming characteristic, the leaves narrower and more sharply pointed (cuspid), giving a completely new effect as a blooming plant. The long, willowy branches, blooming up the stem throughout its entire length, in conjunction with the small, delicate flowers, make a plant ideally suited to hanging-basket or other pendant usage. The effect reminds one of the graceful plumes of spirea (Bridal Wreath). As a ground cover, the *saluenensis* x *cuspidata* hybrids should prove to be superb. Some of these have now been further crossed with *japonica*, giving rise to blooms of larger size, newer flower forms including peonyform, new color shades—in fact, a whole new type has been developed.

All of these hybrids seem to be fairly early bloomers, although the innumerable combinations that are beginning to appear will undoubtedly introduce lengthening of the season, to the point they will dovetail with the *japonicas*. It is the opinion of the writer that, unless *sasanquas* can likewise be improved through hybridizing with other species, so as to overcome the short life of the bloom, particularly, they are seriously in danger of being obscured by the fast-coming *saluenensis* hybrids. Certain it is that the latter, particularly in the second-generation seedlings, have some rather terrific potentialities in the way of hardiness, vigor, ease of propagation, grace and individuality in color shadings, with some of the orchid-type tints that are rather rare in camellias.

Because the introduction of *C. saluenensis* into this country is comparatively recent, breeding of it here has only just begun. However, one familiar with this unimposing but alluring little gem cannot fail to be impressed with its many

(Continued on Page 18)

TRY THIS ON YOUR CAMELLIA

John D. Lawson, M.D.

"Camelliana" Antioch, California

Until recently camellia purchasers generally fell into one or the other of two categories: The individual who had seen the plant and flower and wished to further his landscape by the addition of the camellia; and the camellia fancier who already had experience with the species and wished to further his collection. This is no longer the case. With the advent of the landscape architect's interest in the use of the camellia, and the appreciation by the public of the plant and flower many new uses are being made of camellias.

The most avid of camellia enthusiasts, the collector, is generally interested in showing his flowers. For him there are many developments in the camellia world including the various new seedlings and sports. It is not my intent in this article to advise the collector. He keeps abreast of developments through the various publications on the subject, swaps scions, makes a few grafts, sets in a few cuttings, waters, fertilizes, and does all of the other things which are usually necessary in the development of show flowers. As soon as something new is on the market he must have it, and many times is sadly disillusioned with what he gets. His plants are generally container-grown, and the assortment of containers is sometimes bewildering. He may, however, find interest in this article, noting some of the finer aspects of camellia use.

So you want a camellia . . . what purpose do you wish it to serve? Do you wish to form a hedge along your driveway, or do you wish a hanging basket in your patio? Do you desire a group of plants to fill in a shady place, or are you going for sweepstakes at the Camellia Show? These are primary considerations in the acquisition of any plant. Camellias lend themselves to many special purposes and I would like to mention these in the subsequent paragraphs.

Only relatively recently has the practice of espaliering been applied to camellias, and in not a very general manner. Certain varieties lend themselves especially well

to this application. We are familiar with the leggy growth habit of "Lady Clare," "Duncan Bell," "Te Deum," "Gigantea" and many of the tall growing Sasanquas. These plants, by proper support of the drooping limbs, can generally be arranged in such a way as to give a very pleasing effect against a wall or trellis. The blooms then will stand out instead of apparently hanging their heads in shame. Even some of the erect plants such as "Lady Vansittart" have a branching habit which, when spread out in fan shape, not only enhances the natural beauty of the plant but gives a better demonstration of the flower and can be used to cover some area where a full, bushy plant would project beyond the allowable limits. It is impossible to enumerate all the varieties which would fall into this category, but I am certain if you look over your plants you will see many which, by this treatment, could be changed from a rather unattractive shrub to one which had some eye appeal.

More recently the hanging basket has been applied to camellias with excellent results. We have always had to contend with the plant which would not stand up straight, but would droop regardless of stakes and pruning. With a little effort and proper pruning this type of camellia can be allowed to continue its natural habit, producing a very desirable effect if planted in a container and suspended, or placed on a table or pedestal. This will bring the shrub and its flower to any desirable level, especially the eye level, with delightful results. One of Harvey Short's recent introductions called "Sweet and Low" is especially suitable. While its flowers are not outstanding they are pleasant, and the growth habit is such that the entire basket can be covered with bright green foliage and the contrasting, tulip-shaped, single pink flower. There are many others which have growth habits that make them amenable to this treatment such as "J. J. Pringle Smith," "Donckelarii," "Francine," and "Chandleri," to name only a few. In the Sasanqua species

"Showa-no-Sakae," "White Doves," "September Song" and many others show up well.

Another effective application is in the use of Ming or Bonsai boxes. These are especially useful in the treatment of the low growing *Sasanqua* varieties, some of which have been mentioned above. Certain Japonicas are displayed well in this container. It must be borne in mind that some care is necessary in the development of these plants, such as careful pruning and wiring in order to shape the branches during the early stages. We use florist's corsage wire, which can be wrapped around the branch to be trained and then bent in whatever form seems most effective. Within a reasonably short time the wood has hardened off to the point where the wires may be removed. The use of weights on branch tips in order to produce the proper effect is not nearly so satisfactory as the wiring. Often the tension of the weight causes the death of the wood beyond the point of application. Also in the use of weights very frequently a sharp arc is produced instead of long, flowing lines which are much more desirable. When completed these boxes are particularly effective in decoration of entries and passageways about the home and on the patio. We found it necessary to have redwood boxes built to specifications to give the desired oriental effect as none are generally available.

Another application of the camellia is in the production of a standard, as is commonly done with roses. Here one of the erect-growing types is trained to extend straight up with a single straight trunk. When the trunk has attained sufficient caliper at the height desired, multiple grafts of one of the drooping types noted in the paragraph on hanging baskets are used to form a head. There are, however, some types—notably "Imura" and some of the *Reticulatas*—which can be properly shaped and directed without the necessity of grafting, and will form an excellent standard.

