

THE GULF COAST

# *Camellian*

Autumn 2016

Volume 42 No. 4



*Camellia japonica* 'Goshozkura' (Higo) Taniguchi 1912, Japan

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## *From the Cover .....*



‘Goshozkura’ (Higo) by Taniguchi, Japan 1912. Light pink with white base, medium size, white stamens in an irregular circle.

Higo is a name given to the form of a special camellia japonica. It is usually single, with thick, round, broad petals and prominent stamens which usually flare out from the base in a circular pattern.

This plant is growing in the Stone Oriental Camellia Garden at the Burden Museum and Gardens in Baton Rouge, Louisiana.

# *President's Message*

*Jim Dwyer*

*Foley, Alabama*



Summer is rapidly coming to a close. The cooler temperatures and lower humidity of October will be ushering in a new camellia season. What better way to prepare yourself for a season than to attend our October meeting on the 17<sup>th</sup> and 18<sup>th</sup>. Steve Manis and his Mississippi cohorts have planned a great conference at the Hollywood Casino in Bay Saint Louis.

As outgoing president, I would like thank everyone who has been so helpful. Lynn Vicknair was an immense help when I first assumed office. I relied on her and Jim Campbell to keep me pointed in the right direction. Michael Ruth is a true powerhouse. He does a remarkable job of arranging conferences, tying up loose ends, and mailing out notices to members. Rebecca Christian helped me to keep track of board meetings and planning sessions by providing minutes for reference. Kenn Campbell does a great job of publishing the *Camellian*. He not only publishes interesting articles; he also provides information on member activities. I'm sure he would like to hear from members who would like to write articles for the *Camellian*. Homer Richardson publishes information for our members on the GCCS website: <http://www.gulfcoastcamellias.org/>

Dick Hooton has done a great job of organizing the auctions and his wife Betty did the same for the silent auctions. Donations to the plant auction and the silent auction are needed. Please contact Dick or Betty at [bdhooton@cox.net](mailto:bdhooton@cox.net) or 850-969-0001. Andy Houdek organized a great meeting last year. Roger Roy is heading up the nominating committee and I am sure that he will come up with a great slate for next year. There are many others who have contributed to making GCCS a great organization and my term as president a pleasure. Thanks everyone.

Invite members of your local clubs to join GCCS and attend our meeting. One of the best aspects of attending our meeting is the fellowship with other camellia people. Membership applications and meeting registration forms will be sent to local clubs.





## CAMELLIA TRIVIA

Fifth in the “Did You Know” Series  
“Camellias in Japanese Religious Art”

by Ruby G. Campbell, Ph.D.

### *Did you know . . .*

that Camellias are featured in Japanese religious art? While art, like the camellia, comes in many different forms, only two forms will be considered in this wee bit of camellia trivia: (1) the portable altar (or *oi*) of the 13<sup>th</sup> century Buddhist monks; and (2) the “hybrid” style of painting of the Hidden Christians of Ikit-suki Island.

**Portable altars** have been around for a very long time. From the time people believed that the Eucharist could not be properly or fittingly celebrated unless it were done on a consecrated table, a portable altar became a necessity. Indeed, Constantine the Great, aka Constantine I or Saint Constantine, Roman Emperor from 306-337 BC, carried a “church tent” which included an altar with him on his campaigns. The Venerable Bede (Saint Bede, 672AD - 735AD), the English monk at the monasteries of St. Peter in Monkwearmouth and St. Paul in current Jarrow, tells of two English missionaries to the Saxons taking with them sacred vessels and a consecrated slab to serve as an altar.

These altars, almost all of which were made of wood, were introduced into Japan sometime during the 8<sup>th</sup> century as an *oi*. The *oi* is mentioned in the *Wamy-Ruiju Shō*, the oldest known encyclopedia in Japan, edited between 931-939. According to this reference, the Japanese word *oi* is a derivation of the verb *ou* meaning to carry something on one’s back. A small *oi* was called a *fumi-bako*, a box for written documents. Today, small contain-

ers which can hold any variety of items, is simply called a *makie*.

As early as the 10<sup>th</sup> century, traveling monks carried their sutras (records of teachings

given by the historical Buddha, Shakyamuni), food, and personal effects in an *oi*. A simple type of *oi*, made of a wooden board with two vertical supports at the sides is depicted in several 10<sup>th</sup> century Chinese paintings and drawings which were found in Tun-huang in northeast China.

By the 13<sup>th</sup> century these *oi* (*ois*?) seem to have become the exclusive property of the Buddhist monks. And no



A *makie* tea caddy



An exceptionally large early *oi*.



longer were they simple boards, but were instead exquisitely carved and painted with legs at the four corners. One style had two legs on the front and one at the center back. On some, the surface that faced outward when worn, was completely covered with bronze decorated in relief.



Only the facade was decorated. The rest was coated with a thin layer of black lacquer. The decorations used generally consisted of motifs symbolizing longevity: red camellia flowers, pines, cranes, and an imaginary turtle with long feathery tails. The camellia was regarded as an especially potent protector against evil



Above –The front panel of an Oi with carved and painted camellias. Below - The mythical turtle with feathery tails.



spirits, and it was featured on almost all of the *oi* decorated by carved designs.

The surface of the *oi* was not perfectly smooth; the texture of the wood conveyed a sense of directness, strength and vigor. Designs were painted in red, ochre, and green.

The three upper tiers had doors that opened out when a “bottle-shaped” slab was removed. The interior of the case was divided into several parts with the top one being used to hold Buddhist statuettes, thus converting the box into a temporary Buddhist altar.



Portable Oi - closed, with camellia motif.

Samples of these *oi* may be seen in the Mary and Jackson Burke Collection at the Metropolitan Museum of Art, New York City, New York.

The **Christians in Ikitsuki**, an island in the East China Sea, Nagasaki Prefecture, Japan, developed their own unique style of religious art.

Spanish Jesuit, Francis Xavier (later canonized by Gregory XV in 1622) brought Catholicism to Japan with permission of the then daimyo (feudal lord) who hoped it would create a trade relationship with Europe. At first, the shogunate and imperial government of Japan supported the Catholic missions thinking that they would reduce the power of the Buddhist monks. But they later saw Catholicism as a threat when they noted that the Spanish had taken power in the Philippines after converting the population.

In an effort to suppress all traces of Christianity, several methods were used: followers who had images of Christ in

to those who identified Catholics; and all Japanese citizens were made to register as parishioners of Buddhist temples. Those who still refused to abandon their faith were killed. On 5 February 1597, twenty-six Catholics were executed by crucifixion in Nagasaki. They were raised on crosses and pierced through with spears. In 1614 a national ban on Christianity was issued which ordered the exile of all missionaries and prominent Japanese Christians to Macao and Manila. Persecution continued sporadically and on 10 September 1632, fifty-five Catholics were martyred in Nagasaki in what became known as the Great Genna Martyrdom.

But despite all of this, groups of tenacious Japanese followers went into hiding and kept the flame of Christianity burning for more than two hundred years. Known as the *kakure kirishitan* or “hidden Christians,” it was they who developed a hybrid form of religious art. Resisting the government decrees, they chose to disguise themselves as non-Christians to survive. These “hidden Christians” continued to practice their faith while altering their religious expressions. They disguised their images of Jesus and Mary to look like Buddhas. They camouflaged their prayers to sound like Buddhist chants.

