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C. japonica 'Tomorrow's Dawn'

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From the Cover....



Camellia japonica 'Tomorrow's Dawn'

Sport of 'Tomorrow.' Deep soft pink to light pink shading to white at edge with some white petaloids and one or more petals having a streak of red. Large to very large. 1960 by L. Ruffin and R. Allums, Ellisville, MS

President's Message

Dennis Hart

New Orleans, Louisiana



We had a lovely spring with lots of fronts moving through to keep things cooled off. I mulched my camellias in April with pine bark and a little Osmocote and I believe the plants appreciated it.

I continued to attend club events this spring to meet with club members. On March 10, I participated in the Gulf Coast Camellia Club meeting in Gulfport. Some of the members, Don Burkart and Reta Rester, brought lovely blooms. Thanks to President Ann Miller for including me.

On March 24, the Northshore Camellia Society meeting was held at

the Riverw o o d Country Clubhouse in Covington. It is a great facility for a club meeti n g . H u n t e r Charbon-



C. japonica 'Black Magis' as award winner at ACS show in Pensacola.

net gave an excellent slide show about camellias that were winners at the shows in 2018 - 2019.

And on April 16, the Pensacola Camellia Club meeting was held at the Garden Center in Pensacola, another lovely venue. A very informative demonstration on air layering was pre-

sented and a talk on bonsai plants including bonsai camellias was given. Thanks to President Lauren Mate for inviting me and to Bette and Dick Hooton for graciously hosting me while I was in Pensacola

Our annual GCCS conference will be held on Monday – Tuesday, October 7th and 8th in Brookhaven, Mississippi. Bill Perkins and the Brookhaven Camellia Society will host the meeting. Please contact Bill at (601) 757-4502 or billshoots4u@yahoo.com with questions or any ideas you may have for the meeting.

Please keep sending your camellia articles to Kenn Campbell for *The Camellian* and to Jim Dwyer for the GCCS website.

Let's hope for a cool summer with just the right amount of rain. And remember – keep learning more about camellias, recruit some new members, and have fun!



C. japonica 'Charlie Betts' 1960 by C. Betts, Jacksonville, FL



Chanoyu: "The Way of Tea" The Japanese Tea Ceremony

by Ruby G. Campbell, Baton Rouge, LA

[Having attended only one very rudimentary Japanese Tea Ceremony in a most uncomfortable setting (kneeling on aggregate at a Baton Rouge International Heritage Festival many years ago, it was necessary to turn to the basic texts of the trade to know what it should have really been!]

The Japanese tea ceremony, called *Chanoyu*, *Sado* or simply *Ocha* in Japanese, is a Japanese tradition steeped in history. It is a ceremonial way of preparing and drinking green tea, called *Matcha*, together with traditional Japanese sweets to balance the bitter taste of the tea. The whole process is not about drinking tea,



Matcha in bowl and whisk.

but is about aesthetics, preparing a bowl of tea from one's heart. Beyond just serving and receiving tea, one of the main purposes of the tea ceremony is for the guests to enjoy the hospitality of the host in an atmosphere distinct from the fast pace of everyday life.

Historic background. Tea was introduced to Japan in the 8th century from China and was drunk as a medicinal beverage mainly amongst priests and the upper class. It was not until the 14th - 16th centuries that the beverage gained popularity among people of all social classes. Among

the affluent members of society, tea drinking parties became popular in which participants would show off their exquisite tea bowls and display their knowledge about tea.

Around the same time, a more refined version of tea parties developed with Zeninspired simplicity and a greater emphasis on spirituality. It is from these gatherings

that the tea ceremonv has its origins. The father of the modern way of tea was Sen no Soyeki (1522-1591),commonly known by his later name of Rikiu who advocated an austere, rustic simplicity. Under the patronage of Taiko Hideyoshi, one



Japan's most powerful rulers of the time, Rikiu brought the formalities of Chanoyu to a high state of perfection. Most of today's schools of tea ceremony developed from his teachings.

Rikiu and his seven rules of tea. Rikiu strove for artistic simplicity. Instead of using elaborate vases and pieces of art in the tearoom, he opted for simple artifacts found in almost any home and arranged them artistically. His seven rules of tea, written in the 16th century, explain his attitude toward tea.

"Make a delicious bowl of tea.

