The Camellia Journal

Fran Mathis

AN OFFICIAL PUBLICATION OF THE AMERICAN CAMELLIA SOCIETY
VOL.20,NO.1 JANUARY 1965

TAMMIA NURSERY PRESENTS

The following plants for sale this year plus many more tried and true varieties:

JAPONICAS

'Mississippi Beauty'
White and Red (These two sports we have had for 5 years)
'Funny Face Betty'
'Betty Sheffield Supreme'
'Veined Betty'
'Coral Betty'
'Betty Sheffield Dream'
'Betty Sheffield Dawn'
'Blush Supreme'
(and of course all other 'Betty Sheffield' sports. They are all so good it is hard to decide which is best)
'Mary Agnes Patin'
'Commander Mulroy'
'Dan Graves'
'Dan Graves Var.'

'Juanita Smith'
'Extravaganza'
'Extravaganza Pink'
'Accordion'
'Merrillees'
'Touchdown'
'Kickoff'
'Carter's Sunburst'
'Carter's Sunburst Pink'
'Marie Bracey'
(heavily variegated)
'Grand Slam'
'Donna Buono'
'Gus Menard'
'Alexis Smith'
'Purple Swirl'
'Ballet Dancer'
'Mildred Elliman'

'King Size'
(heavily variegated)
'Pink Diddy'
'Katherine Maryott'
'Clark Hubbs'
'Sucyn'
'Nellie McGrath'
'Erin Farmer'
'Guilio Nuccio' and Var.
'Thelma Dale Blush'
'Overlook White'
(one of Mr. Sawada's finest)
'Bienville'
(Mr. Sawada's finest formal—early white)
'Dixierama'
(Mr. Sawada's largest pink)
'Ava Maria' (early)
'Can Can'

'French Imperator'
'Spring Sonnet'
'Florence Stratton'
'Carolina Beauty'
'Coral Mist Blush'
'Velma Grantham'
'Velma Grantham Pink'
'Velma Grantham Blush'
'White Velvet'
'Charlie Bettes'
'Dixie Knight Supreme'
'Wildwood Peony'
'Vulcan Var.'
'Julia France'
'Judy Matthews'
'Tomorrow's Dawn'
'Tomorrow Var.'
'Eleanor Hagood'
'Catherine Cathcart Pink'

HYBRIDS

'Julia Hamiter'
'Carl Tourje'
'Diamond Head'

'Felice Harris'
'Leonard Messell'

MINIATURES

'Marcel Valois'
'Little Man'
'Fircone Var.'
'Wart'

'Runt'
'Baby Sis'
'Man Size'
'Red Button'

'Little Babe'
'Sugar Babe'
'Hishi Karaito'

RETICULATAS

'Purple Gown'
'Lionhead'

'Crimson Robe'
'Willow Wand'

DEPENDABLE OUTSIDE BLOOMERS

'Imura'
'Winifred Womack'
'Magnoliaeflora'

'Emmett Barnes' (early)
'Anita'
'Sally Harrell'

'Edwin Folk'
'Ville de Nantes'
'Donckelarii'

'Juanita Smith'

Tammia Nursery, regretably, will not release the true 'GUILIO NUCCIO FIMBRIATED' until grafts from this plant have proved to be true. We have 1-, 2- and 3-year grafts that have grown unusually well but none have bloomed except one variegated plant. We will, again this year, bloom the parent plant. We are well aware that something being called Fimbriated Nuccio is being sold, swapped, traded or what have you—but none of these came from our plant.

Perhaps ours will not be any better than what is being sold. If it isn't it will not be released. We do our best to stand behind everything we sell as to quality and to what we claim it to be. When we are told we are wrong, adjustments are made immediately regardless of loss to us.

IMPORTANT

This Nursery is FREE of Flower Blight and We Are Authorized to Ship Soil Into All States

TAMMIA NURSERY

SLIDELL, LA. HWY. 1091 P. O. BOX 157

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Dr. Alvin Johnson, Treas., 3130 Elysian Fields, New Orleans, La.

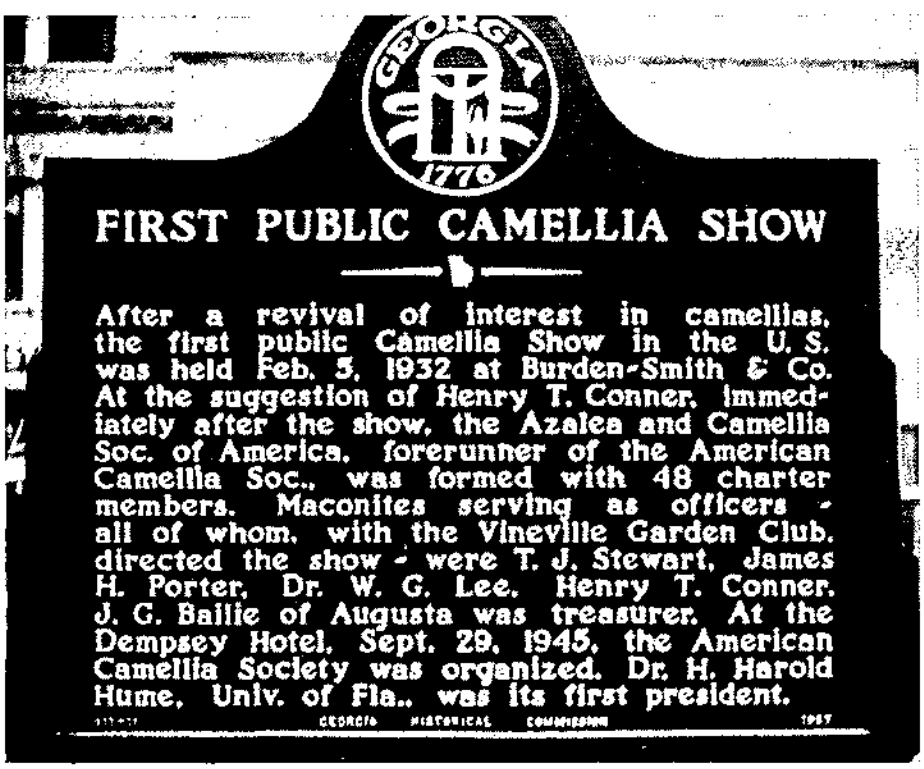
20 Years of ACS—1945-1965

The American Camellia Society this year observes the twentieth anniversary of its founding in 1945.

Prior to 1945 there had been camellia societies. A private camellia show was held on January 30, 1931 in Augusta, Georgia, long a center of camellia interest. This inspired several enthusiasts from Macon to hold the first public camellia show in the United States on February 5, 1932. This historic show attracted many camellia enthusiasts from throughout the Southeast. The response was so enthusiastic that as a result The Azalea and Camellia Society of America, with the late Mr. T. J. Stewart as its first president, and the late Mr. H. T. Connor of Macon as Secretary, was formed at that time. The following year much larger public shows were held in Augusta, Macon, Columbus and Norfolk. Boston had held private camellia shows for years. Sacramento had held a show in 1925 and has held one every year since. The war years with restriction on travel and curtailment of nurseries held back camellia progress.

At the Savannah Camellia Show in February 1945 T. J. Smith of McRae, Georgia, long a collector of camellias, realizing the confusion in nomenclature suggested that an organization truly national in scope needed to be formed. Judge Arthur W. Solomon assembled a number of growers at a dinner given by him at the Oglethorpe Hotel on February 10, 1945. An organizational committee consisting of Dave C. Strother, Roy Bowden, Johhn P. Illges, J. G. Bailie, T. J. Smith, G. G. Gerbing and Roy Wilmot was appointed at that time to formulate plans for an organizational meeting to be held later. Jeff Smith and Dave Strother sent out the invitational letter to all known to he interested in camellias. We are interested in securing a copy of this letter for our files because of its historical interest.

This meeting on September 29, 1945 in the Dempsey Hotel in Macon resulted in the founding of the American Camellia Society with Dr. Harold H. Hume of the University of Florida as its first president. The Charter was submitted to Judge John A. H. Murphree in Gainesville, Florida and was incorporated as a non-profit organization under the laws of Florida on October 24, 1945. Headquarters were established at the University of Florida.



By the time of the first annual meeting of the Governing Board on February 9, 1946, Secretary Wilmot reported 683 members, and receipts of $6,884.60. Shortly thereafter the Azalea and Camellia Society of America officially merged with the American Camellia Society. Although there had been several local and regional camellia organizations prior to 1945, ACS thus became the first truly national camellia organization. From the beginning its membership has been international as well.

The ACS has grown steadily during the twenty years of its existence to its present 7000 membership and annual budget of $52,000. There is a much greater membership potential which should be realized in the years to come.

As outlined in the Charter of the American Camellia Society, our objectives are:

"To promote interest in the genus *Camellia L.*, scientific research in its culture, standardization of its varietal names, certification of new varieties, dissemination of information concerning the above, creation of a foundation to further these purposes, and to promote the organization and affiliation of local camellia societies in the United States."

VARIETIES OF TWENTY YEARS AGO

It is interesting to note W. T. Wood's first poll of variety preferences made during the 1944-45 season. Four

(Please turn to page 27)

President's Message

I know that many people feel that the use of Gibberellic Acid is tampering with nature and refuse to use it. Then too, fairly often Gibberellic will cause buds to bull-nose or will distort the bloom or change the color. But to me the satisfaction I have had so far this year by the discreet use of Gibberellic Acid has far outweighed its disadvantages. I have had beautiful outdoor blooms from early October on including 'BLOOD OF CHINA' and 'PINK CHAMPAGNE', which usually are about the last to bloom. The Mathotiana family seems to be particularly responsive to Gibberellic Acid.

I am sure that more and more clubs will have Fall Shows as well as their regular Winter or Spring Shows from now on. Those of us who saw the shows at Macon on Novemher 7th and in New Orleans on November 13th will realize what magnificient shows can be put on in the Fall. A Fall Show can now have the early season blooms, which ordinarily have bloomed out when the regular shows are held, as well as the gibbed later blooming varieties.

Payne Midyette and his committee are hard at work on the annual meeting to be held in Tallahassee, Florida, on January 21st through the 23rd. They report that they are sparing no effort to make this the finest annual meeting ever. Let's give them our support by having a record attendance to show them we appreciate their efforts.

CHARLES R. BUTLER.

——ACS——

The Cover Story

'FRAN MATHIS VARIEGATED'

The solid pink 'FRAN MATHIS' originated as a chance seedling which first bloomed in 1958. This was registered as ACS. No. 553 in 1961. The loose peonyform "pink champagne" flowers are 4 to 4½ inches in diameter but when gibbed they attain more than 6 inches. The eight rows of petals ruffle toward the center. Flowers early to midseason, long lasting and does not shatter.

Originated by Dr. W. F. Mathis of Moultrie, Georgia and named for his lovely wife.

The Real Fran Mathis

The variegated form of this flower was originated by Wilkes Nursery, Moultrie, Georgia. It is identical with the solid pink form in all other respects. Propagated and offered for sale this season by Wilkes Nursery.

——ACS——

Our apologies to 'JEAN SMITH' our November 1964 Journal cover flower. Somewhere along the way "without gib" was changed to "with gib". This fine variety under its own power averages 5 to 5½ inches in diameter. Wonder what it will do when gibbed? We will find out next season when it is released. This cover was one of our most successful. The September cover featuring 'HOWARD ASPER' failed to catch the beautiful color of this hybrid. The size was correct but somehow the color had a bluish cast which the actual flower does not. We will see this magnificent hybrid in many shows for the first time this season. The Californians have been praising it for several seasons.

——ACS——

Charles H. Carr an ACS Judge

Mr. Carr of Kilgore, Texas, was appointed an ACS judge and was so listed in the September 1963 *Camellia Journal*. Through an error the "J" was omitted from his listing in the Yearbook roster. Both Mr. and Mrs. Carr are fully accredited ACS judges. It is fine for both husband and wife to be judges and equally interested in camellias.

OFFICIAL PUBLICATION OF THE AMERICAN CAMELLIA SOCIETY

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A membership in the American Camellia Society will briug you a bound Yearbook and five issues of **The Camellia Journal.**

Annual Members—$6.00; Sustaining Members—$12.00; Life Members—$125.00; Patrons—$100.00 gift to ACS in addition to Life Membership. Make payment to American Camellia Society, Box C, Tifton, Georgia.

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The Camellia Journal

AMERICA'S LARGEST PUBLICATION DEVOTED TO THE GENUS CAMELLIA

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Jeff Smith Honored

Jeff Smith, of McRae, Georgia, the ACS Treasurer from its beginning in 1945, was presented the Bronze Plaque for Distinguished Service to the American Camellia Society at the Fall Meeting in New Orleans. Members were in attendance from all over the United States to offer a rising, thunderous ovation to the man who wrote the letter twenty years ago to organize the society.

Mr. Smith's plaque reads, "The American Camellia Society grants this Award of Honor to Thomas Jefferson Smith ACS Charter Life Member No. 1 for Distinguished Service to the Cause of Camellias and to The Society."

Jeff Smith, our Treasurer

The award was presented by Milo Rowell of Fresno, California, chairman of the awards committee. Mr. Rowell expressed his feeling that the opportunity to present this award was one of the greatest privileges he could have. He prefaced his presentation by recognizing Mr. Smith as the originator of the American Camellia Society and the only Treasurer it has had since its organizational meeting in Macon, Georgia, in the Fall of 1945.

This award is highly coveted and is presented only to individuals who are voted by the Board of Directors as worthy of this outstanding honor under careful examination of the awards committee. Mr. Smith was given a unanimous vote by this governing group.

