

A color photograph of a woman with blonde, wavy hair, wearing a red dress and a tiara. She is smiling and holding a large, circular wreath made of red and white camellias. The background is a green door.

The *Camellia* Journal

AN OFFICIAL PUBLICATION OF THE NORTHERN CALIFORNIA CAMELLIA SOCIETY
VOL. 18, NO. 2
MARCH, 1963

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Some Highlights of the 18th Annual Meeting in Shreveport

Those who assumed that Shreveport would be unable to hold a good show in connection with the 18th Annual meeting of ACS couldn't have been more mistaken.

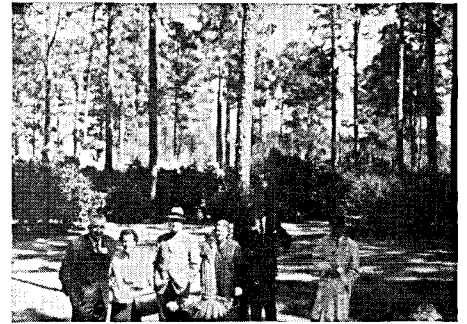
Word went out that greenhouse blooms were needed. The use of a private plane was made available by a local company. The day before the show the plane flew to Atlanta and Birmingham to pick up flowers. Two trucks were needed to unload the plane when it landed Friday afternoon. California growers dispatched a number of boxes of flowers by fast refrigerated express trucks. Commercial growers brought in thousands of camellias for display and decorations. Those who had outside blooms brought in some remarkably good ones. Camellia people can do almost anything when they unite to produce a show. No apologies were necessary. Many people thought it to be the finest show Shreveport ever had. Never had so many greenhouse flowers been assembled there.

Many guests arrived on Wednesday to get an early start.

With the Thursday evening opening reception followed by an elaborate buffet dinner, the 1963 ACS meeting got off to a fine start. While the Governing Board was in session later in the evening, the other members participated in a panel discussion led by Dr. R. K. Womack, Dr. A. G. Plakidas

of L. S. U. and Dr. Ira Nelson of Lafayette. Attendance was almost up to par—over 225 members registered.

Early Friday morning special buses took us on a fascinating trip to Hodges Gardens, 90 miles south of Shreveport. The creator, Mr. A. J. Hodges, has spent a fortune and used great talent in developing unique gardens, part of which is in an abandoned rock quarry which provides ideal protection for the camellia collection. Mr. and Mrs. Hodges invited the entire group into their magnificent island home in the center of a lake. This house can only be reached by a little ferry which plies back and forth for accommodation of the family and guests. Entry into the house from the pier is through a tunnel to the lower level several hundred



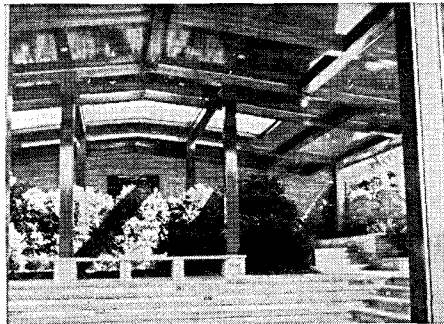
ACS Members in Camellia Garden at Hodges Gardens

slides to these meetings and project them. This has become a standard part of the meetings.

Saturday by special permission the members were conducted through the huge Barksdale Air Force Base, world's largest SAC installation, and served luncheon in the Officers Club. They were transported in special buses to the magnificent show in the unique doughnut shaped exhibition building at the Fairgrounds. BETTY SHEFFIELD SUPREME won best in Show.

Saturday night following a reception honoring the Governing Board the annual banquet was held in the Crystal Room of an adjoining hotel. Here the new officers were installed and all officers and directors were introduced after a welcome by Mayor Fant of Shreveport. C. W. Farmer, the retiring president, spoke briefly as did the new president, Aubrey Harris. Awards were announced as described elsewhere.

Special thanks to John Ohrt, General Chairman of the Annual Meeting, Fred Schroeder, President of the Men's Camellia Club of Shreveport, Aubrey Harris, Dr. Womack, and the hundreds of other individuals who planned and executed this very enjoyable annual meeting. In spite of seemingly insurmountable difficulties Shreveport "did itself proud". Jackson, Tallahassee, and other host cities of the future have a high standard to attain. Thanks Shreveport!

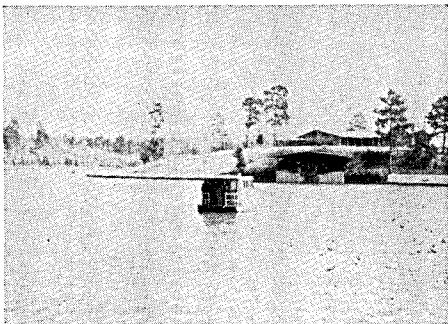


Entrance to Hodges Residence from Ferry Landing

feet long. A spiral staircase leads up to the ground level. Here is a unique modern house in decoration and design which even the most avid traditionalist must admire. The Hodges' personally greeted each guest and directed them throughout the house, then to the large dining room where refreshments were served.

The extensive greenhouses contain rare tropical and other plants of unusual interest. A delicious buffet luncheon was served at the Gardens Motel Restaurant.

Friday night an extensive showing of slides of new varieties was enjoyed. Various members bring their choice



Ferry to Hodges Home

New ACS President

Aubrey Harris of Shreveport, La., widely known ACS Director-at-Large for the Gulf Coast, was elected as President for the current year. When Charles Butler, Chairman of the Board of Directors, spoke in behalf of Aubrey for the Presidency he was nominated by Charlie Sharpe. Mrs. Katz moved that he be elected by acclamation. He was unanimously elected. Aubrey richly deserves this honor and trust as he has long served the ACS well in various capacities. Mark Cannon of Dothan, Ala., was appointed to complete Harris' unexpired term as Director-at-Large.

Dr. Chester Kitchens of Texarkana was elected Vice-President for the Gulf Coast. Other officers were re-appointed.

The Pacific and Gulf Coasts had 100% attendance by its Directors and Officers. Directors are appointed by popular vote of the membership of the Territory concerned.

-----ACS-----

C. W. Farmer Elected President Emeritus

In recognition of his outstanding service to the American Camellia Society, especially while serving as its president from 1961 to 1963, Mr. C. W. Farmer was unanimously elected as a President Emeritus at the recent ACS annual meeting in Shreveport. At the same time, he becomes Senior Vice-President. Mr. Farmer was presented with a gold key to the City of Shreveport by Mayor Fant at the annual banquet. These honors are well deserved by two fine camellia people.

-----ACS-----

About Our Cover

The beautiful young lady on our cover is Miss Carole Cottrell, who reigns as Sacramento's Camellia Queen at the Ninth Camellia Festival March 1-10, 1963. Sacramento claims to be the "Camellia Capital of the World."

Color plates courtesy The Sacramento Bee, Sacramento, California.

The 1966 ACS annual meeting will be held in Sacramento.

Changes In Appointment Of Judges

The full rules will be published in the July Journal; however the controversial requirement that a judge must judge in two shows each year has been deleted. A report of shows judged in no longer required.

-----ACS-----

"Marie Bracey" Gets Illges Medal

The coveted Illges Medal for the best *Camellia japonica* seedling was awarded for MARIE BRACEY. This fine variety was originated by Mrs. H. Turner Brice of Valdosta, Georgia, as a chance seedling which first bloomed in 1951. The coral rose flowers average 5 inches in diameter. MARIE BRACEY has been propagated and sold for several years by Thomasville (Ga.) Nurseries. The Illges Medal had not been given since it was bestowed upon GUILIO NUCCIO in 1958.

-----ACS-----

Harris Hybrid Award

Two years ago Aubrey C. Harris, now our president, offered the Harris Hybrid Award (a plaque) for the best hybrid seedling. The secret committee chose Howard Asper's unnamed hybrid, a cross between *C. reticulata* LION HEAD and *C. japonica* CORONATION. All who have seen this hybrid agree that it is the finest Camellia yet.

-----ACS-----

Sewell Mutant Award

Last year John Sewell of Jacksonville established a Mutant (sport) Award for outstanding mutations (*i.e.* a distinct break in color or in form). The handsome silver bowl trophy was given for BETTY SHEFFIELD SUPREME, which occurred as a sport on a plant of BETTY SHEFFIELD owned by Mrs. Green W. Alday of Thomasville, Georgia, and propagated by Thomasville (Ga.) Nurseries.

No Peer Sasanqua seedling award was given this year.

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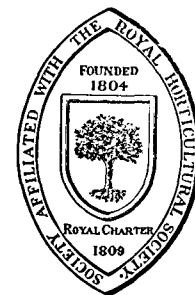
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The *Camellia* Journal

AMERICA'S LARGEST PUBLICATION DEVOTED TO THE GENUS CAMELLIA

Volume 18

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March, 1963

TABLE OF CONTENTS

	Page
Some Highlights of the 18th Annual Meeting in Shreveport	1
New ACS President	2
About Our Cover	2
Changes in Appointment of Judges	2
"Marie Bracey" Gets Illges Medal	2
Harris Hybrid Award	2
Sewell Mutant Award	2
Winter's Ode to a Frozen Camellia	4
Notes on Camellia Rating Program	6
Cat vs. Grafts	7
Sprouting Camellia Seeds	8
Elizabeth City's 6th Camellia Show	8
Greenhouses to the Rescue	9
Some Standouts in this Season's Shows	10
Camellias to Sacramento's Sister City Manila	11
New Varieties Registered	12
Greenhouse Growers Roundtable Discussion	13
What Our Neighbors are Talking About	17
Show Dates	18
Additional Judges	18
Ask "Why", Not "How"	19
Grooming Camellias for a Show	21
Letters to the Editor	22
What is a Balanced Fertilizer?	23
Camellia Books	24
Notes of Points Developed in Critique on Judging Camellias	25
So You Want to Exhibit Camellias	27
Camellia Fever Takes a Different Twist	29
Camellia Testing at the U. S. National Arboretum, Washington, D. C.	31
Fall Meeting	32
1964 Annual Meeting	32

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Winter's Ode to a Frozen Camellia

HENRY MITCHELL

(From *The Commercial Appeal*, Memphis, Tenn., January 27, 1963)

All right, children, today we are going to FACE FACTS, but please let me say I am disappointed that this recent chilly weather has inspired the faithless to write such an outrageous thing to me as this:

"Boy, you ain't never gonna make it as a prophet.

"Following last winter's terrible weather, you said it only happens here once every 10 years.

"So I stopped brooding about my lost camellias and set about replacing them, securely confident in Mitchell's wise words of wisdom. Now they are all covered with ice—which won't really hurt them, though, since they've previously gone to their just reward as a result of the monstrous cold we've already had.

"Resolved: no more camellias. And phooey to you, sir. You're no better than the weatherman."—H. B., New Albany, Miss.

I think we all agree that persons who write such outrageous things should be turned into heating pads, but since unfortunately a number of such readers have been heaved up by the recent freeze, I propose to answer them. Very frankly.

First. Let's assume all you say is true. Go on, have it your own way. No more camellias. And don't forget that even more plants object to our summers than to our winters, so get rid of them, too. And many plants which do not mind either the summer or the winter, greatly object to our spring, such as irises and roses which are

often damaged by some slight temperature change when they're coming into bloom.

Get rid of the whole batch.

Are you happy now?

You sound as if you thought the universe gave a fried hoot whether you grow camellias or roses or anything else. You sound as if you've faithfully complied with the law and are now betrayed and sorry for yourself.

But tell me this. What have you ever done to entitle you to possess a camellia in the first place? You didn't make it grow (not that I want to rub salt in the wound) or even discover it in Asia and with pain bring it to these shores, clutching it with faith while you leaned over the rail.

No, sir. I warrant you merely went to some store and bought the plant and plopped it in, and are now indignant that the universe has not wheeled backwards to reward you with a thousand flowers.

The natural state of mankind, as far as can be determined, is to live like animals in caves and fight for every mouthful of fur-infested food, and to scream with the toothache and die wretchedly in the 20's leaving behind, if lucky, a snapping cub to carry on the line.

What eons have brought us to this beautiful day where, though our basic nature is not much changed, the luxuries are so much increased? We even, at long last, have leisure to contemplate things outside ourselves, including that pinnacle of luxury, the admiration and culture of plants.

Merely to catch a distant glimpse of a field of sunflowers is a miracle unknown to our remote ancestors. And to have the chance to grow a camellia right outside your own lair—to creep out in the mornings and see the swelling buds, to touch its petals,

A lath house can be attractive



NEWTON PRATT'S house, Sacramento, California, which enhances rather than detracts from the landscape.

that living, breathing wax. Even, in the hot summer, to smell the dark sweet mulch of peat which lies like softest sable o'er its slumbering roots—it is almost too great a joy to bear.

But don't get too used to such a luxury. Nothing is less natural than for us to be able to possess so much of the world's beauty close at hand for our amusement and delight.

Isn't it enough that you could, and still can, do this? Must you also demand that the storms stop and the winds hush? Must you bleat forth like an inexperienced lamb at a breeze somewhat cooler than would suit you? I might add that if your camellias are dead, you have your own incompetence to thank, because the city is thick with them still, not ruined at all by the weather.

As for the fact that your humble writer "ain't never gonna make it as a prophet," I am sure you are correct. Prophecy is not my hobby anyway. But I know when I have cause to be thankful for a good thing, and rejoice in the coloring buds of my camellias. Let's see, now, Hmmm. Well, next year, no doubt.

I mean no offense whatever to you, sir, as a person. But your attitude does not become a man. Do not all glorious things have certain minor inconveniences along the way? Is it not necessary to worry with the wire before the cork pops? Is it not necessary to open the jaws, with great labor, in order to get the champagne down? And consider the vast labor spent in just staying alive. Why, you no sooner breathe out than it's all to be done over again, and you must breathe in.