The use of camellias in landscaping is progressing quite rapidly. Many landscape architects are now familiar with the use of camellias in a general plan. I am not

going into cultural discussions as that is without the scope of this article. However, I believe the discussion of sun and shade in relation to landscaping is somewhat necessary. There are certain varieties which will withstand full sun, as we all know. Practically all of the *Sasanquas* fall in this group as well as many of the Japonicas. However, the nurseryman supplying the plants must be well informed as to the particular varieties which are sun tolerant and also those which are full-shade tolerant. Many camellias will not tolerate deep shade continuously. It is, of course, fundamental to have the roots protected on all plants in full sun. This may be accomplished by deep mulch or by ground cover, whichever fits in with the general landscape plan.

In the Southern States, *Sasanquas* have long been used to form hedges. These hedges may be moderately low growing, such as would result from using "Mine-No-Yuki," "Showa-No-Sakae," "Tanya," "September Song" and many others. In the event a high hedge is desired, any of the tall growing *Sasanquas*, such as "Hi-ryo," "Shishi Fukujin," "Narumi-Gata," "Little Gem" and others of that type may be utilized. When planted 24 to 30 inches apart, these camellias will spread quite rapidly so that a dense hedge is obtained in a relatively short period of time. To see one of these hedges in bloom is almost astonishing.

Most of the Japonicas can be used the same way, but it is almost essential that the hedge be of one variety rather than a collection of varieties, as the rate of growth and general habit of plants of this species differs so greatly. Camellia hedges may be trimmed just as any other hedge but, of course, before the new growth starts.

The low growing, spreading type of *Sasanquas* also lend themselves to use as a very effective ground cover. For this purpose they would be planted rather closely together in order that the cover be thick, and here again "Mine-No-Yuki" and "Showa-No-Sakae" are very satisfactory. When used for this purpose, no pruning would be desirable, the plant being allowed to follow the natural tendency

(Continued on Page 12)

JUDGING CAMELLIA SEEDLINGS

One of the classes in which flowers are entered and judged at camellia shows is the category devoted to new camellia seedlings—generally restricted to those which have not previously received an award. In all of the shows which the writer has attended and exhibited, the sole basis for judging is the bloom itself.

It has long seemed to us that this is a completely inadequate and, consequently, unsatisfactory method of determining the merits of an aspiring new variety, for there are innumerable instances in which camellias having a desirable flower possess foliage or growth faults that more than counter-balance the good points exhibited in the bloom. We have in the past verbally expressed the view that, at the very least, the regulations should require that a specimen of the foliage be submitted in addition to the flower. While it had long been felt that the matter was one meriting full consideration and discussion, it had become rather "lost in the shuffle", as the saying goes, until Mr. Walter G. Hazelwood, of New South Wales, happened to mention in a recent letter that the Committee on Registration of the progressive and prospering Australian and New Zealand Camellia Research Society require that at least three blooms with foliage be submitted and, in addition, invariably inspect the plant before approving a new seedling for registration.

Now, we quite realize the impracticability of attempting to follow this careful and sensible procedure insofar as an award at a camellia show is concerned, for obvious reasons. Furthermore, we believe that, in some cases at least, the winning of a ribbon or cup award at a camellia show by a new seedling is merely a primary or preliminary step which qualifies such seedling for consideration as to a higher award, based upon subsequent examination of the plant as a whole. This, we feel, is as it should be, for the judging scale of any camellia should give proper weight to all the factors that enter into the determination of what is, and what is not, a good camellia.

In a recent issue of this publication,

Mr. Roy T. Thompson of Glendale contributed an excellent article* devoted to consideration of plant breeding goals, and it so happens that the writer recently had occasion to do considerable work which required a comprehensive survey of the faults to which camellias in general are subject. As an outgrowth of this and the correspondence with Mr. Hazelwood, the Cultural Experimentation Committee of the Northern California Camellia Society is now working on the determination of a suggested Judging Scale, whereby it is hoped that the merits of new camellia seedlings, or any camellia, for that matter, may be rated by some practical yardstick. While it may be decided that the scale should not be inflexible as to gradation, nevertheless it would seem desirable that the factors on which it is based be identical so that at least the principles have universal application.

In the course of the preliminary work referred to, the writer attempted to classify camellia faults into two separate categories: one relating to plant habit, or those factors which could not be judged from an exhibit of the bloom, the other having to do with flower characteristics, exclusively. On the basis of this preliminary appraisal, which is not necessarily and, in fact, very likely not wholly accurate, it was found that the faults of the plant and its performance were approximately twice as important as those relating solely to the flower! How inadequate, then to judge a seedling based solely upon an examination of the bloom!

At such time as the Cultural Experimentation Committee is prepared to release its findings and recommendations, its conclusions in this regard, including a proposed judging scale, will be set forth fully herein. It is believed that, if universal agreement can be reached on the principles involved, including the many factors having to do with determination of what constitutes a fault-free camellia, the end result may prove to be an invaluable tool in the very difficult task of "rating", or appraising, camellias in general and new seedlings in particular.—D.L.F.

* See Vol. 9, No. 2, January, 1956, "What About Camellia Seedling Objectives?"

OLEIFERA REAPPRAISED

L. Burr Belden, San Bernardino, California

Camellia lovers in the United States have available a species of their favorite flower that will take sub-zero temperatures, blossom profusely early in the season, grow a superior root system, produce a relatively fragrant flower, be an excellent seed bearer, and hybridize readily. Yet this species, *oleifera*, is generally overlooked among the dozen or so of the genus *Camellia* which are readily available to growers in California and elsewhere in this country.