A small group of 60 members from 6 states began the ACS at the time of the organizational meeting in 1945. Today the membership approximates 7,000 from 40 states and 16 foreign countries. This phenomenal growth is due to the fact that Camellia lovers not only love Camellias but also love lovers of Camellias. It is one of the greatest fraternal and horticultural developments of all time.

----ACS----

Slide Contest

As the time approaches for the 20th Annual Meeting of the Society in Tallahassee—January 21, 22 and 23—it becomes more clear every day that it will be one of the biggest ever held in every category, including the slide contest, which is one of the most interesting events each year.

It will begin at 8 p. m. Thursday, January 21, in the auditorium of the Tallahassee Federal Savings and Loan Association, north on Monroe Street one block from the Duval Hotel. Delegates desiring to participate may enter their slide at the time they register, but in no case later than 5 p. m., January 21. Each individual may enter only one slide, and it must be marked with the owner's name and name of the blossom shown.

The slide must be one photographed by the individual entering it and 35 MM in size. A three man team will judge the slides and award a prize to the Best Slide, First Runner-up and Second Runner-up. Judging will be on the basis of photographic excellence and accuracy in picturing the variety of bloom. Each slide will be projected on the screen for less than 30 seconds. Ten slides will be selected from the first showing, these will then be reduced to five, and the three best will be picked from these five.

While the judges are deliberating, Joe Pyron, executive secretary and editor, will present a special showing of selected slides for the further entertainment of the audience.

----ACS----

New Life Member

ACS has several membership categories. Annual members pay $6 does; Sustaining pay $12; Life members pay $125 once; Patrons contribute $200 or more. Corresponding members in foreign countries who report on subjects of interest, pay no dues upon being designated by the Board. Fellows are those whom the Society elect in recognition of their achievement in the special fields of the Society.

Mrs. J. B. Ferguson, Jr., of Mississippi City, Miss., recently became the eighty-ninth Life Member. There are two Patrons and twelve Fellows. All members enjoy the same privileges.

----ACS----

Why No Membership Numbers

Heretofore we have stamped a membership number on each card issued. Since these are mailed under our non-profit organization bulk rate permit, each has to be identical—not even an individual number may be stamped on! Some 500 cards were refused and we had to erase the numbers before the Post Office would accept them. Government agencies often forget that they are supposed to be service organizations supported by the tax payers. Rules are often unnecessarily strict and serve no useful purpose.

Be sure we have your Zip code number and that you notify us of change of address. Publications will not be forwarded to your new address by the Post Office. Journals with old address are destroyed and we are charged 10¢ for notification of your new address, then we must send you another. Yearbooks are returned postage collect. Please let us know your correct address and Zip Code. We are glad to replace damaged Journals. Often they are torn or get wet in the mails.

----ACS----

ACS Headquarters has several sets of slides showing use and effects of gibberellic acid. These are available for loan without cost.

What *Happens* at an ACS Meeting?

Members who do not attend Fall and Annual meetings of the American Camellia Society sometimes ask—What goes on? Why do the officers and directors have to meet twice a year? Is there anything of interest for the members who aren't involved in the business meeting?

At the meeting in New Orleans on November 12th—14th the following business which was transacted will be of general interest.

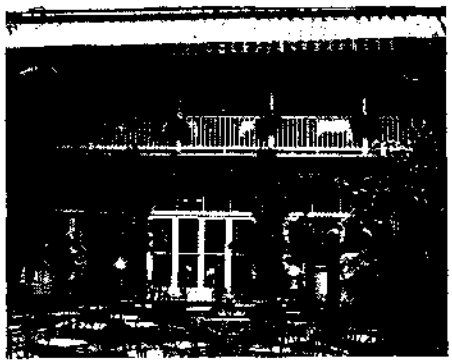
The Sewell Mutant Award rules were amended with the consent of the donor to allow consideration of all mutants which have appeared since the organization of ACS in 1945. Heretofore, only mutations or sports originating within the last eight years could be considered. Many outstanding mutants were excluded from consideration because of this limitation.

A clarification in seedling competition was adopted: "A camellia flower once shown with the consent of the originator in general competition under a classification where a blue ribbon award is counted toward sweepstakes award is no longer qualified to compete in seedling competition."

A course outline for a judging school developed by Wilbur Harling and others of Gainesville, Florida, was approved as follows:

> "In the event any local, state or area camellia society holds a school for training for A.C.S. Accredited Judges, the course being either previously approved by the Exhibitions & Awards Committee of ACS, all persons satisfactorily passing the tests or examinations thereon & recommended by the sponsoring organization may be appointed accredited judges of ACS by the Exhibitions & Awards Committee without further recommendation."

A proposal by Dr. John Anderson, Edgewater Beach, Mississippi, to make ACS judge and member pins or studs available was presented by President Harris. Approval of the use of ACS name on the pins and the design was unanimously approved with the understanding that their use is in no way mandatory nor will ACS be responsible for their manufacture or sale. The price for a gold pin is $7; gold filled $4; general member (silver) $3.50 plus tax.



Edna Earle Johnson and Ruth Benson inspect patio while others have breakfast on balcony.

Carroll Moon discussed the importance of accredited judges sponsoring novice judges and seeking opportunities for them to gain experience in shows.

Butler presented certain changes in Charter and By-Laws, including provision for amending charter by a 2/3 majority of members present at any scheduled meeting. These changes were suggested by the Florida Secretary of State for reincorporation under the laws of Florida. We continue as a non-profit organization incorporated in the State of Florida. Passed unanimously.

Report of Tellers Committee on election of Directors in the Gulf Coast Territory was read by Pyron. W. F. (Hody) Wilson, Jr., and George M. Wheeler elected Directors-at-Large. Leslie Richard elected Alabama Director and Tom Eagleson elected Texas Director. All other incumbents reelected.

The Aubrey Harrises and the John Tylers at Breakfast at Brennan's, New Orleans.

Rosemary DeWarlly, the Elmer's daughter, shows Al Dekker her father's camellias. Note the raised beds to insure drainage.

Treasurer Smith presented his report. Bills are paid on a current basis and indications are that we will end the year with a surplus.

Pyron reported on membership by states. 6700 members are enrolled so far for 1964 which is slightly more than on the same date last year.

Dr. Hilsman submitted his hybrid stud record. This is to be published later, probably in the next Yearbook and brought up to date yearly.

T. J. Smith who has held the office of Treasurer continuously since the formation of the ACS in 1945 was unanimously awarded a bronze plaque for distinguished service to ACS, to be presented at banquet, November 14th. This had previously been voted upon by the Board Members by mail.

Judice moved that retiring President Harris be elected a President Emeritus and be notified at the banquet November 14th. Seconded by Marbury. Unanimously passed.

Walden, Finance Chairman, presented the 1965 budget of $52,133.00 based on an anticipated membership of 7000. $200 is earmarked for the Feathers Rating project. Habel moved its adoption, seconded by Katz. Unanimous.

A number of other more routine items of business were transacted.

NOW FOR THE FUN!

John Coleman of Portsmouth, Va., prominent nurseryman and charter ACS member, rarely misses a Fall or Annual meeting and attends as many shows as almost anyone. The Habels from Suffolk, Dr. and Mrs. John Clair of Danville and the William Noells of Alexandria made up the delegation from Virginia. Bachelor Al Lefebvre of Mississippi City, a connoisseur of fine camellias, is searching for a seedling worthy of naming for Anne Hutaff, the attractive daughter of the Sam Hutaffs of Fayetteville, N. C.

There were two Tyler couples at the New Orleans meeting—the John Tylers of Wagener, S. C. (John is a shrimp addict) and the James M. Tylers of Kinston, N. C. Dot Tyler is National Chairman of the ACS Arrangement contest this year.

Carroll and Louise Moon of Columbia, S. C., who were among our hosts at the Fall meeting in Columbia a year ago, drove to New Orleans with our South Carolina Directeor, Herb Benson and Ruth. Carroll always has some new jokes to tell us.

Floyd Fenn of Atlanta, W. H. Kiefaber of Dayton, Ohio, and Joe Pyron who were travelling companions to Europe last Spring, had a confab at Brennan's to recount some of their experiences—not all camellias. They were joined by Nick Medica of Ruston, Louisiana, to do some of the Burbon Street spots.

Shreveport had a good representation—Aubrey and Felice Harris, George Dehn, the Roy Stringfellows, the Womacks and others. Of the honors bestowed on retiring President Harris, he appreciated none more than a wonderful pound cake which Ferol Zerkowsky presented to him at the banquet.

The Jackson delegation seemed to enjoy being guests rather than hosts this meeting.

Georgia had a good representation—the Waldens of Albany, the Mathises of Moultrie, Jeff and Marguerite Smith who were accompanied by the Jim Petersons of Soperton. The Harold Cawoods of Americus are always good company.

North Carolina's delegations included Dr. and Mrs. Keel of Winston-Salem, Bob and Lib Holmes ,the Sam Hutaffs, Director Clay and Erlein Foreman, President Emeritus Les and Katherine Marbury, Vice-President Bill and Betty Kemp. The Kemps were on their way to Yucatan.

Florida Director Doris and John Freeman, the Midyettes, the Bill McGees, Guy Little, C. N. Carter of Tallahassee were there to extend an invitation to attend the 20th Annual ACS meeting in Tallahassee.

New Texas State Director Tom and Daisy Eagleson of Port Arthur were there as were New Alabama State Director Les and Janey Richard of Mobile.

President Charlie and Venetia Butler brought a special delegation, their daughter, their sister, brother-in-law and uncle.

It's amazing the distances the Califomia delegations cover to attend our meetings. Milo and Aggie Rowell always add so much to our pleasure and Al Dekker was there hut couldn't induce Rose Marie to come—there is to be a wedding in the family.

Our New Orleans hosts saw to it that we were royally entertained. President Emile Willis, Ward Guillot, B. A. Ragusa, Earl Le Corgne, Gillen, La Rose, Huerkamp, Vince Ciolino, Milt Baldridge, Emile Doll and Dom Grieshaber and all the others earn our gratitude for the many interesting events planned for us. No one enjoyed being hosts more than Uncle Dave and Aunt Tillie Wirth. The Elmers garden and greenhouse were visited Saturday morning and the magnificent Stern garden was enjoyed by all. Breakfast at Brennan's, the shrimp and crab boil at Vista Shores Club, the show, the banquet and numerous smaller parties kept us busy.

Our Louisiana directors Jessie Katz and Ernest Judice of course were there to welcome us. Directors-elect Hody Wilson and George Wheeler were there. The Horace Smiths of Memphis, Mark and Marguerite Cannon of Dothan, the Clowers and many more of our friends helped to make the New Orleans Fall meeting an enjoyable occasion.

----ACS----

Fall Shows Are Outstanding Success

Two years ago there were only four small Fall shows. This past Fall there were ten big shows. After the enthusiastic reception these shows received there probably will be many more this coming Fall.

Before the Columbia show of November 1963 most featured 'Daikaguras', 'September Morn', 'High Hat', 'Are-Jishi', 'Rose Dawn' and a few freak blooms of other varieties. There was also some shattering Sasanquas. But none of these could compare with the regular shows in January, February and March.

Now thanks to gibberellic acid, our Fall shows compare favorably in number of entries and in quality of blooms with those staged at the height of the season.

Jacksonville, New Orleans, Charleston, Columbia, Savannah, Shreveport, Natchez, Macon, Nacogdoches, and Gulfport report highly successful Fall shows.

----ACS----

A Note From Tallahassee

Although Tallahassee boasts of a mild climate, the ladies are advised to hring a warm wrap for the outside activities of the ACS annual meeting.

The show classes for the ACS meeting are to be: Protected; Unprotected and Chemically treated. Entry cards may be secured from Bill McGee, 1410 Frederick Drive, Tallahassee.

----ACS----

Five years ago an item in the *Camellia Journal* stated "There is not much activity during the Fall so news is rather scarce." That was "Before Gib." This past Fall there were more Fall shows than ever before, and more fine flowers out of doors before the first hard freeze on November 30 than in the past 5 years combined.

Cleft Grafting

Grafting is a relatively simple way of propagation although this method was once considered rather difficult —something to be attempted only by professionals. We now know that this can be easily mastered by amateurs with considerable success.

WHY GRAFT?

There are several reasons for grafting. First we can produce a large plant of a new variety in a short time —two years to blooming size usually, whereas with rooted cuttings the time may be several years. Some varieties —'VILLE DE NANTES', and 'ALBA PLENA', for example, grow very slowly on their own roots or are very difficult to root at all. Old varieties or unsatisfactory varieties may be grafted to a more desirable variety.

WHY NOT?

Own root plants have certain advantages over grafted plants—less susceptible to dieback infection, no unsightly juncture, no shoots to come from understock. Some understock is not entirely compatible with the graft, hence the top may gradually die and shoots from understock replace the graft. Virus variegation is undesirable if one wishes to perpetuate a solid color flower. Often understock has color breaking virus which is transmitted to the graft.

WHEN?

Grafts have been successfully made at every season of the year; however, the best time seems to be shortly before new growth begins in early spring. Late January, February and early March seem to be preferred. Late summer grafts are often used on understock stumps where the graft failed to take.

FORMERLY THOUGHT DIFFICULT

Years ago when many of us first started with camellias there seemed to be a great mystery connected with grafting. Certainly this could not be attempted by an amateur. Many professionals seemed to want to keep the technique to themselves. We now know that cleft grafting is a very simple process, once the fundamentals are understood. It is fun to do and every grower should know how.

WHAT UNDERSTOCK?