Those who cannot face these chores will have to think of some new way. Like your camellia situation. You don't like having them frozen so perhaps you have some clever way to keep them at 50 degrees? You don't care for these little winters, so perhaps you have perpetual spring stored up somewhere? You don't like the way this plant or that plant dies. You've got some clever way to prevent it, have you?

I had assumed that you already knew that plants die, and that no living thing grows exactly according to

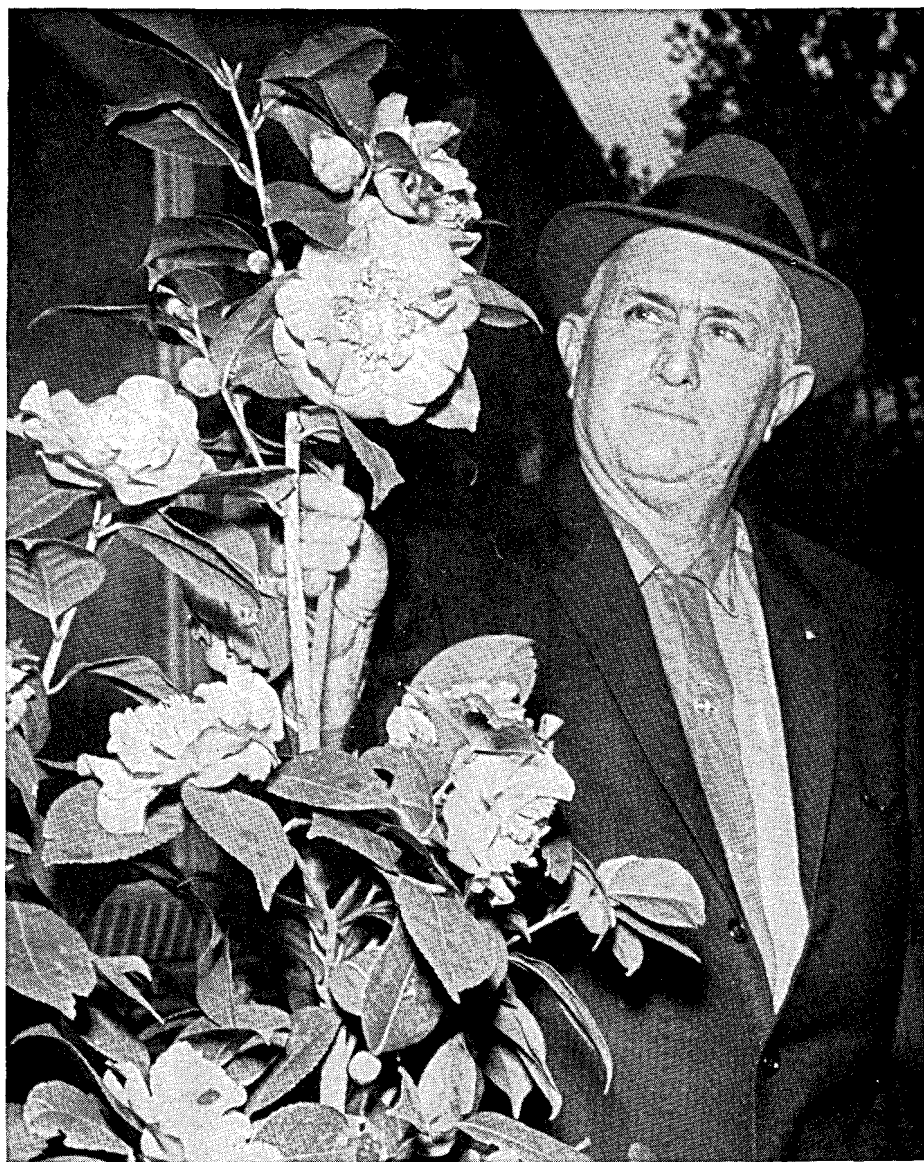
specifications. I thought we were talking from a common understanding that despite the little mishaps in a garden, it is a delightful place. Now, if you are going to fly into a tizzy over every example of imperfection in the garden, then you will have to turn to hobbies where nothing ever goes wrong, like tennis.

You have been given the chance to enjoy plants in a way that few people through all the centuries before you have had. If with all this luxury you

are unable to cope with a few small inconveniences, then you are free to bake tiles, piddle with driftwood and dead twigs, or take up any of the other hobbies favored by persons afraid of life.

In gardening, things are alive and are going to die, from time to time (once again) and if you can't face it without a lot of commotion and perfectly outrageous letters to garden editors, then I think you're more cut out for golf.

R. L. Wheeler admires R. L. WHEELER



This isn't conceit—it's just that the originator of the famous Illges Award Winner justifiably admires his namesake. R. L. WHEELER and his son, CARL WHEELER, proprietors of Central Georgia Nurseries, Macon, Georgia, have many fine camellia introductions to their credit, including the lovely MRS. R. L. WHEELER illustrated on our July 1962 Journal.

Notes on Camellia Rating Program

MILO E. ROWELL, Fresno, California

The history of the development of horticultural societies, the problems they encounter and their contributions to gardening knowledge and pleasures of the various genera of plants that have become popular amongst horticulturists over the years seems to be fairly uniform no matter what plants are the subject of interest nor what country specializes in their development. The creation of the problems starts out most innocently. For some reason unique to a particular time and place a particular plant, whether tree, shrub, perennial, annual, herbaceous, deciduous or evergreen, becomes popular amongst the amateur growers. The nurserymen and amateurs alike vie to develop new characteristics in the flower, the plant form in size, shape, foliage or nearly any characteristic of growth. Soon the natural variation of the species is exhausted and then all parties start a program of expansion into interspecific hybridization, fortified with plant exploration.

At some point along this course of development, sometimes fortunately in the early stages, a group of professional, amateur or both, becomes concerned with the complete disorder occurring. Usually the first problem of any import, serious enough to cause organized concern, is that of nomenclature, soon followed by equal concern (1) over the lack of records of parentage of hybrid forms, or (2) over the introduction into commerce of an overwhelming number of forms, many of no unusual merit, etc. Each of these problems causes concern that failure to solve it in some reasonable fashion will result in such confusion among the modest hobbyist that his attention and enthusiasm will be transferred to some other field.

Every oldtimer camellia enthusiast will remember when he bought a high priced imported hot number called HIKARU-GENJI and on blooming found it was JORDAN'S PRIDE which he had bloomed for years, so next year he

bought the NEWEST HERME and so for his money had two expensive plants for use as root stock. This problem gave more impetus to the formation of American Camellia Society, Southern California Camellia Society and many other of the earlier societies, than any other one factor. I believe the same situation accounts for the formation of many others, such as the Rose, Iris, Hemerocallis, Rhododendron, Orchid Societies.

It was with great interest that I read the history of the American Peony Society in the book THE PEONIES, recently published by American Horticultural Society. The original meeting of a group of peony growers that thereafter founded and supported the society was called because of "the unsatisfactory condition of the nomenclature of the peony". In 1903 the society was formed to assist in solving this problem.

The Peony Society, as is usually the case, by reason of its activity gave a strong impetus to the growing popularity of the flower and to its development. By 1915 this enthusiasm generated the next problem—"The influx of new varieties from them and from abroad was so great that the Society conducted surveys of varieties in which members were asked to evaluate the quality on a scale of ten points".

The Society published its ratings in 1916, 1919 and 1921. Soon the buying public began to follow these rating guides, thus causing the nurserymen to drop varieties with low ratings. By 1927 the influence of the Society on the buying public and the nurserymen was so strong that the recommendation of the Society that all varieties rated below 7.5 be discontinued was generally accepted by nurseries. The effectiveness of the Society in discouraging the commercial distribution of inferior varieties to growers was a great contribution to every phase of peony growing.

If the Peony Society can be successful in having only the better peonies

Camellia Oil Well



Approximately 150 plants of Rare Camellias were destroyed on the tree farm of Charter member Otis Cotten of McComb, Mississippi, to make way for what is now known as the Camellia Oil well. The well is located in Amite County 12 miles west of McComb, Miss. The well was drilled by the Miss-Tex Oil producers of Jackson, Miss., and production is being handled by Sun Oil Company. The variety as shown in the Kodak picture is the O. C. COTTEN. The well came in October 25, 1952, at a total depth of 11,220 feet, logged oil sand 11,010-020 and flowed 105 bbl. oil in 15 hours on 14/64-inch choke.

offered to the buying public, there is no reason why American Camellia Society cannot be equally successful in accomplishing the same objective. This is true, even though the problem relating to a shrub, as contrasted with a herbaceous perennial, is somewhat different, and the variety of results attained in growing certain camellias in different areas contributes to the complication of the rating work.

Thus flower-plant rating has been completely successful in the past. It therefore seems appropriate to conclude these remarks with the observation that the extent of our own accomplishment in this direction is merely a question of the amount of cooperation exhibited by the interested and well-qualified camellia enthusiasts among us, upon whose careful observance of the rating procedures and conscientious application of its principles the accuracy of the results so greatly depends. Camellia Rating can be of great benefit to all concerned if properly supported by that segment of Society members keenly interested in getting the most out of its activities and desirous of giving the most in return. This rating project is so completely in the truest amateur tradition and its objectives so meritorious that all who take part in the work should feel that it is an honor and a privilege to participate. It is felt that the results to date have been so outstandingly successful and so completely substantiated that anything less than an enthusiastic response to the annual call for camellia rating participation would be most regrettable.

—ACS—

Camellia Mother-in-Law

Men often go to Camellia shows and meetings in order to get away from their mothers-in-law. Nick Medica of Rushton, Louisiana, took his mother-in-law with him to the annual meeting in Charleston! She is charming and very interested in camellias and accompanied Nick at his insistence that she do so. I had always pictured mothers-in-law as scolding sons-in-laws for spending so much time and money on camellias. I must be wrong, at least they *can* be an asset.

Cat vs. Grafts

PEG WHITE, San Diego, California

No matter what your experience in grafting has been this season, you're bound to take heart in what happened to "the other fellow" last year in Southern California. Byron and Estelle Lindsley of San Diego had several dozen gallon grafts airing with jars a-tilt on a glass patio table with a full complement of five gallon grafts doing likewise below.

At 3 a. m. a cat jumped off the roof onto the table, upset it, and turned the patio into a bowling alley of glass jars.

The superior court judge and his camellia show judge wife shot out of bed to check the damage. Scions, understock and jugs had done a thorough job of parting company.

What would you have done?

They put in the rest of the night grafting scions back on understock. A worthwhile session as it turned out. They lost only eight grafts out of some 40 and have identified most of the varieties by foliage. They are waiting for blooms, however, before they label the pink DIDDY MEALINGS and the white.



It's a Small World

Last summer Dr. Paul Kramer, Plant Physiologist of the Duke University Botany Department, was in a hotel in Dunedin, New Zealand. He saw two American couples whose faces were strangely familiar so introduced himself. They were, of course, the Milo

Rowells and the Dave Feathers and he had seen their pictures in the ACS publications. Dr. Kramer is a camellia enthusiast and is Committee Chairman of the Sarah P. Duke Memorial Gardens on the Durham campus which contains a collection of hardy camellias.

Sprouting Camellia Seeds

K. M. SPARKMAN, Jacksonville, Florida

In the last few years, I've tried growing Camellias from seed in various ways. In 1957 I ordered one hundred seed from the Huntington Botanical Gardens, San Marino, California. They are people who like to promote Camellias and sent good measure.

I use ordinary peat and two one gallon jars and have substituted plastic bags for the jars. Dampen the peat just enough that you cannot squeeze water out of it with the hand. Fill the plastic bags, or jars $\frac{3}{4}$ full of peat with the seeds mixed in. One container of peat, gallon size, will hold sixty to eighty seeds.

Set the container on top of a table top hot water heater, or any place where the temperature is approximately 80°, but I imagine a window sill on the sunny side of the house would do as well, or better. Watch closely and when the seeds put out a tap root of approximately two inches long, remove rubber band from top of bag that holds it closed and pour seed out on a piece of newspaper and go through the seed pinching off the tap roots until there is only about one inch left attached to the seed, put all the seed back into the peat and back into the plastic bag, as all do not sprout at the same time.

When the seed tap root gives feeder roots of one-half inch or longer I move them into cans, or bands.

In sprouting seeds this way I have a visual inspection of the root system before planting them in the growing medium, and also with the feeder root system they move out much faster in their first year growing cycle, and will bloom in four to five years under ordinary growing conditions.

Good luck is obtained when these seedlings are used for grafting stock as the root system is usually good.

STRESSES STATE'S HISTORY

Elizabeth City's 6th Camellia Show

BUXTON WHITE, "Albemarle Gardener"

An unique feature of Elizabeth City's sixth annual Albemarle Camellia Show, March 23 and 24, will be the theme of section 2 in the arrangement division. It ties in with the "North Carolina Tercentenary Celebration" being observed this year throughout the State.

Ten classes, based on colonial history, are provided in the program for this section, as follows:

THE NORTH CAROLINA CHARTER—given by Charles II to eight Lords Proprietors on March 24, 1663, for land that is now North Carolina. (Show coincides with 300th anniversary.) Specification: A massed arrangement featuring camellias in an antique container.

THE VOYAGES OF AMADAS AND BARLOWE who explored the North Carolina coast, landing on Roanoke Island in 1584, naming it "Virginia" in honor of the virgin Queen Elizabeth. An arrangement featuring camellias in a boat shaped container, or using a boat as an accessory. (THIS CLASS FOR MEN ONLY.)

THE FIRST COLONY LANDS ON ROANOKE ISLAND. Sir Walter Raleigh sent his first colony in 1585, and the one we know as "The Lost Colony" in 1587. An arrangement using driftwood and other plant material typical of the coast, with a camellia or camellias, to represent the windswept beach.

THE FIRST INHABITANTS, INDIANS. The English Colonists found the Pasquaboake and Yeopin Indians living in this area. In 1704, those remaining were established on a reservation of 10,640 acres in what is now known as Indiantown in Camden County. It was abandoned in 1774. A composition using dried or treated material with one or more camellias, using an accessory of Indian origin.