The Ikitsuki Christian artists had to establish styles that did not reveal their Christian faith. In order to keep those paintings from appearing conspicuously Christian, they fused Christian paintings with conventional Japanese aesthetics in their compositions. While their subject matter was indeed Christian, various visual characteristics of Buddhism, Shinto, and other cultural references that were widely accepted in Japan were present in them.

These hybrid paintings are particularly obvious in works depicting the “Virgin Mary and the Christ Child,” and



*Ikitsuki wall scroll. Note camellia in baby's hand.*

their homes were forced to stamp and trample on them; cash rewards were given

‘St. John the Baptist.’”

“The Virgin Mary and the Child Jesus” contains a few Christian symbols such as her cross-shaped hairpin, and the



*“Virgin Mary and Child Jesus.” (Note the camellias on her robe and background trees.)*

color scheme of the white robe with red and blue cloak. But the Ikitsuki Virgin still appears as a traditional Japanese beauty. She is depicted in her traditional kimono robe with fine brows, small rosebud lips, and a neatly knotted hairdo, typical conventions of female beauty found in a woman during the Edo period.

In the painting of “St. John the Baptist,” the Ikitsuki Christians not only camouflaged themselves but also exhibited remarkable “hybrid bi-culturalism” by adapting a Japanese cultural symbolism in their unique visual interpretation of the biblical account of Christ’s baptism. The

baptism of Jesus often depicts John and Jesus in the Jordan River with angels and God, in the form of a dove, hovering over the sky.

In the Ikitsuki’s paintings, John is depicted as a Japanese male figure with his topknot, kimono, and tabi socks. He also stands by the river in the presence of God in the form of a gold cross on a small bank of clouds. However, there are significantly unconventional characteristics about this Ikitsuki painting beside John’s Japanese disguise: the significantly omission of Jesus, the inclusion of the sun, the



*“St. John the Baptist.”*

moon on which John stands, and a camellia tree.

These are not random acts. Rather, the painting shows the Ikitsuki Christians’ profound memory of the biblical narrative and reveals the potential correlation of the moon and the sun with John the Baptist and Christ.

The New Testament describes the account of the baptism of Jesus:



*"It was by him that life came into existence and that life was the light of mankind. The light is still shining in the darkness, for the darkness has never put it out.*

*"There appeared a man by the name of John, with a message from God.*

*"He came to give testimony, to testify to the light, so that everyone might come to believe in it through him.*

*"He was not the light; he came to testify to the light.*

*"The real light, which sheds light upon everyone, was just coming into the world." (John 1:4-9).*

From this passage, the sun, the real light, could symbolize Jesus while the moon, on which the sun sheds its light, may represent John the Baptist, who witnesses and testifies to the light.

The camellia tree symbolizes the life of the Ikitsuki Christians during the anti-Christian era. While one writer, Tadashi Nakajô, suggests that the camellia tree in Ikitsuki symbolizes the executed Christians, another writer, Eiko Yotsuyanagi, who has written an analysis of the camellia in Japanese history, especially during the Edo period, presents another interpretation.

The camellia was praised for its beauty in various classical writing, such as Kojiki's *The Record of Ancient Matters* (712) and Manyôshû's *Collection of Ten Thousand Leaves*. The treatise of flower arrangement, *Sendenshô*, mentioned the camellia as an ominous flower because of the way it drops its calyx at the end of its life – a symbolic similarity with a severed samurai head. Nakajô's interpretation is rooted in this symbolism. However, despite its sinister symbolism since the Middle Ages, Yotsuyanagi argues that the camellia during the Edo period was widely admired for its physical beauty and also as a symbol of fortitude evoked by its botanical characteristics. A camellia tree

is capable of maintaining its evergreen foliage throughout the year and producing flowers that radiate with vivid red color during the wintry season. Yotsuyanagi points out that this perseverance for survival and subversion against harsh climate give the camellia a sense of vitality. Therefore, Ikitsuki's "St. John the Baptist" illustrates their ability to interpret and visualize the biblical accounts, while incorporating their own struggles and determination in the time of religious persecution.

The ban on Christianity was finally lifted in 1873. Although the majority of Japanese Christians returned to the Catholic Church, there were many who opted to maintain the style of faith cultivated during the centuries of hiding even when the need to hide their faith had been eliminated. Even today, there are hidden Christians in Nagasaki Prefecture who continue to observe the faith passed down by their ancestors.

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## *From a Gardener's Journal*

**By Lynn Richardson**

Brookhaven, Mississippi

**T**his will not be quite the article I planned to write. It is too little, too late to be what I was starting with.

I spent a lot of time this morning looking at truly dreadful photos of massive flooding in Baton Rouge and the surrounding parishes. Our youngest son and his wife live there and she has a business there. So far they are alright, but so many of our dear camellia friends are in dangerous zones. The city and parish are sandbagging the levees and I can never remember them doing that. I-12 still has people marooned in their vehicles with no way to get off and they are running out of gas. We have lived in Baton Rouge twice, our sons basically spent their childhood there. When floodwaters overturn tanker trucks and other 18 wheelers it is just not possible to safely go anywhere. All we can do is to pray for our family and friends during this terrible time. I know the Bible says that "This too shall pass," but it is hard to endure.

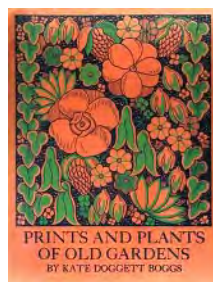
So as my neighbor used to say "change the subject," I will now digress and mention a book I just bought online. It was written in 1932, or I should say compiled, by a woman who had an 18th century house in Virginia. She was trying to find some guidance on how to plan and plant a garden that would be suitable for a house of that vintage. She did a great deal of research and produced this amazing book. She wrote it to educate her garden club, not just herself.

When I found the book online, I hesitated to buy it, I usually don't spend a lot of money on books. This was

affordable, but I still dithered. In the end I bought it and am so glad. The name of the book is "Prints and Plants of Old Gardens" by Kate Doggett Boggs. I am sure there are still copies available but they will not be inexpensive. As usual when reading a book like this I am struck with lust and envy, mainly for money for a gardener who will do exactly what I want and not argue. I can just hear the laughter of the house "gardener" if I asked for a "turf bench" for sitting on or for a small ornamental pond in the pecan orchard. We have three ponds already. In his defense, he has built a lovely arbor and a gazebo. I just have to win the lottery for the other stuff, otherwise it will remain a dream. Will just buy lotto tickets.

When you can, do take photos and make lists of plants and other things you would like to have in your garden. In the past we have photographed camellias in full bloom, but now we will make sure that there is an inventory of who is where. There will be a list of plants who went to "the morgue" this year, too.

In the meantime, let us continue to pray for our camellia friends and that improvement comes soon. Hope to see y'all at the shows and the conference.