Only healthy understock of *C. japonica* or *C. sasanqua* should be used. Some nurseries specialize in growing understock especially for grafting. *C. sasanqua* 'DAY DREAM' is fast growing and inexpensive. Your own discarded seedlings make excellent understock. Most growers prefer to

CLEFT GRAFTING OF CAMELLIAS: **(1) Scion, showing long, wedge-shaped cut and cross-section; (2) scion fitted in understock, (a) cambiums matched. Scion and understock secured by (3) tying with string or rubber bands. Point of union can be protected with (4) grafting wax or pruning compound, (5) plastic wrap, (6) tin can filled with sand, vermiculite, or similar material, or (7) mound of clean sand. Method of protecting grafts with (6) wide-mouthed glass jar and burlap or (7) wire frame and opaque plastics. (8) Young graft shaded with hamper to harden after jar or cover has been removed. (Drawings courtesy of E. W. McElwee, Ornamental Horticulturist, Agricultural Extension Service, University of Florida.)**

graft on rootstock established in the ground for a year or more, or at least one winter. Others report good results with bare rooted understock just planted. Some prefer finger-size diameter stock, others the size of a quarter or half dollar. Large old plants may be grafted using a slightly different technique of sawing a cleft or making the cleft to the side rather than through the center. Saw or otherwise cut the stem a few inches above ground. Trim with sharp knife to insure a smooth surface. A heavy knife or grafting tool is used to make the cut or cleft through the center of the cut. Do not split much deeper than the scion end to be inserted. Open the cleft with a screwdriver or wedge so as to insert the scion.

Scions of the desired variety may be secured some weeks ahead of grafting and stored in a polyethelyne or freezer bag in the hydrator of your refrigerator. They are easily mailed across country or overseas. Most prefer scions with only one or two "eyes" or growth buds. The lateral buds work as well or better than the terminal bud. Take scion or "wood" from the most recent year's growth. Trim with sharp knife or razor blade to a tapering wedge shape. The front side should be slightly wider than the side to be inserted toward the center. Cut tip half of leaves off.

At this point it is well to use a solution of captan to prevent infection. Dip tools, scion and paint stump with the solution. Next dip the end of the scion in a hormone rooting powder and tap off excess powder.

Carefully insert scion so as to match cambium layers (the narrow green layer between bark and wood). Some grafters place the scion at a slight angle leaning toward the center with the lower tip protruding. This insures crossing of the cambium layers. Remove screwdriver or wedge. If the understock is 1/2 inch or more in diameter the stem will hold the scion tightly in place. If a larger stem it may be necessary to leave a wedge of wood inserted to relieve pressure. Smaller understock may require a string or rubber band to hold scion in place.

Most prefer to paint the cut surfaces with *water soluble* asphalt such as "Tree Kote". Do not use an oily tree paint as this retards healing. Others heap sand or soil over the juncture. Grafting wax or cloth isn't necessary.

A cloche made by removing the bottom from a gallon glass jug. An old battery jar or large paper or plastic cups are equally effective. Cover the cloche with a paper bag or piece of burlap. Protect with stakes or a bean hamper.

After 10 days to two or three weeks examine to see whether scion is taking. After the scion begins to grow, raise the cloche slightly to admit air and light. Finally remove cloche entirely but provide shade with a square of burlap suspended on stakes or use a bean hamper. In dry hot weather it may be necessary to replace the cloche until the new growth hardens a bit.

Examine during summer to prevent shoots from growing up from understock.

On large understock it is well to insert two or more scions to insure success. It is best not to use scions of different varieties on same understock. Differences in growth habit and time of blooming make this undesirable. A sport of the same variety may well be used. The various 'Betty Sheffield' sports are often grafted on same understock.

Some prefer to remove all but one scion after a good take is assured.

There are many fine points which grafters use with great success. Only the basic steps are covered here. We would welcome additional fine points you have found successful.

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What Camellia Show Judges Look For

HAROLD E. DRYDEN
Editor, Southern California Camellia Society's Camellia Review
Nov. 1964

Camellia shows have one point in common with baseball games. As with umpires, "the decision of the judges is final." I saw Yogi Berra rush out to the first base umpire to protest a decision in the first game of this year's World Series. He knew that his action was pointless insofar as a change in the decision was concerned. Exhibitors in camellia shows don't have this opportunity to protest to the judges, but they know as they mutter under their breath or to all who will listen as they view the show after the ribbons have been placed that for all practical purposes, they are talking to the birds.

There is an important difference, however, in the approach to decisions by baseball umpires and camellia show judges. Umpires' decisions are split second ones, made on the basis of one fast look at the play and without opportunity for consultation with other umpires. Camellia judges work in teams usually of three, and the award of ribbons is made after discussion of the relative merits of the different blooms. The decision reflects the judgment of at least two of the three judges and in the majority of cases it is unanimous. The following statements are not personal views but are based on the experiences of having participated in judging teams in a considerable number of camellia shows during the past ten or so years.

The judges start with some rules to guide them. In the rules for the Descanso Gardens show, for example, it is provided that every variety will be judged against the highest standard of that variety and will take into consideration, on an equal point basis. the following criteria: Color, Form, Size, Substance and Texture, and Condition. That is, a maximum of 20 points can be given a bloom under every category. There is always a waiver for Condition in Southern California shows, to the effect that the Show Committee may vary the judging for Condition of the bloom when prevailing weather warrants such action.

Theoretically, the judges would determine points under the five categories, add them up and award the blue ribbon to the bloom having the highest number of points. Actually, of course, that is not done, for at least two reasons. First, it would take too much time. Second, and more significant, this detailed approach is not necessary because in the majority of cases the blue ribbon flower "stands up and looks at you". The judges subconsciously are aware of the five categories and reach their decisions in agreement on blue ribbon flowers with no apparent study of the blooms.

What, then, do the judges look for and what is their approach in their selection of the blue ribbon flowers in the varieties that require study. and of the second and third place

Thousands of hospital patients and shut-ins in Sacramento received camellia blossoms today, the 10th annual Camellia Festival's Cheer Up Day. Among the recipients was Federal Judge Sherrill Halbert, a past president of the Camellia Society of Sacramento and of the Camellia Festival Association, who was forced by illness to miss his first camellia show in many years. Beautiful Pamela Wyckoff, queen of the Camellia Festival, presented the blossom to the judge. (Bee Photo by Leo Neibaur.)

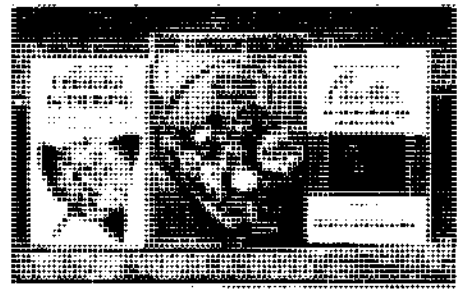
blooms that usually do not stand out so vividly? The first step usually is to select by the process of elimination the three or four blooms that stand out among the others, from the standpoint of the five categories of size, condition, form, substance and texture, and color. Eliminated from consideration are blooms where the size is not up to the standard for the variety, where condition is unsatisfactory because of lack of freshness or blemishes, where the form leaves something to be desired, where the flower lacks the substance that is normal for the variety or where the color is washed out and not the normal one. Then begins the detailed consideration of the blooms remaining in competition, which may involve ironing out points of difference among the three judges.

With regard to size, the bloom must meet the standard for the variety to win a blue ribbon. Mere size in itself will not win a ribbon, because size carries no more weight among the categories than do the other four. For example, a smaller bloom that meets the standard (large, very large or medium) but is superior in form, freshness, etc., will win out over one whose chief asset is its size. This point is important to remember when picking for the show. Other things being equal, the larger bloom will always win.

Color is seldom a factor in solid color varieties. Shades of a color will vary for a variety due to climatic conditions and to fertilizer treatment. When a flower is faded out, however, it is usually out of competition. The 'Mrs. D. W. Davis', for example, with the delicate soft pink shade and otherwise good under the other categories will win over an otherwise good flower that has lost the pink shade. When two blooms are very close, judges are often influenced in their choice by the brightness or solidness of the color, and exhibitors should have this in mind when picking for the show. Size, condition, form, etc., should not be sacrificed, however, for the factor of color unless the color is "washed out".

The place where color is important is in variegated varieties. For the purpose of show competition, variegation is considered to be a spot of white on the flower no matter how small a spot. More than one bloom with a small spot of white has been forced out of competition in the solid color group, where it might otherwise have been a ribbon winner and into the variegated group where it has become an also ran. To be a contender, a "variegated" bloom should have enough white to make the white a distinctive part of the flower. Here is one point on which there is not clear agreement among judges; that is, as to how much white the bloom should have and how it should be distributed. A few judges whom I have observed seem to feel that the more white the better, regardless of how it is distributed on the flower. Most of them, however, look at the pattern of variegation, always with the idea that if the pattern is equally attractive and symmetrical in two or more blooms, the one with the most white will win.

This point, both with regard to differences in views of judges and to the importance of the variegated pattern, is well illustrated with 'Adolphe Audusson Special'. Most outstanding blue ribbon flowers that I have seen in this variety have been predominantly white (which, of course, is the essential feature of the 'Special') with a solid margin of color at the outside



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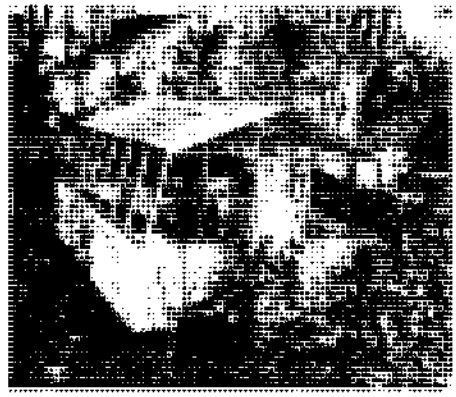

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edges and a few flecks of color attractively placed on the white background. Sometimes, however, the predominance of white without the variegated pattern has earned the judges' nod. 'MERCURY VARIEGATED' is another variety where these conditions apply. 'VILLE DE NANTES' and 'DONCKELARII' frequently produce blooms with what I call variegated patterns, and these are the ones to pick even to some sacrifice of size.

Most variegated varieties do not have enough white to cause what I call the pattern of variegation to have the significance that is discussed above. When such is the case, the amount and distribution of white will influence the judges but has less weight than among the varieties where the white is the important factor.

How about form? Most flowers entered in shows, in fact that grow on the plant, conform to the specifications with regard to form. It is only under three conditions that I think of where form is a factor. First, some flowers, beautiful in all respects, deviate in form to the extent that they might be considered to be sports. These flowers are usually disregarded by the judges, sometimes to the criticism of the exhibitor. The first peony form of 'MRS. D. W. DAVIS' to be shown in this area was "thrown out" by the judges on this basis. When it was determined subsequently that this sporting was normal, the peony form was accepted until the form was recognized as a separate variety. Second, some varieties regularly throw two forms neither of which can be stabilized as a separate variety. A prime example of this condition in California is 'MATHOTIANA' which produces both open and rose bud center semi-double flowers. 'MATTIE O'REILLY' has flowers that range from semi-double to peony. In such cases the exhibitor is at the mercy of the judges' preferences provided the blooms are equal in all other respects. I do not recall ever having voted against a rose bud 'MATHOTIANA' or having seen others do so when it was equal or even slightly inferior in all other respects to the open center flower. When it is a choice between a full peony and a looser form of a variety, the looser form is usually preferred by the judges.

The third condition in which form is a factor is in a few varieties that possess characteristics that do not always show up in the flower. The

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perfect 'Guilio Nuccio', for example, has four rabbit ears that make it a different flower from the simple semi-double of the variety. 'Margaret Short' is described as a semi-double with "irregular, upright fluted petals". Without them, the flower lacks what makes it distinctive. The exhibitor must know such characteristics of his varieties and be guided accordingly in picking for shows.

Next is condition. In the process of judging, this category actually receives first consideration in the step to pick out the best three or four blooms for detailed consideration. A bloom not in good condition has no place in a camellia show and except in extenuating circumstances that will be described later is summarily dismissed from consideration by judges. In thinking about condition we must make a distinction between the natural freshness of the flower and bruises or abrasions caused by other objects. Some judges look first at the stamens of the flowers to determine the freshness of the pollen. If the pollen is brown, that flower is at an immediate disadvantage. The ideal flower is one that is picked on the morning of or the evening preceding the show. If it is evident that the flower has passed its peak, it can not compete against flowers that are inferior in other categories but have freshness. This consideration is related to the question of picking blooms early in the week and keeping them in refrigeration only to the extent that a person so doing must have the know-how to put on the show tables, flowers that look as though they were picked yesterday. Whether they keep through the second day of the show is not important from the standpoint of judging, because the judging is based on conditions as of the time of judging.

As previously stated, there is one extenuating circumstance that may be recognized in judging Condition, but that has to do with condition caused by outside influences. We have had heavy winds just preceding show dates, and all the steps that one could take to guard against damage of the flower by adjoining branches could not protect against bruises. Likewise, hot winds have taken the "life" out of blooms. Under these conditions, judges are advised to be lenient. The exhibitor must not be lax in his protection of blooms, however, because the winds may not come and furthermore, even if they do come the flower that is unblemished will win over the one that is blemished whatever the reason for the blemish.

To summarize on condition. The flower can be a little below size and still win a blue ribbon. It can be a little off the desired color. A 'Guilio Nuccio' can have only three rabbit ears and possibly get by. But a flower in poor condition, either because of the age of the flower, the lack of proper care in picking it ahead of time and keeping it in refrigeration, carelessness in picking which causes bruises, or failure to protect it from damage while it is opening faces disapproval in the eyes of the judges.