CULPEPER'S REBELLION. The first armed resistance in the colonies to British trade laws, 1677. A composition using complementary color harmony (colors opposite on the color wheel). Painted materials permitted.

THE FIRST PUBLIC SCHOOL IN NORTH CAROLINA was taught by Charles Griffin in Pasquotank County 1706-7. A massed line arrangement of four or more camellias featuring bare branches and using an accessory associated with school.

THE FIRST GENERAL ASSEMBLY IN NORTH CAROLINA was held in 1665 at Halls Creek in Pasquotank County. A composition using two containers treated as one.

COLONIAL CHURCHES IN THE ALBEMARLE. An arrangement using white camellias and other plant material suitable for a church.

THE OLDEST DEED ON RECORD IN NORTH CAROLINA, given to George Durant in Perquimans County, March 1, 1662, signed by Kilcoganen, King of the Yeopins. A line arrangement of any suitable plant material in a bottle featuring at least one and not more than three red camellias.

THE FRENCH and INDIAN WARS between the newly established colonies and France, 1755. An elegant arrangement in the French manner.

In all classes one or more camellias must be used. Accessories, other flowers, and plant material permitted. No artificial flowers or foliage allowed.

In addition to the local arrangement plan, worked out by Mr. and Mrs. L. Hermon Sawyer, co-chairmen of the division, the national theme of the American Camellia Society, "Camellias In The Space Age," will be section 1 of arrangement. Winners in its five classes will be eligible for national competition. Sterling silver trophies will be awarded first and second place winners in the arrangement division.

Elizabeth City had one of the biggest little shows in the country last year. Its 3,200 blooms entered in the horticulture division was equalled only by Charlotte in this state, but drew only 700 paid admissions while Charlotte reported 4,000. Greensboro with 500 fewer blooms recorded 8,040 attendance. The top show of the nation, Sacramento had just about twice as many blooms as Elizabeth City but its attendance was 55,000.

The handsome sterling silver bowls, trays, and goblets, traditional awards at the Elizabeth City shows, have proved a strong influence for attracting exhibitors, both near and far. These trophies go for sweepstakes grown in the open, sweepstakes under glass, best bloom grown in the open and runner-up, best bloom grown under glass, best arrangement and runner-up. Third, fourth, and fifth places in the court of honor receive memberships in the American Camellia Society. Ribbons and certificates are given for all awards.

The Elizabeth City show is impressively staged in the spacious National Guard Armory. Presented by the Men's Horticultural Society, it has as co-sponsors the Elizabeth City Garden Club, Town and County Garden Club, and Flower Lovers Garden Club.

W. Grayson Pierce is general chairman of this year's show and W. Gardner Pritchard is co-chairman in charge of the horticulture division. Forty of the State's best qualified judges have accepted invitations to officiate. Exhibitors are urged to request program and entry cards prior to date of the show.

Greenhouses to the Rescue!

After last winter's disastrous freeze many growers sought information on greenhouse construction and culture. To meet this need we called on many of our members to assist in compiling such information. This resulted in our special July Journal devoted to greenhouses. Many greenhouses have been built and just in time to save several shows from being cancelled.

The Jacksonville and Slidell shows are ordinarily mostly of outside flowers. Had they depended entirely upon outside flowers this winter both would have been forced to cancel. However, greenhouse growers came to the rescue and both shows were a great success! Port Arthur, Macon, Tuscaloosa, Aiken, and many others were rescued from cancellation by the increase in number of greenhouses. Competition in such greenhouse shows as Birmingham, Atlanta, Columbia, Jackson and others was keener, thanks to more greenhouses.

Indications are that before another season greenhouse space will at least be doubled. Greenhouses are being built in the Deep South as never before. Within the next few years probably no shows will have to be cancelled.

Greenhouses will supplement rather than compete with interest in outside grown camellias.

ACS still has some copies of the special Greenhouse issue of *The Journal* and will continue to print articles on greenhouse culture both in *The Journal* and the YEARBOOK. Let us pass your experience on to others through articles.

—ACS—

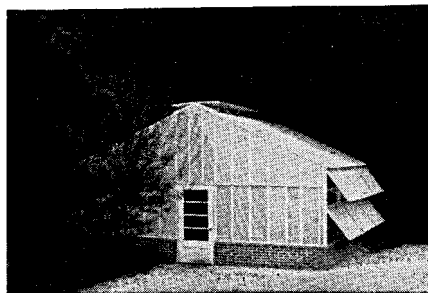
A promising new organization was born during the past summer. This is the Spartanburg (S. C.) Men's Camellia Association. They plan their first show for March 16 and 17, 1963. Mr. C. A. Sherrill is Chairman.

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Some *Standouts* in this Season's Shows

JOSEPH H. PYRON

MISS CHARLESTON. Its vivid red color, formation and texture are outstanding. The variegated is magnificent. Originated by Bill McGill, Adams Run, S. C. Available this season. Winner of several ACS highly commended seedling awards.

TIFFANY is one of the finest seedlings of recent years. This is a chance Japonica seedling originated by Dr. John H. Urabec of California. **TIFFANY** first bloomed in 1956 and was entered in the All America Camellia Selection tests as 59-J-7. The color is exquisite, a light orchid pink. The flowers are mostly peonyform, but vary to anemone. Size is 5 to 6 inches by 3½ inches deep. To be released next year through those nurseries who were members of the AACS.

MARGUERITE CANNON released by Mark Cannon this season is an unusual shade of orchid pink. This loose semidouble has fluted and ruffled petals and is 5 to 6 inches in diameter. Outstanding. An ACS highly commended seedling award winner.

VELMA GRANTHAM sports as many different colors as **BETTY SHEFFIELD**. The blush is exquisite. From Louisi-

ana. Released this season by Tammia Nursery. A most interesting flower.

ERIN FARMER is a beautiful sweet pea colored flower, soft pink margins on white loose peonyform. 4½ to 5 1/5 inches in diameter. An Ashby seedling to be released next season by Shady Acres Nursery, Charleston.

CELEBRITY. A very delicate blush to white semidouble up to 5 inches in diameter. Petals and petaloids twisted as in **FRIZZLE WHITE**. A Weisner seedling propagated by Gerbing. Excellent. Long blooming season.

GRAND SLAM is a rich velvet red anemoniform 5½ to 6 inch flower from California. Originated by Nuccio, as a chance Japonica seedling. Beautiful.

ANNA RAY is a light rose-pink peonyform with numerous folded upright petals from Moultrie, Georgia. To be released next season by Wilkes Nursery. Unusual and beautiful.

CHARLEAN is one of the best American hybrids to date. Produced by Wilmer Stewart of Savannah by crossing **DONATION** (C. saluenensis x Donckelarii) with **DONCKELARII**. 5½ inch semidouble flower of a medium orchid toned pink. Exquisite.

DOCTOR BURNSIDE is a rich dark red semidouble with yellow stamens, 6 inches in diameter. Originated by Dr. A. F. Burnside of Columbia, S. C. and propagated by True's Camellias for 1963 release. Outstanding ACS seedling award winner.

CHARLIE BETTES is an extremely large loose semidouble white from Jacksonville. Excellent texture. Propagated by Julington Nurseries, Jacksonville, Fla.

Others not so new but excellent are:

HELEN CHRISTIAN, a soft blush rose form double medium large with 43 petals. Said to be a seedling of **MAGNOLIAEFLORA**. Exquisite corsage flower. Propagated by Edge, Columbus, Ga.

FUNNY FACE BETTY—another Betty Sheffield sport which opens a soft pink then becomes darker with age. Interesting and beautiful. Tammia Nursery.

VULCAN VARIEGATED. Hody Wilson's fine red which consistently proves itself. Usually loose peonyform but it sometimes throws an interesting anemoniform.

EVALINA, also a Hody Wilson introduction, a fine white, often of huge size. One of the best whites.

CLAIRE RENEE, a vivid pink, sometimes variegated, large anemoniform. Where did it originate?

LADY VELMA VARIEGATED. D. W. Davis' introduction of a few years ago. Red, semidouble to peonyform. Variable in formation, very large. Fine.

NELLIE McGRATH is a peonyform rose pink, occasionally variegated with folded or fluted petals which stand apart in a most attractive manner. 5 to 6 inches in diameter. Introduced in 1957 by Julington, Jacksonville.

—ACS—

If you enjoy a particular article in the Journal or Yearbook, the author and Editor would appreciate your comments.

CYGON has been tested (under the name dimethoate) for 3 years in camellia growing states. It has proven to be "the most effective insecticide studied to date for control of camellia pests."

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Camellias to Sacramento's Sister City Manila!

When President Eisenhower started the People to People Program, little did he know that in addition to the closer understanding between peoples, the program would result in the first camellia plants and camellia seeds being sent to the Philippines.

United States District Court Judge Sherrill Halbert, Immediate Past President of the Sacramento Camellia Festival Association and President of the Sacramento-Manila Sister City Program, and his lovely wife were invited as guests of Manila to visit Manila this past November. The Judge and Mrs. Halbert spent "the twelve most wonderful days of our life" with our friends in our sister city Manila.

In February of 1962, Judge Halbert, in his dual capacity as President of the Festival Association and the Sacramento-Manila Friendship Committee, sent five camellia plants to Mayor Antonio J. Villegas of Manila. The Mayor placed the plants in the hands of the Manila Zoological and Botanical Gardens. The camellia is the of-

ficial flower of the City and County of Sacramento, California, and these plants were a fitting gesture of our esteem for our Sister City.



Judge Halbert; Mr. Raul Ingles, Director, Manila Zoological & Botanical Gardens; and Miss Lourdes Caruncho, President of the Philippine Garden Club inspecting the camellia plants sent to Manila by the Camellia Festival Association in February, 1962.

Judge Halbert is shown inspecting the plants along with Mr. Raul Ingles, Director, Manila Zoological and Botanical Gardens, and Miss Lourdes Caruncho, Technical Assistant on Parks and Development to Mayor Antonio J. Villegas and also currently President of the Philippine Garden Club.

The Judge states that all the plants are well budded and in very healthy condition. To the best of his knowledge they are the only camellia plants in Manila and they are a real novelty. Everyone is following their progress with real interest.

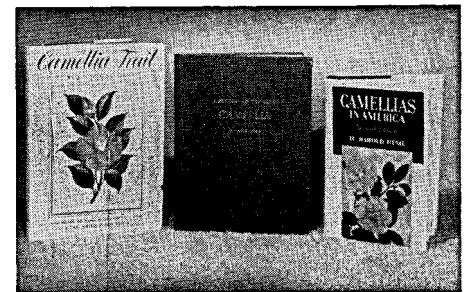
Of the many items as tokens of friendship that were taken to Manila by the Judge and Mrs. Halbert, one of their most treasured were some 3,000 camellia seeds in 300 packets.

The Camellia Festival Association and the Camellia Society have an annual seed distribution program. This program has generated much interest in the school children and thousands of adults. Taking these seeds to Manila was an extension of the Festival's seed program. The seeds were packeted in envelopes with planting instructions on one side and on the other the statement "Camellia seeds from Sacramento's official flower, for our friends in our Sister City Manila."

Judge Halbert reports that the interest was so high in the camellia plants and camellia seeds that while on a tour of the City of Baguio, Mayor Luis Lardizabal asked if it would be possible for the Festival to send some plants to their lovely city. During the course of Sacramento's Ninth Annual Camellia Festival, March 1 to 10, plants will be sent to Mayor Lardizabal as a token of our friendship for our Filipino friends.



Mrs. Sherrill Halbert giving seeds to the Assistant Superintendent of Schools of Manila, Josi I. Encarnacion



BOOKS FOR SALE

Sealy's REVISION OF THE GENUS CAMELLIA	10.00
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Sharp's CAMELLIAS ILLUSTRATED, Revised	
Cloth Bound Edition	6.50
Spiral Bound Edition	5.00
Chidamian's CAMELLIAS FOR EVERYONE	3.95
Southern California CAMELLIA NOMENCLATURE	1.75

From time to time we acquire a few out of print Yearbooks which are available at \$5.00 each. Yearbooks of 1949, 1952, 1957, 1958, 1959 and 1960 may be purchased at \$4.00 each.

AMERICAN CAMELLIA SOCIETY

Box 465
TIFTON, GEORGIA

NEW VARIETIES REGISTERED

CHRISTINE SMITH (No. 665): An 8-year-old chance seedling of *ELEGANS* that first bloomed in 1960, originated and propagated by Twin Pines Nursery, Theodore, Alabama. Plant growth is upright and average, rapid in rate, with dark green leaves averaging $4\frac{1}{2}$ inches in length and $2\frac{1}{2}$ inches in width. The rose pink flowers, $5\frac{1}{2}$ inches in diameter and $3\frac{1}{2}$ inches in depth with yellow stamens, vary in form from semidouble to anemone form to peony form. Bloom has 50 to 150 petals and 20 to 50 petaloids. Has long lasting qualities, flower falls whole—never shatters, holds on bush as long as a month at the time. Blooms medium to late.

ROY WHITEHEAD (No. 666): An 11-year-old chance seedling that first bloomed in 1960, originated by Mrs. R. B. Whitehead, Valdosta, Ga., and propagated by Powell Nurseries, Thomasville, Ga. Plant growth is upright and average, rapid in rate, with dark green leaves averaging 4 to 5 inches in length and 2 to $2\frac{1}{2}$ inches in width. The semidouble flowers, similar in formation to *IMURA*, are $4\frac{1}{2}$ to $5\frac{1}{2}$ inches in diameter and $3\frac{1}{2}$ to 4 inches in depth and have 14 to 16 petals. The blooms are exquisite salmon pink with yellow anthers and white filaments. Has excellent lasting qualities and is cold hardy. Blooms November to February.