*Situated on the shores of Sydney Harbour, in one of Sydney's most exclusive areas. Vacluse House is a stately mansion nestled in a 19th century leafy estate with a kitchen wing, stables and outbuildings and is surrounded by 27 acres of gardens and grounds. Originally the home of William Charles Wentworth, colonial explorer, barrister, and politician called "the father of the Australian Constitution," and his wife Sarah and family from 1827-1853, it is now a living museum having just celebrated its 100<sup>th</sup> year in that capacity in 2015. It also serves as a venue for weddings, teas, and other social occasions, and has spectacular gardens which the Wentworths developed during the quarter century of their life in this large and picturesque estate.*

*The following article appeared in the Sydney Morning Herald of 11 July 1931, and is still relevant to camellia lovers worldwide today.*

## THE "WARATAH" CAMELLIA at VAUCLUSE HOUSE

Sydney, New South Wales, Australia



**F**or a few short weeks every winter, an old camellia puts on a spectacular show at Vacluse House. Standing by the estate gates on Wentworth Road, its glossy foliage is spotted with large, sculptural flowers of deepest red, shading to pink on some of the lower branches. Outer petals, like delicate tongues, frame a peaked centre of breath-taking theatricality: an origami-like array of frilled and furled smaller petals.



The Vacluse House camellia is a cultivated variety, or ‘cultivar’, of *Camellia japonica*, the exquisite winter-flowering Asian ornamental the Western world swooned for at the beginning of the 19th century. Today it is correctly called ‘*Anemoniflora*’. But when it was first introduced from China to England in 1806, it was dubbed the ‘waratah’ camellia, on account of its uncanny resemblance to the NSW floral emblem – a name it is still commonly known by two centuries later.



*Telopea speciosissima* ‘Waratah’



*C. japonica* ‘*Anemonae-flora*’ (Warratah)  
China to England - Kew Gardens 1806.

How a Dharug (an Australian Aboriginal language) word for an Australian native plant came to be associated with a Chinese camellia in the greenhouses of Georgian England is a story emblematic of an age of botanical discovery and exchange.

By the time the First Fleet landed at Botany Bay in 1788, bearing cabbage seeds from England and banana plants from Rio de Janeiro, ships laden with botanical curiosities and the latest economic hopes had long been crossing the world’s oceans. Fueled by a heady mix of curiosity, wonder and self-interest, a rag-tag collection of botanists and gentleman explorers, sea captains and plant hunters, brought the blooming bounty of the southern African veld and the east Asian highlands back to the centres of Europe for classification and display, sale and exploitation. Closely tied to this global enterprise was the desire to explain, to categorise – and to name.

**What's in a name?** The German naturalist Engelbert Kaempfer gave the first full account of the tsubaki, or 'Japan rose', to a European audience in 1712. But it wasn't until 1735, when the great Swedish taxonomist Carl Linnaeus produced his *Systema naturae*, that the genus was given its modern scientific name. It was named in honour of Georg Josef Kamel, a missionary and botanist who had worked in the Philippines – but likely never saw a camellia.

The genus *Camellia* has over 200 named species. It includes the tea plant, *Camellia sinensis*, which the British plant hunter Robert Fortune introduced into India from China in the 1840s. But it was an ornamental variety, *Camellia japonica*, that rose to become the most fashionable, highly prized and expensive flower in 19th-century Europe. In 1855, the Belgian nurseryman Ambroise Verschaeffelt recorded that a single plant had changed hands for £200 – about £20,000 today (1931).

Camellias occur naturally in Japan, and had also been cultivated there for centuries. The name *Camellia japonica* is, however, something of a misnomer. The species also grows through large areas of southern and southwestern China – the centre of species diversity of the *Camellia* genus. With its millennia-long tradition of camellia cultivation, China was the source of most 19th-century introductions to England, as well as the cultivars grown in Japanese gardens.

**A noble pursuit.** Because of their preciousness and rarity, camellias were initially the domain of a privileged few. The first *Camellia japonica* plant to be cultivated in England is thought to be one grown in the 'stove-house' of Lord Petre, a young aristocrat with a passion for gardening. The 'beautiful flowering Tree' appears in a 1745 illustration of a peacock pheasant from China – a branch of red buds and a single, saucer-shaped blossom.

Though camellias are native to temperate regions of China and Japan, until at least the 1820s they were considered to be frost tender. Only those with the means and the inclination to install a heated greenhouse (and the ear, or pocket, of someone high up in the British East India Company) were able to acquire and accommodate such exotic trophies.

In 1792, however, an entrepreneurial sea captain introduced two new *Camellia japonica* varieties to England: 'Alba Plena', a snow-white, double-flowered camellia that is still widely grown, and 'Variegata', whose rose-red blossoms are blotched with white. The craze for camellias that would sweep Europe, and later Australia, was set in motion.

**'The most magnificent plant'.** At about the same time these new camellias were taking root in the nurseries of England, Lieutenant William Dawes was filling two notebooks with his observations on the Sydney language of the Eora people, based largely on the teachings of the young woman Patyegarang. Among the plant names he recorded was the 'warata', which he noted as being among those flowers 'bearing honey in sufficient quantity to render them notorious to the natives'.

In the absence of either a trained gardener or a botanist, the colony's chief surgeon, Dr John White, sent plant specimens to England to be named and classified by botanists who had never set foot on Australian soil. Among the specimens he sent was a waratah, collected in 1791.

By 1793, the English botanist James Edward Smith wrote that 'only one garden in Europe ... can boast the possession of this rarity'. The Dowager Lady de Clifford had,



he noted, received living waratah plants from Sydney Cove. By then, the Dharug name Dawes had recorded was firmly associated with the plant less commonly known as the ‘sceptre flower’ or ‘tulip tree’.

The most magnificent plant which the prolific soil of New Holland affords is, by common consent both of Europeans and Natives, the Waratah.



*Telopea speciosissima* ‘Watarah’

***A specimen of the botany of New***

***Holland*** (1793–95). In Australia, the flower heads of the waratah appear in late winter – a shout of crimson that gave rise to its Latin name, *Telopea speciosissima* (*telopos* is Greek for ‘seen from afar’). Like many other plants native to Australia’s sandstone plateaus, waratahs have adapted to their regular exposure to bush fires. After a fire, they rise, phoenix-like, from a woody root buried safely under the scorched earth. But in England, they were notoriously sensitive ‘stove plants’, kept under glass. By 1808, only one, in a private collection, had flowered.

*A specimen of the botany of New Holland* (printed in four volumes between 1793–95) was the first book to feature a coloured illustration of the waratah. The artist, James Sowerby, based the coloured plates on dried specimens sent by the First Fleet’s surgeon, Dr John White, and drawings made from life by the convict artist Thomas Watling. At the time, it was not unusual for British illustrators to depict plants they had never seen alive.

**A rare bloom.** The first camellias to be cultivated in England had been single-flowered varieties that stunned with their simple elegance. In 1814, however, Curtis’s *Botanical Magazine* illustrated a new variety, imported from China for the Royal Gardens at Kew eight years earlier.

The camellia had only recently flowered, and its ‘remarkably shewy’ scarlet blooms sent the gardening world into a frenzy. The ‘Anemone-Flowered or Warrata’h Camellia’, Curtis declared, was ‘at once amongst the most beautiful, singular, and rare’ of the camellias then grown at Kew – some 11 varieties.