Just a word about Substance & Texture. If the flower has this quality, it will stand up to be counted. Some flowers have substance to a greater extent than others. If the flower does

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not stand up as it should, as in the case of Condition, don't take it to the show table.

A word now about entries in the multiple groups — the 3's, the 5's, etc. Bear in mind that this is a single entry, as a unit of 3 or 5. It will stand or fall on its weakest link, which is the poorest flower of the group. If it is a solid color variety, the judges look for similarity among all the flowers—in size, color, form and condition. Two potential blue ribbon flowers in the Division for single entries and a third flower that happens to be on the plant cannot be made into a group of three with expectation of winning a blue ribbon. If the variety is a variegated one, there is the added factor of matching variegation among the blooms. I once participated in the selection of five blooms of 'Donckelarii' for a blue ribbon. All five looked as though they came from same mold — in size, color, form and variegation. That is the objective. It is not always possible, of course, and entries with less than that in matched variegation have won blue ribbons. But never with any entry of two or four good ones and the last one just put in to fill out the group.

An exhibitor cannot always pick blooms as he would desire, because he is limited to what is on the plant. It would be unfortunate if everybody limited his entries to flowers which meet the rigid requirements for blue ribbons, because the beauty of a camellia show is in the tables of beautiful flowers, not all of them with ribbons but every flower a beauty to look at in its own right. When there is a choice of blooms to pick, however, the exhibitor should take the time to study the different blooms that are on the plant and take to the show the one that he would rate number one if he were one of the judges.

—ACS—

Additional Show Judges

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El Dorado
Mr. Carl R. Amason (NOV.)

CALIFORNIA

Bakersfield
Mr. Thomas H. Stull

NORTH CAROLINA

Kinston
Mr. J. M. Tyler

SHOW DATES

Place and Sponsor	*Date*
Bainbridge, Georgia, Bainbridge Garden Clubs	January 16-17, 1965
Ocala, Florida, Pioneer Garden Club of Ocala	January 16-17, 1965
Orlando, Florida, The Camellia Society of Central Florida	January 16-17, 1965
Pensacola, Florida, Men's Camellia Club of Pensacola	January 16-17, 1965
Port Arthur, Texas, Men's Garden Club of Port Arthur and Texas Camellia Society	January 16-17, 1965
Tallahassee, Florida, Tallahassee Men's Camellia and Garden Club in connection with ACS Annual Meeting	January 23-24, 1965
Lafayette, Louisiana, South Louisiana Camellia Society	January 23-24, 1965
St. Simons Island, Georgia, The Cassina Garden Club	January 27, 1965
Waycross, Georgia, Federated Garden Clubs of Waycross	January 28-29, 1965
Beaumont, Texas, Men's Garden Club of Greater Beaumont, Texas, Inc.	January 30-31, 1965
Jacksonville, Florida, Men's Garden Club of Jacksonville and The Garden Clubs of Jacksonville	January 30-31, 1965
Lake Charles, Louisiana, Southwest Louisiana Camellia Society	January 30-31, 1965
Moultrie, Georgia, Cherokee Garden Club	January 30-31, 1965
Panama City, Florida, Panama City Camellia Society	January 30-31, 1965
Tuscaloosa, Alabama, Men's Camellia Club of Tuscaloosa, Alabama, sponsor of the West Alabama Camellia Show	January 30-31, 1965
Tifton, Georgia, Tifton Council of Garden Clubs	February 3, 1965
Aiken, South Carolina, Aiken Camellia Society	February 6-7, 1965
Cairo, Georgia, Cairo Garden Club Council	February 6-7, 1965
Liberty, Texas, Atascosito Camellia Society of Liberty, Texas	February 6-7, 1965
Marianna, Florida, Marianna Camellia Club and Marianna Federation of Garden Clubs	February 6-7, 1965
Moss Point, Mississippi, Moss Point Men's Camellia Club	February 6-7, 1965
Natchez, Mississippi, Natchez Men's Camellia Club	February 6-7, 1965
Savannah, Georgia, Men's Garden Club of Savannah	February 6-7, 1965
Slidell, Louisiana, Ozone Camellia Club	February 6-7, 1965
Albany, Georgia, Federated Garden Clubs, Inc.	February 13-14, 1965
Augusta, Georgia, Augusta Garden Council and The Georgia Railroad Bank and Trust Co.	February 13-14, 1965
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Brookhaven, Mississippi, Brookhaven Camellia Society	February 13-14, 1965
Georgetown, South Carolina, Georgetown Council of Garden Clubs	February 13-14, 1965
Gulfport, Mississippi, Gulfport Men's Camellia Society, Inc.	February 13-14, 1965
Lafayette, Louisiana, Louisiana Camellia Society	February 13-14, 1965
Mobile, Alabama, Men's Camellia Club of Mobile, Inc.	February 13-14, 1965
New Orleans, Louisiana, Men's Camellia Club of New Orleans	February 13-14, 1965
Ruston, Louisiana, Ruston Men's Camellia Society	February 13-14, 1965
*Summerville, South Carolina, Summerville Camellia Society	February 13-14, 1965
Thomasville, Georgia, Thomasville Garden Club, Inc.	February 13-14, 1965
Tyler, Texas, Tyler Camellia Club	February 14, 1965
Alexandria, Louisiana, Central Louisiana Camellia Society	February 20-21, 1965
Charleston, South Carolina, Coastal Carolina Camellia Society	February 20-21, 1965
Columbia, South Carolina, Men's Camellia Club of Columbia, S. C.	February 20-21, 1965
Fort Worth, Texas, Fort Worth Camellia Society	February 20-21, 1965
Hattiesburg, Mississippi, Hattiesburg Camellia Society	February 20-21, 1965
Houston, Texas, Houston Camellia Society	February 20-21, 1965
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Monroe, Lonisiana, Northeast Louisiana Camellia Club	February 20-21, 1965
Montgomery, Alabama, Montgomery Camellia Society	February 20-21, 1965
Plains, Ga., Plains Garden Clubs	February 20-21, 1965

Place and Sponsor	*Date*
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*Antioch, California, Delta Camellia Society	February 27-28, 1965
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Beaufort, South Carolina, The Beaufort Carden Club	February 27-28, 1965
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Whiteville, North Carolina, Whiteville Camellia Society	February 27-28, 1965
Wilmington, North Carolina, Tidewater Camellia Club	February 27-28, 1965
Marshall, Texas, Men's Camellia Club of Marshall	February 28, 1965
Chattanooga, Tennessee, Chattanooga Camellia Club (EXHIBIT)	March 6-7, 1965
Dallas, Texas, Dallas Camellia Society	March 6-7, 1965
Fayetteville, North Carolina, Fayetteville Camellia Club	March 6-7, 1965
Greenville, Sonth Carolina, Men's Camellia Club of Greenville	March 6-7, 1965
Memphis, Tennessee, Memphis Camellia Society	March 6-7, 1965
Texarkana, Arkansas-Texas, Texarkana Men's Camellia Club	March 6-7, 1965
Washington, D. C., The Camellia Society of the Potomac Valley, Inc.—(Under Glass)	March 6-7, 1965
Camellia Society of the Potomac Valley (Under glass show)	March 13-14, 1965
Charlotte, North Carolina, Men's Camellia Club of Charlotte, Inc.	March 13-14, 1965
Clinton, North Carolina, The Coharie Men's Garden Club	March 13-14, 1965
Modesto, California, The Modesto Camellia Society	March 13-14, 1965
Pleasant Hills, California, Northern California Camellia Society	March 13-14, 1965
Fresno, California, Central California Camellia Society	March 14, 1965
Antioch, California, Delta Camellia Society	March 20-21, 1965
Greensboro, North Carolina, Men's Piedmont Camellia Club	March 20-21, 1965
Norfolk, Virginia, Virginia Camellia Society	March 20-21, 1965
* Pleasant Hills, California, Northern California Camellia Society, Inc.	March 20-21, 1965
Spartanburg, South Carolina, Spartanburg Men's Camellia Society	March 20-21, 1965
Elizabeth City, North Carolina, Men's Horticultural Society	March 27-28, 1965
Baltimore, Maryland, The Pioneer Camellia Society of Maryland	April 9-10, 1965
Richmond, Virginia, Richmond Camellia Society	April 10-11, 1965
Washington, D. C., The Camellia Society of the Potomac Valley, Inc.	April 17-18, 1965

* Correction in date or place

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Harold E. Dryden, Secretary-Treasurer

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Sellers is a Giver

Willie Sellers, one of the members of the Men's Camellia Club of Mobile is making a unique offer to new members of the American Camellia Society in Alabama. This idea might be of assistance elsewbere in getting new members. Mr. Sellers' greenhouse is getting over crowded and he proposes to partially clean it out at the end of the show to make room for newer or smaller plants. He is offering between 150 and 200 specimen plants in containers to anyone in the State of Alabama who signs up as a new ACS member before March 31st. This is a very worthwhile and generous offer which should help us in obtaining new members. His address is 2774 North Thompson Drive, Mobile, Alabama and any new member may obtain his plant by coming to his place and picking it up any time during the month of March. Our present members are urged to pass the word along to prospective members.

----ACS----

New Gib Formula

Col. Frank Reed, our Gib pioneer, has come up with a new formula: 5,000 parts per million 85% gibberellic acid dissolved in the usual slightly alkaline water (non-sudsy household ammonia or sodium bicarbonate) and 1000 parts per million indoleacetic acid. He likes this better than the 10,000 ppm gib alone. A number are trying this. We are interested in results as compared with the usual solution. This is discussed in the October 1964 Southern California Camellia Society's Camellia Review.

Col. Reed also has an article "Is Gib Natural or is it a Natural?" in the Northern California Camellia Bulletin for November 1964. In this he points out that Dr. North of U.C.L.A. believes there is a gibberellin and an auxin in Camellias and the amounts thereof vary throughout the year and vary with environment. These are endogenous (manufactured within the plant) growth regulators. The auxin is indole-acetic acid.

----ACS----

Use eyebrow tweezers to remove dead stamens from show flowers.

Pruning for Members Who Fear the Shears

EARNEST A. JUDICE
New Orleans, Louisiana

Because nature endowed the Camellia japonica with compact and symmetrical shape we tend to ignore the many other benefits of pruning and allow strong, healthy plants to grow at will, occasionally cutting out weak and dead wood or heading-in irregular branches to maintain the naturally proud, stately formation. Disbudding, which is actually a form of pruning, is the only help usually given Camellia plants to encourage the most worthy blooms they are capable of producing.

Regular pruning early in a plant's life will not only control the size of the young plant but the growth stimulated by the removal of excess wood, coupled with disbudding, will be directed to healthy new shoots and finer, more abundant blooms. Constant pruning throughout the year—a maverick shoot here and there and especially cutting long stemmed blooms in season—will keep Camellia plants in alert, vigorous good health.

Pruning is of greater benefit if done in the spring before the new growth begins and new buds are set for next season's bloom. The weak wood that accumulates in the interior of the plant should be cut away as it not only detracts from the appearance but, since the outer branches shade it from light and sunshine, it harbors disease and insects that get a good headstart before they are noticed and are difficult to reach with normal spraying.

While most of us have been guilty of practicing insufficient plant pruning, we've completely neglected taking advantage of root pruning. We see the benefit of root pruning preparatory to transplanting. We see the thick, fibrous root system developed at the ends of the severed roots—feeding roots that nourish the plant. So, also, does root pruning benefit the established plant in increased vigor and health.

Although I've kept my pruning shears sharp and constanty in use, many of our blooms were far out of reach—and some out of sight. This spring I determined to bring them back down to enjoyment level. After cutting away much interior growth and weak or crossed exterior growth, we pruned back most branches one-third and, in some instances one-half of their length.

Each plant was root pruned three feet from the understock and "put to bed" for the summer. I'll admit it was a sad sight to behold. Row upon row of bare branches stood where proud, stately, glistening leaved plants had once been. But nature is very dependable, particularly in the Camellia japonica. Not only is the new tip growth at the point of pruning strong and healthy and growing in the direction we selected by cutting above buds pointing in the desired direction, but long-dormant auxiliary buds are sprouting and many adventitious buds have formed near the cut and at stem joints. Pruning was done with an eye toward allowing each plant to re-establish its natural shape. Now, just two months after this severe above and below ground pruning it is obvious that next season we'll have finer blooms than we've had in many years and they'll all be down where we can see and reach them.

The accompanying pictures show my Camellia plants before and after pruning early this spring. When you come to New Orleans for the ACS Meeting in November you can see the final results for yourselves.

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'Carry Back'
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'Carter's Sunburst Pink Var.'
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'Christian McSween'
'Christine Smith'
'Christine Smith Var.'
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'China Doll'
'Cindy Ann'
'Clarise Carlton Var.'
'Clark Hubbs' (Rowell 585)
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'Cooper Powers Var.'
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The *ABC's* of Design

VIOLA KINCAID, Gastonia, N. C.

