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C. japonica ED ANDERSON

(Color plates courtesy American Camellia Society, Gerbing Nursery and Mrs. Ed Anderson)

SOUVENIR PROGRAM **19th Annual Camellia Show**

NORTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

DIABLO VALLEY COLLEGE
Golf Club Road,
PLEASANT HILL, CALIFORNIA

SATURDAY, FEB. 29, 1964 • 2:00 - 10 P.M.

SUNDAY, MARCH 1, 1964 • 10 A.M. - 6 P.M.

ADMISSION • FIFTY CENTS

Published by
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19th ANNUAL CAMELLIA SHOW

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Regulations for Exhibitors

Registration and exhibit entry

1. Registration opens at 7:00 A.M. Saturday, February 29, 1964, and closes at 10:00 A.M. *All exhibits and bloom arranging must be completed for judging by 11:00 A.M.* All exhibitors are excluded during judging—11:00 to 2:00 P.M. (Bring your exhibits early and avoid the deadline rush.)

Entry cards

2. Entry cards must be filled out completely and placed with each entry so that the exhibitor's name is not visible or the entry will be disqualified. Entry forms are furnished by the Registration chairman or may be obtained from any officer. (Get yours in advance and fill them out before Saturday morning.)

3. Entry cards must be typed or written in pencil. *Do Not Use Ink:* it blurs if water spotted.

Regulations pertaining to classes

4. Entries made in one class will not be considered in another class.

5. An exhibit entered in the wrong class may be subject to disqualification.

6. The correct name of the variety must be on the entry card and the card folded so only this shows. The name as listed in "The Camellia—Its Culture and Nomenclature," 1964 edition, will be official.

7. Division I (Classes 1 to 5 incl.) and Division III flowers shall be on their own stems with one or two leaves attached. Length of stem shall not be over 1 inch. *Entries without attached foliage will be penalized 5 points.*

8. Only one entry in each separate varietal class is permitted, excepting Classes 4 and 5 of Division I. Please note that the blooms are classified alphabetically as to name and must be so placed on the tables for judging, each variety constituting a separate class.

9. Uniform containers for Classes 1, 2 and 3 and Divisions III to VIII inclusive, will be provided by the management.

10. Trays or containers for Classes 4 and 5, Division I, are supplied by the exhibitor and should be labeled on the bottom with the owner's name and address.

11. Entries in Division III limited to those varieties officially classified as Miniature camellias as per Nomenclature Book—1964 edition.

Judging and awards

12. Exhibits will be judged according to the following scales: (PLEASE NOTE CHANGES)

<i>For Blooms</i>	<i>For Plants</i>
Size for variety entered.....20	Form of Plant30
Color and Markings.....20	Condition of foliage30
Form20	No. and quality of blooms30
Freshness and Substance.....20	Suitability of container10
*Condition15	
Foliage 5	

*Refers solely to freedom from blemishes and accidental damage.

13. Decision of the judges will be final.

14. The *Sweepstakes Award* shall go to the exhibitor who is awarded the greatest number of firsts in all classes of Divisions I and II except Container plant exhibits.

15. All award ribbons, certificates and trophies must remain with the exhibits until removed by the show management. Ribbons and certificates will be mailed to the winners. Trophies will be presented at the April membership meeting following the show.

Management rules

16. After the judging, exhibitors may refresh their exhibits with new flowers. Exhibitors are urged to refresh their exhibits and thus maintain their good appearance.

17. The management reserves the right to exclude any unsuitable entry, to remove

unattractive flowers, and to make any disposition of individual blooms after the show as it may see fit.

18. The management assumes no responsibility for loss or damage to any exhibit or property. Every effort will be taken, however, to provide reasonable protection.

19. No exhibit may be removed or dismantled until the show closes—6:00 P.M. Sunday, March 1, 1964.

Schedule of Horticultural Exhibits

AMATEUR - COMPETITIVE

Division I—*Japonica*

- ★Class 1 — One blossom of a variety.
- ★Class 2 — Three blossoms of a variety.
- ★Class 3 — Seven blossoms of a variety.
- ★★Class 4 — Twelve blossoms of a variety.
- ★★Class 5 — One blossom each of twelve different varieties, each individually identified by name (small tag or label).
- Class 6 — One camellia plant in container.

Division II—*Reticulata*

- ★Class 1 — One blossom of a variety.
- ★Class 2 — Three blossoms of a variety.
- ★Class 3 — Seven blossoms of a variety.
- ★Class 4 — One blossom each of seven different varieties, each individually identified by name (small tag or label).
- Class 5 — One camellia plant in container.

Division III—Miniature *C. Japonica* (not over 2½" in diameter)

Division IV—*Hybrids*

Division V—*Species*

Division VI—*Japonica Seedlings* (Exhibitor's own)

Division VII—*Hybrid Seedlings* (Exhibitor's own)

Division VIII—*Reticulata Seedlings* (Exhibitor's own)

Seedlings: A seedling flower is defined as being a bloom of a plant that has not been disseminated commercially, *i.e.* offered for sale or sold either by the originator or by others. After a seedling plant has become disseminated, flowers from that plant must compete in the regular classes provided in any show. A seedling may not be awarded Best Flower in Show. Open to both amateurs and professionals.

Amateur: An amateur is one who does not engage in the sale of plants or flowers for any part of his livelihood, and/or who does not accept pay as a gardener, garden consultant or landscape architect, or charge admission to his garden for personal gain.

★Not more than one entry permitted for each variety. Failure to observe this disqualifies the exhibitor.

★★Blossoms to be displayed in any type of low container SUPPLIED BY EXHIBITOR. (Please note that foliage is specified for all *Japonica* and miniature blooms)

Awards for Horticultural Exhibits

by **NORTHERN CALIFORNIA CAMELLIA SOCIETY MEMBERS**

1. **SWEEPSTAKES**—Trophy courtesy Mr. and Mrs. David L. Feathers
Awarded the amateur exhibitor who wins the greatest number of blue ribbons for blooms in Divisions I and II. In event of a tie, the exhibitor awarded the most red ribbons shall be the winner (same classes).
2. **BEST FLOWER OF SHOW, C. JAPONICA**—Trophy courtesy Mr. and Mrs. Harold L. Paige
Awarded for the best flower in Division I, Classes 1 and 2.
3. **BEST FLOWER OF SHOW, C. RETICULATA**—Trophy courtesy Wallace H. Brown
Awarded for the best flower in Division II, Classes 1 and 2.
4. **BEST HYBRID SEEDLING OF SHOW**—Trophy courtesy Mr. and Mrs. Woodford F. Harrison
Awarded for the best flower in Division VII.
5. **BEST GROUP OF THREE FLOWERS, C. JAPONICA**—Trophy courtesy Barlow W. S. Hollingshead
Awarded for the best exhibit in Division I, Class 2.
6. **BEST GROUP OF THREE FLOWERS, C. RETICULATA**—Trophy courtesy Mr. and Mrs. K. C. Hallstone
Awarded for best exhibit in Division II, Class 2.
7. **BEST GROUP OF SEVEN FLOWERS, C. JAPONICA**—Trophy courtesy Mr. and Mrs. Sal B. Davi
Awarded for best exhibit in Division I, Class 3.
8. **BEST GROUP OF SEVEN FLOWERS, C. RETICULATA**—Trophy courtesy J. Dillas Black
Awarded for best exhibit in Division II, Class 3.
9. **BEST GROUP OF TWELVE FLOWERS, C. JAPONICA**—Dr. G. Myron Grismore Memorial Trophy
For best exhibit of one variety in Division I, Class 4 (perpetual award).
10. **BEST GROUP OF TWELVE DIFFERENT JAPONICAS**—Trophy courtesy Dr. and Mrs. Fred E. Heitman
Awarded for best exhibit in Division I, Class 5.
11. **BEST MINIATURE CAMELLIA JAPONICA**—Trophy courtesy Mr. and Mrs. Hugh Paterson
Awarded for best flower in Division III.
12. **BEST HYBRID CAMELLIA**—Trophy courtesy Dr. and Mrs. Robert K. Cutter
Awarded for best flower in Division IV, commercially available variety.
13. **MOST OUTSTANDING PLANT IN CONTAINER, C. JAPONICA**—*Sylvia May Wells Trophy*
Awarded best potted or boxed plant in Division I, Class 6 (perpetual award).
14. **SWEEPSTAKES RUNNER-UP**—Trophy courtesy Mr. and Mrs. Everett P. Tenney
Awarded amateur exhibitor winning second greatest number of blue ribbons for blooms in Divisions I and II. In event of tie, exhibitor awarded most red ribbons in same classes shall be winner.
15. **SPECIAL GOLD RIBBON**—
Given to those flowers which are selected for the honor table and final judging to determine the best flower in the show.
16. **BLUE, RED OR WHITE RIBBONS**—
Are given for each award-winning flower or exhibit in that order. If more than ten awards are won a certificate certifying the number of awards is given in lieu of eleven or more ribbons.

by **AMERICAN CAMELLIA SOCIETY**

1. **GOLD CERTIFICATE**—This award is made to the sweepstakes winner in horticultural classes. The certificate will be awarded on a basis of the greatest number of blue ribbons. Red ribbons will be counted only in case of a tie.
2. **SILVER CERTIFICATE**—This is awarded on the same basis as the Gold Certificate, except that it is presented to the runner-up to the sweepstakes winner.
3. **PROVISIONAL HIGHLY COMMENDED CERTIFICATE**—This is awarded to a seedling when two-thirds of all qualified accredited judges consider such a seedling likely to make some new and valuable addition to the genus *Camellia*. This is the first step toward the nationally awarded Illges Medal and Harris Hybrid Seedling Award. It must be naturally grown.
4. **Outstanding Bloom Certificates** (Best Bloom of its species) will be given for the best *Japonica*, *Reticulata* and *Hybrid*.