Whoever first noticed the Chinese cultivar’s resemblance to its dazzling Australian namesake is unclear, but the naming almost certainly took place here, among the royal hothouses of King George III. By the 1800s, under the patronage of Sir Joseph Banks, Kew had amassed the greatest living collection of plants in the world. It became a floral engine of scientific discovery and colonial growth.

“I trust, good Sir, that ... you will not forget that Kew Garden is the first in Europe, & that its Royal Master & Mistress never fail to receive personal satisfaction from every Plant introduc’d there.” Sir Joseph Banks to Governor John Hunter, 1797.

Though NSW’s second governor, John Hunter, had despaired of ever getting ‘the Warata plant home ... for the King’s gardens’, Banks received a single plant in 1797 and a whole box of them in 1801. By 1810, the waratah was listed in the *Hortus Kewensis* — the catalogue of all plants then grown at Kew. The ‘Warrata’h Camellia’ is first listed two years later, in a subsequent volume.

### **The talented Messrs. Chandler.**

Because of its brilliant colour and unusual form, *Camellia japonica* 'Anemoniflora' became one of the most sought after of all camellias. But it was another of the 'waratah' camellia's properties – its prodigious ability to beget new cultivars – that made it popular with plant breeders in England, Belgium, France, Italy and, eventually, Australia.



Among the nurserymen who rose to fame during the camellia's boom years were the Chandlers of London's Vauxhall Nursery, a father and son team. Like many early hybridists, the Chandlers seized upon the fact that the 'waratah' camellia rarely produces pollen. Over many centuries of cultivation in Chinese gardens, its stamens (the pollen-producing part of a flower) had evolved into tiny

'petals', which form each flower's raised central dome.

Stigmas ... are sometimes fertilized by a few of the stamens that may not be transformed into petals; but more frequently they are impregnated by cultivators with the pollen of other sorts, and from the seed obtained in this way many of the finest double varieties, that are now cultivated in this country, have been raised.

For plant breeders such as the Chandlers, this made *Anemoniflora* the ideal 'seed parent': it had to be fertilised with pollen from other camellia varieties, and breeders – not nature – could decide which. Seedlings of mixed parentage, grown in this way, often produce flowers of new forms and colours. Hybrids produced from the 'waratah' camellia proved particularly lovely. In just six years, the Chandlers had grown and named seven new varieties from a single plant acquired in 1819.

*Camellia japonica* 'Anemoniflora Alba', known as the white waratah camellia, was first cultivated in England, at the Chandlers' famed Vauxhall Nursery,



*C. japonica* 'Anemoniflora Alba' England 1825  
Chandler.

from seeds of the *Camellia japonica* ‘Pomponée’.

### **Return to the land of the waratah.**

The ‘waratah’ camellia was one of the very first camellias to be introduced to Australia. *C. japonica* ‘Anemoniflora’ appears in a list of camellias growing in the Sydney Botanic Gardens in 1828, and in 1831 was among the precious cargo the *Sovereign* carried to William Macarthur, John and Elizabeth Macarthur’s camellia-obsessed son.

From this founding stock, Macarthur grew dozens of new varieties. In 1845, he wrote to his original supplier, the London nurseryman Conrad Loddiges, to say that he had raised between 400 and 500 camellia seedlings, most of them from seeds produced by the ‘Anemoniflora’.

From his Camden Park estate, Macarthur would go on to supply gardens and nurseries around Australia, New Zealand, and the world. A notebook from 1850 records 69 new varieties, many of them named for Greek goddesses and Shakespearean heroines. Helena was a ‘deepish pale crimson, smallish size ... quite perfect’; Viola a ‘Bluish pink ... Great handsome flower, but rather ragged’; and Miranda ‘white, with pink and crimson stripes and blotches’.

**William Macarthur describes the camellia ‘Aspasia’.** First on Macarthur’s list was ‘Aspasia’ (today, ‘Aspasia Macarthur’), whose crimson-splotted cream flowers are still greatly prized. Like its parent, *Anemoniflora*, and other Chinese *Camellia japonica* varieties with a long history of cultivation, ‘Aspasia Macarthur’ often produces ‘sports’ and mutations, giving rise to new flower forms and colours.

**Ghosts of a golden age.** By the 1860s, Sydney’s nurseries were listing hundreds of camellia cultivars for sale, both Australian-bred and imported. At the

end of the 19th century, however, the camellia fell from fashion. As tastes changed, the flower once lauded as the embodiment of perfected loveliness was deemed ‘faultily faultless’.

Though the ‘waratah’ camellia kept a toehold – in part, perhaps, because of the enduring popularity of its namesake – the *Sydney Mail* reflected the times when it advised readers in 1889 to ‘avoid those kinds called “waratah” ..., which have ill-shaped, malformed centres’. Many nurserymen went out of business during the depression of the 1890s. As the old nurseries made way for new suburbs, the once-precious camellia stock beds were destroyed.



*C. japonica* ‘*Aspasia Macarthur*’ (Aus. 1850 *Macarthur*) is a seedling of ‘*Anemonaeiflora*.’ It is in turn the parent of many others including ‘*Camden Park*’, ‘*Jean Clere*’, ‘*Lady Loch*’, ‘*Margaret Davis*’ and ‘*Strawberry Blonde*.’

At Vaucluse House, remnants of extensive Victorian-era camellia plantings are still to be seen, alternating pink, red and white in the horseshoe-shaped border that edges the fountain lawn. And the ‘waratah’ camellia still stands, 150 years or more after it was planted – a blooming reminder of the golden age of the camellia.





# Pensacola Camellia Club Has Shade House Workday

Saturday August 5<sup>th</sup> 2016



It was certainly hot, but lots of work got done. Thanks to John Davy for arranging for delivery of the rocks, obtaining the three workmen-- great help!--and delivery of potting mix. Also to Dick Hooton for pulling it all together.

Photos by Norman Vickers

*Camellias moved outside shade house for sorting, pruning, spraying. Large rock pile to be spread for new shade-house floor.*

## AROUND



*Rock pile personnel from left - workman, Dick Sloan, John Davy, Mary Ann Jennings, John Mate, Lauren Mate.*



*Lee Vanderpool and*



*From left. Dick Sloan, John Davy, MaryAnn Jennings, John Mate haul stone for shade house floor.*







*LeAnna Brennan, Dick Hooton and John Mate take a break in the shade.*



*Repotting plants-- Lauren Mate, standing, Lee Vanderpool and MaryAnn Jennings facing Lauren*

# THE GULF COAST



*Lynn Manthei*



*Hemerocalis 'Jimmy Smelly.' Fred Manning in Lillian, Ala. registered this beautiful 7" daylily and named it for our own Jim Smelly, Moss Point, MS.*



*The entire shade-house work-crew admire their new rock flooring.*

# Top Work Grafting

By Kenn Campbell

Some of you may have a larger plant that has insignificant blooms, shatter badly, or doesn't perform well in this area or you just plain don't like. The solution is to graft it and take advantage of the years gone into the development of that root system. The following method for top working larger plants was demonstrated to me a number of years ago by the late Mrs. Violet Stone and I have used it successfully ever since. Best time is January or February.