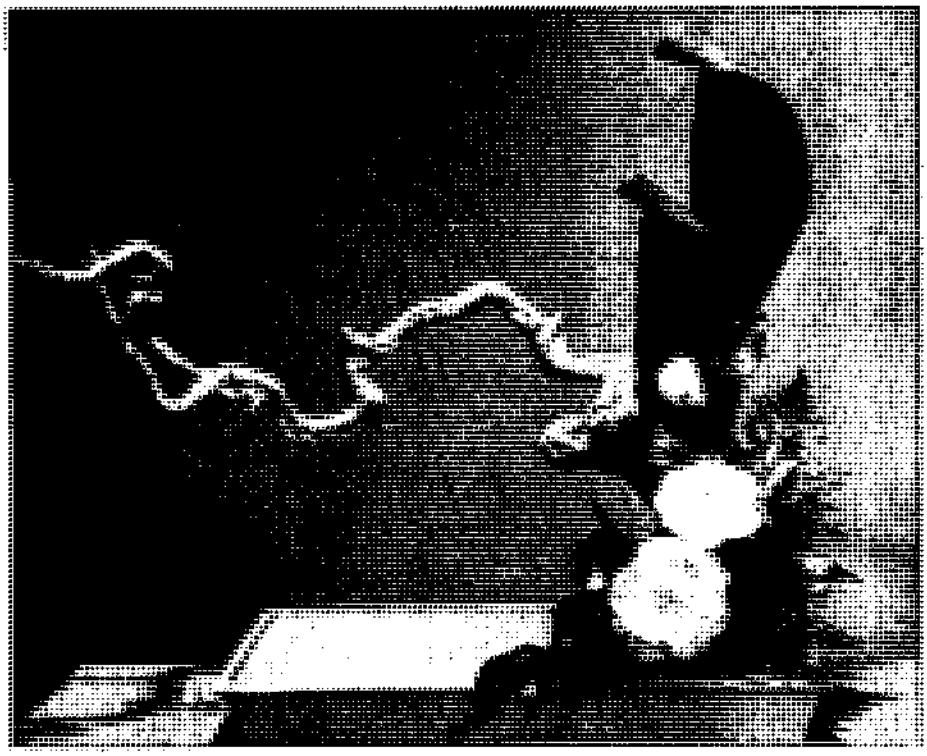
EDITOR'S NOTE: Mr. and Mrs. Paul Kincaid of Gastonia, North Carolina, have both been members of the American Camellia Society almost from its inception. It was thus to be expected that Mrs. Kincaid's book: *The Camellia Treasury* would be well worth waiting for. This beautifully illustrated and handsomely printed book of over 200 pages covers all phases of camellia culture, horticultural as well as aesthetic. This is the first book to place major emphasis on use of camellias in arrangements. She illustrates each point in this chapter with photographs of her own arrangements. Mrs. Kincaid and her publisher have given special permission for the Camellia *Journal* to publish an extract from one of the chapters from *The Camellia Treasury*. This book may be ordered through the American Camellia Society at $9.95 postpaid.

Viola Kincaid

Landscape design and flower arranging are the only arts in which living line and color are the media of expression, all other arts being founded on inanimate materials. Undoubtedly this offers us both challenge and opportunity. Challenge, because our materials are changing even as we work with them; opportunity, because no artist's palette promises more hope of beauty that that which God provides.

Apart from this initial distinction, all of the arts have more or less fundamental characteristics. These characteristics are balance, contrast, rhythm, scale and proportion, and dominance. By understanding and applying them properly, it is possible for anyone to produce designs with at least some degree of success.

Skill and taste often are equated with good design. We know that skill can be acquired without much difficulty, but taste is more elusive. It varies from country to country, from city to suburb, from decade to decade. To acquire taste, the designer must increase his creative experiences, refine his perceptions, develop his judgment. In so doing, he will learn to distinguish the inherently fine from the merely showy or fashionable. To this end, a knowledge of basic design principles is vital. Let us consider them one by one.



Japanese Moribana Arrangement Gnarled rhododendron root, 'BERENICE BODDY' camellias, aspidistra and leatherleaf fern in a Japanese suiban.

BALANCE

Balance is essential to all art. In a three-dimensional design, balance must be actual as well as visual. The mechanics for making an arrangement that is actually balanced, so that it won't topple over, are covered in another section; here, we deal with visual balance.

Balance may be achieved symmetrically or asymmetrically. In symmetrical balance, plant material of the same visual weight is placed on both sides of the central axis. The material need not be identical, but it must appear to have equal force or weight. Symmetrical balance, which is easy to achieve, is also called static, classical and formal balance.

Asymmetrical balance is subtler and harder to achieve, but far more alive and exciting. The two opposite sides of the arrangement are not identical, and balance is achieved by placement of material, as well as the material itself. Some of the factors affecting asymmetrical balance are:

The further from the central axis, the greater the visual force of an object

Bright, fully chromatic colors have more weight than pale tints of colors

Textured surfaces have greater force than smooth ones

Shiny surfaces have more force or pull on the eye than dull ones

Most of the arrangements in this book are balanced asymmetrically.

CONTRAST

Design could not exist without contrast. Two lines crossed at right angles, male and female, rough and smooth, dark and light, dull and bright, curve and straight, yin and yang . . . these exemplify the principle of contrast. Some observations may be useful to the arranger: in planning a design based on one hue—let's say an all-green or an all-foliage flower arrangement—the lack of color variety must be compensated. That is, strong contrast must be introduced in other elements: perhaps in form, texture, tone, shape or line direction.

To make a color seem stronger, place it next to its complement. Red against green is always more brilliant than red against any other color, as is yellow against violet, and so on around the whole color wheel.

All design elements look stronger, heavier, brighter when seen next to their direct opposites: the vertical line more dramatic against the cross of the horizontal; white is brighter against black. Conversely, to subdue a too-strong contrast, place the troublesome element next to its neighbor, near in color, size, texture, etc.

RHYTHM

Rhythm can be visual as well as audile. In music it is created by a persisting cadence of beats and pauses, a rising and falling sound. Similarly, in visual composition there is an ordered repetition—of lines, textures, tones, colors and spaces—that satisfy the eye, creating an easy path for it to follow, as it seeks the similar elements to which it is always attracted. I should mention here that "like" does not mean identical. The dark red of Mathotiana camellia may lead to the paler tone of Pink Perfection; the variegated colors of Diakagura camellia may be echoed with the pink form of Diakagura and white snapdragon; the circle of the camellia form may be repeated in the smaller circle of buds and leaves or other flowers.

However this sense of orderly harmony and gradation is accomplished, it is of the essence in attempting to achieve beauty.

SCALE AND PROPORTION

Books for flower arrangers always list scale and proportion as two distinct fundamentals of composition, but never make plain—at least to me—wherein lies the distinction. I have begun to think of them as a combined principle, rather than as two separate ones. Joined or separated, however, they concern size relationship.

Most of us are able to judge sizes, in fact, we do it all the time, so it is safe to say that we all have a developed sense of size fitness. Nevertheless, it helps to know that one of the first rules of flower arrangement—since relaxed, but still useful for the beginner—required that the longest branch of plant material (the part visible above the container) be at least one and one-half times the height of a vertical container or the width of a horizontal one.

Another point. The components of the design must be related in size. Medium size material can serve as transition between very small and very large flowers, or partly open ones can better relate the size of the fully mature blooms to the buds.

One final comment, a rather obvious point but still it is surprising how many designers seem not to consider it. In composing a scene of nature, select all the plants, figures and accessories so they have the same relative size to each other as they would have in the scene they are supposed to represent.

DOMINANCE

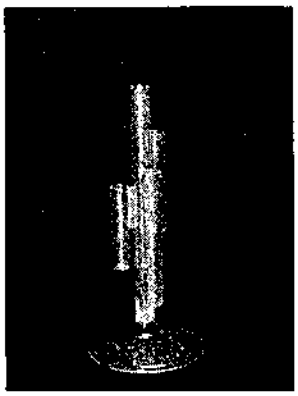
The principle of dominance is a fundamental of design. It may be explained in this way: two exactly repeated elements are monotonous, they compete for attention, thereby distracting the eye and creating disunity. However, if one element is subordinated, the other automatically becomes predominant, competition is eliminated, and unity becomes a possibility.

Let us consider how the principle of dominance is applied to form. Think of a square; four lines competing for attention.. It is not a very exciting shape. Lengthen the two horizontal lines; the two vertical ones become subordinate, and a horizontal rectangle emerges, far more interesting in form than the square. Apply this technique to all the elements of the design—do not use colors, textures, line direction, etc. so that they are evenly divided.

From the attempt to observe this principle came another one of the early rules of arranging: do not use even numbers of flowers. Need I say that this rule is often violated, because sophisticated designers realize that there are many other methods by which dominance may be attained.

FOCALIZATION

Every good design has a focus, an area with a higher degree of interest, which points up the composition as a whole. This area is the climax toward which the rest of the design is built, the place toward which the eye is inevitably drawn. It should seem to



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grow naturally out of the design. It is here that the major lines of the design converge; here the largest, most colorful, heaviest textures are placed.

If the focal area overpowers the rest of the design, rhythm is destroyed. Over-focalization is often caused by poor gradation of form, size, texture, or color, and by too much contrast, by too large a concentration of material. How much contrast or variety is desirable for interest, and how much repetition or likeness for harmony, are questions the arranger must decide. The smaller the quantity of contrasting material, the stronger its quality may be.

Good designs must contain a sense of easy movement from one point of interest to another, and back again through the focus. This is usually accomplished by repetition, gradation and line direction. The focal area should be so integrated with the rhythm of the design that it requires only a momentary pause or rest before the eye moves easily on, without any sense of entrapment.

SPACE AND BACKGROUND

The first consideration when planning an arrangement is the frame, background or space that it will occupy. Most of us have specific areas for designs: a mantel, piano, window, console or table. Ideally, the place chosen should have a plain background to serve as a natural frame against which the arranger can create the desired picture. However, if a patterned drapery or wallpaper are part of the background, you can make a successful design, provided you use heavy foliage to form the silhouette. Lacy small leaves with an open texture will not carry against a pattern. If you are making an arrangement in which camellia foliage is used for the line interest, you will have no problem: it has strong character and will not be lost against any kind of background. Flowers of so many different forms, sizes and colors are available that selecting appropriate ones is relatively easy if you have planted your garden with varieties that fit your needs as a flower arranger.

If there are other accessories, consider them too when making the arrangement. Allow the flowers to dominate, or subordinate them to other ornaments—a wall hanging, book ends, etc. but observe the principle of dominance in your grouping. As in graden design, vertical, horizontal, and mounded shapes compose well together.

To give the arrangement the sense of belonging exactly where it is—this is always a test of good design—try to put it together in the place where it is to be used. In this way, your natural sense of good size relationship will guide you.

TYPES OF ARRANGEMENTS

As in any field, arrangers have developed a specialized vocabulary to describe their art. Among the terms in use are:

Line design—Arrangements with distinct silhouettes and contours, as if drawn with pen and ink; they lack shading and mass. Japanese arrangements are linear ones.

Massed designs—Materials used so that they seem to converge, appearing as one unit. Bouquets are an example.

Massed line designs — A distinctively American form, combining linear with massed designs.

Decorative motif—An arrangement having a purely ornamental purpose, the elements of the design so arranged as to create one harmonious whole.

Expressive or interpretive motif—An arrangement which reproduces or symbolizes with flowers and figures (if desired) a mood, thought, feeling, character, scene, etc.

Modern abstract motif—A new style of arrangement which fragments or abstracts its original subject. The beholder is meant to view it as a form and color combination . . . "as a representation of *mood* and not as a representation of objects", in the words Kandinsky used to describe his paintings. Designs of this kind are hard to relate to traditional ones, requiring no focus, area of interest, etc. They do, however, challenge the imagination, are strongly interpretative, and often create an effect of fantasy.

Elements of design—The separate ingredients or details in any plan, which can be analyzed. The ingredients are line, form, pattern, texture, and color.

CONCLUSION

Study the principles of design as applied to all man-made art. Practice, and a love and understanding of nature, will guide you to combine flowers and plant materials as a painter paints a picture, or as a composer writes music. In this way you will express the inner spirit. Art grows out of nature and enriches life. A flower arrangement, in addition to adorning the home, can suggest the grandeur and power of nature.

———ACS———

Retiring President Aubrey C. Harris was unanimously elected a President Emeritus at the recent Board of Directors meeting in New Orleans. He also becomes Senior Vice President for the duration of the term of office of President Butler.

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NEW VARIETIES REGISTERED

'LEANNE'S TOMORROW' (Reg. No. 807). A sport of 'TOMORROW'S DAWN', first observed by Mr. Lester Meng, Natchez, Miss., in 1962, which has bloomed true on propagation for two years. Being propagated by Tammia Nursery, Slidell, La., for commercial introduction in 1964-65. Plant growth is slightly spreading and open, vigorous in growth and has dark green leaves.

Flower formation is same as 'TOMORROW' and 'TOMORROW'S DAWN'. This is a very large (6 inches in diameter) soft light pink bloom with gold filaments. Blooms December to March.

'BRENDA TUCK' (Reg. No. 820). A 10-year-old chance seedling that first bloomed in 1957, originated by Dr. Albert C. Tuck, Thomasville, Georgia, and propagated by local nurseries in Thomasville. Plant growth is upright, spreading and dense, medium in rate, with dark green leaves averaging 3¾ inches in length and 2¾ inches in width.

The rose form double flower, similar to 'MATHOTIANA', 4 inches in diameter and 3¾ inches in depth, is snow white with light stamens. An exceptionally hardy white, withstands cold well, with lasting qualities. Blooms M to L.

'TOM CAT' (Reg. No. 821). A 9-year-old chance seedling that first bloomed in 1959, originated by Dr. Albert C. Tuck, Thomasville, Georgia, and propagated by local nurserymen in Thomasville. Plant growth is upright and open, medium in rate, with light green leaves averaging 3½ inches in length and 1¾ inches in width.

The semidouble flower, similar to 'FRIZZLE WHITE', measures 5¼ inches in diameter and 3¾ inches in depth (not gibbed) and has 12 petals and 4 to 6 petaloids. Color is light rose pink with light stamens. Very hardy, withstands much cold, with lasting qualities. Blooms M to L.