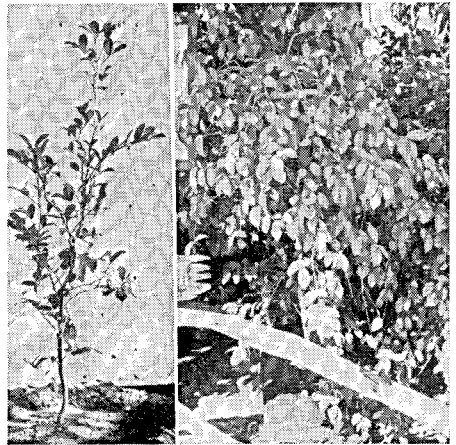
It was but a few years ago that *C. oleifera*, the well known "oil camellia" of China, was first generally sought for. Several nursermen imported what they were told, on supposedly good authority, was *C. oleifera*, but what they obtained was generally some variety of *C. sasanqua*. One, "Narumi-Gata," is still sometimes designated as "Oleifera McIlhenny Gardens." Another is "Oleifera Wisley" and yet another probable one is "Oleifera Hastie." It is not about these incorrectly identified varieties, but rather toward the true *C. oleifera* that this article is directed. After such a hunt for this species—a hunt engaged in by a considerable segment of our camellia hobbyists—*C. oleifera* was obtained, planted, watched for a season or two, and either forgotten, cut down for root stock, or relegated to the back lot.

There was apparently good cause for the general devaluation of this species which resulted, chiefly the somewhat gawky or rangy growth habit of young plants which remind one of some children in that stage when they appear all arms and legs. We have heard the same complaint about *C. reticulata*, but fortunately for the popularity of the latter species, its beautiful flower forms were given a chance to make an impression that outweighed the drawbacks of the relatively awkward plant. Not so with *C. oleifera*, its five-petaled white flowers just didn't grow large enough to offset what appeared as drawbacks in the shrub itself.

Somewhat belatedly, during 1956, we learn that a Government horticultural agency* has established *C. oleifera* as one of the hardiest of all camellia species, one that has successfully withstood -9 degrees F. While a single observation does not necessarily mean every oleifera can be regarded as a companion planting to tundra, or even aspen, it is an excellent indication that we have a camellia adaptable to a considerably larger part of these United States than the so-called "camellia belt."

As one who has enjoyed studying the individuality of the numerous small-brother and sister species of our favorite *C. japonica*, I consider that, even aside from its relatively fine cold resistance, there is ample reason for a general reappraisal of *C. oleifera*, even though I have seen it mentioned only three times in advertisements of the five camellia publica-

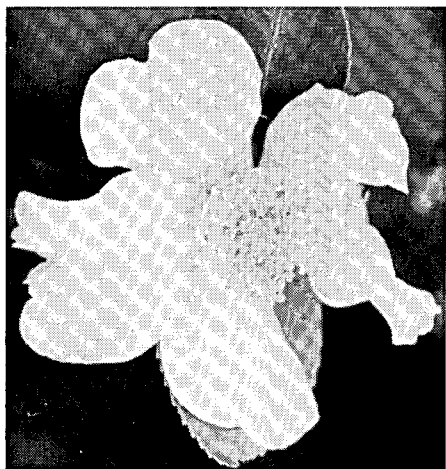
*U. S. Department of Agriculture, Plant Introduction Station, Glenn Dale, Md.—Ed.



AGE BRINGS BEAUTY—*Camellia oleifera* at 3 (left) is the "ugly cygnet," but at 15 years (right) has become the "beautiful swan." The older plant is at Nuccio's Nurseries, Altadena, California.

tions I receive, and know of its being offered by but four nurseries. That which we have described as "rangy" little *oleifera* will, in a few years, become a thing of beauty every month in the year, its leaves slightly lighter than its neighboring *japonicas*. If it is of the strain we have known in California as *C. oleosa*, its trunk will be erect with reddish bark and the branches will have a pendant tendency. In October and November the beautiful shrub will be truly spectacular, a veritable mass of white blossoms. The first blooms are often slightly larger and have a crinkly appearance.

Currently I am growing what appear to be three varieties of *oleifera* but their difference seems solely in the bush rather than in the flower. All are reputedly the "true *oleifera*," but such minor variations are not at all surprising from a species so widely grown in the Orient. As a stock plant it is difficult to find an equal to this species. In fact several nurserymen use it largely for this purpose. I don't place the fragrance factor too high on the scale any more than I do the oil-giving proper-



FLOWER FORM—There are several variations in different strains of *Camellia oleifera* but the differences are in the plant. The flower form is the same—a five-petaled white with golden-tipped stamens.

ties of its seeds, which reputedly is fine for hair dressing, salads, cooking and even for fuel. Personally I see no chance of weaning milady away from her favorite beauty shop, and I am a bit partial to electricity over oil lamps.

There remains *C. oleifera's* potency as both a seed and pollen parent in hybridizing, a phase in which I have been prompted most ably by Mr. Ronnie Carr of Tulare, who has several hybrids grown from seed of hand-pollinated flowers. By crossing *C. oleifera* with *C. biemalis* "Showa-No-Sakae," Carr has produced an unbelievably beautiful hybrid he calls "Big Mo." Another cross with *C. vernalis* "Dawn" has produced a fine flower, "Semi Ramis." As yet there is no progeny the originator considers truly commercial. These interesting experimental ones unfortunately shatter too easily to survive long as cut flowers, but they have opened an entirely new vista of possibility in hybrids of *C. oleifera* with other species.

Cold resistance properties of such hybrids should be most rewarding. Crosses with *C. biemalis*, *C. sasanqua* and *C. vernalis* would be unions of two cold-resistant parents. Given the extra hardiness of some hybrids, it is not improbable progeny will be developed that are extremely cold resistant. *C. oleifera* is said to have a chromosome count of $2N=90$ which is the same as *C. pitardii*, *C. reticulata* and *C. sasanqua*. None would discount the possibility of a hybrid combining the beauty and size of *C. reticulata* plus cold tolerance properties of *C. oleifera*. Of course, some doubtless may inherit converse qualities.