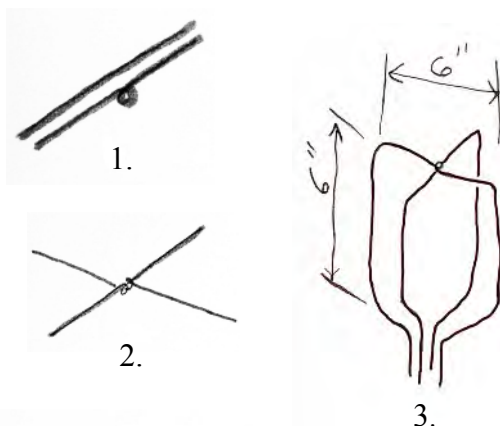
It is basically the method described in the January 1968 issue of the *Camellia Journal*, except that a larger plastic bag supported by a wire cage is used to protect the graft, thus allowing more scion growth before the bag is removed.

## Prepare a wire cage.

1. Cut two pieces of wire approximately 28 - 32 inches long. Straightened coat hangers are often used, but a lighter gauge wire also works fine. Bend a small loop in the center of one wire by twisting it around a nail held in a vise.

2. Insert straight wire through the loop and twist wires together. Clinch joint securely with pliers.

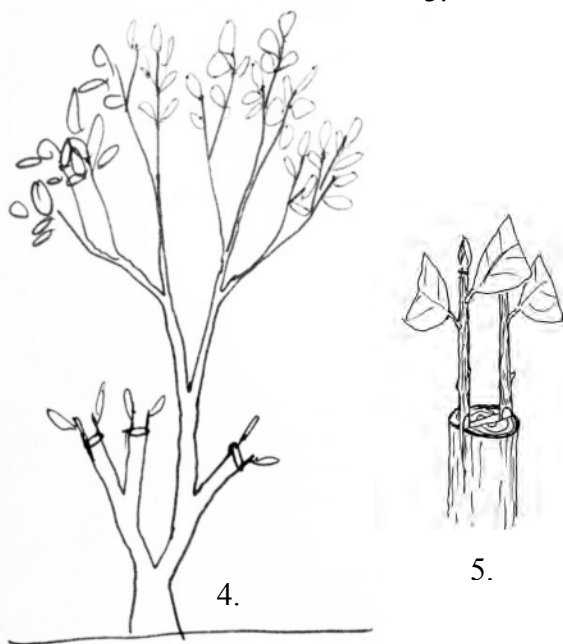
3. Bend ends down to form cage.



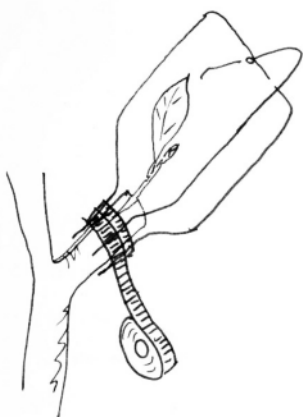
## Prepare plant and scions for grafting.

4. Cut off branches on which scion is to be grafted from one to three feet above ground leaving four to six inches of clear stem below the cut. On older many-branched plants, it is a good idea to leave from 1/4 to 1/2 of the foliage on the plant to support the plant and new growth and to help shade the scions. This will be cut away or used for more grafts later.

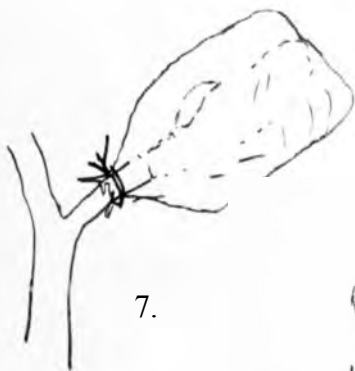
5. Cut cleft, trim scions, dip in rooting hormone, and insert scions as for any other cleft graft. The American Camellia Society website



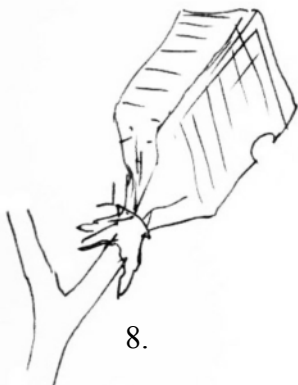
6.



7.



8.



has a good article listing the basic steps of the regular cleft graft method most often used.

6. Spray with a fungicide and coat cut surfaces with Treekote or similar water soluble material to help prevent dieback from entering the plant. Place wire cage in position and secure to limb with plastic electrical tape.

7. Sprinkle or spray a few drops of fungicide solution in one gallon-sized polyethylene freezer bag (or other air tight plastic bag) and shake out excess liquid. Slip plastic bag over the wire cage and tie tightly in place with strips of rubber.

8. Tear a two - three inch piece out of a paper bag to form a hole which will allow light to enter, and slip the paper bag over the plastic bag. Position the hole of the paper bag to face down in order to allow light to enter, but to prevent direct sunlight or rain from entering the bag.

### Check growth.

9. After scions start to grow (about two months), check on the amount of growth periodically. When scion has grown to the end of the bag, make a small hole in the bag to allow scions to begin to harden. Gradually remove plastic bag, then paper bag, in stages until scion is able to withstand full exposure.

**Safety precautions.** Wasps love to build their nests inside the paper bags, so be sure to check this out with a long stick before peeping into the hole to see if the scions have started to grow.



*A plant in my yard that was top worked in 1968.*



# *Gulf Coast Camellia Society Annual Meeting*

October 17<sup>th</sup> & 18<sup>th</sup>, 2016

Hollywood Casino, Bay St. Louis, MS

**H**ave you sent in your registration form for the Annual Meeting yet? If not, do it now so you won't miss all the fun. There will be three auctions, a raffle, guest speakers, and plenty of food, drink and fellowship.

**Plant Auction:** If you are bringing plants for either of the live auctions please bring them to the GCCS Registration area when you register. Dick Hooton or one of his minions will be there to receive them. ***Prior to the meeting***, please let Dick know what plants you will be bringing. You may contact him at: [bdhooton@cox.net](mailto:bdhooton@cox.net) or (850) 969-0001.

**Silent Auction:** Items will be displayed in the Cypress Ballroom all day Tues. Bidding will end at 5:45 pm Tues. and must be paid for by 7pm. ***Prior to the meeting***, please let Bette Hooton or Steve Manis know what items you will be bringing. Contact information for Bette is: [bdhooton@cox.net](mailto:bdhooton@cox.net) or (850) 969-0001. Contact information for Steve is: [steven.manis@mgccc.edu](mailto:steven.manis@mgccc.edu) or (228) 249-4115. Please bring the item to the GCCS Registration area when you register and Bette will accept it.