'SUNSET OAKS' (Reg. No. 822). A sport of 'FINLANDIA VARIEGATED' which was first observed in 1961 on a plant owned by Kramer Brothers Nursery. Has bloomed 100% true for two years on plant propagated in 1962. Plant growth is upright and average, medium in rate, with dark green leaves averaging 9 cm in length and 5 cm in width.

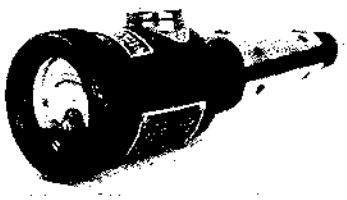
The pale pink with deeper pink margin flowers are semidouble and measure 4 to 4½ inches in diameter. Good texture and lasting qualities. Blooms E to M.

'VIRGINIA PARRISH' (Reg. No. 823). A 6-year-old chance seedling that first bloomed in 1960, originated by Dr. Albert C. Tuck, Thomasville, Georgia. Plant growth is average and dense, rapid in rate. Leaves are dark green and average 3½ inches in length and 2¼ inches in width.

This peony form (incomplete double) flower, 4 inches in diameter and 3¾ inches in depth, is iridescent red with light stamens. A hardy, unique flower with lasting qualities to match a good plant. Blooms mid-season.

'FRAN MATHIS VARIEGATED' (Reg. No. 824). A sport of 'FRAN MATHIS' which was first observed in 1962, owned by Dr. W. F. Mathis, Moultrie, Ga. Propagated in 1962 on 2 plants and has bloomed 100% true for 2 years. Propagated by Wilkes Nursery, Moultrie, Ga., for commercial introduction in 1964.

Plant growth is upright and dense, rapid in rate. Leaves are dark green and average 4¾ inches in length and 2 inches in width. The semidouble flower, similar to 'HERMIE' in formation, measures 4 to 4½ inches in diameter and 2½ inches in depth and has 46 petals and 5 to 7 petaloids. It is the color of 'PINK CHAMPAGNE' highly variegated, with light yellow anthers and white filaments. Has eight rows of petals. Petals ruffle toward the center. Very long lasting quality, does not shatter, complete flower falls. Blooms E-M.



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Growing Camellias Under Artificial Light

THEODORE W. BLUM
Rays of Light Garden Society
Chicago, Illinois

Three years ago, a group of garden enthusiasts here in Chicago started to experiment with artificial lighting to raise our garden plants in the Spring. The book "Gardening Indoors Under Lights" by Kranz stimulated us to try this hobby throughout the Winter and led to the formation of our Club. Some members picked African Violets, Orchids, or house plants as specialties, but my choice was Camellias. I knew nothing about the culture of the plant but loved the flowers and decided to see if raising them was possible.

A letter to the Camellia Society about a year ago brought the information that supplemental lighting had been used but that you did not believe all artificial lighting would work. You said, however, that it had never been tried as far as you knew, and this challenge was hard to resist.

Twelve, two-year old plants were ordered and another greenhouse was built in the basement. Old varieties were chosen to include those for mild climate, cold resistant, upright and spreading and early and late bloomers. Basic cultural facts were used—can be grown in containers, requires acid soil, coolness is desirable, very weak fertilizing and dampness is necessary.

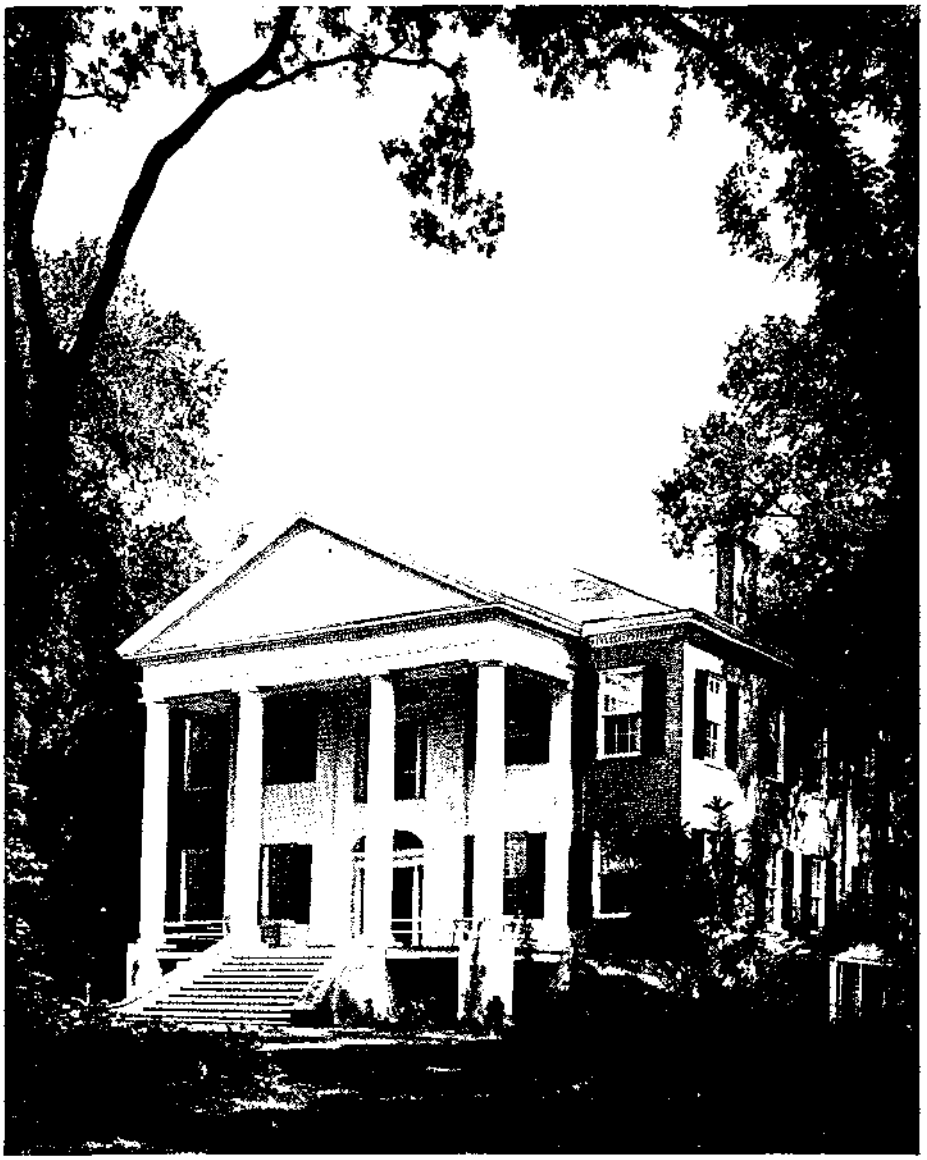
The start was all bad. The plants (bare roots) arrived when I was out and were held in a hot post office locker for three days. They were kept for three more in a cool basement before I had time to prepare a soil mixture and plant them. It was months before three of them really decided to live. Some arrived with buds and it hurt to see them drop over a period of time. There was a reward, however, when 'Alba Plena' gave me two beautiful flowers and 'Blood of China', one to prove that Camellias would flower without natural light.

On January 1st, weak hardwood was pruned from some plants. It was the wrong time of year and poor growth to use, but nine cuttings were made to attempt rooting under lights.

Having had no experience with Camellias and no others grown under other conditions to compare them with, it is difficult to tell how I am doing. The situation looks wonderful to me at the present time.

Twelve plants have had no natural light since last December 1st and they are healthier now than at any time since they were planted. All are making more new growth at the present time (October 10th). Nine of the twelve plants have at least one large bud and several look like they are also starting small buds. Six buds on 'Colonel Fiery' have considerable color and opening can't be too far off. 'Daikagura' has one bud in the process of opening. The first flower opened on 'Pink Perfection' on September 15th and has been followed by two more.

The knowledge that this shell-pink beauty about 2½" across would probably win no show prizes has not de-



One of the interesting places to be visited during the Annual meeting is Tallahassees "The Grove" surrounded by giant live oaks and magnolias. It was built in the 1820's by General Keith Call, the third Territorial Governor of Florida.

tracted from my feeling of triumph. The plants have not been under lights a year but the cycle has been completed.

Of the nine cuttings, three did not survive. The remaining six were potted on September 1st. Two are growing vigorously, three are making satisfactory progress and one is doubtful.

Many changes in care have been made over the past months and much has been learned. Right now maintenance, time and labor have been reduced to a minimum. It takes about three minutes a day to fog the plants manually and foliar feeding is used. A timer turns the lights on and off. Fifteen minutes is required about every three weeks to fill the self-watering pans. The set-up is not difficult to construct and is not expensive.

Future plans include more experiments for greater knowledge, hybrid plant additions and an attempt at grafting under lights. There is still much to be done with outside vent control, light intensities, length of light and dark periods, red and blue ray mixtures and temperatures — which are fairly easy to control in the Winter in this climate.

Next Summer determination of the effects of plant transfer from artifical light to natural and back again will be attempted.

The behavior of a couple plants indicates that they might be made to bloom in the Summer and perhaps buds can be held back under certain conditions to produce larger flowers. The field seems wide open for new discoveries and experimentation and I would like to see others get into it.

----ACS----

Les Richard uses ¼ Bet-R-Growth soil conditioner; 1/3 peat and 1/3 sand, no soil at all. Bet-R-Growth is made from bagasse (sugar cane pith impregnated for correct chemical balance). Les, who operates a large wholesale nursery, Riverview, south of Mobile, has promised us an article on his results and of his watering and fertilizing schedule for container grown camellias. He recently bought 900 bales of Bet-R-Growth for his own use. Incidentally he has no less than 23 greenhouses.

Sleeping Beauties

Many of our favorites of a few years ago seem to have been deposed by more recent introductions.

'Lawrence Walker', probably an old lost label variety from the Tea Gardens in Summerville, S. C., usually blooms too late for the shows. 'Te Deum' also from the Tea Gardens is now seldom propagated for there are many finer in its class. Both respond exceptionally well to gibberellic acid, open early and much larger and more beautiful.

'MASTERPIECE' gibbed and not gibbed

'Masterpiece', an uncertain opener, tends to open better and larger when treated. 'Rose Dawn', a naturally early bloomer, is improved in size and color by gibbing. 'Bell Rankin', a Clower introduction of 1959, develops into a magnificent flower when treated.

'Bryan Wright' and 'Martha Bruce', two South Georgia varieties, respond well. 'Kumasaka', an old Japanese import (1896), has lost favor in recent years. It gibs beautifully. 'Debutante', a naturally early bloomer which often has its flowers nipped by the first frosts, can be speeded up to bloom in October and November before the freezes. The size and color are greatly improved.

'Thelma Dale' and 'Charlotte Bradford', sports of 'Mrs. Baldwin Wood' respond beautifully. 'Spring Sonnet,' an exquisite flower, is even more beautiful when gibbed.

'Cherry Blossom', the strange leaved variety brought from the Orient by Monique Peer some years ago, makes a fine ruffled flower when gibbed. The relationship of this unusual variety has never been established. The leaves are quite different from any japonica. It may belong to another species.

Gibberellic acid is known to shorten the dormant period of certain plants. This property is as important as its ability to increase size.

Many old favorites are staging a comeback with the use of gib.

Some object to the term "gib" but "gibberellic acid" is too long. Scientists refer to it as "G. A".

Don't use gib or G. A. on 'Professor Sargent', the resulting color is terrible; nor on 'Magnoliaflora', it usually doesn't open well when treated.

----ACS----

'Camellian' Unavoidably Delayed

At a crucial time, during the last stages of final proofing of the book, Camellian, Frank Griffin, who compiled and edited the book, was unavoidable delayed for several weeks. Medication that was prescribed for a minor eye ailment had an adverse effect and Frank's vision was so blurred that it was necessary for him to enter the Barnes Hospital, McMillan Eye Clinic, St. Louis. He was unable to complete the final work on his book until after a forced delay of more than five weeks.

The book was not completed and delivered by the printers until the first week in December. All copies that had been ordered were mailed out during that week and the following week. Unfortunately, the advertisement that had been sent to the Journal in advance could not be held out of the September issue because it had been printed when the unavoidable delay developed.

A limited number of this widely acclaimed book is still available. It may be ordered from Frank Griffin, P. O. Drawer 1850, Columbia, S. C., at $15.00 per copy.

----ACS----

Clean and wax or oil the leaves on specimens you enter in shows. Spray residue and grit detract.

Hybrids are of Recent Origin

Twenty years ago we had no hybrids in the United States. Then a little later we were intrigued by 'J. C. WILLIAMS' and 'DONATION', first generation (F_1) hybrids of *C. japonica* and *C. saluenensis*.

Some predicted that although these were interesting botanically, they added nothing to camellia culture. These predictors are now "eating crow" for hybrids from the second generation crosses are the most exciting addition to the camellias. Hybrids have come of age during the 20 years of ACS's existence. They are revolutionizing camellia culture. The next 20 years will see some undreamed of improvements.

THE YUNNAN RETICULATAS WERE INTRODUCED TO U. S. LESS THAN 20 YEARS AGO

The famous Yunnan reticulatas, introduced to the Western World in 1948, their distribution to the public was several years later. Actually they are quite old—their history can be traced back to 900 A.D.

These have proven to be rather difficult to grow, in most areas they are strictly greenhouse plants. They are late bloomers and the plants are open and rangy in habit of growth. Yet they are among the most beautiful camellias.

We can thank Mr. Manchester Boddy, the late Mr. Ralph Peer, Dr. Walter Lammerts and Mr. Howard Asper for securing and propagating the several varieties of this species. Through great effort and considerable expense these are now available to all of us.