Lay out the wood charcoal to heat the water. Arrange the flowers as they are in the fields. In summer, evoke coolness; in winter, warmth.

Anticipate the time for everything. Be prepared for rain.

Show the greatest attention to each of your guests."

Rikiu believed strongly in the spiritual depth that the tea ceremony could reflect. He proposed that the practice of tea, in accordance with Zen principles, should be an egalitarian approach in which class, rank and religion held no importance. He designed his tea huts so that everyone who entered had to stoop, symbolizing humility. His tea huts were also designed to heighten an awareness of nature.



He professed that of the first requisites of a tea-master was the knowledge of how to sweep, clean, and wash, for there is an art in cleaning and dusting. Dripping water

from a flower vase need not be wiped away, for it may be suggestive of dew and coolness. This story illustrates that idea:

Rikiu was watching his son as he swept and watered the garden path. "Not clean enough," said Rikiu, when his son had finished the task, and told him to try again. After a weary hour, the son turned to Rikiu, "Father, there is nothing more to be done. The steps have been washed three times, the stone lanterns and the trees have been well sprinkled with water, moss and lichens are shining with a fresh vendure; not a twig, not a leaf have I left on the ground." "Young fool," chided the teamaster, "that is not the way a graden path should be swept." Saying this, Rikiu stepped into the garden, shook a tree and scattered gold and crimson leaves over the garden. What Rikiu demanded was not cleanliness alone, but the beautiful and the natural also

Rikiu served Hideyoshi for many years and became a trusted companion who was asked to take charge of the daily working of the ruler's household. But, in spite of his affinity for simplicity within the tearoom, Rikiu had an arrogant nature that often irritated Hideyoshi. Although the men initially enjoyed a close relationship, tensions built over the years until finally Rikiu was ordered by Hideyoshi to commit ritual suicide. Many stories were put forth to explain the possible reasons for this harsh command. Some say that Hideyoshi demanded that Rikiu's daughter be given to a warlord as a concubine, and Rikiu refused. Another story states that Hiedyoshi was jealous of Rikiu because he had such a large and devoted following. Whatever the reason, in 1591, at the age of 70, Rikiu performed one last tea ceremony, then committed seppuku.

Tea ceremony procedure. A full, formal tea ceremony is a multi-hour event that starts with a *kaiseki* course (multi-

course) meal, is followed by a bowl of thick tea and ends with a bowl of thin tea. To the outsider, *kaiseki* appears to simply be a multi-course Japanese dinner made up of beautifully plated dishes. But there's much more to this meticulously prepared. exquisitely served and, usually, very expensive meal. Originally presented to the royal noble classes, a kaiseki meal today could easily hit the triple dollar digits. To practitioners of this haute cuisine. kaiseki is the embodiment of omotewhich nashi. means whole-hearted hospitality. Its central tenet is to convey respect, making guests feel special and at ease. This means chefs strive for excellence in every detail. The standard courses include:

- * Sakizuke, an appetizer served with sake
- * Nimono, a simmered dish of one base ingredient
- *Mukozuke, a sashimi dish (finely sliced raw fish)
- * Hassun, a platter of complementary seasonal food
 - * Yakimono -- a grilled course
 - * Hanmono or shokuji, a rice dish.

Traditionally served at a *ryokan*, a traditional Japanese inn that features tatamimatted rooms, communal baths, and other public areas where visitors may wear *yukata* (kimono robe) and talk with the owner. The experience culminates with dessert and a *matcha* (green tea) ceremony.

However, most tea ceremonies these days are much abbreviated events that are limited to the enjoyment of a bowl of thin tea.

The protocol of a tea ceremony is defined down to exact hand movements which vary slightly between the different schools. In most cases, regular tourists are not expected to know the rules in detail, but a knowledge of the basic points below can help make the event a more dignified affair.

The Garden Path (roji). The traditional tea ceremony venue is surrounded by a garden, although many modern venues lack a garden. The garden is deliberately kept tranquil and simple to encourage a calm spirit. Flowers with gaudy colors or deep scents are avoided as they are a distraction. Stones of varying shapes and sizes make up the path that leads to the teahouse. A stone lantern is placed close to a stone basin near the entrance where visitors wash their hands before entering the tearoom.



Stone basin where visitors could wash their hands before entering tea house.