This little article is no attempt at a treatise. Rather it is one hobbyist's observations, which lead to his opinion that a reappraisal of this neglected species is long overdue. Here we have a onetime cygnet we thought ugly which, while we were looking elsewhere, has grown into a beautiful swan. It well deserves promotion from the back-lot position.

NOMENCLATURE

Milo Rowell

Fresno, California

The suggestion of David L. Feathers on nomenclature, in his article (which originally appeared in the July, 1956 issue of this publication and was reproduced in the American Camellia Society's October 1956 issue of the 'Quarterly'), is most strongly seconded. The work of camellia enthusiasts and the various societies is resulting in reasonable standardization of names of older varieties in the camellia specialist nurseries, and in time will filter through the entire trade, even into smaller general nurseries. I believe most wholesale growers are just as anxious as amateur collectors to standardize nomenclature, as from an enlightened self-interest they realize that a customer irritated by a duplication of purchases through faulty nomenclature is a lost customer.

But this alone is not a complete solution to problems and irritants in nomenclature. The permanent popularity of a camellia is its own quality. A fancy name may induce its purchase when it is first marketed, though this appeal is usually overstressed. There are many types of camellia buyers, the avid collector who requires everything, the selective connoisseur who carefully selects the best of the new and the old, the one who wants only the newest, etc., but, basically, the big market is the average camellia society member who enjoys the hobby in most of its various facets and endeavors to select a reasonable number of the best of the new camellias to supplement his basic collection. This large group as a whole does not choose to buy the new camellias when they are first introduced at \$35 to

\$50 and up per plant. Many of them have acquired the fundamental spirit of gardening that lessens the tension of immediacy in all things horticulturally. In looking over these various types of camellia buyers, I find it difficult to see which among them is going to buy an inferior plant that carries a glamorous name, nor one who would refuse to buy a superior plant because of its name.

Why, then, should not this practical suggestion be amplified? There are at least plenty, if not too many, seedlings being introduced each year to bear all the names man can devise to confuse the buyer, the show judges, and above all the show classification committee. If in any measure we can simplify, let us do so, and we can by adding descriptive material to the name of the original introduction for *all* sports and mutations whether occurring naturally or by virus-induced grafting.

Being an avid "Finlandia" fan, I would be immediately interested in a pink form of it, and "Finlandia Pink" describes it better than does "Monte Carlo". We all know the blooming habits, hardiness and cultural requirements of that outstanding old-timer "Dai-Kagura". Wouldn't we know what we had and how to treat it better if it were "Dai-Kagura White", rather than "Conrad Hilton"? Certainly no one can complain about the popularity of "Adolphe Audusson Special", even if it has no high-pressure so-called sales or sex appeal special name. So I say "amen" to common sense and simplicity.

TRY THIS ON YOUR CAMELLIA (Cont.)

of the particular variety. During the formative period, frequently they are staked down to the ground to encourage spreading.

In summation, I hope I have brought to your attention some new and interesting applications of camellias. It has been noted that many of the people who go through the nursery remark about the varied uses on display, comments being such as: "I never knew you could have

camellias in a hanging basket," or "Aren't those cute in the bonsai boxes", or "I think I'll send this hanging basket camellia to Aunt Mary in the hospital. I know she'd like it and she can take it home for the patio". I am sure all of you who are sufficiently interested and will look over your collection of plants will find many of them adaptable to some of these purposes, thereby adding novelty to the entire garden.

MULCHES AND GROUND COVERS

A mulch, or mulching, has been defined as "A layer of material spread on the soil above the roots of plants with the object of (1) supplying 'food' for the plant, (2) conserving soil moisture, or (3) preventing sudden fluctuations in temperature."* When we are dealing with broad-leaved evergreens such as the camellia, which do not go completely dormant, at least in the fullest sense, there is greater necessity for doing all that we can to minimize the fluctuation of temperature and moisture as between one seasonal extreme and another, for an evergreen, unlike a deciduous plant, must maintain its leaf structure at all times and against all weather. There is the further important point that, in the case of the camellia, the roots are comparatively close to the surface and thus more sensitive to temperature and moisture changes.

It is believed that camellia authorities are in pretty general agreement on the necessity for mulching, whether the plants are grown in the ground or in containers. There are, however, a number of ways in which a camellia may be mulched, as well as a wide variety of suitable materials. The best and most common example is, of course, that shown us by Nature. Walking through our garden following the first frosts of the season, evidence of the natural mulching process lies everywhere about. In particular, deciduous oaks supply a carpet of fallen leaves which, if undisturbed, will soon provide a fairly heavy layer of insulation—and, acid plant food. Thus the time of year in which the camellia growing wild receives the greatest amount of mulching is fall and winter, and it may be assumed that, by spring, this humus will have decayed sufficiently to provide some nourishment for the growing season. It would seem to follow, therefore, that late fall is the natural time of year for a camellia to receive its annual mulch.

The writer recalls reading with interest recently an account in which it was noted as rather remarkable that a camellia

would prosper in an environment where there were large stones or rocks surrounding the plant. Superficially, this might seem a very undesirable thing—to have the ground surface cluttered up with rocks where a camellia is growing. As a matter of fact, however, it is a very natural condition, for the camellia is as much a habitant of the hills, where rocks abound, as it is of the valleys. In fact, where there are rocks or stepping stones on the ground about trees, one usually finds feeder roots at the surface immediately underneath them, for such material acts as "ground cover" of a sort. Thus, anything that serves to maintain uniformity of soil temperature and moisture, facilitates the entry of water or prevents caking or sealing off the surface of the ground, is a "ground cover" and, as such, helpful to the plant. In this regard, I am reminded constantly of what appears to be a paradoxical situation at our place—camellias growing in the ground immediately adjacent to a paved roadway and exposed to afternoon sun which, furthermore, reflects upon them from the paving—yet all seem to do exceptionally well, including the supposedly tender whites. One can only conclude that the camellia roots have found their way under and into the baserock of the roadway, which conserves the moisture and insulates against heat and cold.