Up with another greenhouse at Ferol and Sam Zerkowsky's Tammia Nursery. Note height of center section as compared with older greenhouse. This one is especially for seedlings of which they have thousands.

Interesting accounts of the story of their intruction may be found in the ACS Yearbook of 1950 by Dr. Lammerts, "The New Camellia Reticulata Hybrids," in the Royal Horticultural Society's Camellias and Magnolias, Conference Report, 1950, and the special issue of the Northern California Camellia Bulletin "The Yunnan Reticulatas," October 1954.

With know how being developed and a great increase in the number of greenhouses, the reticulatas will play a more important role in camellia life. They perform exceptionally well on the West Coast. The Witmans of Macon, Georgia, are very successful in growing this species.

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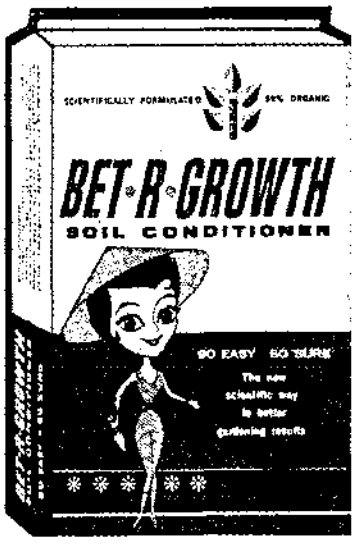

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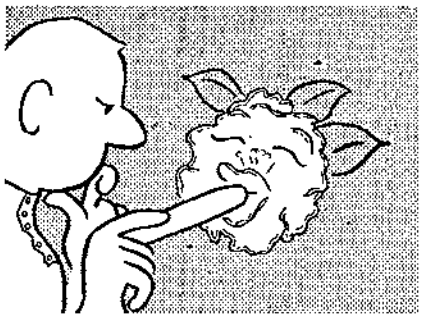

Camellia Clinic

Q. What is recommended for control of aphids and thrips which plague my greenhouse camellias?

A. Spencer Walden, one of our very successful greenhouse growers, uses Nicotine Pressure Fumigator to control these pests. These pressure cans are manufactured by Plant Products Corp., Blue Point, Long Island, N. Y.

Q. What is a hybrid?

A. Hybrids are defined as seedlings grown from a cross between two or more species or between hybrids or hybrids and species of the genus Camellia. A cross between 'Tomorrow' and 'Elizabeth Boardman', for example, is not a hybrid but is rather an intraspecific cross, both parents being varieties of *C. japonica.*

Q. Is there any way of proving that a particular plant is a hybrid?

A. Yes, see Dr. Parks' article on the hybridity of 'Charlean' in the 1965 Yearbook. But as with humans, paternity is often difficult to prove or disprove.

Q. May a show restrict certain awards to its own members without violating ACS show rules and regulations?

A. ACS makes no distinction between members of ACS, members of the cooperating local society or anyone else in awarding certificates. There is nothing in ACS rules and regulations as to who may be authorized to compete, but certainly the implication of the ACS rules is that the certificate for outstanding bloom and the certificate for sweepstakes will be given to the ribbon winners in the show. The rules contemplate no differentiation between members and non-members. See Chapter 1, Section 4 of 1963 Rules and Regulations governing Procedures and Judging of ACS Cooperative Camellia Shows as published in the January 1964 Camellia Journal.

Although a local show may authorize its own special awards to a special group such as its own membership, to growers with less than 10 plants, to children or others, these must not be ACS Certificates or awards, nor should they be computed in awarding sweepstakes winner and runner-up.

The awarding of ACS Gold Certificate for sweepstakes winner and Silver Certificate for sweepstakes for runner up, and the ACS Outstanding Bloom Certificates must be applied to all exhibitors who exhibit in the show, *irrespective of their membership in ACS or any other society.*

Q. Which is the correct pronunciation, cameelia or camellia, "long e" or "short e"?

A. It really doesn't matter. The genus was named for a Jesuit missionary, Father Kamel, which the short "e" people claim makes their pronunciation correct. The long "e" people think of the pronunciation of Camille as being correct. Let's not argue—who cares?

Q. What is meant by synonymy?

A. Years ago people usually bought camellias by color—a red one or a white one, or pink or a striped one. If they were ever named the names were lost or forgotten. Then names become important as buyers wanted a particular form red flower —such as a 'Mathotiana', 'Professor C. S. Sargent', etc. Nurserymen and amateurs in different parts of the country assigned local names to these —'Julia Drayton', 'Purple Dawn', 'Purple Emperor', etc. When the first valid or original name is established then all other names which have been applied to this variety become synonyms. Straightening out synonymy and nomenclature was one of the prime reasons for formation of the ACS. Much has been accomplished but a vast amount of work must still be done. Evidently, we do not apply the name 'Mathotiana' to the same variety as do the English, Australians and New Zealanders.

Q. Which is the greatest winner among camellia varieties?

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A. Probably 'VILLE DE NANTES', gets to the head table (Court of Honor) more consistently than any other. 'GUILIO NUCCIO' and 'TOMORROW' run a close race for second place. For best in show scores see our July 1964 Camellia Journal—'GUILO NUCCIO' won 14 bests, 'TOMORROW' 13, 'VILLE' 11.

Q. Has "C. sasanqua" ever been hybridized with other species?

A. Until recently it was thought that *C. sasanqua* could not be hybridized. However, Howard Asper has successfully crossed 'NARUMIGATA', a *sasanqua* with *C. reticulata* 'LIONHEAD'. It is possible that 'NARUMIGATA' (2N=75) is itself a hybrid but it is usually classed as a *sasanqua*.

Q. What is the cost of printing the American Camellia Yearbook?

A. $14,835.80 plus $1,015.00 postage for the current Yearbook.

Q. How much of this goes to pay writers and photographers?

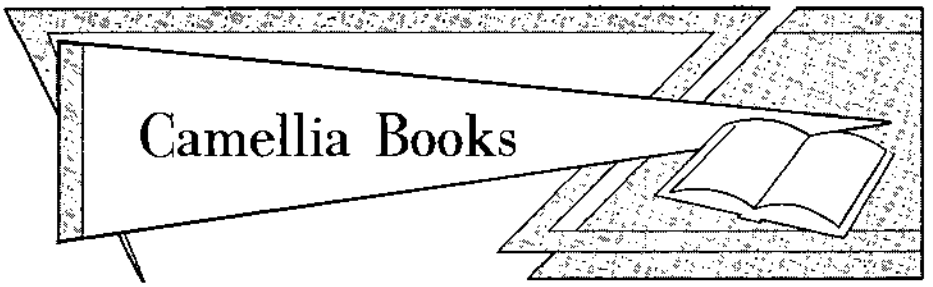
A. None. Although some of our writers are professionals, they donate the articles which appear in the Yearbook and Journals.

Q. What pay and/or expenses do ACS officers and Directors receive?

A. Officers and directors serve without compensation other than the Executive Secretary who devotes full time to his duties. All pay their own expenses—travel, lodging, meals, registration fees and other expenses, the same as other members. ACS does not contribute financially to the expenses of Fall and Annual meetings. Expenses are met through registration fees, advertising, and private contributions.

———ACS———

Camellias are the most versatile of flowers. Their exquisite texture, substance, and range of glowing colors give them the happy faculty of combining with a wide variety of plant materials and of looking well in many type of containers. They are the patricians who are at perfect ease in the most elegant alabaster, crystal, porcelain, silver and bronze receptacles, and yet they are at home in other metals, simple ceramics, and wood."—Mrs. Fred J. Hay. *Carolina Camellias*, Spring 1963.



THE STORY OF GARDENING

By Richardson Wright. 474 pp. illus. Dover Publication, 180 Varick St., N. Y. $2.00.

Subtitled: From the Hanging Gardens of Babylon to the Hanging Gardens of New York, this is a reprint in an inexpensive paperback edition of the original 1934 edition. This has become a classic in its field.

This interesting book traces the history of gardens down the centuries from primitive man to the present.

Monastic and Mediaeval gardens are discussed. The influence of Japanese and Chinese gardens on western gardens is traced. The Renaissance gardens of Italy and France influenced the early English gardens which were first formal but later the English gardens became informal. All this rich heritage has influenced American gardens.

This reprint should be a valuable addition to all interested in gardening. It is good to have this classic back in circulation.

THE ENGLISH GARDEN

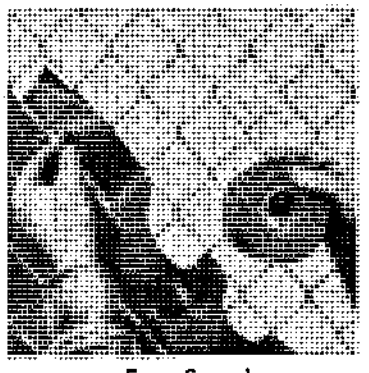
By Edward Hyams, photographs by Edwin Smith, 288 pp., with 17 colour plates, 188 photogravure plates, 13" x 11", $17.64, Thames and Hudson, London.

The evolution of the English garden is the story of a search for paradise. The biblical Garden of Edeo was a vision of a masterwork in which were combined all the triumphs of form and colour of which man's art was capable. But man's dream of creating such a paradise has never been fully realized. The English are fanatical gardeners and from time to time an attempt is made to restore a garden to the fashion of an earlier time, but Edward Hyams maintains that it is only now in the twentieth century that the true English garden emerges and the dream begins to be realized.

The author, garden editor of the London Times, who really knows his subject and who writes with loving enthusiasm, presents an important text which traces the gradual evolution of the English garden from Roman times to the present day. At the beginning of gardening in England the owners of houses imitated the styles of Italy and France. Then came the revolutionary landscape movement, which was in fact as much graphic art as gardening. Finally there emerged the modern garden and the new gardening. The very fact that the English garden never remains static but constantly grows and changes makes the various stages in its development of fascinating interest.

205 magnificent illustrations in colour and black and white reveal the gradual growth and development of the ideal English garden. Contemporary engravings and paintings are included to show the great gardens as they were and the influences that have acted to create the gardens of today. Edwin Smith, one of the great photographers of the English scene, made special visits to famous gardens and houses—among them Blenheim, Chatsworth, Bodnant, Longleat, Rousham and Hidcote.

It is realized that not all of the great gardens could be pictured and discussed, but surely Leonardslee, Wakehurst, Exbury and the Savill Gardens among others should have received recognition even if some of those included had to be covered less thoroughly.



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20 YEARS

(Continued from page 1)

hundred ballots were mailed and 201 replies were received. The top ten were:

1. 'Mathotiana'
2. 'Elegans (Chandler)'
3. 'Alba Plena'
4. 'Herme'
5. 'Donckelari'
6. 'Pink Perfection'
7. 'Debutante'
8. 'Daikagura'
9. 'Prof. C. S. Sargent'
10. 'Lady Clare (Empress)'

During the 1946-47 season 1600 ballots were sent out with the following results:

1. 'Mathotiana'
2. 'Alba Plena'
3. 'Donckelari'
4. 'Debutante'
5. 'Elegans'
6. 'Daikagura'
7. 'Rosea Superba'
8. 'Pink Perfection'
9. 'Blood of China (Victor Emmanuel)'
10. 'Magnoliaeflora'
11. 'Lady Clare'
12. 'Adolphe Audusson'
13. 'C. M. Hovey' (probably applied to 'Mathotiana Var.')
14. 'Gigantea'
15. 'Ville de Nantes'

Although 'Ville de Nantes' originated in France in 1910 as a sport of 'Donckelari' it was still not generally available in the United States in 1946. This was pre 'Mathotiana Supreme', 'Guilio Nuccio', 'Tomorrow', 'Carter's Sunburst' or 'Betty Sheffield'.

Of the top winners in shows throughout the U. S. last season, only 'Ville de Nantes', 'Donckelari', 'Rosea Superba', 'Magnoliaeflora' from the above list, have continued to hold their own through the years.

YEARS OF PROGRESS

Standardization of shows and judging.

Standardization of nomenclature.

Hybridization.

Importation of Reticulatas and other species.

Library.

Cibberellic Acid.

Sports or Mutations—'Mathotiana Supreme', 'Lady Kay', 'Betty Sheffields', 'Tomorrow'.

Publications—dissemination of information.

Greenhouse culture.

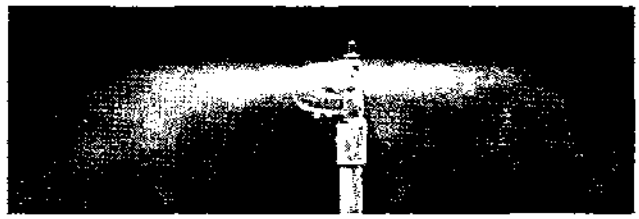
General knowledge of culture—grafting, pruning, fertilizing.

COST OF PLANTS 20 YEARS AGO

Even considering the drop in purchasing power of the dollar, yesterday's prices seem very high. In the old days exhorbitant prices were often paid for plants. A 'Blood of China' brought $500.00; even in 1945 catalogs it was listed at $12.50 for one year grafts. 'Mathotiana' was likewise $1 2.5 0. 'Debutante', 'Daikagura' 'Donckelari', 'Magnoliaeflora' were offered at $7.50. All available 1 year grafts of 'Ville de Nantes' were snapped up at $25 in 1945-46. 'Imura' was offered at $20, 'Lindsay Neill' was $17.50, 'Adolphe Audusson', 'Rev. John Bennett' were $15; 'Eugene Lize', 'Glen 40' and 'Rose Dawn' were $10. Yes, costs have decreased and quality has increased.