SCHEDULE FOR THE FLOWER ARRANGEMENT DIVISION

A STANDARD SHOW

(Camellias Must Be Used in All Arrangements)

THEME: "THE MAGIC OF THE CAMELLIA"

DIVISION A. OPEN TO ALL (Classes 1 to 5 incl. open to all who wish to enter, including teachers, lecturers and judges)

Blue Ribbon winners in Classes 1 to 5 to compete in a National Contest of the American Camellia Society.

Class I—MAGIC WITH CAMELLIAS

A. An arrangement featuring camellias in a mysterious design, using large camellias.

B. **THE VIKINGS**—An arrangement depicting the type sail boat the Vikings used, with the use of plant material for sail. One or more camellias.

Class II—A. MARDI GRAS—Expressing the spirit of Mardi Gras (unrestricted).

B. **THE ROYAL PRINCESS**—A figurine may be used as an accessory or as a part of the design.

Class III—A. WOODEN WONDERLAND—An arrangement using driftwood, or weathered wood with camellias.

B. **THE WORLD OUTSIDE**—An arrangement with camellias using any naturalistic plant material.

Class IV—A. CHAMPAGNE BREAKFAST—Table set with elaborate appointments using camellias in the floral design. (No flat silver, please.)

B. **AFTER THE BALL**—An arrangement in the elegant manner for a reception table.

Class V—A. CHARM OF THE ORIENT—Line arrangement with camellias.

B. **SECRETS OF ORIENTAL ART**—Arrangement in oriental manner.

C. **CLEAR COOL WATERS**—Arrangement in the oriental manner depicting cool colors. Blue, Violet, Green are considered cool colors. White, a neutral, is also considered cool. Camellias to contrast with these cool colors. White camellias to count as a cool neutral.

NOTE: In any of the above arrangement other foliage, flowers, dried material, weathered wood, shells, pebbles, figurines, driftwood, or accessory may be used. No artificial foliage permitted. One or more Camellias must be used.

DIVISION B: OPEN TO THOSE WHO HAVE NEVER ENTERED A SHOW BEFORE

Class VI—FROM MY OWN GARDEN—Garden foliage (this may be camellia foliage) used for line with one or more camellias.

Class VII—SPRING REFLECTIONS—New spring foliage with camellias—use a low bowl for a container and make water a part of the design.

DIVISION C: OPEN TO THOSE WHO HAVE NEVER WON A BLUE RIBBON IN ANY STANDARD SHOW

Class VIII—EMERALD ISLE—Express the freshness of green and white with green container and foliage and white camellias.

Class IX—SOUTHERN MANSIONS—Use a container or an accessory to set the mood for an arrangement using camellias and other flowers and foliage in a mass bouquet for an entry hall.

DIVISION D: OPEN TO THOSE WHO HAVE WON ONE OR MORE BLUE RIBBONS IN A STANDARD SHOW (Teachers, lecturers and judges may not enter this class.)

Class X—MODERN EXPRESSION—An arrangement using metal, plastic, glass, wood

or other interesting material for line with foliage and camellias. Keep it simple and distinctive.

Class XI—THE MAGIC OF CURVES—A spectacular arrangement showing the beauty of curved line with camellias of your choice.

DIVISION E: FOR MEMBERS OF THE NORTHERN CALIFORNIA CAMELLIA SOCIETY AND THEIR FAMILIES

Class XII—HAIL, CAMELLIA TIME!—Camellias arranged in your own way. Use your favorite camellia.

Class XIII—BEAUTY CASTS A MAGIC SPELL—Camellias arranged for the guest to enjoy.

DIVISION F: THE YOUTHFUL APPROACH (A trophy will be awarded for boys and girls in each class.)

Class XIV—A FLOWER ARRANGEMENT REPRESENTING A SONG (List the title of the song on a card.)

- a. For Girls—Age 6 to 10
- b. For Boys—Age 6 to 10

Class XV—A FLOWER ARRANGEMENT REPRESENTING A TV SHOW (List name of the show on a card.)

- a. For Girls—Age 11 to 15
- b. For Boys—Age 11 to 15

Class XVI—A FLOWER ARRANGEMENT REPRESENTING A COUNTRY (List the name of the country on a card.)

- a. For Girls—Age 16 to 19
- b. For Boys—Age 16 to 19

RULES OF THE FLOWER ARRANGEMENT DIVISION

- 1—This schedule is the law of the show, all entries must conform to this schedule.
- 2—Judges shall award 1st, 2nd, 3rd places in all classes according to merit, and if without merit no awards shall be made. Decision of the judges is final. Judges shall write constructive comments.
- 3—The management is not responsible for accidents or losses that may occur. However, reasonable precautions will be maintained.
- 4—If arrangement becomes unsightly, management may remove it. All containers must be marked with name and phone number.
- 5—Management will maintain water in arrangements and replace camellias when needed.
- 6—Materials used need not have been grown by exhibitor.
- 7—Camellias must be used in all arrangements.
- 8—No artificially colored flowers permitted. Natural plant foliage which has been sprayed, painted or treated with preservatives will not be considered artificial.
- 9—No artificial blooms, foliage, fruits or vegetables are to be used.
- 10—Extraneous foliage permitted in all arrangements. Succulents are classed as foliage.
- 11—Accessories are permitted in all classes. Sprayed wood or branches are considered accessories. Stands, bases, mats or the like are allowed in all classes and are considered part of the design.
- 12—Backgrounds shall be plain. No draping allowed.
- 13—Exhibitors shall be limited to one entry in each class.
- 14—All arrangements, including those in the Youthful Approach Division, must be made by the exhibitor. Exhibitors must not be assisted by teachers at the show.
- 15—Arrangements will be received from 8:30 A.M. on February 29 and must be ready

- for judging by 11:00 A.M. Arrangements must be removed at 6:00 P.M. on March 1.
- 16—Please send in entry blanks by Friday, February 21, so that space can be saved for your arrangements. Entry blanks must be received in advance of the show.
- 17—Exhibitors are encouraged to supply their own camellias. However, if requested, camellia blooms will be furnished.

SCALE OF POINTS TO BE USED BY JUDGES

Design	35
Interpretation	20
Textural Values	20
Distinction	15
Relationship of all material	10
	100

AWARDS

Ribbons will be awarded in all classes. Trophies will be given to the arrangement judged the best in each division.

AMERICAN CAMELLIA SOCIETY AWARDS

The American Camellia Society will provide a certificate to be awarded the arrangement "Judged the Most Outstanding Arrangement in the Show". This award does not necessarily have to be won in the named classes (1 to 5) of the American Camellia Society Arrangement Contest.

The American Camellia Society will furnish the following awards to winners in the National Contest.

Most outstanding arrangement in the contest—A Silver Trophy to be retained by the winner.

Second best in the contest—A Silver Trophy to be retained by the winner.

First in each class—American Camellia Society membership for one year.

Second and Third in each class—Current American Yearbook.

Blue ribbon winners in Classes 1 through 5 are eligible to enter. Photographs will be taken and sent to the National Judging Committee.

NOTE: In 1963 this show had five prize winners in this National Contest.

ENTRY BLANK (Please send to Mrs. Milton R. Bell, 12 Oak Court, Walnut Creek, California, Chairman of the Arrangements Division, by February 21, 1964.)

NAME.....

ADDRESS.....

I WILL NEED..... (Number) Camellias COLOR..... TYPE.....

The committee will furnish your needs to the best of its ability.

NOTES

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CAMELLIAS FOR ARRANGEMENT

Mrs. Kenneth (Merlyn) Malcolm, Sacramento, California

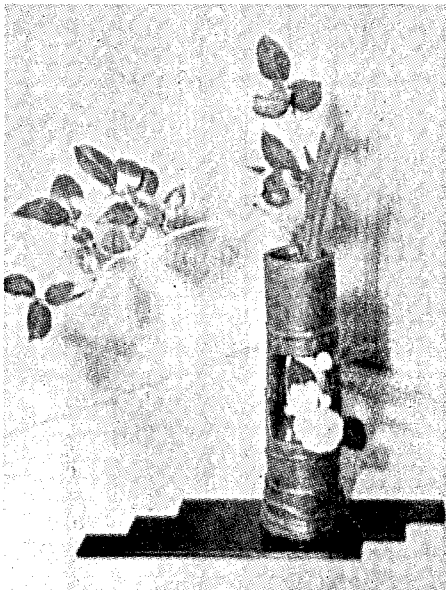
The selection of camellia varieties for flower arrangement presents entirely different problems than their choice for horticultural display or for landscape use. The arranger selects flowers for their form, color, freshness and suitability to the particular design which is being created.