**Raffle:** Raffle item is an acrylic painting of a camellia by Kaye Kamberlein.

## **Schedule:**

### **Monday October 17**

- 1:00 – 4:00 Registration - Cypress Ballroom
- 2:30 Board Meeting Magnolia Room
- 5:30 Reception at the Bridges (Shuttle at the Main Entrance)
- 6:30 Dinner at the Bridges Followed by Auction Part I

### **Tuesday October 18**

- 8:00 – 8:45 Registration - Cypress Ballroom
  - 7:00 – 9:00 Continental Breakfast - Cypress Ballroom
  - 8:45 Business Meeting - Cypress Ballroom
  - 9:30 Mimosas and Bloody Mary's - Cypress Ballroom
  - 10:00 Auction in the Cypress Ballroom
  - 12:00 Lunch at the Epic Buffet
  - 1:15 – 4:00 Educational Sessions - Cypress Ballroom
  - 1:15 Speaker - Jim Campbell and Celeste Richard
- Changes to ACS Bylaws***

1:45 Jim Dwyer

#### ***History of Camellias in the Gulf Coast Area***

3:00 John Davy

#### ***Camellia Use in Future Landscaping Projects***

- 5:45 Silent Auction Ends Promptly!!!
  - 6:00 President's Reception - Cypress Ballroom
  - 7:00 Banquet
- Brenda Litchfield

#### ***Visit to A Camellia Breeding Nursery in China***

If you need a registration form contact  
Mike Ruth at  
(225) 767-1388 or [mruthmd@gmail.com](mailto:mruthmd@gmail.com)





# *Camellia Quiz*

These non-retic hybrids are musically inclined. Their names remind you of a song or other musical connections. Answers on page 29.



#1

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#2

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#3

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#4

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#5

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#6

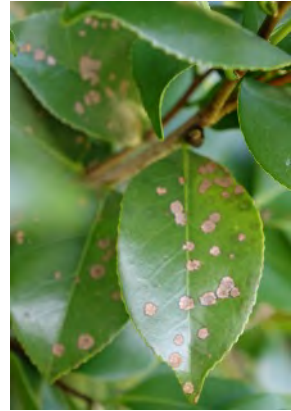
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# Camellia Leaf Diseases

Camellia plants are susceptible to a variety of diseases caused by fungal infections, viruses and cultural problems. The best method of resisting these diseases is keeping your camellias as vigorous as possible through proper maintenance. Camellias thrive in shaded areas and prefer slightly acidic, well-draining soil rich in organic content. A 2- to 3-inch layer of mulch benefits camellias with increased moisture retention.

**Algal Leaf Spot:** A species of parasitic algae, *Cephaleuros virescens*, causes a disease in camellias called algal leaf spot. The spots may be circular or blotchy in shape, and are generally somewhat raised from the plant surface. This disease is favored by wet weather and plants that are already weakened by poor growing conditions. Sporangia develop during the summer. The sporangia are dispersed by rain, overhead irrigation and wind.

Algal leaf spot is not usually a serious problem. When the disease is mild, remove and destroy leaves with spots as well as diseased branches. Also, rake up and destroy affected leaves that have fallen to the ground.



*Algal Leaf Spot*

**Camellia Leaf Blight:** These fungal diseases of camellias cause brown leaf blotches, premature leaf loss and twig or branch dieback. They are most damaging on young plants or newly propagated material. The main symptoms are brown leaf blotches, premature leaf loss and twig or branch dieback. It usually occurs following prolonged wet periods throughout the year. Good hygiene can help, as do cultural control measures. These include removing affected leaves, twigs or cuttings promptly and destroy them. Where possible, keep leaves dry to prevent dispersal and germination of the spores. There is no effective chemical control available at present.



*Camellia Leaf Blight*

**Camellia Yellow Mottle (Virus):** This is a virus of camellia plants causing the leaves to take on a mottled appearance with a variety of abnormal, yellowed or spotted patterns. Flower blossoms display white spots when infected. Choose resistant cultivars and plant only healthy camellias as no chemical treatment cure is available.



*Yellow Mottle (Virus)*



*Dieback*



*Dieback*



*Leaf Gall*



*Oedema*

**Dieback:** Dieback is a serious disease of both *C. japonica* and *C. sasanqua* caused by the fungus *Glorerella cingulata*. This fungus usually requires a wound or injury to enter the plant such as leaf scars, hail injury and wounds created from lawn mowers, pruning cuts, falling branches and insects are points of entry for the fungus.

The disease is characterized by sudden wilting of new growth, particularly in early summer. The leaves characteristically cling to the branches for a considerable length of time after they die. Cankers can sometimes be seen at the infection point, and these may ooze pink masses of fungal spores during extended periods of wet weather.

The best control of dieback is sanitation. The fungus lives inside the plant and cannot be controlled by spray. Diseased branches should be removed about 6 inches below the lowest visible symptom of disease. Pruning tools should be dipped in a solution of fungicide or bleach and water between each cut if infection is suspected. All wounds should be sprayed with this solution. This diseased twigs should be burned or physically removed. Spraying of plants with a fungicidal solution in the spring during the normal leaf-fall period will help to prevent the spread of the fungus.

**Leaf Gall:** Leaf gall disease of camellias is a fungal infection generally appearing during spring growth of camellia plants. Leaf gall causes the presence of malformed leaves and shoots that grow excessively large and thick. Damage is usually only mild and can be controlled by removing and destroying affected leaf parts, including leaves that have dropped from the plant.

**Oedema:** Oedema is a cultural problem caused by inappropriate environmental conditions. Oedema causes an outbreak of bumps on leaf and stem surfaces. Bumps swell from small green/white spots into rust-hued formations with a spongy texture. Overwatering or wet-feet is the main cause of oedema. For control, provide well-draining soil to your camellias and allow soil to dry out between waterings.



**Root rot:** Camellia root rot is caused by a fungus which occurs in the soil. This pathogen may be found occurring naturally in the soil or it may be brought in on the roots of camellias, and other woody ornamentals. Most *Camellia japonica* varieties are susceptible to root rot, while *Camellia sasanqua* and *Camellia oleifera* are not as susceptible.

Root rot is usually associated with poorly aerated or poorly drained soils. In the early stage of the disease, the camellia declines in vigor. Symptoms may appear as yellowing of foliage, smaller than normal or limp leaves, tip dieback, and delayed flower bud opening or bud drop. In advanced cases, wilting of the plant will lead to extensive dieback and death of the entire plant. Often, plants that appear reasonably healthy will wilt and die in a few days.

When grafting, use *C. sasanqua* and *C. oleifera* as understock but most important, improve the drainage of the soil.

**Salt Injury:** Salt injury or fertilizer burn is characterized by browning and death of the leaf tissue beginning at the margins and progressing inward. Most often the injury will appear first on older leaves.

Too high a concentration of salts in the soil or in the irrigation water or the use of heavy doses of fertilizer coupled with inadequate irrigation will cause this condition. This problem will develop rapidly in container grown plants.

To prevent this condition, camellias should be planted in a medium with good drainage. An occasional heavy irrigation will help to leach away the excess salts. Be careful not to over fertilize.

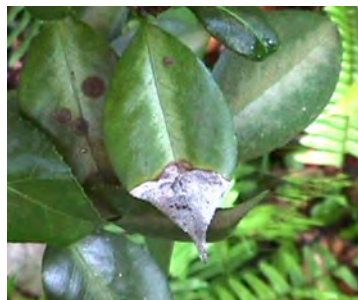
**Spider Mites:** Spider mites, often referred to as red spiders, are not insects but arachnids. They are a most serious pests of camellias. These are very small pests, less than 1/50 of an inch, and may be difficult to see without the aid of a magnifying glass.