THE ACS LIBRARY

Through the years our library has been enriched by generous donors of rare camellia books. The Sigmund Katzes some years ago donated the twelve volume Verschaffelt: *Nouvelle Iconographie des Camellias* published serially from 1848 to 1860. This is



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Several years ago the late Mrs. Udo M. Fleischmann of Tallahassee willed ACS the other great camellia classic, Berlese: *Monographic du Genre Camellia*, published in 3 large volumes in Paris in 1843 with 300 magnificient color plates. She also donated the second edition of 1840, and the equally rare Chandler and Booth: *Illustrations and Descriptions of the Plants which Compose the Natural Order Camelliae and the Varieties of Camellia Japonica Cultivated in the Gardens of Great Britain*, published in London in 1831. These rare books are valued at more than $15,000.00. Other donors have added to our library and new camellia books are received as review copies or are purchased as they appear.

We have bound volumes of the periodicals published by the Southern and Northern California Camellia Societies, the Carolina Camellia Society, The Camellian, and others.

While we still lack many of the old camellia books, there are also several more recent books which we do not have. These include Miss Claudia Phelps of Aiken who privately printed a 55 page Camellia Notebook in 1940. Waterhouse's *Camellia Quest*, published in Australia in 1947 is also needed. Also T. Nakai's: *A New Classification of the Sino-Japanese Genera and Species which belong to the Tribe Camelliae* in Journal of Japanese Botany, Tokyo 1940. The ACS library would welcome any of these or others not listed. See the Camellia Bibliography in the 1965 Yearbook.

COMMUNICATION

One of the greatest contributions the American Camellia Society makes is that of serving as a clearing house between Camellia growers. Not only through its publication but also through sponsorship of shows, lending of slides, meetings, registration of varieties, talks and other communication media, growers exchange ideas and meet others interested in camellias.

The number of shows has grown from three or four twenty years ago to almost a hundred during the 1964-65 season.

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Greenhouses Need Not Be Expensive

DR. W. F. MATHIS, Moultrie, Georgia

My yard man told me last winter that he was going to have a greenhouse next winter to take care of his "cornelias". It just so happened that I had torn down a slat house to build my third greenhouse and had ten creosoted posts ten feet long. He asked me if he could have the posts. Of course, I gave them to him and then he wanted to know if he could have the chicken wire that supported the shade cloth. Then he asked for the cypress two by fours from a picket fence that we had just taken down. Since we had some staples and nails left from the slat house, he got them. He borrowed my post hole diggers, power saw and hammer and started to work. About the time he finished with the framing, Josh Wilkes, the owner of Wilkes Nursery, stopped by the house and told him that he was going out of town for a week and asked him if he would pick up his helpers every morning and take them to the nursery and then take them hnme in the afternoon. He wanted to know what he would charge and he answered, "How about giving me enough plastic to cover my greenhouse". Mr. Wilkes gave him the plastic and $5.00 extra.

We have come to the conclusion that he has built a 10 x 15 greenhouse without spending one penny and has $5.00 besides.

Hybrid 'Charlean'

Winner of 7 Highly Commended Certificates

See scientific proof of hybridity of 'CHARLEAN' in Dr. Park's article in the 1965 ACS Yearbook

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Letters to the Editor

Camellias as a Symbol of World Peace

I must at once thank you very much for the kind review you gave my book "Camellia For Every Garden" in the September issue of your journal. Although in this rather commercial world it is nice to have a "plug", I do feel with the very greatest sincerity the far superior importance of having had you mention "The wonderful comradeship existing between camellia growers, a comradeship which seems to have no national or political barriers." There is already far too much unrest and distrust amongst nations in this world. One will not share knowledge or wealth with another. Frontiers are closed to visitors. Yet amongst us growers of Camellias is international interchange of ideas, knowledge, plants, scions and visits. Surely there could be no finer floral symbol of the United Nations than the Camellia. For, immediately a person becomes infected with the deadly virus "Camelleaitis" he at once becomes a more reasonable, friendly person seeking only to exchange the wealth of his garden with others. Of all the plants in the world only one, the camellia, has had an International Society around it. Surely one could never dream of exchanging bullets or bombs with a fellow grower with whom one has exchanged scions. Would this in time be the guarantee of international peace and understanding?

GEOFFREY R. WAKEFIELD,
Manager, Stonehurst Estates,
Stonehurst, Ardingly, Sussex,
England.

Results from the use of gibberellic acid seem encouraging, although up until November 20 we had summer temperature ranges along the Texas Gulf Coast. With more experience results are sure to be even better. Treated flowers have been tolerating the heat far better than would have been expected. If this method of producing early flowers can be expanded into general use by people other than collectors, we should have some new converts to camellism within the next few years.

MARJORIE WASHBURNE,
Port Arthur, Texas.

I am the garrulous little 78-year-old lady who has written to you before. We are having an unusual camellia blooming season. I have had beautiful flowers all Fall. Our home is just one mile from Fort Stewart and when my camellias are in full bloom many of the military personnel from other sections of the U. S. stop by to see what they are. Some have never seen camellias before and are amazed and delighted to see winter blooming flowers. I send camellias to our hospital and give away many.

I call our 25-acre place The Wilderness for we have many large camellias, azaleas, crepe myrtles, poinsettias and other plants.

MRS. ANNE VARINA HODGES,
Hinesville, Georgia.

You questioned whether gib works on hybrids since Wilmer Stewart says

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WATCH FOR 'MAGIC CITY' IN '65

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it doesn't seem to work on 'CHARLEAN'. I have found that it does work well on all hybrids on which I have tried it—'DONATION', 'CITATION', Paige's No. 6148 and others.

BOB WOMACK,
Shreveport, La.

I have charge of educational exhibits for our camellia show this year. A. S. Johnson's steps in grafting, rooting, growing seeds, etc., will be just the thing.

S. C. CHAIRMAN.

About your question as to whether the ACS should publish a book on camellia culture. There seems to be a number of good books on the subject already.

I am opposed to ACS getting out a cheap book on the subject. If such a book is to be published it should be written or compiled by some well known camellia expert who knows what he is doing and it should be lavishly illustrated with color plates. Cost should not be a primary consideration. Let's do it right or not at all. I see no place for an inexpensive booklet for beginners such as you mention.

TEXAN.

Thanks for Mr. Johnson's "Educational Exhibits" in the November Journal. I'm pasting each one separately on a card and plan to use some of these in our High School Science Fair this winter.

A TEXAS TEACHER.

I'm inclined to thing that a moderately priced book on camellia culture would be favorably received. I have been asking myself:

Who buys camellia books—the fanciers, the hobbyists just becoming interested, or the interested flower growers who can only put out a few plants, at most?

It does seem to me that we badly need a very simple and yet very practical book if we want to see a lot more folks get into camellias. I have some of the most expensive camel-

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Orchids Orlando, authorized distributor for Vacherot & Lecoufle, is now taking orders for 7 beautiful Meristem Clonal Tissue Culture Cattleya plantlets and 8 outstanding Cymbidiums. The Meristem process is supposed to more accurately and satisfactorily reproduce plants from the mother plant that are replicas of the original plant. We are taking orders now since they are being established in 2¼ inch pots. The price is $8.50 each. The mother plants from which they were reproduced are listed at $100 to $125 each. ORDER YOUR PLANTS NOW, please remit check and include $1 for shipping and packing cost. Plantlets will be shipped in April. When mature, the plants will produce exquisite blooms.

The seven varieties of Cattleyas are:

Lc. Danae 'Seville' Finest apricot yellow
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Ferrieres x C. Lamartine

Lc. Danae 'Chaudron' Copper color
Francois Coppee x Jocelyn

Lc. Danae 'Folies' Finest salmon yellow
Francois Coppee x Jocelyn

Lc. Jocelyn 'Alcazar' Light salmon yellow
Barres x Crowborough

Lc. Culminant 'La Tuilerie'
Ile de France x Gaillard
Purple. Gold medal, best flower in show. Hamburg. ICA 1963

Lc. Chine 'Bouton d'Or' (Yellow)
Lc Omphale x Lc Edgard Van Belle

The 8 varieties of Meristem Clonal Tissue Culture Cymbidiums are as follows:

Cygnus 'Ingham' AM/AOS
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Cornette x Stardust
The earliest of all Cymb. Kurun (Nov.)
Light delicate pink, very floriferous.
$8.50 each

Pearibel F.C.C./RHS
Pearl x Mirabel
True Cyprus green. Magnificent lip with scarlet band. (This plant sells for $10.00 . . . quite outstanding.)

Swallow 'Exbury' F.C.C./RHS
Alexanderi x Pauwelsii
Yellow of great renown.
$8.50 each

Sea Foam 'Green Fire' AM/AOS
Apollo x Blue Smoke
Very fine green.
$8.50 each

Babylon 'Castle Hill' F.C.C./RHS
Olympus x Pauwelsii
Lovely pink. Very attractive in every way as breeder and as a plant easy to grow and flower.
$8.50 each

Bautista De Anza 'La Tuilerie'
Apollo x Babylon
Excellent yellow-green, lip of Babylon C.H.
$8.50 each

Balkis 'France' Gold Medal
Alexanderi x Rosanna
Best in show Hamburg Spring '63
White with perfect shape, broad petals and sepals.
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lia books that have been published, and I would have to say, frankly, that none of them have, in my judgment, done a practical job of telling beginners how to select varieties, what varieties are relatively cold-resistant, and how to select varieties to get a continuity of bloom. Also, in view of our winters for the last two years, I'm inclined to think that a chapter on simple greenhouses such as you carried in the Camellia Journal itself would be very popular and very practical.

I'm quite aware that camellia fanciers generally may not be at all interested in the same things that flower lovers who have but a few dollars to spend each year are. Undoubtedly you can judge from contacts, sales, etc., in recent years what the relative possibilities among the different groups are.

ALEXANDER NUNN,
Execcutive Editor,
The Progressive Farmer,
Birmingham, Ala.

Milo Passes Along an Interesting Letter

I thought the following quotes from a letter from Ben Rayner in New Zealand might be interesting for the Journal.

From time to time rules and regulations relating to judging for the various awards administered by ACS, such as the Illges, etc., have been modified, permitting the judges to consider flowers that have been in commerce for longer periods. The following from a letter received from Ben Rayner regarding their experiences in New Zealand, I think are very pertinent as to why the extension of period in which a flower can be considered, is desirable.

"Every year the blooms get bigger and better. Last year for example, we flowered 'BETTY SHEFFIELD SUPREME' and I admired the colouring and form of the bloom, but for the life of me I could not understand people raving over it. This season we have seen bloom after bloom that are really gorgeous. In fact, the outstanding bloom at the National Show was a fabulous bloom of 'BETTY SHEFIELD SUPREME', which was not in the competitive classes and therefore not eligible for Best in Show. Have always maintained that 'TOMORROW' did not perform as well in this country as in America. Based my theory on some slides that had been sent from your country several years ago, which showed blooms with many stamens. Up until this year, we had never seen flowers of 'TOMORROW' with any stamens at all. Today I saw a bloom that at last is identical with the slides and what a beauty. Other varieties that have really had gorgeous blooms are the following: 'CLARICE CARLTON', 'REG RAGLAND', 'SAWADA'S DREAM', 'GUILIO NUCCIO', 'WILLIAM HERTRICH', 'WHITE NUN' and 'PURPLE GOWN'.

"Several good seedlings will be coming from this country over the next few years, as they are released. Jim Taylor from Alton has several good ones. The best one will be called after his late wife and is a lovely red saluenensis hybrid with a mass of petaloids mixed with the stamens. This will not be released for at least two years."

Sincerely,

MILO E. ROWELL.

----ACS----

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Camellias can be cut with long stems, provided the plant is a large one. This is also another way to do some easy pruning.

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'FLORADORA GIRL'	'CARA MIA VAR.'	'CARL TOURJE'	'FRAN MATHIS'	'COVER GIRL'
'GUNSMOKE'	'KATHERINE MARYOTT'	'CARTER'S SUNBURST'	'FRANCIS GARONI VAR.'	'GRANDEUR'
'HELEN CHRISTIAN'	'MAVERICK'	'CELEBRITY'	'GLORIA STUART'	'HOWARD ASPER'
'JULIA HAMITER'	'VULCAN VAR.'	'CHARLIE BETTES'	'JESSIE BURGESS'	'TOMORROW PARK HILL'
'NORTH AUGUSTA'	'ANNETTE GEHRY'	'CORAL QUEEN'	'MARK ALAN VAR.'	'TWILIGHT'
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GOVERNOR GOOFS. During the solemn ceremony accompanying coronations the thought undoubtedly has crossed many minds of what would happen if the crown almost fell off. Governor Edmund G. Brown starts out fine in placing the crown on Pamela Wyckoff, Sacramento's 1964 Camellia Queen.

Oops! Something seems to have gone awry, especially the crown. It has assumed the undignified angle of almost sliding down Miss Wyckoff's nose. He stands back to view his handiwork as she tilts her head to keep the tiara from sliding any farther down her forehead.

Miss Wyckoff takes the matter in her own hands and sets the crown in the proper position while the governor rolls his eyes heavenward in dismay as the comely queen, the court and all attending break into laughter.

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2-year grafts, no buds $25.00

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'Good News'
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'Grand Slam Var.'
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'Margaret Pond Var.'
'Marguerite Potts'
'Muriel Nathan'
'Margret Price'
'Park Hill Tomorrow'
'Pink Tomorrow Var.'
'Rebel Yell Pink'
'Rebel Yell Pink Var.'
'Rowena Hooks'
'Sherrie Hollis'
'Star Ruby'
'Susann'
'Skip'
'Tomorrow Park Hill'
'Tomorrow Pink Var.'
'Tom Cat'
'Twilight'
'Virginia Griffin'

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