LADY VELMA (No. 667): An 11-year-old chance seedling of *ELIZABETH BOARDMAN* that first bloomed in 1956, originated and propagated by D. W. Davis and introduced commercially in 1959. Plant growth is dense and spreading, medium in rate, with dark green leaves averaging $4\frac{1}{2}$ inches in length and $2\frac{1}{2}$ inches in width. The semidouble flowers, similar in formation to *FRIZZLE WHITE*, are deep rose pink. Blooms are $5\frac{1}{2}$

inches in diameter and 3 inches in depth and have 42 petals, 30 to 40 stamens, and 10 to 75 petaloids. Inner row of petals will "rabbit-ear", similar to a good *VILLE*. Blooms early to mid-season.

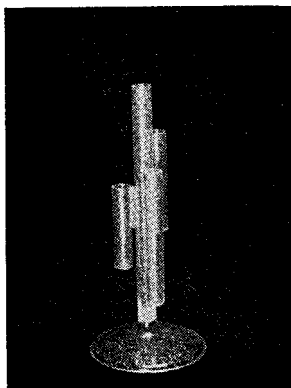
FRANCES SESSIONS HICKS (No. 668): An 8-year-old chance seedling of *SHIRO-DAIKACURA* which first bloomed on Christmas Day in 1956, originated by R. D. Hicks, Troutville, Virginia, and propagated by True's Camellias, Columbia, S. C., for commercial introduction in 1962. Flower is named for originator's wife. Plant growth is average, medium in rate, with dark green leaves 4 inches long, 2 inches wide, elliptic, broad sharp serration, tapering toward both apex and base. The $5\frac{3}{4}$ inch blooms, white with golden stamens, vary in form from flat semidouble with prominent golden stamens to almost full peony form. Thirty to thirty-five layered petals and "rabbit-ear" formation of peony form blooms recurve inward at full maturity to produce effect of "second growth" with depths up to three inches. Blooms midseason.

BUCK'S COOKEY (No. 669): An 8-year-old chance seedling that first

bloomed in 1958, originated and propagated by Buck's Nursery, Americus, Ga., for commercial introduction in 1963. Plant growth is upright and average, medium in rate, with light green leaves averaging 3 inches in length and $1\frac{1}{4}$ inches in width. The semidouble flowers, similar to *DONCKELARIJ*, are deep, dark red with yellow stamens. The flowers are $4\frac{1}{2}$ inches in diameter and 3 inches in depth and have 18 petals. Flowering season is early to medium.

BUCK'S DEW DROP (No. 670): A 10-year-old chance seedling that first bloomed in 1959, originated and propagated by Buck's Nursery, Americus, Ga., for commercial introduction in the Fall of 1963. Plant growth is upright and average, medium in rate, with dark green leaves averaging 4 inches in length and $1\frac{1}{4}$ inches in width. The white peony form flower, similar to *DEBUNTANTE*, is 4 inches in diameter and 2 inches in depth and has 6 petals and 80 to 90 irregular petaloids. Resembles white *DEBUNTANTE*. Flowers early.

BECKY ANN (No. 671): An 8-year-old chance seedling that first bloomed in 1957, originated and propagated by Buck's Nursery, Americus, Ga., for commercial introduction in 1962. Plant growth is medium in rate, upright and open. The dark green leaves average $2\frac{1}{2}$ inches in length and $1\frac{1}{4}$ inches in width. The anemone white flower, $4\frac{1}{4}$ inches in diameter and $2\frac{1}{2}$ inches in depth, has 10 outer guard petals and 90 to 100 petaloids. Good early white. Flowers early.



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Greenhouse Growers Round Table Discussion

At Annual Meeting of the American Camellia Society

PANEL MEMBERS

MR. CARROLL T. MOON, *Chairman*
MR. MANSFIELD LATIMER, MRS. FRANK DOWD
MR. S. H. HACKNEY, MR. LEWIS H. KNOCK

(Continued from January Issue)

Mr. Knock: The night temperature is the determining factor; you don't need to worry about the daytime temperature. On camellias, on a hot day in the Winter time, I have as low as twenty or ten in Frederick, Maryland. In the Summer time, I have as high as a hundred and ten. I open the top and side vents, and it has never hurt the camellias.

Comment: Let me mention one thing here that ties in with your temperature and fiberglass that we are talking about. In the last greenhouse I built, I alternated corrugated plastic with corrugated aluminum, with the idea that if I didn't have enough light, if it didn't work out, I could rip the aluminum off. This plan has been very successful; this greenhouse is in the full sun, and this type of construction has the effect of a slat house, the sun is everywhere as it moves over, but is cut down about fifty percent. It has proven to be very satisfactory as far as the roof is concerned, and your aluminum is just a fraction of the cost of your corrugated plastic.

Mr. Knock: Speaking about the plastic house, I don't see why it can't be hinged at the ridge, which would be ideal for ventilation. I have a crack for fifty feet, and it has to get pretty bitter cold before I change that, I get that much ventilation on the ridge unless it gets down to the zero point. If you plan your plastic house to have it hinged at the ridge, you have an ideal situation to take care of this hot sun. On any day that you have in the South, you could give it ventilation, and ventilation at the ridge is the most important place.

Comment: Some houses have ridge vents along the roof, windows that can be pushed up with an arm under it; another thing, many houses in Columbia are made out of our old mill windows, which have a center section approximating a third of the sash, which hinges out. Those are the ventilation practices around Columbia.

Q. When you plant a camellia outside in Dover, Delaware, would you plant it on the north side or on the south side? We have that controversy going on up there all of the time. Somebody always has this camellia on the north side, and the one on the north side has been

there about ten years longer than ours, and they bloom all of the time—is it because they are out there so much longer?

A. One theory is that a plant on the north side of the house doesn't receive the morning sun, and it does receive the cold winds during the winter, which has a tendency of making the buds late in opening. Our problem at home is not on which side of the house to plant it, but another—too much shade in the yard.

Mr. Charles Ellis: Plants planted on the southwestern exposure do the best; the ones on the north side will set buds, and if you don't have the winds or the snows, they may carry them through, but the ones on the southwestern exposure will do the best.

Comment: I agree with Baltimore; we get our best blooms on the south side.

Comment: Just so the early morning sun doesn't hit them. If we have good protection where the early morning sun and frost doesn't hit them, we will plant them in any part of the yard. When the ice forms on the plant and it gets the sun, the ice magnifies the sun and burns your foliage. The gentleman was right about the north side; you get little light and you set less buds.

Comment: Fertilizers? Now, keep in mind that we are in the greenhouse and let's start with when I put the plant in the greenhouse in the latter part of October, as, start-

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THOMAS L. SELLERS

Route 1, Box 24

Bolivia, North Carolina

ing in October, we have the first killing frosts at home.

Now, starting in October, after we have the first killing frost at home, I use a liquid type of fertilizer on my plants once approximately every thirty days. As I grow in containers, right now, I am using a product called "ORTHO-GRO," which is basically an organic type, a liquid type, fertilizer, a fifteen-ten-five. I also use blood meal and iron sulphate. I use one tablespoon of "ORTHO-GRO" per gallon of water, making up a thirty-gallon mixture. I use two quarts of fish meal per thirty gallons—I meant, I use two quarts of blood meal per thirty gallons, then I use a heaping tablespoon of the iron sulphate per five gallons of water.

As I said before, I do this every thirty days after the first killing frost; if I come in on a Monday morning to water my plants, then I will come back anywhere from twenty-four hours to three days, then I put this mixture on; never put this mixture on a "dry root" system.

You are going to say, "How much do you put to a five-gallon can," and I use approximately three pints to a five-gallon can with the root system in a moist condition—you want that liquid fertilizer to go down and saturate all around the root system. If you put it in on the damp side, it will not be taken up in the can. Then, about this time of the year, which is the last

of February, we knock it off, in other words, we give the plants approximately four of these treatments during the season.

Q. Do you let the mixture set for a while?

A. I used to use a different mixture that I would get bacteria in, but the cold weather would freeze it through and kill the bacteria, so I use the mixture immediately, stirring it several times to keep the blood meal and iron all the way up through the substance.

Comment: It has been extremely warm the last ten days, but during cool weather, watering is called for approximately once a week or every ten days.

Comment: What you do is go through your containers and water them all so that they are all in the same condition. I make note of the ones that are dry, the ones that are half dry, and the ones that are wet, and then I just test each one of them. This week, I left specific instructions with my boy who looks after my plants while I am gone. I have a big TOMORROW, with big blooms on it, and I have other plants; I left specific instructions that they were to be watered every day; with some of the others, they may go a week or longer, it depends on the plant; when the buds are tight, I want the soil just damp.

Q. What do you put in the bottom of the can for drainage?

A. I used gravel of different types, but now that I have a mixture, I have

discontinued using any kind of drainage material. Charcoal is good, but it is expensive and hard to handle. My drainage holes are not too large, so my soil, with peat moss in it, don't leach out.

Comment: (NOTE: This could have concerned something like a "water-wand" to indicate moisture.) I sometimes find mine look dry on top, but you push the thing down in there, and it will "wag" over inside.

Comment: Some people mulch their container plants. I mulch mine. I like a mulch on them for two reasons: The mulch tends to break the force of the water on the soil, itself, and I have found that soil covered with a mulch will tend to keep more moist. If you don't have a mulch, it will tend to cake on top.

Q. What do you use?

A. I use pine straw altogether.

Q. When your plants are blooming, do you sometimes find that blooms tend to drop when you over-water, maybe?

A. I have never had them drop that way. A plant strains very hard when it has five or six buds in various stages of opening. I find it almost imperative to water every single day. When a bloom matures, I cut it off.

Comment: We have had extremely wet weather, we had about four and a quarter inches over there the other day, and I noticed that as I was grafting a few plants in the greenhouses, that a big bloom I had



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there dropped, and more dropped yesterday than they did before.

Q. Tell us why they bullnose so badly?

A. Somebody says that water does it. Who else has an opinion on it?

Comment: (Chairman) Keep in mind that when you water, a lot of it depends on how many root systems you have in that can. I have plants that are rootbound, and I know that they require more water; I have to watch them more. A gentleman sitting in the audience, at whom I am looking, told me many years ago how to keep old JOSHUA YOUTZ from bullnosing. A lot of people complain of this thing called "bullnosing," and to a certain extent, if you have a plant that has a tendency to bullnose, put it in the light side of the house. I tried what this gentleman told me to do, and it did the stuff, and old "Josh" didn't bullnose.

Comment: (Mr. J. Stewart Howard) I went up and down the countryside for years preaching to give plants nitrogen early in order to make them set blooms early. It took me several years after I started growing camellias for it to dawn on me that it might work with our early blooming camellias. With our DAIKAGURA's and JOSHUA's, I put a little quick soluble nitrogen—nitrate of soda—to these plants in April and May to make them set their blooms early and make them bloom early; it seems to have worked well.

Q. How much?

A. About a teaspoonful for each foot in height of plant to each tub of plant twice, once in early April and then three or four weeks later. Water well after each application.

Q. Would you mind giving us your soil mixture?

A. I have tried a lot of different soil mixtures, many of which were satisfactory. The number one requirement, in my opinion, for container plants, is that you must have it porous enough so that water will go right on down through it. I use a fourth of good garden loam, a fourth of peat moss, a fourth of well-rotted cow manure, and a fourth of coarse creek sand—I try to use coarse creek sand. I mix it and let that stand; then when I get ready to use it, I mix it again and I use more peat moss, regular bale peat moss. Then I plant the camellia in the container in enough of the soil mixture so that when I water this plant, by the time I finish watering the next plant, the water will be almost out of the first plant, and by the time that I finish watering the third plant, it will be gone.

Q. Does excessive watering leach out much of the good portion of the soil mixture?

A. Oh, yes, we have all said that so much! I have had an idea that we might have leaned a little too far, in a way. Be careful in your fertilizing. If you are not getting your bloom, you may have some undernourished plant. Maybe we are fertilizing enough, and that could

be true in the case of container-grown plants, because every time you water, it leaches it out.

I fertilize differently every year. Now, along with my other fertilizer program, I am using "URAMITE"; it's thirty-eight percent nitrogen and will not burn like other types, and it looks like it has a lot of merit. I don't like the dehydrated compost—if you do use it, don't use that much of it, because it has DDT and a lot of sawdust in it.

Mr. Knock: About fertilization, I try to get the water to go through there fast. Since "PERLITE", I have found that peat moss is the best thing I have run across for a long time for container plants, it makes them light to handle, drains fast, and for a year now, I can't see any difference in my plants, that is, with peat moss and "PERLITE". I won't say that they are any better, but they are no worse.

Comment: Of course, we know that sawdust will cause you to have to use a lot more nitrogen, but to illustrate the importance of having air get to your root system, I have noticed for a period of time that when you buy a plant that has been bedded in sawdust, when it's uncovered, I have noticed the pretty white, healthy roots which have grown out from the ball and burlap into the sawdust; this shows me the importance of air getting to those roots.

Mr. Knock: I found that when I changed to firbark, instead of us-

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ing gravel, in going to clay pots when the old sixteen-inch tubs rotted out, I never saw such nice white roots; it just shows that camellia plant roots need air.

Comment: Sometimes it seems as though the plants are planted in a clay "concrete" ball, and if I put the plants in that way, water will never get down.

Mr. Latimer: I bareroot everything I plant, and it is even more important to bareroot them for containers. One of the reasons is that it may be planted in clay, but even if the soil it is in when it came is a better mixture than the soil I have, I want a uniform soil. If, perchance, the soil on it is better than the soil I have, I would rather have a second-class uniform soil. Try to get a uniform soil mixture for your plants.

Q. How do you bareroot?

A. If the plant is in ball and burlap, I get it down on the firm soil, undo the burlap and lay it aside; I get the hose and turn it on in a fine spray, and go round and round the ridges gradually; when it gets to the point of falling over, I hold on to the trunk of the plant. I have my container and the soil ready so that those bare roots don't dry when they are exposed to the air. I try to do a group at one time; while I am barerooting the next

one, I have water spraying on them; I have found out that sometimes the finest bloom you get is that first year's bloom; I won't get them the next year. I have found that in a barerooted plant which has already set buds; it will oftentimes do this, which is something I cannot explain.