They may be found on both the under and upper sides of leaves and may not be detected until high populations have occurred. Infested plants exhibit a speckled appearance on the upper leaf surface resulting in a silver or bronzed cast or a grayish streak down the center of the leaf.

A single spray of acaricide (miticide) in the spring



*Often, plants that appear reasonably healthy will wilt and die in a few days.*



*Fertilizer burn.*



*Spider mites*



will usually prevent severe injury. A second and third application, both at seven day intervals, should be made to kill those mites which hatch from eggs laid before and possibly after the first spray treatment. An application of and all purpose spray such as Triple Action, which contains a miticide may be used to control mites and scale.



*Sunscald*

**Sunscald:** Sunscald is caused by overexposure to the sun. Leaves appear burned with bronze colored areas covering parts of the plant that face the sun. For control, plant camellias in the shaded areas they need or increase shade if sun exposure proves too extreme. Remove affected leaves, as they will not return to health.



*Tea Scale*

**Tea Scale:** Damage caused by scale insects is usually serious and if the problem goes undetected for a long period of time with no treatment it is possible for all or part of the plant to be killed. Camellias infected with scale insects appear unhealthy and produce very little new growth. Scale insects that attack foliage are usually seen on the underside of the leaf. Symptoms on the upper leaf surface appear as yellow areas. Heavily infested leaves will often drop off.

Scale insects can be controlled by proper culture and use of insecticidal sprays. Plants should be spaced to allow air to circulate between them and pruned to open them and allow air to circulate through them. This will aid in the reduction of insect populations.

Petroleum oil sprays are environmentally friendly and they are non-toxic to humans or pets. They are effective only if sprayed directly onto the insect because they work through suffocation. Applications are usually made during the spring after bloom and in the fall prior to blooming. Spring applications will greatly increase mortality of scale crawlers.

Apply two types of controls (read the label and make sure that the active ingredient is different) so the scale insects will not get used to applications of a single insecticide. Oil emulsion sprays will give you effective control if applied early in the morning on days when the temperatures are mild (45-85 F). Insecticides containing neem oil such as Triple Action are very effective.



*Tea Scale*



# *Camellia Websites*

## **American Camellia Society**

[www.americancamellias.org](http://www.americancamellias.org)

## **Atlantic Coast Camellia Society**

[www.atlanticcoastcamelliasociety.org](http://www.atlanticcoastcamelliasociety.org)

## **Baton Rouge Camellia Society**

[www.facebook.com/brcamellias](https://www.facebook.com/brcamellias)

## **Birmingham Camellia Society**

[www.birminghamcamellias.com](http://www.birminghamcamellias.com)

## **Brookhaven Camellia Society**

[www.homerrichardson.com/camellia](http://www.homerrichardson.com/camellia)

## **Camellia Society of North Florida**

[www.atlanticcoastcamelliasociety.com/Camellia\\_Society\\_North\\_Fla.html](http://www.atlanticcoastcamelliasociety.com/Camellia_Society_North_Fla.html)

## **Coushatta Camellia Society, Conroe, TX**

[www.coushattacamelliasociety.org](http://www.coushattacamelliasociety.org)

## **Fort Walton Beach Camellia Society**

[www.facebook.com/FWBCamelliaSociety](https://www.facebook.com/FWBCamelliaSociety)

## **Gainesville (Florida) Camellia Society**

[www.afn.org/-camellia/](http://www.afn.org/-camellia/)

## **Gulf Coast Camellia Society**

[www.gulfcoastcamellias.org](http://www.gulfcoastcamellias.org)

## **Mississippi Gulf Coast Camellia Society**

[www.facebook.com/Mississippi\\_Gulf\\_Coast\\_Camellia\\_Society](https://www.facebook.com/Mississippi_Gulf_Coast_Camellia_Society)

## **Mobile Camellia Society**

[www.mobilecamellia.org](http://www.mobilecamellia.org)

## **Northshore Camellia Society**

[www.northshorecamelliasociety.org](http://www.northshorecamelliasociety.org)

## **Pensacola Camellia Club**

[www.pensacolacamellioclub.com](http://www.pensacolacamellioclub.com)

## **Valdosta Camellia Society**

[www.atlanticcoastcamelliasociety.org/assets/pdf/Valdosta%20Newsletters%20-%202013-2014.pdf](http://www.atlanticcoastcamelliasociety.org/assets/pdf/Valdosta%20Newsletters%20-%202013-2014.pdf) (Awe heck - just google it)

# In the Autumn Garden

By Art Landry, Baton Rouge, LA



**A**utumn is usually our driest months, so a good soaking of the plants should be made each week without a good rain (more often for container plants). They only complain when there is NO water for extended periods. Don't over water by watering too often and not long enough per occasion.

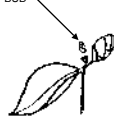
Now is the time to start disbudding of established japonicas to encourage larger blooms and healthier plants. All buds other than terminal buds should be broken off. Also, all multiple terminal buds should be reduced to one. You will be rewarded with larger flowers and less partially open or deformed blooms. (Don't try to disbud the sasanquas, since you want maximum show of blooms during their short season.) By mid-summer the flower buds are easily distinguished from the growth buds. They are rounder and on each side of the more pointed growth bud. Remember the rule of thumb – about 1/3 of the original buds produced on an established plant will actually open into flowers. So, by removing the 2/3 buds that won't open properly anyway, the plant rewards us with bigger and better blooms and we have less partially opened buds to pick up at the end of the season. Try to finish your disbudding by October so the plant can put all energy into remaining buds.

Continue gibbing to get earlier and larger blooms throughout the blooming season. Gibbing is best done from September through December. Gib every week or so to spread the blooming over a period of time. Allow about 60 days from gibbing to blooming if you are timing your blooms for a show.

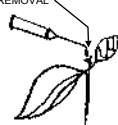
TERMINAL GROWTH BUD



BREAK OUT TERMINAL BUD



PLACE ONE DROP OF GIB IN CUP LEFT BY BUD REMOVAL



Add mulch to your plants when the leaves and pine straw start falling in the fall. Collect from your friends and neighbors to get enough leaves and pine straw for a layer several inches thick around your camellia plants. Chopping the leaves with a lawnmower will help prevent matting. Covering the leaves with pine straw will hold the leaves in place and look good too. Put the new mulch on top of the old mulch, which will break down into beneficial humus with some nitrogen and trace element nutrients. Established camellias, well mulched as described above for several years, and pruned each year, generally do not need additional fertilizer to thrive. They get enough from the decomposing mulch material.

If you plan to relocate an established plant this winter, do some root pruning during the late summer, so it will have time to grow new feeder roots before the move in December or January. Use a sharp spade to cut around the bush – approximately 1/2 of the circle around the plant. The objective is to cut some of the roots that go out a ways and supply nourishment to the plant. Cutting the roots will encourage new roots to form at the end of the cut root.