In a Japanese design or a nature study, for example, there are many varieties, occasionally single, usually semi-double, that are good choices. Among these are the beautiful white Imura, Finlandia, Amabalis and the always reliable Purity. In pink there are Magnoliaeflora, Meredith Lake (with its hint of lavender), Semi-Double Blush, Sea Shell, Shin Akebono, Berenice Boddy and Flamingo, to mention but a few. Rose and red might include Lady Campbell, the very old Christmas Red, Fred Sander, Kimberly and tiny Tinsie. Flowers for a nature sketch must be in proper scale and thus a small or medium sized bloom is generally preferred. Buds or partly opened flowers are frequently used and these are long and tapering in the semi doubles which adds to the natural effect.

Arrangers who work in contemporary style also prefer the semi-double type of bloom since their interest is primarily in form. The above listed varieties could serve as suggestions for their selections also.

Camellias make charming table arrangements and here, using them in low designs in conjunction with fine crystal, silver, candles or other accessories, the beauty of the individual blooms may best be appreciated. Many of the round forms which resemble carnations, such as the brilliant red Professor Sargent or the soft pink Debutante, will fit into this setting. Or you might prefer a more dramatic arrangement of larger blooms such as Mathotiana, Kumasaka (an especially good strawberry pink) or the vividly variegated Donckelarii. The formal types, Pink Perfection, Mrs. Tingley, Purity, Glen 40, have their place in this picture, too. They are particularly well suited for use with cherished antiques and in traditional settings.

(Continued on Page 12)

PRIZE-WINNING ARRANGEMENTS — A.C.S. CONTEST — 1963

CLASS V—SECOND PLACE AWARD
Mrs. E. A. O'Connor, Antioch, California



CLASS III—A SECOND PLACE AWARD
Mrs. Lyles Pember, Jr., Walnut Creek, Calif.

(Photos courtesy American Camellia Society—Yearbook)

THE CAMELLIA AS A WORK OF ART

Mrs. Milton R. Bell*, Walnut Creek, California

"Not without art, but yet to Nature true," is a saying by Charles Churchill, the English poet. Whether he grew camellias or arranged them matters not, but he sums up flower arrangement in any camellia show.

The camellia in form has a definite radial symmetry, and its color, texture, substance and form are certainly considered by the arranger as they are by the horticultural exhibitor. In both cases the most perfect camellias are used.

In any work of art, materials used must be of high quality, and especially camellias because in any camellia show they are always featured in the arrangements. Just as the horticultural exhibitor shows one or a group of the most choice camellias, the arranger takes one or many and features them. But from the very moment the arranger chooses a container, decisions have to be made. If the container is tall, then a tall branch of camellia foliage or contrasting foliage or flowers must be considered to give balance to a tall container. In other words, the arranger is providing the proper materials to enhance the camellia. Next, comes the decision of what is the purpose of the arrangement and where it is to be placed. Definite influences are apparent immediately because the color of the room, the space where the arrangement will be placed, the background and definite style of the room all effect our decisions.

If the arrangement is for a dining room table, then most often the arranger has her own dining table in mind and this may be modern or traditional. A dining room arrangement is most often viewed from all sides and is low.

As a viewer looks at an arrangement in a show he cannot help but picture it in his own home, and since all homes are not alike this becomes a strong influence on whether he likes that particular arrangement or not. To those who have modern homes a modern arrangement is "out of this world" but many have traditional furnishings and an arrangement in the English manner would appeal to them. So, in making a schedule which sets up the mood of the show (and let me add quickly the mood should emphasize the beauty of the flowers), many types of arrangements are scheduled so that the designer as well as the viewer can have a full artistic experience.

A schedule also includes classes for those who have never entered a show before, advancing up to those who are adept at floral design. A schedule should also include classes for Juniors to help them gain inspiration and a lifelong love for horticulture.

A schedule should be kept as simple as possible so that it inspires but does not limit free expression. Free choice of color, without strict combinations, is essential so that we can devote our time to creative effort rather than "jumping over hurdles" imposed upon us. Art expression is free! Definite classes are set up only to make judging uniform and fair.

When an arrangement is made the arranger sets up an organized work of art which includes camellias combined with other forms; this can communicate and control the esthetic response.

Dr. Stephen C. Pepper has said, "One must remember that only those who understand a conceptual language can obtain a precise communication through it." Here is where the hybridizer, the grower and the arranger of camellias must learn to understand each other. One of the best ways is for the arranger to know something about camellias and to have the privilege of talking with hybridizers and other growers who are always so willing to share their best blooms with us. Often in selecting a flower, an arranger amazes a grower by asking for a small flower. This of course, when used in an arrangement, brings contrast and variety of size into the design.

An arranger also considers her own response to color which must be in harmonious relationship with the forms she combines. And here lies the big difference between the grower and the arranger. The grower thinks of the finest flowers and their color just

*Nationally accredited Flower Show Judge and Instructor.—Ed.

as the arranger does, but he displays a single perfect flower or group of flowers without having to worry about combining them with other materials.

The arrangement contest of the American Camellia Society is excellent and brings prestige to any local show. It is thrilling to have winners in a national contest, judged by judges from all over the nation. The Northern California Camellia Society Arrangement section has had winners for the last three years, and in the 1963 contest had five prize winners. A contest of this type must have a uniform schedule in order to be judged effectively and fairly. We hope that these contests will be continued year after year.

It has been my observation over the past few years that the arrangers are learning to appreciate the flowers not only as a design form but they seem interested in their growth requirements and how they are grown from seed. Those who grow camellias, and share their distinctive blooms with us, are pleased when we want to know the names of the varieties. In fact, we include the names of the camellias with the arrangement, and the growers are proud to see their blooms used so effectively. This sharing of ideas brings about the perfect understanding between all who love camellias.

We agree with Dionysius Cassius Longinus who said, "Art may be called complete and perfect when it seems to be nature."

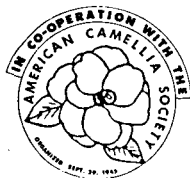
CAMELLIAS FOR ARRANGEMENT (Continued from Page 10)

Often show schedules call for dramatizing a single blossom. This is frequently just what you strive to do in your home. It is a challenge to select one superb camellia bloom and place it in a glamorous and exciting setting. Here is your opportunity to use your largest, most exotic flowers—the sky is the limit! This is the spot for a perfect *Guilio Nuccio*, *Drama Girl*, *Frosty Morn*, *Kramer's Supreme*, *Tomorrow*, any of the gorgeous *Reticulatas*—or name your own favorite.

In conclusion, remember that selection of any flower depends on individual preference. Use the varieties you enjoy. Among qualities to look for are flowers that hold up well when cut, that do not drop off the stem and that have good foliage.

If you are searching for good varieties for arrangement, when you visit *Camellia Shows* make your varietal lists in the arrangement section rather than from the horticultural tables. Almost all of the varieties named in this article have been used successfully in the arrangements of many a *Sacramento Camellia Show*. And above all, start arranging camellias. You will soon develop your own list of favorites.

19th Annual



Camellia show

The Camellia Bulletin, in keeping with the fundamental concept of the amateur organizations it serves, is a non-profit enterprise published quarterly (Nov., Feb., May and Aug.) by the Northern California Camellia Society, Inc. Its principal objects and purposes are furtherance of the enjoyment and benefits derived from the culture of camellias and the dissemination of knowledge related thereto. By special arrangement with the several collaborating Societies listed on Page 2, this Bulletin is also available in conjunction with membership, which is open to the general public upon application to the Secretary of any of the societies mentioned, at the respective addresses shown above. For full membership in the Northern California Camellia Society, Inc., and with respect to all persons resident in the counties of Alameda, Contra Costa, Marin, San Francisco and San Mateo, the annual dues are \$5.00—outside that area, limited membership privileges, including the right to all Society publications, are \$3.00 per year. MEETINGS are held on the first Monday of each month November through May, at 8 p.m. in the Claremont Junior High School Auditorium, Oakland, and include an informal flower display and refreshments. All matter regarding the content of the Bulletin should be addressed to the Editor. CHANGE OF ADDRESS should be reported promptly to **your Secretary**, as the Post Office will not forward periodicals. Remit dues to Treasurer.

INTRODUCTION TO A CAMELLIA SHOW

David L. Feathers, Editor

Visitors to a camellia show range from the person who has never seen a camellia flower before to the most completely experienced grower-collector-exhibitor, winner of a thousand award ribbons. To the former, everything will be of interest, if a lover of flowers—to the latter, only the most outstanding or the completely new camellias will be honored with his attention. It is the task of the producers of the show to satisfy both—also the in-betweens, those who are neither complete tyro nor recognized authority. Because the seasoned campaigner has no need of it, this introduction is conceived with the novice in mind, better to equip him to understand the whys and wherefores of a competitive camellia show.