The sensations to be aroused by passing through the garden path differed with different tea-masters. Rikiu aimed at utter loneliness and claimed that the making of a garden path (*roji*) was contained in the ancient poem,

"I looked beyond, Flowers are not Nor tinted leaves. On the sea beach A solitary cottage stands In the waning light On an autumn eye."

Whereas tea-master Kobori Enshiu wanted to create the attitude of a newly awakened soul yearning for the freedom that could be found in the expanse beyond. His version of the garden path was to be found in this verse:

"A cluster of summer trees, A bit of the sea, A pale evening moon."

Tearoom. Thus prepared by the tranquil walkthrough the garden path, the guest will enter the tearoom. The entrance for guests is kept low so that entering guests have to bend over, symbolizing humility. Decorative elements in the tearoom include an alcove (*tokonoma*) where a scroll or seasonal flowers are displayed.



Alcove in tearoom



Host makes tea; guests in seiza position.

After a bow, the head guest enters the room and takes the seat closest to the alcove, first making obeisance to the picture or flower arrangement on the *tokonoma*. And will be followed noiselessly by the other guests one by one in the same manner. Guests ideally sit in a seiza position (knees together, back straight and buttocks resting on ankles) on the tatami floor. Once guests have taken their positions, the host will enter the room. Nothing breaks the silence except the singing of the kettle which has been placed on pieces of iron arranged to produce a particular melody reminiscent of soft sounds of nature.

Preparing the tea. The host typically prepares the tea in front of the guests. The main equipment includes the tea whisk (chasen), tea container for the powdered green tea (natsume), tea scoop (chashaku), tea bowl, sweets container or plate, and the kettle and brazier. Each piece of equipment was carefully selected according to circumstance and has its specific place.



Equipment for preparing the tea (from left) ladle, tra whisk (chasen), tea scoop (chashaku), container for powdered green tea (natsume), and tea howl.

Enjoying the tea and bowl. A Japanese sweet is served before tea and is



A Japanese sweet and bowl of tea.



breaks the silence except the singing of the kettle which has been placed on pieces of supposed to be eaten before the tea is iron arranged to produce a particular drunk. The tea bowl is placed onto the melody reminiscent of soft sounds of tatami mat in front of the guest, with its

Continued on page 9

The Fimbriated Edge

By Dennis Hart New Orleans, LA



Fimbriated. It is a word with a nice ring to it but what does it mean? Googling the definition, the word fimbriated comes from Latin and it means "fringed." In the camellia world, we use it to describe camellias with a "fringe-like" edge to their petals.

The word "serrated" also comes to mind when looking at the fringed petals. Serrated means "sawlike or sawtoothed."

For camellias, we use serrated to describe the leaves but not the petals.

Some of the better known camellias with fimbriation include 'Ville de Nantes,' 'Fimbriata,' 'Cinderella,' 'Clark Hubbs,' 'Fred Sander,' 'Hawaii,' and 'Elegans (Champagne,' Splendor' and



C. Jap. 'Ville de Nantes' Sport of 'Donkcelarii' !919 France. Photo taken in France by Denis Hart.

Supreme').

Ville de Nantes, meaning "The City of Nantes," is one of the best known camellias with fimbriation. In March 2018, I had the good fortune to attend the International Camellia Society conference in Nantes, France and there were lots of 'Ville de Nantes' blooms, <u>all</u> of which were fimbriated. Back home in the USA, I attended a number of the Gulf Coast camellia shows this past season and I noticed many of the 'Ville de Nantes'



C. jap. 'Fimbriata' China to England 1816.

blooms had no fimbriation. Why was this?

Checking with some of our Gulf Coast members (Mark Crawford, Joe Holmes, and Dick Hooton), they all said that their Ville de Nantes camellias have blooms with no fimbriation early in the blooming season but fimbriation does appear later in the season. And Ruby and Kenn Campbell said that their once beautiful 'Ville de Nantes' blooms lost their fimbriation ten years ago and are now losing their variegation. Why is this?

A possible answer to this question: Jim Campbell said his 'Ville de Nantes' blooms also lost their fimbriation and he thinks he knows why. Possibly our warm



C. jap. 'Cinderella' sport of 'Fred Sander' 1955 by Arnesen, San Fernando, CA



C. jap. 'Hawaii' Sport of 'C. M. Wilson' 1961 Hanilton and Clark, Upland, CA

climate in the Gulf South may discourage fimbriation.