Consequently, the writer is of opinion that almost anything that will meet objectives (2) and (3) above will serve satisfactorily as a mulch, and I mean this literally. In fact, we would add a fourth objective: "to keep the ground surface open and loose, so that water may readily enter." Living on a hillside, one of the real problems is to get water penetration rather than run-off. The best answer to this problem, aside from prolonged, mist-like sprinkling, is a ground cover that will prevent the formation of mud which seals off the soil's "pores," with the result that the water can only run off. For this purpose, there is nothing better than a coarse mulch, which not only prevents formation of the mud-film but conditions the top-soil and makes it loose and friable.

*Royal Horticultural Society's "Dictionary of Gardening."

The materials that may be used as a mulch are many and varied, and they run the gamut from ordinary newspaper to rocks and large stones. To meet all the purposes, however, again we must go back to nature, for there is nothing better than the magnificent carpet which one finds in the woods. Here are all of the requisites: food, moisture retainer, insulation and soil conditioner! Why, then, try to improve upon this? Here, too, is another thing the camellia dearly loves—a mild and natural acidifier. Needles of any kind including redwood, leaves of oak, bay or laurel (quite acid), walnut, eucalyptus (said to be the best there is for azaleas), in the rotting or rotted stage, are excellent. Sawdust, shavings, wood chips, tar paper, rolls of rock-wool insulator, peanut hulls, bagassé, fruit pits, coffee chaff, rice hulls, straw, granulated bark, decayed wood and, of course, composts, peat and sphagnum mosses and the like—all are used successfully. In fact, some time soon the writer is going to experiment with a "gravel mulch." There is a lot to be said for the use of gravel as a ground cover, particularly where camellia petal blight is a factor. If not too fine, one need not fear the fallen petal, for without direct contact with the ground, there is little chance that the *sclerotium*, if present, will have a chance to take root, and it would be a bar to weeds and pests of that kind. On the other hand, one always finds moisture under loose gravel and, what is really ideal, the surface will dry out quickly although it remains moist underneath; furthermore, the ground stays open and receptive to water. There is, of course, no nutritional nor acidifying value, but a gravel mulch would seem to offer much promise under given conditions. (I have been rather amazed to find seedlings rooted in apparently barren gravel—the long tap-root reaching down to the soil.)

Coming to the use of mulches in container culture, there is even greater necessity here than in the case of camellias grown naturally. Here the soil area is so limited it is more subject to drying out, temperature fluctuation and loss of nutrients, and under these conditions, the humus or animal-manure types are indicated.

There is also the important matter of acidity maintenance. After years of experimentation, we have concluded that a mulch consisting of compost in which pine or other needles has been incorporated, with manure added if desired, seems to meet all requirements best. Pine needles, ground fine in a compost grinder, to which a small amount of light, sandy soil had been added as a binder, proved not to be as good as the compost combination, primarily because it tended to dry out quickly and "float," unless put on very thickly. Our little and usually most helpful friends, the birds, also took to scratching in this loose stuff and one had to be very careful in watering, also, to avoid spilling it out and messing up the place. In combination with compost, however, it holds its position much better and unquestionably provides far more nourishment. (One should be careful when planting in containers to leave at least 3 inches of space at the top to hold the mulch in place and provide room for easy watering.)

In addition to the "inanimate" mulches, there are, of course, the green (living) mulches or ground covers. About the best example I can think of in this type, where camellias are concerned, is the garden lawn. One of the finest camellia plants I have ever seen was grown by people who knew little about their culture but, out of necessity due to space limitations, planted one in a little tongue of lawn, surrounded by grass. Because the lawn had to be watered regularly, the camellia was maintained uniformly moist and the sod "mulch" kept its roots cool even though the plant was right out in the open. There seems to be something about sod soil that camellias like—perhaps the aeration provided by the intricate roots—and it is an ideal additive to the compost heap.

However, lawn or other cut grass while still green is generally unsuitable for mulching because it tends to mat and shut off the air and it should not be used in that state unless first thoroughly mixed with partly rotted humus.

Insofar as the removal of old mulch is concerned, except in the case of container culture we never bother to do so as the

(Continued on Page 18)

RUMINATIONS OF A JUDGE

Anonymous

Pretty soon now they will be holding their Camellia Shows again—that incredible annual event in which so few exert so much effort for so many—that labor of love and exuberance which no crass financial reward ever could induce!

When it was all over last year, and I had finally crawled back to the protective shelter of home and bed, I solemnly vowed "Never again!" but here I am, up before dawn, traveling a couple hundred miles, to stand on my feet four or five hours, with hunger gnawing inside of me, eschewing that smoke I want so badly, and all for the privilege of being called an ignoramus, a dolt, incompetent, uninformed, heartless and, in general, a person thoroughly unqualified to pass upon the merits of the horticultural skill of his betters. But, unless I have the good fortune to totally wreck this car enroute, in which case some measure of compassion may attend my last rites, then, and only then, shall I be regarded as an upright citizen, who did what he thought was his proper chore when duty called. So, if I manage by clever engineering to avoid the pitfalls of the highway, it will only be to undergo once more that living death which is not an end—mortification of my soul!