To begin with, why does a camellia society go to the great effort and expense required to produce a camellia show? The reasons are several and they will vary in accordance with the objects and purposes—and the scope—of the individual society. If the show costs are not underwritten voluntarily by other organizations and individuals, both business and civic, it naturally follows that admission must be charged in order to defray such necessary expenses.

Almost universally, the setting up and the taking down of the show are done by society members—usually after hours and at night—all the work performed on a voluntary basis. This leads to good fellowship and a sense of really “belonging.”

Primarily, the exhibition is designed to be cultural and educational—as a means of broadening interest in camellias and demonstrating what some of the fruits resulting from pursuit of this wonderful hobby are. A camellia show also has some of the attributes of the County Fair—or the golf course, if you will—an arena in which contestants may engage in a joust for supremacy. Many skilled growers, however, for varied reasons, prefer to stand aside from the competition and exhibit their blooms on a complimentary basis, or in the name of their society.

With respect to the competitive exhibits, the quality and resulting awards are determined by experienced and well-qualified accredited judges, acting in accordance with the regulations governing the show as published in the show schedules. To the extent that unusually adverse weather conditions may have affected the condition of outdoor-grown blooms, allowance is usually made therefor at the discretion of the show management. Otherwise, the exhibits are judged strictly in accordance with the published scale of points.

The most misunderstood and controversial part of any camellia show arises from the judging—particularly if it happens to be “my” flower that was slighted. This is quite natural for, if an exhibitor is worth his salt, he must have pride of authorship and, of course, one’s children are always the best! Being human, judges may occasionally err, but on the whole their determinations are not only eminently fair but absolutely correct. It is usually the case that not only the viewing public but the exhibitor himself has failed to appraise the exhibit in strict accordance with the rules. Undoubtedly the greatest cause of misunderstanding has to do with the factor of size.

Every exhibitor aspires to grow “the biggest” but, as in many other things, the biggest camellia is not necessarily the best! Actually, some abnormally large flowers are distortions and not true to type (a basic requirement). Furthermore, for a camellia bloom to attain largest size it must have been open for an extended period on the plant. This “aging” works to its disadvantage because, as a flower gets older, its color and substance tend to deteriorate (and sometimes even its form), so that what it may gain in one respect may more than be offset by losses in other respects. The result is often a “Big Bertha” rather than a “Sweet Sixteen”—the size is there but not the complexion, form or vivacity! One would not put such a flower into an arrangement for it might not last out the day.

Classes are provided for showing multiple blooms of the same variety largely as a means of gauging how high an exhibitor can *average* in quality. Because symmetry is

desirable in multiple flower classes, the regularity or uniformity of the blooms is a prime requisite. It is a common mistake among exhibitors to include an oversized bloom in a group, simply because comparison with the others then becomes displeasing.

Occasionally, a fine bloom will be disqualified because of omission of the exhibitor's name, or other incorrect labeling, or due to incorrect placement. This is unfortunate, but it must be borne in mind that the judges have limited time between the closing of entries and opening of the show, consequently cannot interrupt their duties to attempt to correct such errors. The utmost orderliness is necessary if the show is to open on time.

A section for competitive flower arrangement featuring camellias is always a necessary part of a camellia show, not only for its value in demonstrating practical home usage of the flowers but as an important artistic and aesthetic contribution to the overall beauty of the show. The same may be said of the usage of specimen plants in bloom, which demonstrate far better than the blooms on the tables what the visitor can hope for by way of beautification of the garden. It is well to point out here that not all glamorous flowers come from attractive plants; furthermore, that the camellia usually serves as a landscape evergreen for at least ten months of the year and as a flowering plant for not more than two. The show visitor would do well to keep this important point in mind when purchasing new camellias, in order to avoid disappointment.

There are camellias for every conceivable use: for their garden effect as flowering shrubs; to provide cut flowers for the home and personal adornment; to provide prize-winning quality blooms for exhibition; for the most intimate use in beautifying the "outdoor living" area of the western home. Camellias may be used as hedges, screens, background plants espaliers against a wall, ground covers, cascading plants over embankments and in hanging baskets, columnar subjects at a doorway. While relatively slow growing, given time some will attain a height and spread of 30 or 40 feet under good conditions. But no single camellia will meet all these requirements and the first thing the prospective purchaser should decide is: *the purpose for which it is intended.*

At the show, you will see a bewildering array of gorgeous blooms—of all sizes, shapes and colors within the range of present camellias, which include red, pink, white and combinations of those colors. You are the one to decide what you like but it is suggested that, if space permits, you plan to get a variety of form and color and, above all, blooming season, so as to prolong your enjoyment of this unique plant, which provides color when most of the garden lies dormant. It is possible to get flowers eight months of the year—September through April—by a wise selection of varieties and species and blooms from 1 inch to 7 or more inches in diameter! But the prudent prospective purchaser will always inquire into the habits of the camellia which has caught his fancy—as to its plant appearance and performance and flowering habit, particularly. When its fairly simple requirements are met, the camellia is relatively easy to grow and keep healthy, but there are some varieties and at least one species (*reticulata*) that can be difficult even when given careful attention. It remains for each individual to weigh the pros and cons and then decide what would suit his requirements best.

How do you come by the necessary information to guide you in buying and growing camellias? The best possible way, and the most economical in the long run, is by joining your local camellia society and learning through the experience of others. If you cannot attend the monthly meetings held during the blooming season, you can get the necessary guidance from the quarterly publication which membership entitles you to receive. You can also get helpful information from qualified persons on the floor of the show, who are there to assist you with your cultural questions. Both at the Show and the monthly meetings plants, seeds and plant material are freely given and propagation and cultural techniques thoroughly demonstrated. Above all, in one way or another, get better acquainted with this easy-to-grow, relatively pest free, winter blooming and always handsome evergreen plant that has so many forms and uses and blooms of such distinction!

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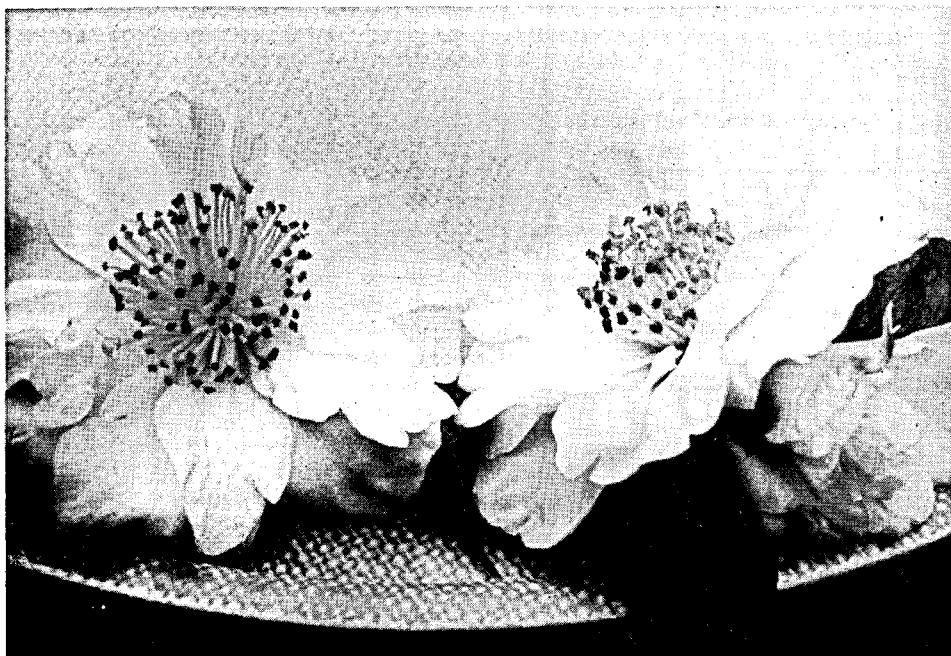
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(Photo by D. L. Feathers)

C. SASANQUA—the earliest blooming species of commerce (variety shown is a seedling—"Frivolity")

TWENTY-FIVE JAPONICAS TO DREAM UPON

Douglas G. Thompson, Los Angeles, California

I suppose every collector allows himself to be carried along on the wave of continuing optimism over the fabulous worth of new introductions. After all, that is the basic fascination of collecting. But the glamorous ones of today all too often lead to the dilemmas of tomorrow. We hate to part with the old to make room for the new. No doubt, Mr. Every Collector must some day face a moment of bleak realization. He has surrounded himself with too many plants. He is out of space. He has relegated many of the favorites of yesteryear to back corners and tries not to think about how long it has been since they were really desired. He becomes increasingly aware that many of the newer touted varieties have not merited the space they occupy. The lath house has become a jungle. Good housekeeping practices and the best cultural care of individual specimens are no longer fun. They become chores. And chores often do not get done at all! Fertilizing, pruning, disbudding, repotting may begin to be neglected. The collection begins to be passe. It's just one more step before we may have grim moments when the whole affair seems more trouble than it's worth.