In summary, when fimbriation does appear, I do like it because it adds more

character and delicacy to the bloom. Fimbriation on camellia blooms in the Gulf South can appear or disappear. It is appar-



Japanese Tea Ceremony continued from page 7

front facing the guest. The bowl is picked up with the right hand and placed on the left palm. With the right hand, the bowl is turned clockwise 90 degrees so that its front is no longer facing the guest who drinks the tea in a few sips and places it back onto the tatami. Each guest then bows and expresses gratitude after receiving and finishing the tea.

Towards the end of the ceremony, there will be time to inspect and appreciate the tea bowl by lifting it. Once finished, the bowl is turned so that the front now faces the host. The host may ask if guests would like another round of tea, and if not, the tea ceremony is over when the host washes the tea utensils and returns the equipment to where they were before starting.

Summary. Tea ceremony, as it is practiced in Japan, is indeed a metaphor for an inner life. The tea, the preparer, the tea room, utensils, guests and sweets that are served during the ceremony all have deep, metaphorical meanings that teach lessons about life and help individuals take a step toward authentic consciousness.

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Extending the Camellia Bloom Season with Hybrids and Late Blooming Japonicas

By Caroline Dickson, Popularville, MS



You may think this is just another article about pretty flowers. Actually, it is a casual report about cold hardy camellia hybrids that survived two severe winters with several snow days, low temperature of nine degrees, and a three day period of temperatures in the twenties and low thirties in 2017 and 2018. Given the thousands of cultivars of camellias, I thought I would share these survivors still blooming on April 1, 2019. The winter of 2018 into 2019 was overall warm and wet.

To emphasize the versatility of the camilla hybrids, I want to show how camellia hybrid 'Tom Perkins' is putting on a heavy bloom period long after the 'Professor Sargent' japonica next to it has finished blooming. In Poplarville, hybrid 'Tom Perkins' will bloom from mid-January to April. 'Tom Perkins' is a large rose red formal double hybrid. This plant has tolerated bright morning sun with afternoon shade.

Across the yard I have a "hybrid bed" that was planted in 2001. When I realized it was a "puddle of color" in the spring, I started to scatter hybrids into other beds. Originally, the bed had fall blooming 'Pink Snow' sasanqua that were removed for building construction. The bed is in shade most of the day.

'Fairy Bouquet' hybrid is a light pink peony form which is medium size. I have not seen any lopsided,



C. hyb. 'Tom Perkins' in full bloom next to bloomed out c. jap. 'Professor Sargent.'

C. hybrid 'Tom Perkins' 1994, F. Becker II, Brookhaven,



C. hybrid 'Julia' 1983 E, Atkins, FL



C. hybrid 'Fairy Bouquet'

(Pitsrdi seedling) Aus. 1977 Sebire.



C. jap. 'Peggy's Blush' 1991 D. Applegate, Pensacola, FL





C. japonica 'Brenda Ann Hart' 1978 Tammia Nsy, Slidel, LA

Bullnosed c. jap. 'Campari' 1986 Armstrong Nsy, CA





C. japonica 'Campari White' 1980 B. Sansing, Pensacola, FL

bullnosed, or stuck center petals on this hybrid compared to other camellias in the yard.

'Ole' hybrid is a small, rose form double. The nomenclature book describes the growth pattern as compact as seen in the picture. The plant has been pruned for height at five year intervals but is suitable for small space yards.

Other not pictured hybrids still in bloom in April 2019 include: 'Julia,' 'Julie,' and 'Charlene.'

Late blooming camellia japonica can also be selected to extend the bloom season. 'Peggy's Blush' japonica is described as peach blush, small to medium, and formal double. From a distance, it appears white, but can't be entered for competition as white.

'Brenda Ann Hart' japonica blooms January to April in Poplarville. It is a rose pink medium formal double. The nomenclature book describes the plant as an early season bloom, but mine is mid to late. This plant has been in morning sun and afternoon shade.