A lot of camellia growers enjoy growing camellias from seed. You will rarely, if ever, get the same flower as the plant, which produced the seed and most

of the blooms will be inferior in some way from the seed parent. But once in a while, a really nice, new camellia emerges which is desirable for various reasons. Watch for the seed pods to mature in late summer; they turn from green to lighter green then dull and finally they start cracking. Break them off at that point; in a couple days they'll complete cracking and the dark brown or black seeds come out. Plant immediately in a good soil mix and keep away from the squirrels. Many will germinate for you in fall and winter. Transplant in the early spring and treat like any new plant.

Do fall spraying now if your plants need it. As long as we have mild weather, you can apply an oil emulsion spray such as Dormant Oil or Ultrafine for control of scale. Another good product is Neem Oil. Neem oil is now an active ingredient in "Triple Action" spray by Fertilome which also contains a miticide and a fungicide. As with other oil sprays, use in mild weather to avoid damage to the leaves. Always use as directed by the manufacturer.

Fall is a good time to select and plant those new camellia plants you've been wanting to add to your garden. When selecting a plant at the nursery, there are several things to look for to help ensure that you will be pleased with your new plant. First, check that the leaves are turgid, a deep green (usually glossy) color that are not infected with scale or other pests. Next check the growth buds (or "eyes") for a green, healthy look for next season's new growth. Check the growth from last season – it should be several inches long. If the growth from last year is only an inch or less, the plant may not be as vigorous as it should. If you can, check the roots; they should be numerous and a dull white color, not brown. A plant which meets all the above criteria should

be a vigorous plant which will reward you with nice blooms for years to come.

Prepare your planting location as soon in the fall as you know the place. Work the soil by blending in good bark mulch and topsoil mixed with the native soil (equal parts). The planting location will be ready for the new plant you get in October or November (or later).

October usually brings blooms on the early blooming varieties and November features many more. Get some of the early blooming varieties such as Daikagura, High Hat or Arajishi to extend your blooming season.

And don't ignore the sasanquas which kick off the blooming season and the newer varieties have blooms which are much improved over the older varieties. Check your nurseries for varieties such as Alabama Beauty, Autumn Sentinel, Laslie Ann, Strawberry Limeade, Moonshadow, Susy Dirr and Yuletide.



### *In Memoriam*

Clayton Mathis, age 73, of Douglas, GA passed away on Saturday, May 7, 2016, at Memorial Health in Savannah, GA following a brief illness. Mr. Mathis was born on January 22, 1943, in Avon Park, FL to the late John Mathis and Mary Mathis. Survivors include: his wife, Nedra Mathis of Douglas, GA; daughter, Elizabeth Mathis of Philadelphia, PA; sister, Mary Jane Wishart of Gainesville, FL; and several nieces and nephews. He was preceded in death by a brother, Nelson Mathis.

Clayton was the president of the Atlantic Coast Camellia Society, a man who treasured his camellias and camellia friends. He was one of the 'greats' of our camellia world.



# Editor's Notes

By Kenn Campbell, Baton Rouge, LA  
kennbc@cox.net



We have had enough rain all summer, but enough is enough. A tropical depression stalled over Baton Rouge and we had a continuous thunder storm for over two days dumping 18" to 24" of rain in the area. Record setting flood waters rose rapidly, flooding over 50,000 homes. I haven't heard from too many of our members yet, but Gerald Phares had 40" of water in his home and Florence had 'flooding issues.' Joe Holmes, Roger Roy, Mike Ruth, Lynn Vicknair, Jim Campbell and I had no flooding, but I'm sure there are many others who did.

Thousands of people are now gutting their houses to try and dry them out before the mold gets too bad. We still have our regular afternoon showers which doesn't help with drying anything out. I tried cutting my grass but the lawn mower got stuck. It will probably be a month before it is dry enough to cut.

Here is a yarn I would like to tell you about the picture of a camellia shown on page 19 that I grafted in 1968. My house and my parents' house were about 300 yards apart. One day I came home from work and stopped in to see Mom and noticed that a fairly large camellia growing near the driveway was gone. I said, "Mom, what happened to that camellia?" She replied, "Aw shaw, I had Daneil (her yard man) cut that old ugly thing down." It was a 'Brilliant' and I couldn't argue anything in its favor. When

I left I stopped by the burning pile and there it was - it had been cut off about 18" above the ground and most of the roots cut off with just a ball of stiff tan clay remaining.

I felt sorry for it, for some reason, and went home and got the tractor and a rope. I dragged it home, dug a hole, dragged it into the hole, threw the dirt back in and watered it. Much to my surprise, in a couple of months it sprouted new growth and soon was thriving. The next grafting season I grafted a couple of scions on each old limb which were over two inches in diameter. I put several of the latest "Betty Sheffield" sports on it. They all took and grew nicely. Needless to say after a few years all the fancy Bettys had reverted to 'Betty Sheffield Variegated,' which seems to be the norm for most of the Betty Sheffield sports. It hasn't grown much lately because the pine seedling I dibbled near it for shade is now saw-log size and saps all the nourishment and moisture.



*C. jap. 'Betty Sheffield Var.'*

## Camellia Quiz Answers

1. 'Blue Danube' 1960 McCaskill, Pasadena, CA
2. 'String of Pearls' 1979 W. Stewart, Savannah, GA
3. 'Buttons 'n Bows' 1985 Nuccio's, Altadena, CA
4. 'Stars 'n Stripes' 1999 Nuccio's, Altadena, CA
5. 'Swan Lake' 1968 F.S. Tuckfield, New Zealand
6. 'Waltz Time' 1961 McCaskill, Pasadena, CA



*C. japonica "Leucantha" 1937, by McIlhenny, Avery Island, LA*



*C. japonica "Elaine's Betty" 1996, by J 7 E. Smelley, Moss Point, MS*



*C. japonica "Dr. John D. Bell" 1950, by G. H. Wilkinson, Pensacola, FL*



*C. japonica "Clair Gothard" 1992, by G. Comstock, Beaumont, TX*

# Gulf Coast Camellia Society

## Invitation to Join

The Gulf Coast Camellia Society was organized in 1962 for the purpose of extending appreciation and enjoyment of camellias. The Society strives to provide information to its members about all aspects of the care and culture of camellia plants as well as the exhibiting and showing of camellia blooms. The Society also serves as a forum for members to share and exchange information and experiences with other members.

Annual dues for membership in the Gulf Coast Camellia Society are \$10.00 for individuals and \$12.00 for couples. Membership runs from October through September each year. Life Membership is available at \$200 for individual and \$240 for couples. Included with membership are four issues of *The Gulf Coast Camellian* which contains articles on all aspects of camellia culture as well as serving as an exchange of news and information between and for members. *The Camellian* also contains reports of the Society's operations, minutes of meetings, financial reports, show news, and other subjects of interest to our members.

**To join**, send your name, address, phone number, and e-mail address, along with your payment to ***Gulf Coast Camellia Society, in care of Michael Ruth, 726 High Plains Ave., Baton Rouge, LA 70810***

Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Telephone: \_\_\_\_\_

# *The Gulf Coast Camellia Society*

## **Officers 2015 - 2016**

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### **State Vice Presidents**

Alabama	Al Baugh
Florida	Carol Comber
Georgia	Mark Crawford
Louisiana	Jim Campbell
Mississippi	James Smelley, Susan Moran
Texas	Claudette Shelfer

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*Camellia sinensis* - "The Tea Plant of Commerce"