Probably like every other collector, from time to time I dream of starting all over again. From scratch. If I could find a way to unload my responsibility to all my past loves—divorced from my affections but still receiving the alimony of my continuing care! Maybe some night they will go away. When I look into the garden in the morning, only the varieties I *think* I want to keep will still be there, surrounded on each side by lovely space. So I dream upon the subject of just which varieties I would like left behind by the kind genie who whisks away the rest to some camellia Never-Never Land.

In my dream I decide on twenty-five varieties which stay. From time to time I reconsider to be sure I choose just the right twenty-five. Suppose I hadn't started collecting yet. Say I had listened, looked, read and completely understood about all the japonica varieties there are. Wouldn't it be nice to start out with just the right ones for my collection? I'm sure I could decide on twenty-five. But, I would not have observed them in my garden and they might not be the right twenty-five for me.

There is a microweather which hovers over my little plot of ground—my local personal weather. It is not the same microweather as my neighbor's down the street. It is different from that of the other collectors in my area. I live on the edge of a desert, not in a humid Gulf state. When I think of the good varieties, I must ask myself, "Where are they good?" My microweather depends on the vagaries of my breeze, the moisture in my air, the sun path and shadow patterns across my garden. The temperature, evening dew, and morning frost all make my microweather. It is hard to determine in advance just which camellias are best for my own collection. That is why I keep trying new ones from everywhere. That's how I got into space trouble. Then, too, my microweather is not consistent from year to year in the amount of rain, the humidity and temperature during blooming months and hotness and dryness during growing months. In parts of the Los Angeles area, the relative humidity was lower than in the Sahara Desert during much of last December! I have an overall average microweather. Yet as I read of new lows, new highs, new wets and dries, it seems that every year in Los Angeles yields some new and dismaying weather record—unfavorable to camellias in general and to most of my collection in particular. So each year I tend to wait another year just to make sure of marginal performers. Basically, I'd like my twenty-five to do well during a worst year and splendidly during an average year.

I guess it's just a dream. I suppose I never will cut down to the twenty-five japonicas I've listed here. Maybe I don't really want to. But I can say this. For my microweather even in a poor year, and for most of our Los Angeles area, these are the faithful top performers of the past few seasons. If everyone were to agree with my selection, this would be a dull world indeed. But everyone can dream upon his own twenty-five. I would be very surprised if every collector had not already decided—much as I have and for the

same reasons—upon his own preferred list. Perhaps Dave Feathers can persuade you to name them. (*See Editor's Note below.*) In any case, make your own list. Then see that you have at least two or three plants of each of your favorites.

Every collector should also be a classifier. To be a classifier he must be an evaluator. I use four classifications—No. 1. The best; No. 2. Second best; No. 3. New, Undecided, Wait and See (these take up a lot of space); No. 4. Eliminate (I must be ruthless here). Try classifying your own collection. You'll have to decide how many you maintain in No. 1 and No. 2. The rest is easy. Move desirable No. 3's to No. 1 or No. 2 and get rid of all the rest. Well, it may not be easy—but you should.

The japonicas I have listed are at this writing my No. 1's. These twenty-five have been chosen because they have proved suitable to my garden and bloom early enough, reliably, spectacularly, up-to-exhibition size on sturdy plants. Really, I have chosen them because I want them more than the others. I have not included newer varieties, they're still No. 3's. I have only included those observed in my own collection. Where they come both variegated and solid color, take your choice:

<i>Variety</i>	<i>State</i>	<i>Origin</i>	<i>Year</i>
<i>White</i>			
Angel	Cal.		1951
Coronation	Cal.		1955
Dear Jenny	Cal.		1951
Ecclefield	Cal.		1959
Onetia Holland	Cal.		1954
White Nun	Cal.		1959
<i>Pink</i>			
Ann Sothern	Cal.		1954
Disneyland	Cal.		1961
**Drama Girl	Cal.		1955
*Mrs. D. W. Davis	Fla.		1951
*Spring Sonnet	Cal.		1952
*Wildwood	S.C.		1953
<i>Red</i>			
Grand Slam	Cal.		1962
**Guilio Nuccio	Cal.		1956
**Kramer's Supreme	Cal.		1957
*Mathotiana Supreme	Ala.		1951
*Reg Ragland	Cal.		1954
**Tomorrow	Ga.		1953
<i>Variegated</i>			
**Adolph Audusson Special	Cal.		1952
Ballet Dancer	Cal.		1960
**Betty Sheffield Supreme	Ga.		1960
Carter's Sunburst	Cal.		1958
Clarise Carleton-Var.	Cal.		1955
Laura Walker-Var.	Ga.		1956

(Editor's Note: Asterisks ours, not the author's—see below.)

It would undoubtedly be of greater interest to point out that all of the camellias in Mr. Thompson's list which have been rated by the American Camellia Society (11) are among the top 25 out of a total of 85 camellias rated to date, which we have indicated by asterisks, and that 6 of these are among the first ten (indicated by double asterisk). The real significance of this is that these ratings are based upon the experiences of qualified authorities growing them in practically all camellia areas of the United States and, consequently, also upon the results attained in every conceivable environment and micro-climate.—Ed.

(Continued on Page 18)

PRUNE YOUR CAMELIAS

Nora Lawson, Antioch, California

If you have been of the opinion that camellias should not be pruned, and have, with some dismay, watched your camellia plants swell beyond their apportioned space, take heart—they may be pruned! Camellia pruning is not only permissible, it is desirable and sometimes most necessary for the good grooming and health of the plant. The fundamental factors regarding pruning are the desires of the gardener with respect to the plant, the natural tendencies of the plant, and the condition of the plant's growth, branches and foliage.

If you have placed a camellia plant in your garden with a specific function as part of your landscape plan, then pruning will "persuade" the plant to grow in conformity with your plan. Cut the top back to round it out and make it bushy. Or cut side branches back to force it upward. Prune top and sides to force lower branching.

Camellia varieties differ greatly in their natural growth tendencies, also. Some varieties, as Flamingo, for example, tend to grow rapidly upright with only slight side branching. Regular top pruning is necessary to produce a well-shaped plant. Others, as Duncan Bell or Te Deum, are of loose, spreading growth, and must have the side branches cut back if more compact growth is desired. Of course, the gardener should ascertain the growth tendencies of camellias as well as their bloom forms and colors, and use them in accordance with their natural habits insofar as possible.

Large, old camellia plants benefit greatly from pruning old, sparsely foliated wood and thinning of crossed inner branches to allow light and air to reach the center of the plant.

When pruning, cut back to a growth bud, discernible at the point where leaf joins stem, with a sharp knife or shears. This may be done during blooming season, affording an opportunity for cutting camellia flowers with long stems, or just after the blooming season.

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TWENTY-FIVE JAPONICAS (Continued from Page 17)

I do not think any purpose would be served by discussing the reasons for my selection. These varieties consistently turn up on honor tables at our Pacific Coast shows, and I am partial to the top show flowers. Choice is very much a matter of personal preference. It is noteworthy that most of them are relatively new and West Coast introductions—again our local weather. If any one in our area were to use this list as a guide in beginning or adding to a collection of japonicas, I believe he would have the best.

Oh, yes. You say I've listed only twenty-four. In my dream that super-special, world-beating, best-ever camellia will be along one day. It may be Tiffany, Clark Hubbs, or yellow. It may be one of my own seedlings. It may be just a mongrel irresistible to me. I'll have to wait for number twenty-five. That's collecting.



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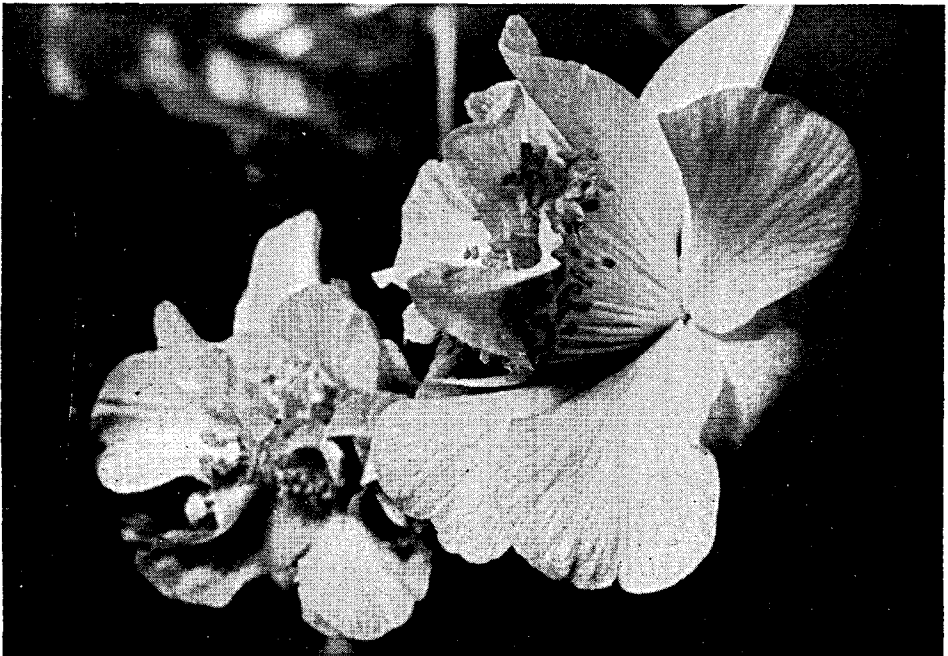
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(Photo by D. L. Feathers)

A HYBRID CAMELLIA—seed parent "Sylvia May"

THE ROOTWASHERS

Marjorie Washburne, Port Arthur, Texas

In most instances, the portion of a camellia plant above the soil is an assymetrical reflection of the portion below the soil line. Most of us have had the experience, however, of observing a pruned branch several days or more after being cut, and noting that in spite of being severed from the main plant, leaves remain turgid and green. Those of us who had roots of container plants frozen in the January 9-13, 1962, freeze, were made aware that a root system can be destroyed while the upper portion of the plant may appear unharmed for months. Inevitably, many plants died from that disastrous freeze, even though a few managed to survive. Some frozen plants made spring growth, only to collapse during the summer months that followed—or even later. This appears to be proof that deterioration of a root system can be extensive without any visible indication, or reflection, in the above-ground part of the plant. By the time leaves begin to fall, trouble may be so advanced that nothing can be done to save the plant.