I have a love hate relationship with japonica 'Campari.' My bush is 20 years old so it will sport rose and white solid color flowers. The original 'Campari' is pink striped and flecked crimson on a white background. It is a formal double. This bush will bullnose blooms for unknown reasons. As we reach April, the plant is covered with mature 2 inch buds showing color that refuse to open. The unopened buds are falling off. On the day I took pictures, I found a bullnosed 'Campari' with the two sports open fully. The plant is in full sun most of the day.



Prolonging Camellia Bloom Life Using Potassium Permanganate

The following articles first appeared in the **The Camellia Review**, January 2018, and are reproduced here by permission of their editor, Brad King.

Prolonging Camellia Bloom Life

by Don Lesmiester

This is to provide additional information to the April 2017 Camellia Review article regarding the prolonging of camellia bloom life. But first ... while researching for another project, we found a very old article by Mr. Jack Greenberg of Dallas. Texas. which had initially prompted our use of potassium permanganate (PP). When I called Mr. Greenberg, his widow informed me that he had expired nearly 20 years earlier. A moral here is that if you have information to provide other camellia growers, send the information to one of the camellia publications. You never know how useful your information will be to other growers, even over 20 years later.

My wife, Joan and I had decided to attend the ACS National Camellia Show in Newberg, Oregon in 2017. This show was approximately 3 weeks after the Northern California Camellia Shows were completed. We would not have many, if any, blooms this late in the year, so we would need to prolong the life of camellia blooms. We would do so by using PP.

We used the same basic process as in the April 2017 article, with some new ideas. We had located a one-piece molded plastic cup at Party City to replace the cups we had been using. They are called "Twopart shot Glasses" and are packaged in quantities of 25 for around \$10. These cups do not separate as our "homemade" cups and therefore works perfectly, without fear of spills. Next, we used DRY rather than the liquid PP used previously. The dry product can be retained in your camellia show boxes while traveling, while the liquid product makes you cringe at every bump in the road Remember the purple hands professor in school? The amount of dry PP we used filled the center cup around 3/4. About every 7-10 days, we stirred the PP, and replaced some or all if it became completely solid.

Some varieties do not respond well to this procedure after a couple of weeks and had to be discarded, before traveling to Oregon, some 700 miles away. We never kept records on which blooms we kept or discarded. This could be the subject for another story. Bur sufficient to say that once we reached our destination and entered the blooms the next day, MOST of our blooms held up. Many of them were well over 2 weeks old.

You can also prolong the bloom life of flowers for your home. If you leave your house warm at night when you go to bed, place the bloom in your vegetable crisper along with a two-part cup of dry PP. You can remove your bloom from the crisper in the morning & place in your house. Be sure to cover the PP container with either a lid, or plastic wrap. This process can be repeated for several days. We hope this product works well for you also.

Investigating Potassium Permanganate

by Bradford King

Don Lesmeister in the 2017 Spring Camellia Review reported on his use of Potassium Permanganate (PP) placed in a container with fresh camellias stored in a refrigerator. He found the camellia flowers "looked reasonably good after 30 days". In this issue, Don provides an update for prolonging camellias bloom life specially using PP dry. In science one study builds on the observations and studies of others. Therefore, a study comparing the use of (PP) as liquid and dry was begun November 17,2017.

METHOD

Two plastic containers with a wet paper towel with fiber filler on top were used. The wet paper towel was used to provide a moist environment within the closed container. Flowers were placed on the filler so they were not in touch with any water. The flower stem was placed in a grape. Container number one had two table spoons of water to make the liquid condition. Container number two had two tablespoons of PP dry which was the dry condition.

Three cultivars with gibed flowers had two flowers each which served as match pairs one was placed in each of the two containers. This included 'Maroon and Gold', 'Cupcake' and 'Ville de Nantes'. The pairs of flowers were very similar in appearance, were gibed the same day in October and bloomed the same day in November. Four 'Little Slam' natural blooms (nontreated blooms) were harvested with two placed in each container.

A gibed bloom of 'Buttons N Bows'; and 'Cabernet' were placed in the container with liquid PP and a gibed 'Happy Harlequin' and a 'Mansize' were placed in the solid PP container. To control for the influence of inserting a grape on flower stems four camellias were placed in the container with no grapes on their flower stems. They were an untreated "Tara' and gibed 'Tama Peacock', 'Cup Cake' and 'Mrs. Tingly' The covered containers were placed in a refrigerator registering 40 degrees temperature.