Q. When you repot, do you bareroot them each time?

A. No, sir; all I do is take the plant out and put it in the other container, because it is the same soil. It has been my experience and observation that a good soil will not always be a good soil down through the years; the roots take off, and the peat moss, soil, once good, does not stay good indefinitely.

Comment: I would like Mrs. Dowd to tell you about the different methods of repotting.

Mrs. Dowd: I would like the originator of the method to tell you about it.

Mr. Knock: My first experience with that method was with dwarf dahlias; we grew them in certain-sized clay pots; when we got ready to take them out of the pot and save the roots, there wasn't any soil left. I have seen the same thing happen with camellias; after a certain number of years, where the soil goes, I do not know. I got

the idea that if you could root prune azaleas, like I have seen Norris do it, taking a hatchet and cutting them out, you could probably do the same thing with camellias. Taking a chisel and then a long pointed saw, I started out with the sixteen-inch tubs, and I cut those roots and that much I took out entirely and filled the hole in with new potting soil mixture. A while after that, I went around that side and examined what had been in there, and it was pretty well filled up with new roots. The year before last, I got lazy and took an old broomstick and just beat it down in there; I examined that also, and that's filled up with feed roots.

Also, I try to keep the tops of the plants down to nose high with top pruning in addition to the root pruning. When I went into this selling of flowers, a florist gave me several plants, one of which was a PINK PERFECTION about eight feet high in a twelve-inch clay pot. The florist had the plant for about sixteen years, with no care being taken of it, having cut its branches to sell to people. Immediately, I cut the plant down to about three feet, fed it good, and it took off; about the time that I got this idea about root pruning, I had it fourteen years, and with the sixteen years that the florist had it, I estimate its age at about thirty-one years; I keep it cut back in practically the same manner that the Jap does with his "Bonsai."

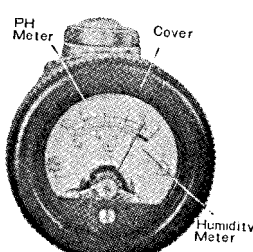
Q. How often do you do that?

A. If you do a third of it—you don't need to take it out of the tub. I had a fimbriated ALBA, which I cut off to about two feet and put it in a twelve-quart waterbucket, and it's blooming now, a nice plant!

Mrs. Dowd: It's important to balance the top with the root system.

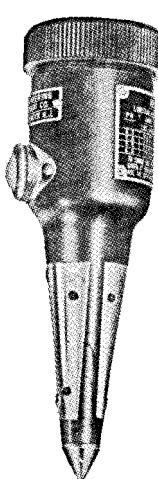
Mr. Knock: I think, when I get to a sixteen-inch tub, it makes it easy to do.

Mrs. Dowd: Don't leave a year-old graft in a sixteen-inch tub; that's too much area.



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What Our Neighbors Are Talking About

John Marshall, Editor of Carolina Camellias, has come up with a weighted formula for rating camellia interest by coasts, states and cities. According to John's formula the East Coast placed first, the Gulf Coast second and the Pacific third. By states Georgia, California and South Carolina, in that order.

In the top camellia cities, Sacramento first, Birmingham and Bakersfield. These interesting articles are sure to bring forth protests from those further down the line. See Carolina Camellias, Winter, 1963.

In the first issue of the International Camellia Journal, Dr. E. G. Waterhouse writes of his recent visit to Hong Kong, Japan and Formosa. In the same issue Da Silva questions the introduction of camellias into Portugal prior to introduction in England in 1739.

Bill Woodroof, Editor of the *Ca-*

mellia Nomenclature, has this to say in his article *Some Observations on Judging* in the Southern California Camellia Review for January 1963:

"Do not eliminate a flower because it does not exactly conform to the description in *Camellia Nomenclature*, as the characteristics of a particular variety may vary substantially in different areas and information as to such variation may not have been available for inclusion; and do not eliminate a flower because it is not included in *Camellia Nomenclature*, as the name and description of the flower may not have been registered or published and information received for inclusion." This answers frequently asked questions at shows.

The New Zealand Camellia Bulletin of November 1962 has an interesting article by Mrs. M. J. Witman of Macon, Georgia, on *Progress Made in Hybridization in the U. S. A.* Some of the important hybridizers mentioned are Mr. K. Sawada, Dr. Lamerters, Vernon James, Dave Feathers,

Howard Asper, Mrs. Al Johnson, Dr. P. L. Hilsman and Edwards Metcalf.

Dave Feathers in his always interesting Northern California *Camellia Bulletin* for November 1962, writes of his and the Milo Rowell's visit to Australia and New Zealand last summer, which is their camellia season (their winter). In the same issue Roy Thompson discusses *Objectives of Hybridists—and Others!* such as, healthy, vigorous plants, attractive growth habit, something really new, style and character, long lasting flowers that do not shatter and extending the blooming season.



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SHOW DATES

Place and Sponsor

Washington, D. C., Camellia Society of the Potomac Valley	March 9-10, 1963
Modesto, California, Modesto Camellia Society	March 15-16, 1963
Greensboro, North Carolina, Men's Piedmont Camellia Club	March 16-17, 1963
Rocky Mount, North Carolina, The Eastern Carolina Camellia Society	March 16-17, 1963
Spartanburg, South Carolina, Spartanburg Men's Camellia Association	March 16-17, 1963
Elizabeth City, North Carolina, Men's Horticultural Society	March 23-24, 1963
Norfolk, Virginia, Virginia Camellia Society	March 23-24, 1963
Richmond, Virginia, The Richmond Camellia Society	April 6-7, 1963
Baltimore, Maryland, The Pioneer Camellia Society of Maryland	April 19-20, 1963
Washington, D. C. Area (Falls Church, Virginia), Camellia Society of the Potomac Valley	April 27-28, 1963

Date

ADDITIONAL JUDGES

ALABAMA

Newport

Mr. James A. Shepherd (NOV.)

Tuscaloosa

Mr. Lawrence R. Smith (NOV.)

ARKANSAS

Harrisburg

Mrs. Joe Verser

CALIFORNIA

Pacific Palisades

Mr. Frank L. Storment

FLORIDA

Orlando

Mr. George W. Shepherd

Seffner

Mr. Richard L. Davis

LOUISIANA

Natchitoches

Mrs. J. S. Mitchell

MISSISSIPPI

Gulfport

Mr. LeVert Dowdle

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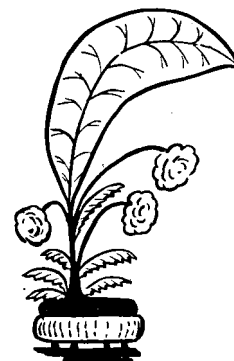
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Ask "Why", not "How"

CHARLES LEE KEETON

An entomologist referred to me a few years back as a man who has "really been bitten." I rate him as an expert on the subject of bites. He has the degrees to back him up. And all I can say in defense is that I am feeling no pain. In fact, being "bit"—really "hooked" camelliawise—is a very pleasant thing.

But, while I don't argue with the "bite" expert, I do have some complaints about camellia "experts." In fact, more than once I've been led astray by items of "wisdom" by "experts" in these very columns. I'm so darned anxious to learn (just as all beginners) that, within reason, I'll try anything. And I've always had too much respect for the written word. I sometimes forget that something told in type is still only one man's opinion.

So many of the things I have read are highly expository concerning "How," but few tell much about "why." I rate camelliaphiles as adult and with considerably higher IQ than average folks. In fact, I feel that it is the constant marveling "why" which keeps us "bitten." How many of us could go on year after year with camellias if there was no more to it than an easy recipe which anyone can follow?

Take grafting for example. I might

readily lose interest if it were all so simple as the "how to do it" articles say. They make it simply a matter of slanting the scion inward or outward or placing it vertically; or possibly it's a matter of whether you heap sand or vermiculite or what-have-you over the union or whether you forget it. As an intelligent adult I know that my good friend Harold Showalter of Port Arthur is far closer to the truth: "From my experience and I'm sure, from yours, the mechanics of grafting have a relatively small part to do with grafts taking. One soon learns and observes to get the cambium layers to touch in small portions of the scion, and if all goes well the graft will take. I do believe the health of the scion would contribute considerably to grafts taking. . . . I've noted when grafting a large number of plants of a same variety that graft failures consistently run in group patterns indicating some aborting influence between the variety and the stock." Yet, there are still a lot of "why" questions we can't answer yet!

As far as the mechanics of grafting go, if I felt that it were as truly important as the "how-to" specialists feel it is, I believe I could increase the mathematical chance of "take" by inserting properly cut scions horizon-

tally. Theoretically, this should give four chances for the cambiums to touch on each scion instead of the usual two.

Also I wonder how many times you've read the instructions on when to remove the jar (or cloche or milk carton) from a graft. Generally they stress the amount of growth rather than the callus. We quickly learn that growth without callus adds up to a lost graft. Also we learn that the nonsense of letting the growth go beyond a couple leaves before taking off the jar when the callus is sufficient is just asking for trouble. The more growth, the more wilt, and the more protection needed.

So, it goes all through camelliadom. There are even folks who still build ungainly platforms for high grafting instead of using polyethylene bags. And it isn't just a matter of preference, it's a matter of blind following old "how-to" rules.

Camellias become real adventure when you join up with the "why" school of thought. You may never get any positive answers to your questions, but it's fun trying. For example, I recently read an old article by a well informed camelliaphile friend in which he starts out by saying "We all know that it isn't good to use a highly nitrogenous fertilizer early in the season." Personally, I guess I'm stupid, but I don't know that at all. Since I'm gardening in sand (as he is also) and I know nitrogen leaches out fastest of all the elements, I believe in getting my growth off to a good start with 12-12-12. I may well be

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mistaken, but as an adult it will take some sound arguments to convince me.

The entire camellia raising hobby is a set of challenges. It is operated under a set of rules set up by nature, rather than man. The man who as an "expert" says late grafts are better than early ones or some other absurd thing without regard to "why" is flaunting his expertness against nature and will most likely be slapped down by unseasonable weather. In this instance I try to play it cool as

a middle-of-the-roader. I buy my hard-to-get scions of the newest varieties in January while they are still available. Sometimes, as this past season, these varieties are among the last to have the jars removed because the callusing is dependent on warm weather. This year my last few March grafts of some Florida new ones were the first to "take" (jars off by mid April) and I'm willing to bet that these particular scions wouldn't have "taken" at all if I had grafted them earlier because the stock would still

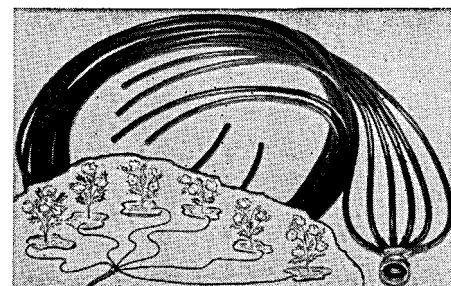
have been more dormant than the Florida scions.

When you guide yourself by "why" it all begins to have meaning beyond that of a ritual. You get a feeling of kinship with nature itself (call it God, and you won't be wrong because man is never more god-like than when he's working with camellias. . . . When it comes to the shows, now there is another thing entirely. The old devil himself creeps into the best of us, but I try not to let winning or losing keep me from asking "why." Actually, I may ask a consistent winner "how" he does certain things, but it generally isn't long before he understands that I mean "why" rather than "how." If he can't tell me "why," I keep trying to find out and intend to keep trying.

So, you may think: "This man Keeton will ultimately really be an expert." I wish that might be true; but the deeper I get into my study of "why," the more I am convinced of the wisdom of D. C. Strother who says: "The only thing I have learned is to never make positive statements about camellias." The only thing I dare say—positively—is that asking and thinking in terms of "why" truly adds a lot to the fun of working with camellias.

—ACS—

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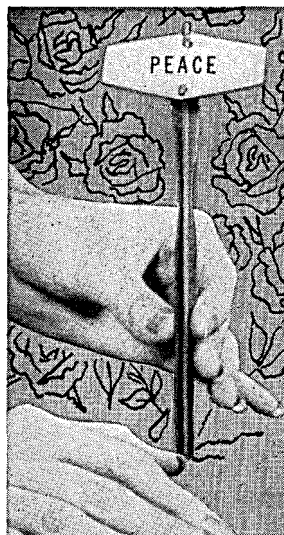


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Grooming Camellias for a Show

HORACE BERRY, Texarkana

Good grooming applies to Camellias the same as to people; they must be clean and properly "dressed." The judge sees the flower as it is—not as it was yesterday or will be tomorrow. With this thought in mind, grooming actually begins several weeks prior to the show—foliage grooming, that is. All foliage must be free of all dirt and spray residue and disease. This can be done by carefully washing any dirty or diseased leaves two or three weeks prior to the show. (Let us state here that anyone growing show flowers will already have disease free foliage.) If it is necessary to wire a bloom to some foliage, be sure it is wired to its OWN foliage. Do this only when absolutely necessary as only *Reticulatas* are allowed to be exhibited without wood or foliage.

A careful survey of the prospective show flowers should be made several days before the show. Most of our best flowers come from inside the plant and or down low on the limbs—the most vulnerable places for petal damage. Damaging leaves on other branches can be pinned back with clothespins and low-hanging limbs can be tied up, thus preventing last-minute damage to the bloom. Cut the bloom as it approaches the peak of perfection with one or two leaves. If there are other buds attached, they can be carefully rolled off so as not to disturb the bloom. If a bloom has not yet reached the desired stage, some damp cotton and very careful finger-work can aid nature a little, but you must be very careful not to bruise or discolor the petals. A bloom must be more than half open. Damp cotton can also help to take off excessive dirt. Be sure your flower and foliage are both clean. If necessary to remove grit, a bloom may be dipped in water. Leaves may be polished by wiping with a bit of cotton dipped in milk. Sharp scissors will

also be helpful in trimming off any petal damage, taking care not to change the petal formation. Tweezers will be a great help in picking out discolored stamens. Many times a little careful grooming is the difference between a mediocre flower and a blue ribbon winner, particularly when we have had a hard rain, hail or light freeze just prior to our show.