A container-grown camellia plant in a state of good health will transpire considerable moisture from the roots through the leaves, and will require frequent watering. A root-bound plant will require even more frequent watering, which is a clue in determining when and if a plant should be moved to a larger container. If a plant which has needed frequent watering should begin to dry out less quickly (relative humidity and temperature being considered), it may be that for unknown reasons its root system is declining, indicating that steps should be taken to rectify the trouble.

Among camellia enthusiasts are many growers who, once it is noticed that a plant is failing, regard washing of the plant's roots and repotting in fresh soil to be mandatory. Although this has been done successfully even during the hot summer months, it is preferred to take this step during cool, muggy weather when the plants are partially dormant. When a healthy root system begins to fail, it is logical to assume that a change has taken place in the medium in which the roots are growing. It has been noted that soil in containers will remain in good condition, drain properly, and maintain a plant in good health for a period of from two to three years, only to become soggy, compacted, sour, and of poor texture almost overnight. Consequently, we, the rootwashers, carefully take note of the characteristics of the container soil rather than wait for the plant to react unfavorably. For those who have never taken part in rootwashing, some suggestions are offered in the event they wish to do so.

To begin, discard the old and oft-repeated adage, "Disturb the roots as little as possible," and exchange it for "Damage the roots as little as possible." Replacement soil must be prepared before beginning the task, so as to avoid delay which would allow roots to dry out. At present I am obtaining good results with a mixture of equal parts of sphagnum peat, rice ash, and good loam, to which is added $\frac{1}{2}$ part of plasterer's perlite and a little horticultural perlite. Perlite is preferred to sand because of its light weight. Although it is usually recommended that potting mix be slightly damp, results are satisfactory if it is on the dry side. Dry peat will swell to some extent, which should help fill air spaces unavoidably remaining. In addition, the dry mix can be more easily shaken in between the roots.

When the plant to be washed is removed from its container, the root will appear unhealthy if it really needs to be washed. With a thumb across the hose end to give slight force to the stream of water, gently wash away the soil from the outside of the root mass. Soil containing clay is difficult to remove, and some damage to roots may be unavoidable. Squeeze the soil with the fingers to break up hard lumps. Having begun, washing should proceed until every bit of the original soil is loosened and washed away. At no time should the soil be unsupported in such a way that it may fall free, taking with it part of the roots. If of good texture, removal of the old soil will not be difficult.

Before repotting the plant, any broken or decayed roots should be removed. This is a good time for root pruning, but while I believe in it, I have not yet had the courage to practice it. It is important that the new potting mixture be filled in between the roots, for although roots have no objections to small air spaces, such spaces will provide living quarters for various homesteading insects, including ants, pill bugs, and other undesirables. It may help to support the roots in one hand, and drop soil into the roots, after which the plant is placed carefully in the container at a height to locate the top roots slightly below the rim of the container. The container should be of a size only a little larger than the area the roots will occupy. Fill the potting mix in and around the roots, working it in with the fingers, by jarring the container from side to side and downward, holding the plant in position during the process. When the plant seems firm in the soil, water slowly but thoroughly. Openings will appear as soil is washed down, which should be filled in. Mulching material should be withheld for a time, as it may be necessary to add more soil if settling exposes roots. Weak twigs should be removed from the plant at this time, and if the root system was damaged or appears inadequate for the top of the plant, additional pruning is in order. Place the plant in a shady location, out of the wind, until established in the new soil. No more water should be given until the soil begins to dry out, although frequent misting will be beneficial. There may be some loss of moisture through transpiration not replaced by the roots, but this will soon be overcome by a healthy plant.

If poor condition of the container soil has existed for a long period, washing and repotting may not save the plant. While not a cure-all, we, the "Rootwashers," have found that many plants can be given a new start when given the full treatment.

After successfully washing one camellia plant and being gratified by its improved condition, a reluctant grower may be converted to our cult. If so, a box about 16 inches high with a piece of hardware cloth across the top, a low stool, and a trigger nozzle, will lighten the labor. Washing can be done over a low spot in the yard that need filling in. The plant placed on the hardware cloth will be easier to handle, the soil will wash away from the roots rather than onto other roots, and the plant can be turned this way and that without knocking off buds and breaking branches, and the washer can handle more plants in less time and with less fatigue. The trigger nozzle can be used to control the force of the stream of water used, and the water can be turned on and off without a trip to the faucet. Plastic or rubber overshoes are desirable, as water has a way of always flowing toward the root washer's feet—and even the most enthusiastic camellia grower prefers to have dry feet.

We do not pretend that washing roots and replacing the growing medium will solve all problems or prevent failures. If however, the problem is one of accumulated salts, poor drainage, improper planting, or soil texture, the practice can be recommended. There are still problems of fertilizing, pruning, moisture, shade, light, temperature, insects and diseases, to be considered, and if possible, solved. A camellia with its roots too deeply placed in a container or in the open ground will, sooner or later, show plainly that something is wrong. On the other hand, occasionally a properly planted camellia given the best of care will fail, and we may never find the reason. Some varieties perform well in one section of the camellia territory, only to be of little value in another. The unknown is always a factor, along with good and bad luck.

Each grower of camellias must form his own opinions, reach his own conclusions, and follow his best judgment. Changing the growing medium for container-grown plants every few years involves quite a lot of time and labor, and if there is a better way to keep camellia roots happy, the Rootwashers will be only too glad to give it a trial. Meanwhile, each weekend from October through March will find some of us sitting on a low stool with a water hose in one hand and a camellia in the other practicing our most favored facet of camellia culture.

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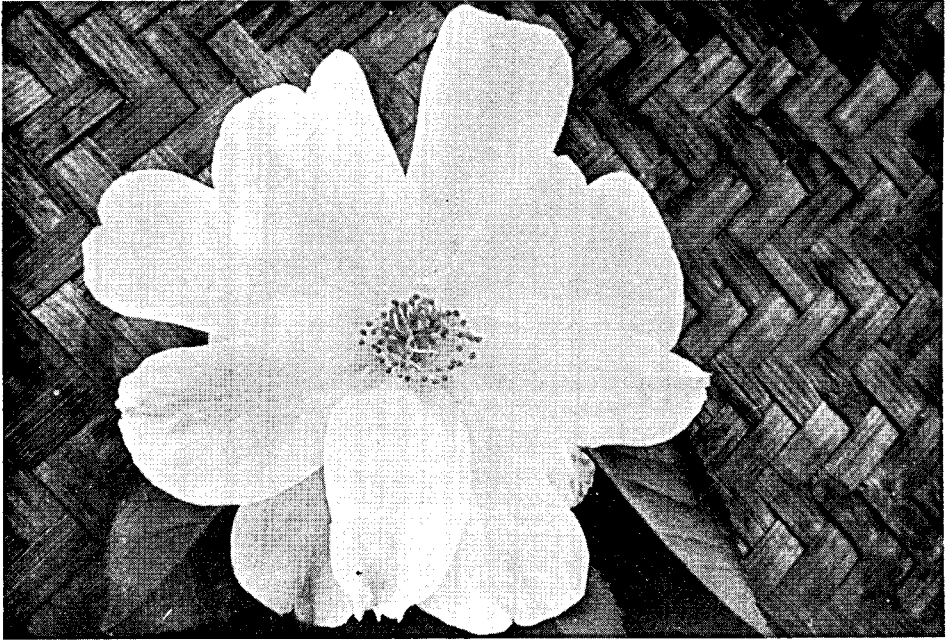
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THE HIGO CAMELLIAS OF JAPAN

Professor E. G. Waterhouse, Sydney, Australia

(Reprinted from March, 1963, issue of the *New Zealand Camellia Bulletin*)

Only quite recently has the attention of camellia fanciers been focused on what is known in Japan as the Higo camellia (pronounced "heego"). This is not a new species but a highly specialized form of camellia japonica that was first developed and cultivated in the gardens of the city of Kumamoto, on the island of Kyushu, about the year 1800 and enjoyed tremendous local prestige in that city about one hundred years ago, when a list of sixty-six varieties of Higo was published. With one or two exceptions these were known only in Kumamoto. And even in Kumamoto their popularity declined in the course of time.