How would they know, for example, that last year, after solid and liquid nourishment had fortified me sufficiently to embolden a return to the scene of the crime, that I happened to be standing in the wings, behind that large, potted plant, rather dizzily bemusing, when they started tearing us poor judges limb from limb? Albeit a little befuddled and disarmed by that last cocktail, my aural organs were functioning perfectly and what I heard should never fall on the ears of a sensitive person! I didn't mind so much the profanity, the allusions to our forbears, the deprecations of our ability nor the caustic criticism in general, but when my physical attributes, including my eyesight, are attacked, then I see red and look blue—in the face, that is! It was precisely at this moment that I was about to tear the

place apart when reason prevailed—oh, yes, I might mention in passing that all those fellows were bigger than I and, from what they said, a lot madder. So, taking refuge in the thought that I am rather the intellectual than physical type anyway, I dropped off into a soliloquy instead, which is far more compensating and certainly calculated to be less painful. Out of that imaginative incident and some really heavy thinking emerges this gem of wisdom:

Believe it or not, Camellia Show judges, being mortal *are* subject to man's weaknesses and to the same imperfections common to their fellows! As such, they will occasionally err and, no matter how hard they steel themselves against it, personal preference will sometimes prevail. That is simply human nature and, though some may argue otherwise, as I said before show judges *are* human beings. On the other hand, they will even bend over backward (and I mean that almost literally when it comes to some of the flowers on the far side of the table) to do justice to everyone.

It is not the tendency of the general public to bother with technical details; yet the very basis of judging flowers is technical—there are judging scales in which fixed percentages *must* be allotted to those characteristics deemed of greatest importance in the determination of a perfect bloom. The public, for example, will not see the blemish on the far side of that otherwise unbeatable blossom and, as *all* exhibitors are canny enough to hide the faults of their exhibits as best they can, it is no wonder your conscientious judge goes home with a sore back, stretching and bending to get the "low down" on each contest where the competition is close.

Then there is the almost impossible task of "selling" the merits of a particularly well-grown flower when the variety is of the prosaic sort; that is, if flowers are judged by form instead of separately by variety. Inevitably the flashy, novel or new sorts will catch the judges' (and,

incidentally, the public's) eye. Or if it is a case of a small flower versus a large one, where the varieties are different but competed in the same class. This is not as it should be, but it is awfully hard to get excited about a "Nobilissima".

Then there is the time factor. Even the best-intentioned Judges' Chairman often gets so wound up in his instructions to the judges—or in his pre-judging refreshment huddle with them—as to overlook the fact that he has several thousands of blooms in hundreds of classes, each of which must be at least casually examined and many of which must be gone over with a microscope, figuratively speaking. Time runs out, people are waiting for the show to open and almost beating on the doors—the word is given that the judging must be speeded up and then, as is always the case when one tries to hurry a job which really requires deliberation, a mistake is made and some injustice done. Then some poor exhibitor, who has striven so hard to prevail, finds himself an also-ran and, as is perfectly natural, lets out a howl of anguish that "those judges don't know a good flower when they see one". Well, the poor wretches have but one pair of eyes and can only be in one place at a time, and maybe they *didn't* get a chance to ponder over their choice long enough to draw that fine line of distinction between a blue ribbon and none at all, as often happens where the competition is close and the flowers numerous.

Then there is the case of the fellow whose misfortune it is to have the best bloom he ever grew of that variety fully mature two weeks *before* the show. So what does he do? Well, he picks it at its height and then stores it in the ice-box a couple of weeks, taking the old fellow

to the show and propping him up as best he can. Sad to relate, though, that in the few hours which will elapse before the judges get a look at him, the preservative effect of cold temperature has worn off and the old fellow has begun to show his age, if, in fact, he hasn't flopped on his face completely. Thus it is that once again youth prevails and the venerable old bloom may be fortunate to finish third..

I come finally to that particular aspect of judging which is most difficult and which is the convincer in the mind of the typical exhibitor that the judges are a bunch of knuckleheads. That is the insuperable task of selecting, not the best flower of its *kind*, but *the best flower in the Show!* Here is an assignment that is calculated to baffle the wisdom of a Solomon! In fact, if one were to seek assiduously to find a single point of greatest possible contention, this would be it. It is difficult enough to determine with accuracy the best flower of a variety or a class, but to take ten or twenty "best flowers" and select **THE ONE** super-best, when you are dealing with big ones, little ones, showy ones, delicate ones, and with all the many flower forms and colors—well, friends, here is where your already frazzled judge puts his head into the hornet's nest for fair!

Happily, good people, there is a moral to all this. Never take a Camellia Show too seriously! Remember, this is all for fun, everybody is trying to do his bit and, after all, it really didn't matter much to you anyway, did it? What did you say—you'd have given your right arm? Aw well, fellow, remember what us judges always say: "Sure we ain't perfect but our mistakes will average out." And I'm sure you'll agree that its your turn to be lucky next time!

THIS IS YOUR INVITATION

In 1954, Sacramento inaugurated The Camellia Festival, which is composed of a number of events of interest and ties into the Grand Finale, The Sacramento Camellia Show.

The following outline of the program to which Sacramento invites you, will assist you in making your plans to attend:

Camellia Queen Contest, March 1, 1957
 Camellia Ball, March 1, 1957
 Children's Camellia Parade, March 2
 Camellia Folk Dance Festival, March 3
 Camellia Show, March 9 and 10, 1957

You are cordially invited to attend all of these events, and we hope to see you at the Festival and Show.—Dick Brown

FLOWER FORM VARIATIONS

One of the interesting, and sometimes exasperating, characteristics of the camellia flower is its variability of form in some varieties because of climatic or cultural differences. The writer, in common with many other camellia enthusiasts, has a number of times in the past purchased duplicate plants of a given variety growing in some other locality simply because of the habit of the flower to hold its bud center, rabbit-ear or attain some form uncommon to our immediate area that was more desirable than what we have. Varieties in which the variability of center as between bud form and open occurs include MATHOTIANA, PURITY (Shiragiku) and, at times, KUMASAKA, among others, while FINLANDIA VARIEGATED has been seen in full peonyform although it is typically semi-double. LADY KAY will, in some environments, hold its petals high and with a center that is practically closed, while in other localities it will be a fairly flat flower, not much different than VILLE DE NANTES.