In grooming a show flower there are only a few essential things to remember: A show flower is a perfect or near perfect bloom, cut with one or two leaves attached, disbudded and clean from any foreign matter, and trimmed if necessary. Show ONLY your best flowers, properly groomed, and you will surely have the blue ribbon winner.

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Texas Camellia Society.

Suggestions for Judging New Introductions

Points of necessity must be considered in judging new introductions, unless of course a single variety stands out head and shoulders above all others in competition.

Blue ribbons for new introductions should be awarded on the basis of whether or not the new variety adds something to varieties now on the market. In other words, is it distinctive, is it merchantable, does it have qualities not possessed by camellias now in the trade? Condition of the flower should not be considered, since the objective in judging new introductions is to reward a new variety and not a particular flower. It is not sufficient that the flower has good form, color, substance and texture. These qualities are found in most good varieties and the purpose of judging within varieties is to select a particular flower of that variety which comes closest to perfection for the variety. In judging new varieties, however, the blue ribbon should be given to the flower that is distinctive to a high degree in comparison with the others.



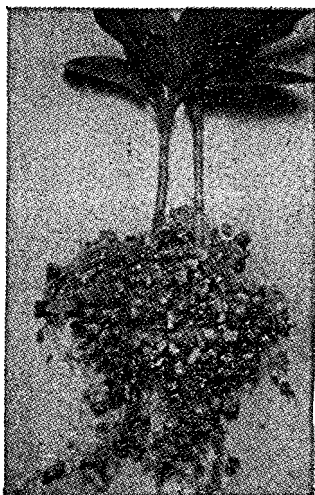
The Judice cottage built of pines cut from the property. This is the site of an annual party held at the time of the Ozone Camellia Society show in Slidell.

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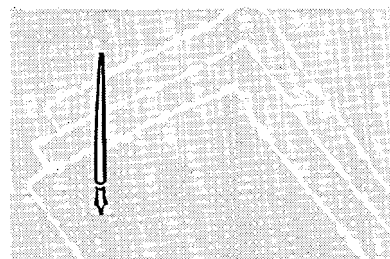
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Letters to the Editor



The July 1962 *Journal*—a symposium on Greenhouse Culture—was wonderful! As a result I have two new plastic houses for my camellias (12 x 12)—small but what a pleasure with this 9° temperature we have had for about three weeks. Wish you could get an architect with lots of artistic talent to work up an article on making plastic houses look attractive. I feel that lots of people refuse to build them because most of them look so “gosh awful” in their landscaped gardens.

MRS. G. A. PROPST, Waco, Texas.

I was given three camellia plants a year ago, two of which are doing rather well; for that reason I have thought I might want to have a selection of these beautiful shrubs. We have a very mild climate, oscillating between the lower sixties and upper seventies all-year round. It rains almost continuously for about six months of the year and we have plenty of water with which to irrigate for the remaining part. Could you advise the varieties most suitable for our climate?

MRS. YOLANDA P. DE HUGHES, Caracas, Venezuela.

You've heard that old argument “why enter my flowers in the show when ole John Doe has hundreds of plants?”—“ole So-and-So will win, he's got a million of them.”—and “I haven't a chance against the collectors”? I have always said the best flower can come from any individual with just a single plant, and it happened in Port Arthur. Mrs. Lamar Bevil of Beaumont came into the entry room Saturday morning and said, “Do you think I'm crazy to drive down here with just *one* flower?” Buddy said, “No, if it's a good one.” She won Best in Show grown outside!!! She said her TOMORROW had been cut for sixteen days. Thought you'd like to know.

POLLY BILLS, Beaumont, Texas.

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BOX 465, TIFTON, GA.

What is a Balanced Fertilizer?

JOHN E. COLEMAN, Coleman Nursery
(Gardentown News, Portsmouth, Virginia)

Every once in a while we are asked what balanced fertilizer means. The term refers to a fertilizer which has about the right proportions of the main elements needed for the area in which the fertilizer is being used or for the plants being grown. By main elements are meant nitrogen, phosphorus and potash, the principal elements needed by plants for proper growth. Thus 20-20-20, 6-10-4 and 5-3-2 are balanced fertilizers.

When you read the analysis of the mixture, which must be printed on the bag (the law says so), this is what is meant by such figures as 6-10-4: The fertilizer has six pounds of nitrogen, 10 pounds of phosphorus and four pounds of potash to each 100 pounds of the mixture. The balance of the 100 pounds is filler which has no plant food value. The analysis on the bag indicated by the figures is always in the same order: Nitrogen, first; phosphorus, next, and potash, last.

Fertilizers sold in a given area are usually compounded to provide the balance most suited to the soil there. A soil analysis will, of course, point out to you more specifically just what your particular soil lacks. It may be that more of one element is needed than is provided in the stock mixture available.

Sometimes minor elements have been added to the fertilizer. A soil analysis may indicate that some of the minor elements are needed for your particular soil and plants.

One of the most important things to keep in mind when purchasing a fertilizer is economy. Buy the fertilizer which provides the greatest amount of the elements you need. An improperly balanced fertilizer could be harmful.

NUTRIENT DEFICIENCIES

Considerable confusion still seems to exist concerning recognition of nutrient deficiencies.

Here are ways in which nutrient

deficiencies can be correctly diagnosed:

Nitrogen—If the foliage appears light green, growth is stunted, the stalks are slender and there are a few new breaks, in all probability there is a nitrogen deficiency. Also with this type of deficiency the leaves are small and the lower ones are of lighter yellow than the upper leaves. The yellowing is followed by a drying to a light brown color, but there is little leaf dropping. The effect on the plant may be general on the whole plant or localized on the older, lower leaves.

Phosphorus—With a phosphorus deficiency growth is retarded and the foliage is dark green. Sometimes the area between the veins on the lower leaves is yellow, but more often it is purplish, especially on the petiole. Leaves drop prematurely. Again, the effects may be general on the whole plant or localized on the older, lower leaves.

Potassium—The effects of a potassium deficiency are usually local and

on the older, lower leaves. The lower leaves will appear mottled, and the areas near the tip ends and margins are usually necrotic. Yellowing starts at the margin of the leaves and continues toward the center. Afterward the margins become brown and curve under, with older leaves dropping.

Magnesium—This type of deficiency usually affects the older, lower leaves in a local rather than general way on the plant. The lower leaves are chlorotic, and in the late stages they become necrotic. Although the veins remain normal green, there is a chlorosis between the veins. The margins of the leaves curl upward or downward or they may develop a puckering effect. When necrosis develops, it does so suddenly, often within 24 hours.

Iron—The effect of iron deficiency usually is localized on the new leaves. The veins remain green, but the leaves between the veins become chlorotic. Usually there are no necrotic spots. Where the deficiency is extreme, a necrosis of the leaf margins and tip

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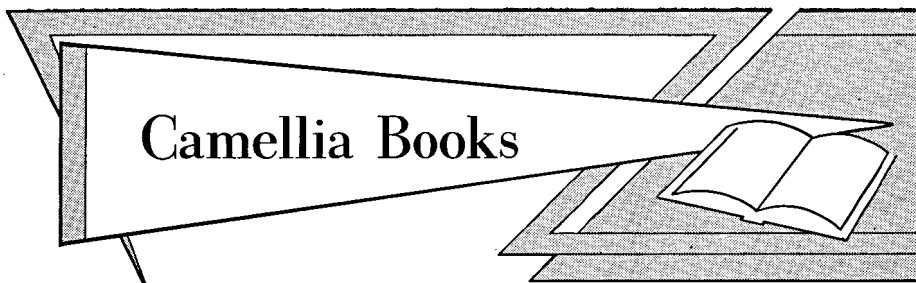
will be noted. It can even extend inward, developing large areas.

Manganese—Plants affected with this deficiency will have blooms poor in size and color. There are usually necrotic spots scattered over the leaf surface, and there is a checkered or finely netted effect produced by the veins, even the smallest of them. Manganese deficiency is noted in a localized manner on new leaves.

Sulphur—A sulphur deficiency also shows up as a localized condition on the new leaves. Leaves are light green with the veins lighter than the adjoining interveinal areas. Necrotic spots likely will occur. However, there is no drying of the older leaves.

Calcium—If there is a calcium deficiency, usually the terminal bud will die. The young leaves will show a necrotic condition beginning at the tips and margins. Often the young leaves will have a hook at the tip. What cannot be seen from the surface, but what actually is going on, is the dying of the roots.

Boron—Here again the young leaves are the ones on which symptoms appear. There is a breakdown of the young leaves at the base, and the stems and petioles become brittle. And, as with a calcium deficiency, the roots die, especially the meristematic tips.



THE CAMELLIA BOOK

By John Threlkeld. 208 pages. 9 full color plates, 18 pages black and white photos, 9 line drawings. D. Van Nostrand Co., Princeton, N. J. \$7.75.

Here is practical and authoritative advice on camellia culture, together with valuable lists to help you select the right species and varieties for your garden or container plantings.

From the first step of choosing a good plant through the details of culture . . . soil and fertilizers, planting, watering, pruning, disease and pest prevention . . . to the fine points of grafting and hybridizing, every aspect of growing camellias is carefully explained and helpfully illustrated.

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The author, John L. Threlkeld, was for ten years Superintendent of the well known

Descanso Gardens in La Canada, California. In this position he was directly responsible for the care and management of the world's largest ornamental camellia collection which numbers more than 100,000 specimen plants.

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Notes of Points Developed in Critique on Judging Camellias

HAROLD DRYDEN, San Marino, California

(Reprinted from American Camellia Quarterly, Vol. 14, No. 2, April 1959)

A meeting was held at the residence of Mr. and Mrs. A. H. Dekker on the evening of January 30, 1959, to discuss points which should be considered in judging camellias at camellia shows. Present at the meeting were all accredited ACS judges in the Los Angeles area who were able to attend, some thirty in number. Alton B. Parker, chairman of judges for the 1959 Camellia Show at Descanso Gardens, acted as chairman during the discussion.

Mr. Parker opened the meeting by reviewing the characteristics of the flower which are considered in judging: namely, form, color, condition, size, substance and texture, and distinctive characteristics. He stated that discussion would be by these subtitles and the meeting proceeded accordingly. The significance of the discussion under the different characteristics will be better understood if at the outset of this memorandum a general consensus of the group should be stated, as follows:

In judging a camellia do not take any one factor by itself and reach a conclusion on the basis of this single factor. Consider every factor in relation to all other factors. It is difficult to dissect a camellia. In most cases the blue-ribbon flower in a variety will stand out and it will be unnecessary for the judges to consider the factors individually in selecting the winner. When, however, competition within a variety is close, the judge should break down the points to substantiate that his over-all judgment is sound.

FORM

Form should be judged against the normal form of the variety. When a

judge does not know the normal form, he should inquire from others on the team. If none of the judges is familiar with the variety, the chairman of judges should be called in.

If a variety has several forms such as, for example, MATTIE O'REILLY, each form should be judged against perfection for that form. In other words, a peony form should be judged against perfection for the peony form and a semidouble should be judged against perfection for the semidouble. Personal preferences should be avoided.

A named sport that is not true to the form of the sport, but has reverted, should be placed in and judged with the variety whose form it is. For example, a non-peony-form flower from a LADY KAY plant should

be judged with VILLE DE NANTES or DONCKELARIJ as appropriate.

In some cases, such as MATHOTIANA and GLEN 40, which produce both bud and open centers, the judges should be practical and accept the principle that the ideal form is the bud center. Under such conditions, if all other factors are equal, a bud-center flower would get the blue ribbon.

Weather conditions can be a factor in determining form.

While the Nomenclature Book states the normal form of all varieties, this book should not be used as the final word in judging as to form. The Book should not be referred to unless the judges or chairman are not familiar with the variety and have no other method of determining what the normal form would be.



Pacific Camellia Society picnic at Descanso Gardens

It was suggested for discussion that separate competition should be set up for all the forms of a variety, with blue ribbons awarded for all forms. It was the consensus that such action would precipitate more problems than are now encountered and that such a system should not be used.

It was the general feeling that there are few cases where there has been a real problem in judging form against normal and perfection for the variety. The chief purpose of considering form is to eliminate from further consideration any flower that does not have top form.

COLOR

Color varies within a variety due to where grown, water, weather, etc. Freshness of a flower has a bearing on color. Color is acceptable, therefore, if within the range of usual color for the variety. The judge should not concern himself with how a flower got the color it possesses. He should give the award to the flower that has the sparkle. The blue ribbon should go to the flower (on color) that stands out in this manner to two of the three judges.

There was some discussion on "When is a flower variegated." A flower is variegated when it has a speck of white on the petals. White petaloids do not make a flower variegated.

CONDITION

The flower should be judged according to its condition while being judged—not according to what the judge thinks will be the condition the next day. The point was made that the judges have a responsibility to the public not to give a blue ribbon to a flower that has deteriorated on the second day of the show. It was the consensus that this should not be a factor in judging. It is the responsibility of the Show Committee to remove any flower that has deteriorated to the point that its condition is out of line with the decision of the judges. If proper attention is given to condition on this basis, situations will largely take care of themselves.

Condition should be judged in relation to weather preceding the show. The Show Committee should decide whether allowance for weather will be made by the judges.

The judge should start taking away points when the flower starts to recede from its peak condition. The judge therefore should know the flower. One point for attention here is the condition of the stamens which are an indication of age. No flower past its peak should get a blue ribbon.