But, since the beginning of the camellia revival in Japan about eight years ago, a band of able and enthusiastic camellia lovers has been devoting its spare time to rediscovering, identifying and reviving many of the old forms and to raising new varieties from seed. A Higo Camellia Society was established in 1956 and published a list of 49 available varieties. In addition it was found that Higos make spectacular *bonsai* plants, and Kumamoto nurseries now specialize in this form and distribute *bonsai* Higos to the rest of Japan.

The first impact of the Higo camellia on the Western world was made by the publication in Japan of Choka Adachi's book, "Camellia in 1960," with its exciting, large color plates showing 25 different varieties. These dramatic, large camellias have single, flat blooms up to five inches in diameter with thick, rounded petals and an impressive center of flared stamens tipped with golden anthers. The effect is sometimes that of a beautiful Catherine Wheel in fireworks. Size of the flower is not always an advantage but here it is most effective as the general form is flat. The colors range from pure white, light pink, variegated to red. It is a remarkable sensation to stand before a 100-year-old Higo in full flower. Not only does one gaze at the saucer-shaped blooms in amazement, but one has the impression that the blooms themselves, in some wonderful way, are gazing at the beholder. And what delightful poetic names the Japanese bestow on them: Full Moon, Smiling Face, Robe of Feathers, Spring Mist, First Smile, Sun, Moon and Stars.

Have we any Higos in Australia? Yes, one that the Japanese call Shiranuhi, but which was renamed Crimson Cup by a Victorian nurseryman who imported it. Translation of the Japanese name would be "Mysterious Lights on the Sea." After all, there *is* something in a name!



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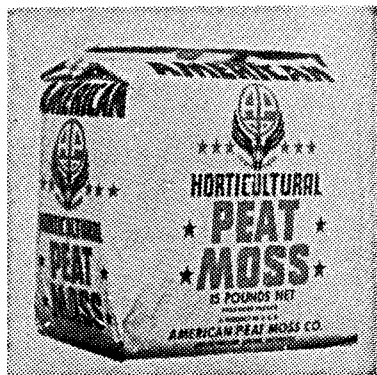
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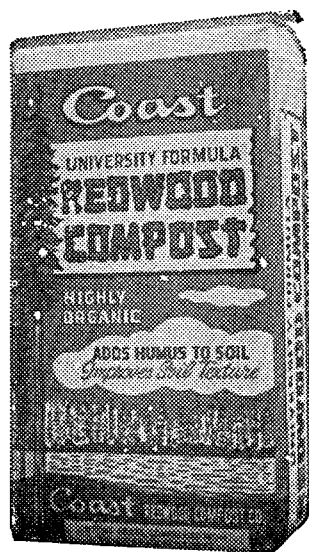
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NEWS AND VIEWS

Roy T. Thompson, Glendale, California

For practical reasons most of us treat camellias as small shrubs which always remain shrubs and such care as we give them reflects the idea that the one big purpose of their existence is to produce blooms. This attitude is especially suited to Californians who seldom remain in one location long enough for a camellia shrub to become a tree. But, like it or not, the camellia is a tree, as witness the shapely and healthy *California* tree which Ralph Peer transplanted to his Hollywood estate a few years before he died.

Nevertheless, it remains a fact that the few camellia trees here on the West Coast are accidents of time, for no one in his senses plants a camellia seed or plant because he wants to grow a tree. All of which merely points up the importance of definitely realizing one's objective in camellia growing. If one desires show flowers and prizes, let him use containers and replant his camellias every few years and employ some sort of shelter such as a lath-house. If he desires landscape effects, let him study the growth habits of the different varieties, their density and color of foliage, not forgetting that they need a good deal of filtered shade. In this case, blooms become secondary to the all-year attractiveness of the plants themselves. There are almost as many objectives as there are individuals, and the camellia is a versatile provider of many joys.

Considerable experimenting with *reticulatas* has been carried on at Descanso Gardens in La Canada. Mark Anthony, the superintendent, says that *reticulatas* definitely do not do well in shade. About a year ago a planting of two or three dozen was made in a little vale exposed to full sun but protected from the wind by trees at a distance. These seem to be thriving and have a fine dark green color. One of the most common objections to *reticulatas* has been that they do not have enough leaves and tend to look like skeletons. Descanso experience seems to indicate that those in the sun have the thickest foliage.

Members of the Pacific Camellia Society were gratified to see in the *Los Angeles Times Home Magazine* of January 26 an article on four outstanding new "Camellias for '64," two of which had to do with its own members: TIFFANY, originated by Dr. J. H. Urabec of La Canada, and DR. CLARK HUBBS, originated by Milo Rowell of Fresno and named in honor of our late beloved Clark Hubbs, a former president of the society. These two varieties and TOMORROW'S DAWN were pictured in color in a highly artistic arrangement occupying a full page.

The word *cultivar*, frequently seen in horticultural publications, was originated for the purpose of distinguishing new varieties which have been produced in cultivation from those which have been produced in the wild state without the help of man. Since the vast majority of new camellia varieties are produced in cultivation, it is technically correct to call them cultivars. However, there is no need to do so here in America where all camellias are in the "cultivated" class. Once in a while a "wild" camellia, like the "Wild Reticulata" is imported and it is useful to designate it as "wild." This practice is easier and much more sensible than to try to change the speech habits of camellia hobbyists by asking them to use "cultivar" rather than "variety." Let's leave the word "cultivar" in the hands of the botanists, who understand it and need it.

The announcement of a new variety or of a new species in the camellia family usually causes more "steam pressure" in a camellia hobbyist's emotional centers than is warranted by the facts. A few years ago there was quite a stir in camellia circles about the *Rusticana* or "Snow Camellia" and the dyed-in-the-wool collectors hurried to get them. One fact was apparently overlooked by the collectors: the chief, and, as it turned out, the only claim these new camellias have upon the public, is that they put out blooms when partially covered with snow. So California collectors, among others, got them and soon discovered that the plants themselves are very ordinary, the blooms undistinguished and that they have no place at all among their more splendid japonica relatives.

SYMPOSIUM ON FERTILIZATION

The December meeting of the Northern California Camellia Society was highlighted by a panel discussion on the subject of fertilizing camellias. The participants were three of the most experienced and successful growers and exhibitors in the membership: Haig Ashuckian and Harold L. Paige of Lafayette, Dr. John D. Lawson of Antioch, California. The following is a condensation of their views and suggestions on the subject, supplemented by a bit of editorial comment:

Ashuckian: (Container culture exclusively)

Uses own garden soil (fairly heavy) in combination with peat moss, at ratio of 4 soil to 1 peat. This mix was found to be the most moisture retentive and at the same time satisfactory for camellias, thus cutting down the watering burden. Feeds with cottonseed meal (3 parts) and hoof & horn (1 part) during growing season. Supplements this with manure solution feeding quite frequently, made by placing sheep or cow manure in a barrel of water (say 1 shovelful to 40 gallons water), to which has been added one pound of finely ground sulphur per 40 gallons water. This solution is given the plants quite frequently, the year around, in small doses.

Lawson: (Largely container culture)

Fertilizing camellias is largely a matter of individual preference. Growers get equally good results using different techniques. More camellias die from overfeeding than from malnutrition. Inorganic fertilizers are apt to cause more burning than organics, largely because they are more highly concentrated (higher in nitrogen). Cottonseed Meal is one of the best and safest but Fish Emulsion is better for fast growth and is an excellent supplementary feeding when used two or three times a year, although any liquid fertilizer has a short life because of leaching out. Proper soil acidity is quite important as most tap water in this area is fairly alkaline. Sulphur plants lightly once a year, anytime except during cold weather. Plants in the ground give one-fourth the trouble of plants in containers.

Paige: (Largely container culture)

Of first importance in container culture is the soil mix. After much experimentation, is now using a combination that is 40% home-made Compost, 20% Peat Moss, 20% Fir Bark (ground), 10% Sand and 10% Steer Manure. To this is added 1 quart Cottonseed Meal per 4 cu. ft. wheelbarrow of mix [a ratio of about 1 to 50—*Ed.*]. From experience, prefers organic fertilizers—Fish Emulsion very good but fairly expensive when used on a large scale. Waters heavily to keep down salts accumulation, which tends to wash out liquid fertilizers as well. Feeds every 3 months a combination of 3 parts Cottonseed Meal to 1 part Hoof & Horn, sprinkled lightly over surface of the container. Depends upon the compost to supply the trace elements. This combination has an average nitrogen analysis of about 8%—fairly strong but gradual in releasing its energies through decomposition and effective over a fairly long period, which factor governs this grower's timing of application. A mulch of 1/2" to 3/4" of either pine needles or fir bark is kept on the plants, which helps prevent caking of the fertilizer, among other things. No unwanted fall growth results because as the days get shorter and cooler, the bacterial action and thus the release of the nitrogen slows down, which would not be true of chemical fertilizers, inasmuch as the nitrogen is already in available form. Fairly heavy pruning and repotting every three years is practiced. The comment is made that any trouble seems to arise either from poor drainage or from root-bound plants drying out in hot weather. The few plants grown in the ground are given little attention and require cottonseed meal only about twice a year.