RESULTS

After two weeks, the containers were opened. The PP wet box had a 'Button's N' Bows' that looked good. The 'Ville da Nantes' fair, 'Cup Cake' looked good but had a mark on one petal and the two 'Little Slam' were in fair condition. The PP dry had a very good 'Mansize, and a good 'Maroon and Gold, 'Cupcake', 'Happy Harlequin' and 'Ville de Nantes.' The dry PP container with flowers without grapes all looked good.

The container covers were replaced and the boxes returned to the refrigerator. After 23 days, the containers were reopened. Look at the results in the following photos.



Potassium Permanganate (PP) wet



PP dry with grapes



PP dry without grapes

Please note that several flowers have moldy stamens except the flowers without grapes. All the grapes also had "mold". There appears to be no advantage in using grapes.

The use of standard cups filled with a solution of water and "Florallife Crystal Clear" was studied. Four white "Iata' blooms were refrigerated with dry PP for two weeks and remained in good condition. One small "Tara' was placed in the container without water, it too remained in good condition.

CONCLUDING REMARKS

The use of PP either dry or wet helps reduce appearance of aging in cut flowers with or without a grape placed on the flower stem for two to three weeks. Quality of flowers was variable with some showing mold and brown marks but others still looking good. In conclusion, the use of dry PP was as effective as wet PP. Therefore, it is concluded dry PP is easier and much cleaner to use. If you have a green thumb and wish to avoid the dreaded

brown fingers; it is highly recommended to use dry PP to keep cut camellia flowers fresh when stored in a refrigerator in cups containing a flower preservative.



Fingers stained by PP





Home Depot - 1.75 lbs -approx. \$35

Potassium Permanganate, a chemical used in water treatment systems, is available in sizes from 1.5 oz. and up at Home Depot, Ace Hardware and numerous on-line sites.



Ace Hardware - 1.5 oz. - approx. \$7.00



February 12th was a Pensacola Camellia Club work day at the Shade House for orgothe rains came and sent us home. Photos by Norman Vickers



AROUND THE



C. wabisuke 'Sukiya'



PCC garden tour and sales at the University of West Florida Camellia Garden.



BRCS members Lynn Vicknair, Elmo Dean and Charlie Johnson



unizing plant inventory, clean up and grafting before



Large open polinated seedling of of c. wabisuke 'Sukiya.' This is the 13th pretty seedling of assorted colors to bloom on volunteer seedlings under Kenn Campbell's plant.





Joe Holmes starts checking the 681 grafts in BRCS Hoop House 2. Success rate is running 85% at this point.



Kay Clark, Alethea O'Quinn, sort plants in the shade house



Some Baton Rouge Camellia Society members enjoy lunch after a productive Wednesday workday.

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In the Summer Garden

By Art Landry, Baton Rouge, LA



tivities slow down in the summer camellia garden, but there are still important chores to be done. ☐ Water: Be sure plants get enough water during dry periods. Plants in the ground need 1" of water each week if it doesn't rain, and container plants may need water several times a week. Check pH of your water supply (check with water company) to determine how it will effect your soil or potting mix. Alkaline city water can raise the pH of your soil. Soil pH for camellias should be 5.5 to 6 for best growth and health. Have soil tested to determine if corrections are needed. Sulfur lowers the soil pH. Aluminum sulphate is faster acting, but elemental sulfur provides long lasting results. **Mulching**: Add mulch to provide 2" to 3" of chopped leaves, bark, pine straw, etc to help control weeds and keep soil cool. The decaying mulch will provide nutrients and trace elements essential to good growth and flowering. **Spraying:** Spot spray as required to control pests. DO NOT use oil emulsion sprays in the heat of the summer as the

as directed for 'summer use.'

Fertilizing: Plants growing in the ground generally do not need fertilizing in the summer. Plants in containers need fertilizer every month or so, since the nutrients will leach from the container with each watering. Use a time release formula with trace elements such as Growers Special or Nursery Special to

will damage your plants. Use summer

sprays such as "Triple Action" which

contains Neem Oil as the active ingredient

along with a miticide and a fungicide Use

reduce the frequency and provide more uniform feeding.