Condition should be conclusive in awarding ribbons only when the flower is equal in all other characteristics. A flower with a spot, for example, should not cause the flower to lose out unless this is the single factor of difference. Judges should not look first at condition and eliminate from further consideration all flowers with spot or blemish. Condition of the flower because of age is different from condition because of blemishes. The former may eliminate a flower en-

tirely, whereas as previously stated, a blemish in itself should not eliminate a flower from competition.

SUBSTANCE AND TEXTURE

Substance is thickness of the petals. Texture is the surface characteristic of the petals, such as sheen. Since these characteristics would ordinarily be common to all flowers within a variety, they would be considered in judging mostly, if not entirely, when judging between varieties. Any variation within a variety would be due to differences in condition of the flower.

SIZE

Size is judged against normal for the variety itself. Question was raised as to whether points should be taken off when size is larger than normal on the basis "we take off points if size is below normal, why not take points off if size is above normal." It was the consensus that points should not be taken off just because the size is larger than normal.

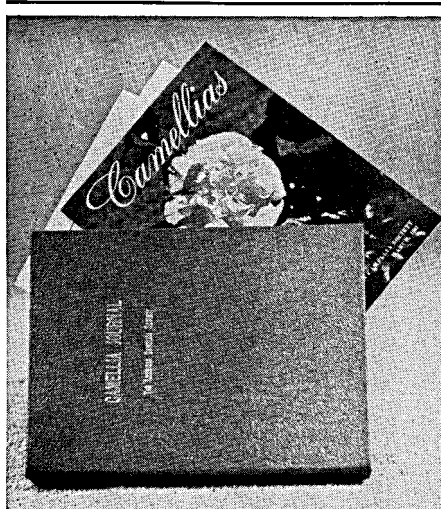
Indication of size in the Nomenclature Book should be used only as a guide for judging size. The designation in the Nomenclature Book is indicated by the originator of the variety as grown in the area of origin. Normal size elsewhere may differ from that of the point of origin.

Size is significant only if the flower has all other qualifications in comparison with other flowers. Size alone does not have sufficient weight to offset superiority of another flower in one or more of the other characteristics. A good large flower, however, will always win over a smaller bloom of the same variety.

DISTINCTIVE CHARACTERISTICS

Distinctive characteristics ordinarily are not factors for consideration when judging within a variety, because in judging by variety we start with an assumed perfection for that variety.

Distinctiveness always applies when judging between varieties. A flower with style should always win over one without style. A judge should be clear as to where "distinctive character" goes beyond normal or perfection in "form" for the variety. When a flower has the best of everything, it can be said to have distinctiveness. Style may be a better word to use in such cases.



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So You Want to Exhibit Camellias

MRS. PAUL A. MENARD, Slidell, Louisiana

(Reprinted from American Camellia Quarterly, Vol. 12, No. 4, October 1957)

These words of encouragement are written mainly for the many camellia lovers who hesitate to start a camellia garden for show purposes. As one beginner expressed himself to me, "I love and admire camellias. I would like to exhibit flowers, but there are so many older varieties, and new ones coming along all the time, that it seems hopeless to me even to begin to learn the names of them all. I don't think I could keep up with the other camellia fans." This attitude seems to be typical of nearly every beginner, but they soon learn that by constant association with their plants and viewing the blooms at the flower shows, they are surprised at the ease with which they learn their names and associate the names with the varieties.

Others state that they don't have the space to go in for a complete collection of varieties, or the time and energy to care for a large planting.

To begin with, it is not necessary to have a large collection to enjoy the flowers and to do well at camellia shows. Many times I have seen an exhibitor walk into a show room with one bloom and walk away with the prize for the Outstanding Bloom in the Show.

There are so many varieties of camellias that are so nearly alike as to be distinguishable only to experts. Therefore, when there is room for only a few plants, it would be preferable to select varieties with care. Visit the different nurseries in your vicinity at blooming time as well as the various gardens where camellias are grown. Most growers are delighted to show off their gardens when they are in full bloom. I, for one, delight in sharing them with friends as well as strangers who might care to stop by. Carefully note the ones that are thriving and look happy in your area. Make notes of their names and again look for these par-

ticular ones at various shows to see how they compare with blooms of other varieties for texture, color, size and the ability to keep in fresh condition.

A few carefully selected, healthy plants (don't buy bargain plants) can yield enough show flowers to win many blue ribbons. Also remember that it takes only one good bloom to win top honors in the show.

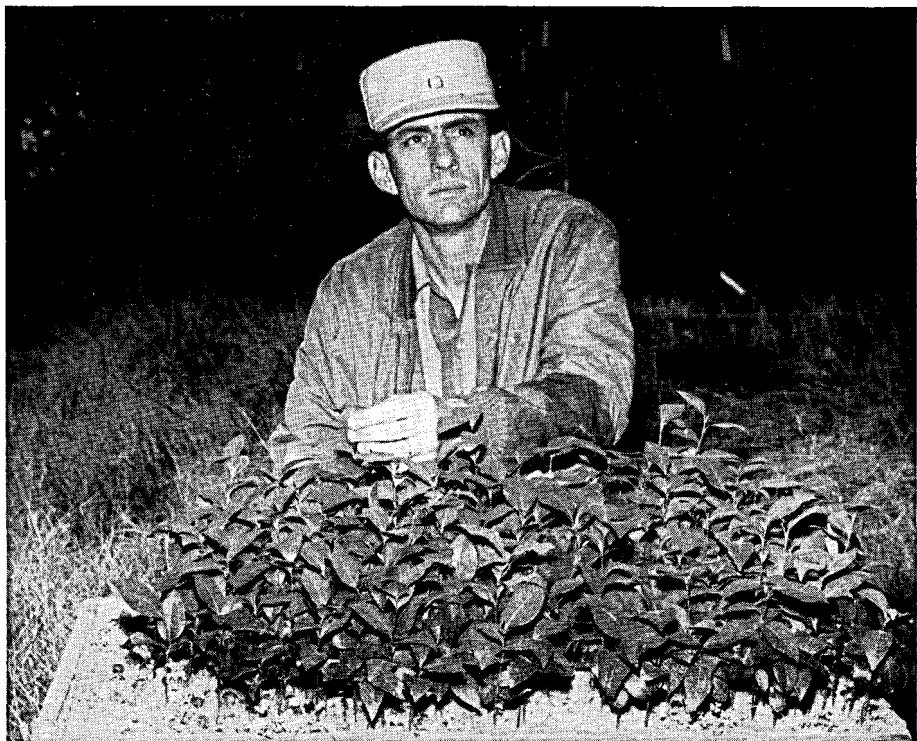
Many of the older, popular varieties are still winning these honors. It is a challenge to an exhibitor to grow a fine flower of a well-known variety a little better than any one else, and is a good example of his ability as a horticulturist. It gives me more pleasure to win a blue ribbon in a class of some rare variety.

It is rather foolish to waste space and time on varieties that have to struggle along in your vicinity, and

never look happy, when there are so many tried and true varieties that can be chosen for your garden. It seems to me that the newer varieties have flooded the market so fast that it would be well for a beginner to sit back a while and observe the performance of these newcomers in his area and see which become as popular as the older ones. He should watch them at the shows, take note of them and later, when they are proven worth while, purchase only varieties that are more appealing and distinctly different from the ones he now has.

In this way a beautiful collection can be gradually acquired which he will be proud to own and which will give many years of pleasure as they grow into fine trees in his garden.

Be sure to buy only as many plants as you can easily care for. There is no enjoyment in a camellia garden if it



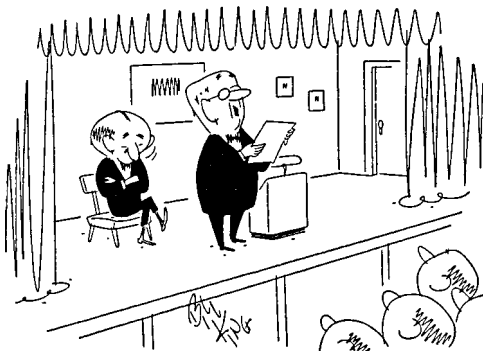
Carl Wheeler, Macon, Ga., with a flat of some of his thousands of seedlings. Some of his exceptional introductions are: R. L. WHEELER, MARY ANNE HOUSER, LADY MACON, REBEL YELL, MARY WHEELER, VIRGINIA RICH, DIXIE KNIGHT and a number of others.

becomes a hard chore. I would prefer twenty good healthy plants, well-groomed, to 500 sickly, neglected ones.

One way to learn more about growing good plants is to read everything you can about them. Another is to join a camellia club in your vicinity where you will have an opportunity to hear good speakers talk on all phases of camellia care and culture, and discuss your problems and compare notes with other members of the club. They will gladly help you choose good varieties, tell you where to purchase them, and let you profit by their mistakes.

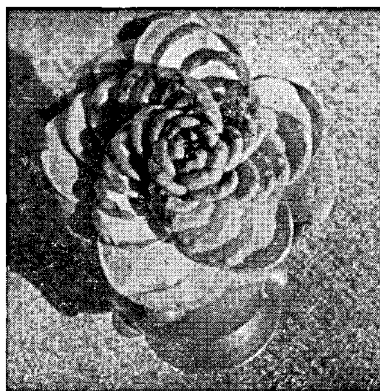
A valuable book for any camellia grower to own is *The Camellia, Its Culture and Nomenclature*, published by the Southern California Camellia Society, Pasadena, California. This book contains instructions on the culture of camellias as well as the names, synonyms and descriptions of each variety.

As a final word of advice, your job does not end with the proper planting of your camellias. Whether you plan to exhibit your blooms or not, give a lot of attention to grooming the plants. Keep them healthy and a joy to behold by spraying, feeding, pruning and watering. Also, disbud for finer, larger flowers. You will enjoy your hobby more if you are proud of the plants and will find that they will win blue ribbons at the shows largely in proportion to the care given them. So take the plunge, start with a few good plants and see what fun you have been missing all these years.



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Camellia Fever Takes a Different *Twist*

MRS. RUBY PRESNALL, Washington, D. C.

(By permission of Newsletter of the Camellia Society of the Potomac Valley)

Camellia fever is a disease which creeps up on an individual who is usually unaware of its hazards until he has reached the point of no return. So far, no effective antidote has been developed, nor are the victims especially anxious to have one.

With us, the malady started with one little plant of dubious ancestry—the nomenclature bug bit us later—which died for lack of proper planting. On the second try, one out of three survived—we never knew why. Then came more plants, seed planting, air wrapping, grafting, and finally a little greenhouse that is now literally bursting at the seams with sprouting seeds, cuttings, scions wheedled from friends, and so on. Now we are trying to grow camellias on an oyster mound. How crazy can you get? But that's another story. The latest twist came when I started trying to preserve the beautiful fall blossoms that the frost would soon turn brown, and using the seed pods for corsages and other decorations. My husband claims I am robbing his compost pile. Anyhow, there is no camellia waste around our place.

The preservation of flowers in sand seemed a very desirable way of carrying their beauty into the lean camellia days of winter. An extremely fine silica sand from our Virginia farm seemed worth trying as an alternate for the "softer" Salt Lake sand which is reputed to be so good for this purpose. Results thus far are entirely satisfactory but might be disappointing with anything but the finest sand, which should be thoroughly washed and dried before using. Ours resembles the very fine white sand which pioneers used as a substitute for blotting paper.

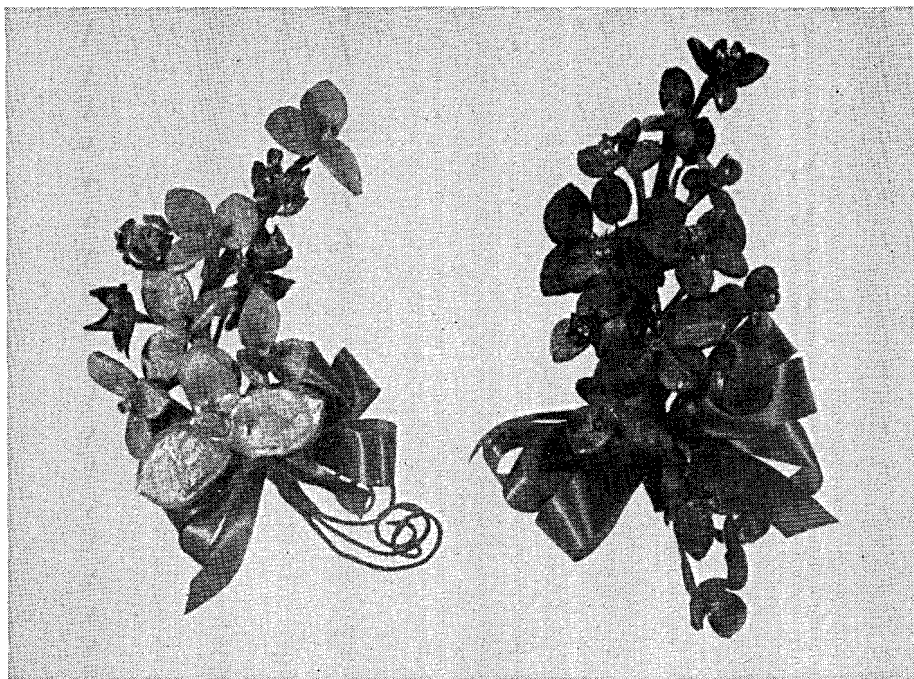
The flowers were cut with stems bearing two or three leaves so the leaves could be dried along with the

flower in their natural position. A wire stem can be attached before or after drying and wrapped with floratape. This gives maneuverability in arranging the flower later. An alternative in arranging is to strip off the dried leaves and use the flower with fresh foliage.