Based on our own observations, it would appear that this difference results almost entirely from temperature. With LADY KAY, for example, we have noted that, when grown in the shade, it will have almost vertical petalage pretty faithfully, whereas it tends to look very much like VILLE DE NANTES in a sunny situation. Again, MATHOTIANA in the shade will give us some bud centers but opens flat, with refracted petals and a far inferior flower, in the sun. It has also been noted that the early season flowers have the upright tendency much more than those which bloom later on, evidently because the weather is colder at that time. It will be recalled that the full doubles are not so satisfactory in the South, where they will fail to open properly under subnormal temperatures unlike

those which have some stamens—another indication that cold tends toward tightness of the bloom; also, that such varieties as ELEGANS and others which have full petalet centers here will show mostly stamens in a hot climate.

Around Sacramento, on the other hand, where the temperatures average higher than here, one seldom sees petalets on LADY CLARE, whereas it is quite common in the San Francisco Bay area. These two localities are only 90 miles apart. In the Los Angeles area, some 400 miles south, the flower form often will differ considerably, the tendency again being toward more stamens and a generally flatter bloom, which would make some flowers larger. When the writer judges in Southern California, he prefers to work with someone from that area, to permit checking from time to time regarding what is the characteristic flower form locally. The differences are sometimes quite remarkable.

Environment, then, and temperature will play an important part in the performance of many camellias, particularly the irregular and petalet-centered types. JOSHUA YOUTZ will, in early season, often be a perfectly symmetrical bloom that looks like a formal, particularly when grown in the shade, but will open up and twist and twirl as the days get warmer. Adolphe Audusson is at the moment opening flowers having more petals, unfortunately, than stamens, due no doubt to our long spell of dry, cold weather. Thus it is important to recognize that the form of many camellias, especially the irregular types, will often vary considerably according to environment. This should be taken into consideration when purchasing a plant and your nurseryman consulted as to the best planting site, if a difference in flower form is an important factor. —D.L.F.

YOU ARE CORDIALLY INVITED

CAMELLIA SOCIETY OF SANTA CLARA COUNTY'S show will be at the Civic Auditorium in San Jose, and in order to obtain this desirable site have been obliged to move up their date to Sunday, February 24th—10 a.m. to 6 p.m. Flower arrangements and miniature garden scenes will be included. While non-competitive, the usual interesting review table will be a highlight. Come down and help us open the season!

SHOW BUSINESS—SOME FURTHER THOUGHTS (Cont.)

to take place. Cut out dozens of cardboard strips the size of the tables which are to be used and begin moving them around on the plan until a good circulation pattern is in evidence. Next locate an interesting attraction at the main hall entrance. This might be an elaboration of the show theme, a garden scene, or a massed display of competitive trays of like blooms. The Information desk is preferable at the right and near the front of the hall. Sometimes a Hostess table is desirable and may or may not be located at the Information table. Another focal point on the floor is the trophy award table. This should be glamorized considerably by a well designed extravagant feature spot lighted and given plenty of space for appreciation by the crowds. The best color display of the show is from the flat blooms on the tables and these are usually most effective when located down through the middle of the show. Special collections, educational displays and dem-

onstrations are usually best located around the perimeter of the show area. The arrangement section, as previously stated, is best located partially screened from the main floor displays by props suitably designed for that specific purpose. Special lighting may be in order for the arrangements.

Public enjoyment can be helped by having every element of the show properly showcarded and explained. Containers for cut blooms are always a cumbersome element of the shows, and I feel that the ultimate has not yet been reached in streamlining a method of literally rolling out and rolling up the show without using containers. The real Blue Ribbon Winner will be someone who can name a suitable absorbent mat that looks well when rolled out onto the tables, holds the bloom in position, retains moisture, and maintains the bloom substance for the duration of the show!

MULCHES AND GROUND COVERS (Cont.)

material used so completely rots that it reduces to only a small fraction of its original depth and thus builds up very slowly. While over a period of time heavy mulching will tend to raise the soil level somewhat, on sloping ground this does not seem to be at all detrimental, partly because the surface material is so very light and porous, in any case. We would be inclined to advocate rather shallow planting, never removing the old mulch, and thus building up a crown of light, friable soil about the plant eventually. In the case of containers, it is periodically necessary to remove old mulch in order to make space, both for the new mulch and for watering. When shallow-rooted plants have once be-

come accustomed to its protection, the mulch should never be removed for extended periods, particularly during the warm weather seasons. Stripping the soil naked under such conditions may cause serious, if not fatal damage to the root system. This should be carefully kept in mind by those who endeavor to combat petal blight by removal of the mulch—a control measure. Unless it is promptly replaced by clean mulch or some other suitable form of ground cover, the shock to the plant, especially one in a fairly sunny situation, will be as bad or worse than that resulting from transplanting a camellia from a shady to a sunny position.

—D.L.F.

SALUENENSIS vs. SASANQUA (Cont.)

good points, including a tremendous desire to grow and amazing fertility. The foliage of some of the hybrids bears a striking resemblance to certain of the *reticulatas*—in all respects—size, color, substance and venation. It will be most interesting to see how far we can develop the great potentialities of *C. saluenensis*. Of one thing we may be sure—it is here

to stay and it is going to be the source of many important additions to our camelliana. Efforts are now being made to cross *sasanqua* with other species, in the endeavor to improve its bloom size and life and, at the same time, retain its many desirable qualities. It would be interesting to see what would result from a cross of *saluenensis* x *sasanqua*.

WHAT DO YOU WANT IN A CAMELLIA?