(Continued on Page 33)

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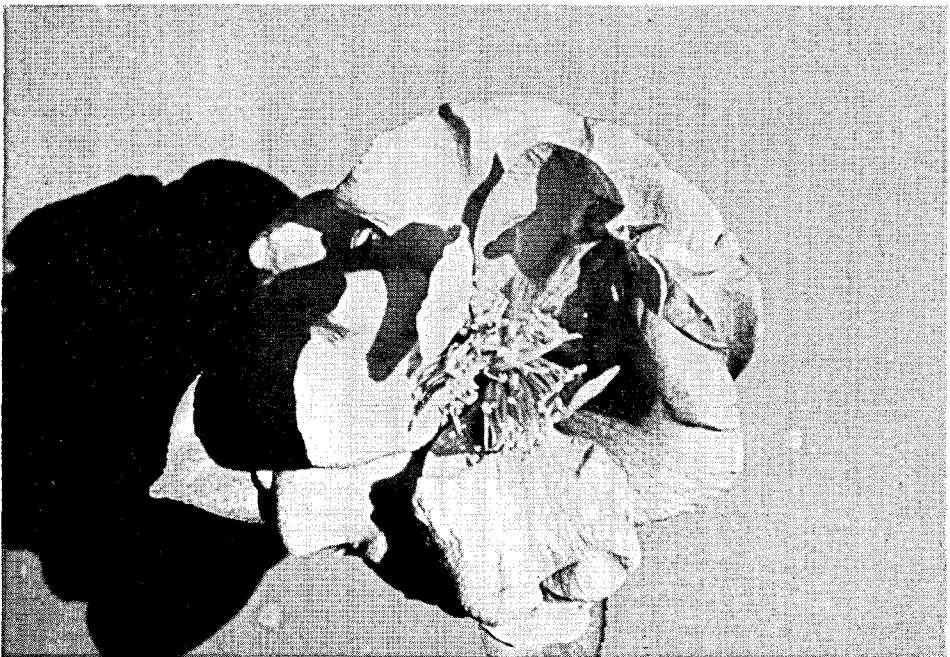
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(Photo by Wendell M. Levi)

C. japonica DRAMA GIRL

SUGGESTIONS FOR THE BEGINNER

J. Carroll Reiners, Sacramento, California

Each year there are a few devoted camellia fanciers who retire from active participation in the field of exhibiting and each year an ever-enlarging group of newcomers is attracted by the increasingly beautiful flowers. A select few from this class proceed to acquire more than one camellia and soon aspire to virtuosity and expertness in their maturing hobby.

The grower with many years of experience is saturated with knowledge of camellia culture and has proven this to his own satisfaction. His quest for more knowledge is limited to acquisition of the best of the new varieties. The novice, on the other hand, has much to learn, and a camellia society attempts to meld the two extremes to the advantage of all camellia enthusiasts as a whole group. So each year we have a continuous creation of two classes: those qualified to give suggestions and those in need of advice and guidance.

If you are attending your first camellia show and do not have any plants, we urge you to try this hobby. Here is suggestion number one: write down the names of several of the most heavily displayed camellias. These will be the most popular and without a doubt the best with which to begin your first collection of plants. Your nurseryman will have these favorites at a price best suited to your beginning budget.

Should you wish to be *extremely* discriminating in your first choices for a collection, then go to the trophy table and record the names of the best flowers in the show. But here is a word of caution. These *most* beautiful flowers were grown by fanciers who have had the benefit of years of horticultural experience. You will be accepting the challenge of the experts if you try these camellias. Furthermore, some of these trophy winners may be the most costly to purchase.

You will probably plant your first camellias directly into the ground. At this early stage, let's observe the first warning to the beginning camellia grower. Be alert for bad advice from the "expert." If your chosen source of information lives very close to you and has the identical type of soil and water source that you have, then lend an attentive ear to his advice. Too often the camellia "expert" reveals methods of scientific soil management, fertilizer programs and watering methods, which for his soil are excellent, but not applicable to your conditions because you reside in a different locality. Garden soils in a particular vicinity may vary a great deal. Each type may present an entirely different problem of management; that is, some soils are mainly sand, clay, adobe, or of a rocky nature. The water retention capacity of the soil is important to know, as well as its amenability to drainage. Some soils may be saline or alkaline—they are rarely too acid. The degree of water hardness and pH rating are very helpful to know. Your expert should be aware of these facts before he can begin to prescribe the ingredients for your new environmental program of camellia enjoyment.

After you have grown a few camellias in the ground you may become interested in growing them in containers, which may be moved about during the blooming season. In either case, you will be wise to observe the very basic requirements of camellia culture agreed to by all acknowledged authorities.

Adaptation

The camellia likes protection from wind and drafts, needs constant moisture, good soil drainage and a soil abundant in organic matter.

Exposure

Locate the plants on the north or east side of structures, beneath trees or constructed shelters with a roof-covering which gives about 50 per cent light. Protect them from afternoon sun in hot areas.

Moisture

The basic need is *moist* soil, not wet or soggy, with good drainage. Camellias enjoy humidity and water spray on the foliage is particularly good during hot weather.

Soil

Camellias grow best in good, well-drained garden soil, especially if humus, such as oak leaves, ground bark, peat, etc., has been added.

Planting

Dig up a generous area and incorporate humus in the planting area. Never place the plant deeper than it was grown in the original container. Do not allow the roots to dry out. Water the camellia after planting by inserting the end of the hose adjacent to the root area of the plant; this is referred to as puddling-in.

Care After Planting

Fertilize your camellias at least once a year. The type of soil will determine your fertilizer program; seek local advice on this. Camellias like an acid type soil; usually fertilizers especially formulated for these plants will be satisfactory. Cultivation should be avoided around camellias, which are very shallow-rooted. Adding an annual mulch is recommended by most growers as this keeps the soil friable and conserves moisture.

Pruning of camellias, just before the first spring growth, may be desirable. *Disbudding* will result in better flowers, particularly if you thin out the bud clusters to one or two when they are about one-half grown. Wisely clean up and dispose of all old blooms once each week as a precaution against blossom rot, a fungus disease which turns flowers brown during damp winter weather.

Your reward will be a bountiful supply of beautiful blooms. Enter them in the next camellia show; you may have blue ribbon award flowers, a badge of expertness.

COVER FLOWER

Our cover flower is "Ed Anderson" (also known as "Big Ed"), A.C.S. Registration No. 747, a chance seedling originated by Mrs. J. Ed Anderson of Timmonsville, S. C. in 1959, now propagated by Gerbing Camellia Nursery, Fernandina Beach, Fla.

Plant grows upright, open and rapid with very large, dark green leaves. Open peony-form flower is described as over 6" in diameter, 3" high, with 3 rows of petals which open like "Elegans." Midseason bloomer.

SYMPOSIUM ON FERTILIZATION (Continued from Page 30)

Editorial comment:

It will be noted that there is unanimity as to Cottonseed Meal and the value of supplementary liquid feeding, whether by means of fish emulsion or manure water. This means that the camellias grown in containers are virtually supplied with available nutrients the year around. In container culture, obviously the nature of the soil mix is of first importance, although the technique here differs just as greatly as the type of fertilizer used. One might hazard the guess that gypsum would help with the heavy soil-peat combination, although the grower gets excellent results as is. Weak manure water has long been used on container plants at blooming time—the authorities of one hundred years ago prescribed this for greenhouse growing of camellias for cut flowers. We believe this to be one of the best ways to enlarge flower size safely, at blooming time. Constant liquid feeding is employed by some acknowledged authorities and commercial growers, usually by mechanical or automatic means and in extremely dilute solutions. Whether this technique is employed, or the perhaps more practical one for the small grower of feeding with solids and organics which break down gradually and remain available over long periods, the object is simply this: to keep the container-grown camellia's nutrient level as stable as possible, so that food will be there whenever the plant wants it—to avoid an infrequent heavy (and perhaps injurious) dose and consequent fluctuation in the nutrient level. Camellias planted as nature intended—in the ground—"naturally" require less care, fertilization and watering. In container culture, one must weigh the advantages against the disadvantages. It is common practice to grow them both ways.

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C. japonica GIGANTEA



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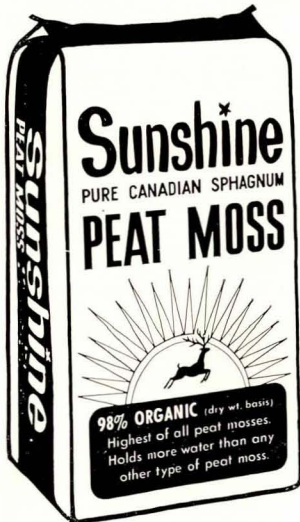
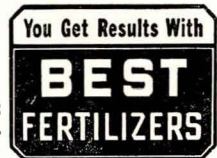
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