One problem you will encounter is the dropping of petals when the flower is taken out of the sand. To eliminate or minimize this, glue can be dropped at the base of the petals before they are dried. Elmer's Glue-All is a desirable kind as it is transparent when dry. Even though it is a fast drying glue, it takes some time to harden enough to keep the sand from sticking to it, due, apparently, to the moisture in the flower. Hence the flowers should be kept cool to preserve their freshness while the glue is hardening enough to prevent the sand from sticking. When the preliminaries are over,

place the flower in a container that is large and deep enough so that it can be completely covered. Gently pour the sand around and under the flower, being careful to fill all hollow places. A teaspoon works nicely for this purpose. One desirable characteristic of sand is its easy flowing nature. By simply tipping the dish, it is easy to get the sand underneath and in hard to get at spots. The result is a natural looking flower, not one that is flattened out. If you find when you take your flower out of the sand that some of the petals fall off, don't despair, just gently glue them on again.

When the sand is removed at the end of ten days or two weeks, preferably the latter since the leaves seem to dry a little slower than the flower, you will have a lovely flower that can be used very effectively in arrangements which will last for a long time if treated with reasonable care. It is wise to leave the large double japonicas in a few days longer than sasanquas as there is more of them to dry. The color will change but the new color is very lovely in itself, pinks usually turning to shades of lavender. Perhaps there is a way of retaining the natural color but I do not know what it is. Perhaps some of you can



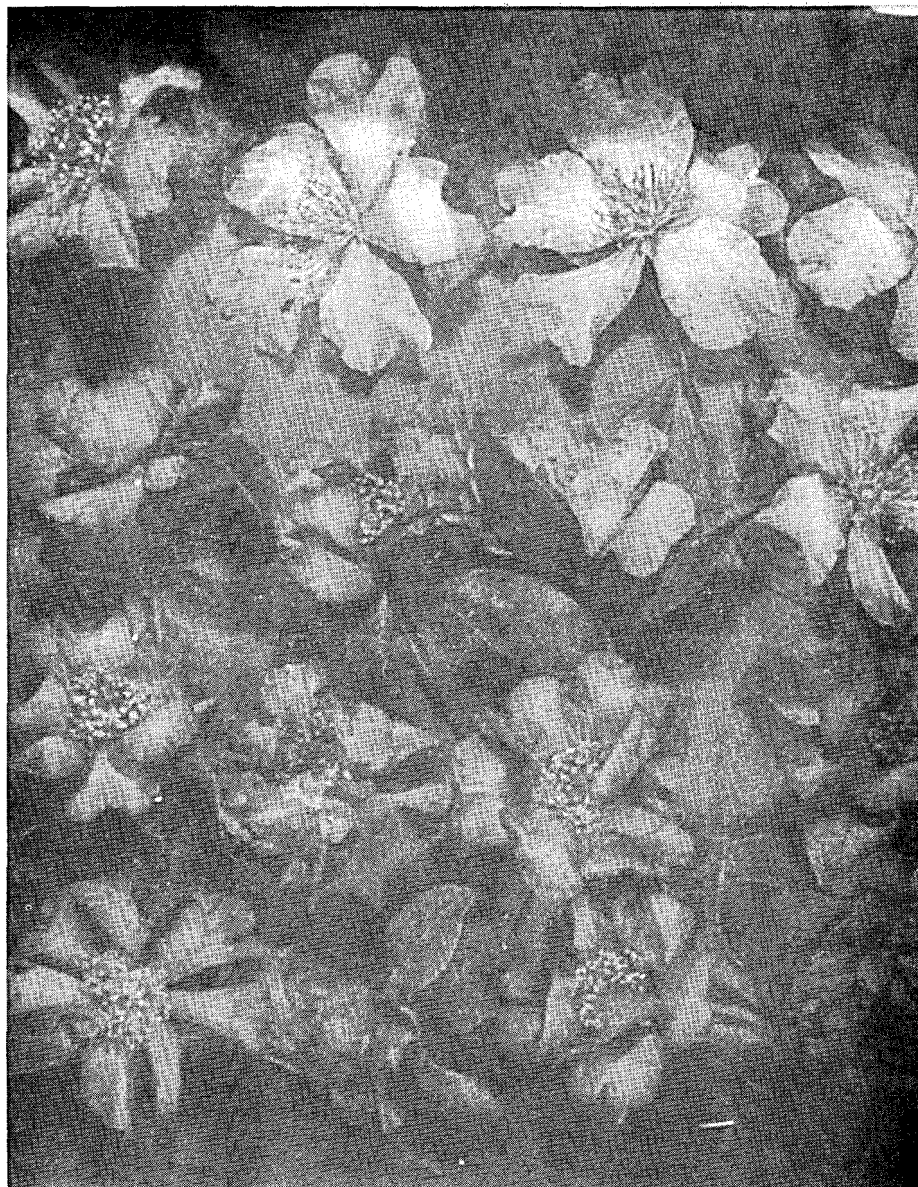
Corsages of camellias and camellia seed pods

help me with this problem. At least, it's a challenge.

Borax is another medium that can be used in the same way. It can be used alone or mixed with sand or other material. I have been told it can be mixed with cornmeal but have not tried this method. If used straight, borax has a tendency to cake somewhat, thus making the job of uncovering your flower a little more difficult. It also has a tendency to bleach a flower if left standing too long—a fact you may or may not like. If not left too long, however, I cannot see too much difference in color. The borax method is the more expensive of the two but can be used by those who do not have access to fine sand.

When packing dried flowers away in a box, it is good practice to put a few dehumidifying crystals in the box with the flowers. Dried flowers, of course, do not like dampness.

As an adjunct to sand dried flowers, seedpod corsages have proven quite popular. As all camellia lovers know, when the seed pops out of its outer covering the pod curls back into very graceful shapes closely resembling a three-petaled flower. To each pod a wire should be fastened for a stem; where the wire is fastened depends upon how the pod is curled. When the wire is fastened to the stem end, a small seed pod is usually glued in the center to represent the stamens. Seed pods of crepe myrtle and wild button bush are two of the things I used, but take another look at your garden, you may have something better. When the back of the pod is used for the face of the flower, the stem becomes the center or "stamens." The "flower" is next sprayed with the desired color, followed by a little gold or silver paint added directly in the middle, covering the "stamens"; thus the flower is given a festive holiday appearance. Wrap the stem in floratape and the "flower" is ready to be arranged in a graceful corsage with a bow of ribbon, a lovely table decoration, Christmas decorations, package wrappings, or—well, you finish the list. Some smaller pods from a sasanqua, which were painted blue with a touch of gold in the center, had a strong resemblance to a bunch of violets when finished.



Dried C. Sasanquas

These two ideas for maintaining your camellia fever through the dull days when you cannot be out in the garden may stimulate other new angles to your hobby as you twist together the wired seed pods or arrange the sand dried flowers. It's fun to create your own version of beauty from the "trash" (my husband's term) ordinarily consigned to the mulch heap. It is not only fun but rewarding, too, when your own creations bring cheer to a friend or a sick room or profit to a flower or corsage sale as mine have done. Try it some time.

—ACS—

Please notify ACS Headquarters promptly of change of address.

In Memoriam

MR. AND MRS. W. M. QUATTLEBAUM

All of us recall the W. M. Quattlebaums who contributed so much to the success of the annual meeting in Charleston last year. Susie conducted a very successful arrangement discussion and demonstration and Bill demonstrated his famous side drill grafting technique. Mrs. Quattlebaum died several months ago. Bill passed away February 18. This fine camellia couple will be missed not only in Charleston but throughout the Camellia World.

Camellia Testing at the U. S. National Arboretum, Washington, D. C.

JOHN G. WORMAN, Baltimore, Maryland

(Reprinted by permission from the *Camellia Bulletin*, Volume 13, No. 3, January 1960.)

Most visitors to the Nation's Capitol are aware of the Japanese cherry trees around the Tidal Basin. Many have seen the plantings of the nearby historic shrine, Mount Vernon. Some have been aware of a wealth of fine plant material in the grounds of the Capitol and adjacent Government buildings. Conversely, few out-of-towners have seen or perhaps even realized the existence of a National Arboretum within the District of Columbia. It may be explained by the fact that the Arboretum is emerging from a development stage and has not opened on a full-time basis to the general public. Admittance, for the present, is by appointment except for short periods in the spring during azalea and camellia time and in the fall for sasanqua blooms.

The strategic location of the Arboretum enables it to serve as a national institution in a very real sense. It is in an intermediate climatic zone that is favorable to the cultivation of plants from a wide range of habitats. The soil is composed of the rather typical acid clays and gravels of the Coastal Plains region.

PLANTINGS IN GENERAL: The plantings are arranged in varied patterns throughout the Arboretum. Present studies take into consideration all possibilities of plant arrangement; *i. e.*, by botanical, geographical, functional or purely display systems in order to make for an attractive landscape scene and at the same time contribute to the educational value of the Arboretum as an outdoor museum.

In direct view of the M Street entrance is the 30-acre "synoptic plantings," which when completed will represent a digest of all the plant groups of the Arboretum, arranged scenically and also by families.

Plant groups of unusual interest include the azalea plantings, which are among the most extensive in the nation, the dogwood planting of the Women's National Farm and Garden Association and the collection of Oriental plantings in the Cryptomeria valley of the Garden Club of America. These plantings of camellias, cryptomerias and other chiefly Oriental plants, when complete, will serve as an educational demonstration of the plant contribution of China and the rest of the Orient to the gardens of America.

Other plantings could be mentioned but the above quick tour reveals something of the objectives of the Arboretum in its programs of plant testing in which an abundance of worthwhile information on problems of plant relationships, taxonomy and performance is currently being secured. The results of various programs in plant breeding are already to be seen. The Glenn Dale Azaleas, for example, are well known.

CAMELLIA PLANTINGS: The National Arboretum's camellia program is presently concerned with maintaining a well-labeled collection on display for the public and with evaluating existing varieties for hardiness and flower quality. Through trials and a camellia breeding program to be initiated in the near future, Dr. Francis de Vos hopes to add to the already impressive list of varieties suitable for culture of the presently recognized camellia belt.

The first camellias planted at the National Arboretum came as a gift from Mr. Kosaku Sawada of Overlook Nurseries, Mobile, Alabama, in 1949. Bordering the camellia trail these original Sasanqua plants now tower 8 to 10 feet overhead. Most Sasanqua

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(Cover Picture, September, 1963 *Camellian*)

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varieties can be successfully grown and flowered in the climate of Washington, D. C. In 1954 the *C. japonica* collection was started through the generous gift of Tom Dodd Nurseries, Semmes, Alabama. The camellia collections are situated on slopes approximately 100 feet above the Anacostia River. The *japonica* collection is located on an easterly slope under tulip trees and oaks and the *C. sasanqua* group on a southeasterly slope among individual large but scattered oaks, beach and tulip trees. The Sasanqua site, as intended, is definitely more sunny.

EXTENDING THE RANGE OF CAMELLIA LANDSCAPING USEFULNESS: In this country, the southeastern states and the coastal areas of California, Oregon and Washington have traditionally been the homes of the camellia planted outdoors for over 200 years. Since World War II, there has been a recurring interest in growing camellias in the coastal area bordering the Chesapeake Bay, in scattered places on Long Island and at points as far north as Cape Cod. In spite of periodic cold damage, successes have been numerous enough in the Washington-Baltimore area for gardeners to feel that the help of horticulturists and plant breeders will result in finding and developing camellias better adapted to fringe area environment. This, it would seem, applies as well to northern places on the West Coast. As for *C. sasanqua*, the blooming season for the fall of 1959 ended on November 17 with temperatures of 15 to 18° F. It was considered to have been a good season. The principal barrier to successful culture of Sasanquas from Washington, D. C. northward in areas where they would be bush hardy is the retarded development of flower buds.

No one individual or institution has tested all of the available varieties of camellias for general landscape usefulness in a relatively hostile climate. The camellia collection at the National Arboretum is perhaps the most extensive of what might be referred to as cold-climate collections. At this date it comprises approximately 150 varieties of *C. japonica*, 100 varieties of *C. sasanqua* and a dozen interest-

ing species and hybrids, about 800 to 1,000 plants in all. More are being added as knowledge of the camellia study program becomes widespread.

The problem of developing a race of fall-blooming camellias having the flower quality of *C. japonica* is a challenging one. On the other hand the possibilities for developing late-flowering hardy types for the northern garden are encouraging. One of the parents in intraspecific crosses might be the late-blooming Kominato strain of *C. japonica* which was recently distributed by the Plant Introduction Station at Glenn Dale, Maryland. It is conceivable that a breeding project can be carried out toward obtaining varieties with improved flower size, color, substance, form, hardiness and even fragrance. Toward this end, greenhouses may become available for these breeding objectives as a part of the Arboretum's expansion planning.

A discussion of relative hardiness of camellia species by the Arboretum's Dr. de Vos will be published in a future issue.

—ACS—

ACS memberships, Yearbooks, binders, and books offered for sale in the Journal make excellent gifts.

Fall Meeting

Columbia, South Carolina, was chosen the site for the 1963 Fall Meeting of the American Camellia Society. The date and details will be announced in the July Journal.

—ACS—

1964 Annual Meeting

The 1964 Annual Meeting will be held in Jackson, Mississippi, February 14, 15, 16. Details and designation of the headquarters hotel will be announced later.

The Jackson Committee is planning outstanding events and hopes to reduce the registration fee by 25 to 50%! Ask anyone who has attended an Annual or Fall Meeting—they usually attend again and will advise you to do so. You are missing wonderful fellowship, making new friends, enjoying outstanding entertainment if you do not attend. Plan to go to Jackson in '64!

The invitation of Tallahassee was accepted as the site of the 1965 annual meeting.

—ACS—

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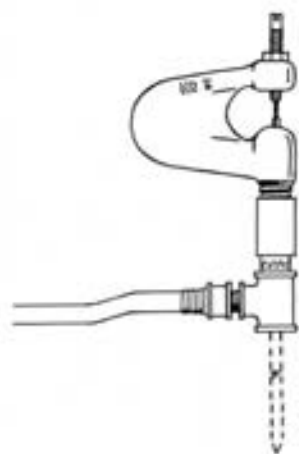
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