Pruning and Disbudding: Start disbudding as soon as the flower buds are easily discernable from the growth buds. Carefully pinch off all but one flower bud on each stem to help get better and larger blooms. While disbudding, bring along

your clippers and trim off any weak or dead branches as you go along. Minor pruning to adjust the shape of the plant can also be done. Try to keep your clippers as clean as you can to avoid



Remove buds A,B and C to leave terminal bud.

spreading dieback, which always seems to be around. Pruning paint, available in a convenient spray can, can be sprayed on the larger wounds for protection against fungal infections.

Seed Pods: Pick seedpods before they crack completely open (usually August) to avoid losing seed or having them dry out. Generally, the seedpods turn a lighter green and show signs of the pod preparing to split some time before they actually split. Once picked the pods will split open in a couple of days and the seed may be planted at that time. Place seed in a pot of potting soil and cover with about 1" of peat moss and keep moist. Some seed may not sprout until Spring. In the Fall, pot-up seedlings.

Propagation: The summer months of July and August are good for rooting cuttings of camellias.



Camellia Quiz

Name these Lady Camellias. Answers on page 30.



Editor's Notes

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



Surprises and Disappointments

I was very surprised when I saw this very large bloom on a recently grafted plant of c. retic. 'Lila Naff,' The bud had no stem. but grew directly from the main stem about halfway down the plant. It appears to have three centers and many more than normal petals. Sometimes camellias do strange things to give you a pleasant surprise.

was the twelfth outstanding seedling to bloom from this plant. It had a large deep rose pink flower with light white frosting. I numbered it 1-16 and grafted one immediately. Last year I planted it in the ground, This year it bloomed for the first time. That is when the disappointment set in. The flower was medium size, much lighter pink and white variegated. Nothing



Freak flower of c. retic. 'Lila Naff.'



Open polinated seedling 1-16 of 'Sukiya.'



Normal flower of 'Lila Naff' 1967 Tammia Nursery, Slidell, LA



Graft of seedling 1-16

Then again, there can be disappointments too. In January 2016 I had another seedling of c. wabisuke 'Sukiya' that was worthy of keeping. It

like the fkower I grafted. I was very disappointed. Mother nature sure has a way of keeping our heads the proper size.



Camellia Websites

Alabama Camellia Society https://alabamacamelliasociety.org

American Camellia Society www.americancamellias.org

Atlantic Coast Camellia Society www.atlanticcoastcamelliasociety.org

Baton Rouge Camellia Society www.facebook.com/brcamellias

Birmingham Camellia Society www.birminghamcamellias.com

Brookhaven Camellia Society https://www.facebook.com/Brookhaven-Camellia-Society-1478370252464352/

Coushatta Camellia Society, Conroe, TX
www.coushattacamelliasociety.org

Fort Walton Beach Camellia Society www.facebook.com/FWBCamelliaSociety

Gainesville (Florida) Camellia Society www.atlanticcoastcamelliasociety.org/Gainesville%20CS.html

Gulf Coast Camellia Society

www.gulfcoastcamelliasociety.org www.facebook.com/gulfcoastcamelliasociety

Mississippi Gulf Coast Camellia Society www.facebook.com/Mississippi Gulf Coast Camellia Society

Mobile Camellia Society www.mobilecamellia.org

Northshore Camellia Society www.northshorecamelliasociety.org

Pensacola Camellia Club www.pensacolacamelliaclub.com

Camellia Quiz Answers

1. 'Lady of the Lake' jap. Eng. 1900s 2. 'Lady Pamela' retic. 1996 Withers, Aus 3. 'Lady Laura' jap. 1972 Lundy, FL 4. 'Lady Vansittart' jap. Japan to Eng 1887 5. 'Lady Kay' jap. 1949, Cordoza, CA 6. 'Lady Ruth Ritter' retic. 2009, Smith, GA

C. japonica 'Gus Menard' 1962, by Ernest Judice, New Orleans, LA



C. japonica 'Betty Foy Sanders' 1965, by F. Smith, Statesboro, GA



C. japonica 'Adam Grant' 2010, by Marion Hall, Dothan, AL



C. japonica 'Mary Ann Lawrence' 2013, by Steve & Gayle Lawrence, Tallahassee, FL

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 Membership runs from October through September each year. Life Membership is available at \$200 for individual and \$240 for 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 Ann Ruth, 726 High Plains Ave., Baton Rouge, LA 70810*

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