Those of you who have read this far unquestionably have profited by the information and suggestions contained in Dr. John Lawson's interesting article on the varied uses of camellias, which serves excellently to emphasize the different objectives which motivate people in the acquisition of these superb plants. Too much stress cannot be laid upon this point, for the first mistake the potential purchaser of a camellia can make is to lose sight of the purpose he or she has in mind and become swayed by the entrancing flower of a plant totally unsuited to the intended purpose. Inasmuch as we are now right in the middle of the camellia buying season, it is timely, particularly for those less experienced in such matters, that we devote a little thought and space to this subject.

There is perhaps no more interesting "indoor sport" with camellia enthusiasts

Lord Aberconway, Bodnant, North Wales
 T. H. Findlay, Windsor Great Park, England
 Miss E. Godman, South Lodge, Horsham, England
 Dr. H. H. Hume, Gainesville, Florida
 Sir Giles Loder, Leonardslee, Sussex, England
 Capt. N. McEacharn, Villa Taranto, Lago Maggiore, Italy
 Ralph S. Peer, Park Hill, Los Angeles, California
 E. de Rothschild, Exbury, near Southampton, England
 Mrs. B. Leslie Urquhart, Sharpthorne, Sussex, England
 Prof. E. G. Waterhouse, Gordon, New South Wales, Australia

As might be expected, the selections were notable for their individuality, rather than similarity. Out of the total of 50 camellias named (actually, only 47 varieties were selected, 3 being species) there was concurrence only with respect to the following:

ADOLPHE AUDUSSON	(4 votes)
MATHOTIANA	(4 votes)
DONCKELARI	(3 votes)
J. C. WILLIAMS	(3 votes)
LADY CLARE	(2 votes)
HANA FUKI	(2 votes)
DONATION	(2 votes)

No other camellia received more than a single vote. The *saluenensis* x *japonica* (Williamsii) hybrids as a group received a total of 6 votes, or 12 per cent of the total—a tremendous expression of confidence in this relatively new type and posi-

tive indication of its rising popularity. It was rather amazing to the writer that such extremely popular and satisfactory, as well as completely established, camellias as ELEGANS, ALBA PLENA and MAGNOLIAFLORA, received but a single vote—only 2 per cent support—and that such superb varieties as DEBUTANTE, NAGASAKI, KUMASAKA, C. M. WILSON (probably because it has not yet received world-wide distribution) and perhaps one or two others did not even receive "honorable mention"!

All this simply serves to emphasize what we asked in the beginning—"what do YOU want in a camellia?" If you want a dependable, vigorous, relatively handy camellia that is easy to grow, handsome as a shrub and one that bears completely satisfactory flowers, suitable for cutting,

*See Vol. 3, No. 2, Dec. 1949 issue.

wearing or just leaving on the bush, then you should by all means, especially if you are just starting, base your collection on the standard, tried and true, popular and inexpensive varieties. There is no guesswork about them—they have long since proven themselves. The writer has always said that, if he could have but one camellia, it would probably be ELEGANS—a camellia without a fault. Personal pref-

- (1) Bloom over a long season—early to late
- (2) Embrace all of the basic flower colors
- (3) Embrace most of the basic flower forms
- (4) Have the proper growth habit for the purpose intended
- (5) Be reasonably inexpensive and readily available

For the purpose of an American Camellia Society survey, the writer recently submitted the following suggested collection

1. ADOLPHE AUDUSSON (red or vgt'd., semi-dbl.) E-M
2. ALBA PLENA (white, full double) E-M
3. C. M. WILSON (light pink, anemoneform) E-M
4. DAIKAGURA, or (loose dbl. to semi-dbl., red or vgt'd.) E
JOSHUA YOUTZ (irreg. dbl., white) E
5. DEBUTANTE (light pink, peonyform) E-M
6. DONCKELARI, or (semi-dbl., red or vgt'd.) E-M
VILLE DE NANTES (semi-dbl., red or vgt'd.) E-M
or LADY KAY (semi-dbl., vgt'd.) E-M
7. ELEANOR HAGOOD (light pink, full double) L
8. ELEGANS, or (anemoneform, deep pink vgt'd.) E-M
ELEGANS PINK (anemoneform, deep pink) E-M
9. EMPEROR OF RUSSIA (irreg. dbl. to semi-dbl., deep red) M
10. KUMASAKA (pink, rose cast, semi-dbl.) M-L

E—early E-M—early-midseason M—midseason M-L—midseason-late L—late

Notable for its absence from the above list is a double or formal red. The writer does not consider that we have a really good, all-around satisfactory formal red camellia at present, but for those who wish to include that type, we would recommend either COQUETTI (GLEN 40), or C. M. HOVEY (COL. FIREY). MRS.

erence is bound to enter into the choice of any camellia—some like only the big flashy ones, others prefer the delicate tones regardless of size—and so it goes. However, the wise amateur gardener will base his camellia collection, first, on a small group that will *collectively* meet the following essential qualifications plus the primary requirements that the plant grow properly and have a good flower.

of 10 camellias, chosen to meet the above requirements, and intended for the beginner:

CHAS. COBB is one of the best ball-shaped reds, blooming about mid-season, the other two being fairly late. Neither do we list a striated or striped variegated with a basically white background. FINLANDIA VARIEGATED (Aurora Bo-realis), an irregular semi-double blooming mid-season, fills the bill excellently.
—D.L.F.

MORE ON OUR CAMELLIA SHOWS FOR 1957

The NORTHERN CALIFORNIA CAMELLIA SOCIETY will hold its annual competitive Show this year in Walnut Creek, at the Festival Hall, in the Recreation Center, on the weekend of March 16-17, considerably later than usual. This is in keeping with a new plan of rotating the show among the centers of camellia interest in the wide geographical region the Society covers. A feature will be arrangements supervised by the Oakland Flower Show School, besides many other interesting exhibits.

PACIFIC CAMELLIA SOCIETY will again participate in a joint show to be held March 2-3, 1957, at Descanso Gardens, La Canada, in conjunction with the other Camellia Societies in the Los Angeles area.