

THE *Camellia*
REVIEW

A Publication of the Southern California Camellia Society



C. JAPONICA, 'SHIN-TSUKASA-NISHIKI' (NEW CHIEF'S BROCADE)

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Southern California Camellia Society Inc.

An organization devoted to the advancement of the Camellia for the benefit of mankind — physically, mentally, and inspirationally.

The Society holds open meetings on the Second Tuesday of every month, November to April, inclusive at the San Marino Women's Club House, 1800 Huntington Drive, San Marino. A cut-camellia blossom exhibit at 7:30 o'clock regularly precedes the program which starts at 8:00.

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Tel. 448-9795

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MILTON L. SCHMIDT, Secretary
1523 Highland Oaks Dr., Arcadia 91006
Tel. 446-5525
Mailing address: P.O. Box 717
Arcadia, 91006

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San Gabriel 91775
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THE CAMELLIA REVIEW: William W. Donnan, Editor, 3521 Yorkshire Rd., Pasadena Tel. 795-9427

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TABLE OF CONTENTS

Vol. 38

February, 1977

No. 4

A Listing of 'Higo' Camellias, <i>John M. Herndon</i>	24
California Camellia Show Schedule	28
Cleft Grafting of Camellias, <i>John Mendosa</i>	20
Guide Posts for Camellia Show Judges, <i>Harold E. Dryden</i>	5
'Higos' In My Crystal Ball, <i>John M. Herndon</i>	3
How About It?, <i>Jim McClung</i>	22
I Love the Higos, <i>Violet May Stone</i>	4
Show Results, Huntington Show	27
The Baldwin Legacy, <i>Sandy Snider</i>	15
The Quest for the Golden Camellia, <i>Bill Donnan</i>	13
The Roots of Camellia, <i>Dr. Jean Creze</i>	19
Thoughts From The Editor, <i>Bill Donnan</i>	2

THE COVER FLOWER

C. JAPONICA, 'SHIN-TSUKASA-NISHIKI' (NEW CHIEF'S BROCADE)

This is one of the representative varieties of the "Higo" Camellia. The single flower form opens flatly and emphasizes the "open-hearted" feature of these cultivars. About 160 stamens radiate from the center of the bloom and they are guarded by six broad petals. The flower is white streaked and splotched rose pink and has a diameter of about 11 cm. The plant blooms in February and March, and has a vigorous, spreading growth. The photograph from which this color separation was made was sent to us by Mr. Yoshiaki Andoh from Kobe, Japan.

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THOUGHTS

from the editor

"Simplicity has for me an enormous appeal. 'WABISUKE,' 'CHOH-CHI-DORI,' 'YURI-TSUBAKI,' and 'MIYAHO-DORI' suit my mood and give me great delight. And I turn again and again to the superb pictures of the Higo Camellias. It seems that you can communicate with these flowers, and they with you. By concentrating on this special form the devotees of Higo have created blooms of great dynamic force." I am quoting from the preface to a color picture book on Camellias published by Yoshiaki Andoh. The preface was written by Professor E. G. Waterhouse. He was referring to the Higo Camellias and I couldn't agree with him more!

The Higos have an interesting history. About 450 years ago, Japan was ruled by a military dictator, the supreme commander of all the samurai. The samurai lord of the ancient city of Higo (now Kumamoto) fostered the improvement of many flowers among which, the camellia was one. He commanded his hybridizers to create a camellia which epitomized open-heartedness. The result of much cross-breeding created the huge burst of stamens. The flower is considered to be of proper proportion only when the diameter of the burst of stamens is, at least, half that of the bloom. It is this open-hearted, plum-blossom quality which all of the various Higo flowers have in common.

So far, the Higos have not caught the fancy of the journeyman camellia buff. I personally think it is because there are too many "glamour-puss," orchid type, reticulatas floating around. The Higo is not a flashy, eye-catcher, but there is something about its beautiful simplicity which, some day, is going to grab hold. Maybe all it needs is a little more exposure. The Huntington Gardens has a Higo Section and the Southern California Camellia Council has established a Higo Camellia Section at the Descanso Gardens. Nuccio's Nurseries has about 20 different Higos for sale.

What is the future for the Higo Camellias? As a landscape plant they would be ideal. The mass of color from these large whites or pinks would be very effective. As a source of new genes to create new hybrid blooms they might contribute to our present mix. Apparently there was a concentrated period of in-breeding needed to produce the present strain of Higo. Crossing with *C. reticulata* might produce something sensational. As a source of new blooms for the camellia hobbyist and for the future shows they are, to say the least, a new face. As everyone knows, the tastes for what constitutes "the best bloom of the show" has changed over the years. The Higos, with their large open-faced petals and the immense cluster of stamens could catch on.

Bill Donnan

'HIGOS' IN MY CRYSTAL BALL

By JOHN M. HERNDON

Let's take a good look into my crystal ball and see what the future holds for the 'HIGO' Camellia.

There have been quite a few very good articles released, in the last few years, telling us about the 'HIGOS' background, habitat and form, but very little has been written regarding their possible contribution to Camellia culture, exhibition or hybridization.

Experts differ in their beliefs regarding 'HIGOS.' Some are of the opinion that they are varieties of *Camellia japonica*. Others say that they are hybrids of *C. japonica*, var. *japonica* and *C. japonica*, variety *rusticana*.

However, they are listed in the Nomenclature book as *Camellia japonica* varieties.

Now, let's take a look at our Camellia show judges. On the whole, they have a tremendous knowledge of Camellias, in most of its forms. But, if you were to ask every judge in the land to name and describe two 'Higo' Camellia cultivars — how many, do you really believe, could do so correctly? Maybe, two out of ten could, — and maybe less.

At our Camellia shows, most of the judges recognize a 'Higo' and one of them usually says that it probably deserves a 'Blue.' Then, on to the next variety. How often do you find a 'Higo' at the head table?

Now, the picture in the crystal ball begins to clear. I see rapid and valuable advances being made, in Camellia research and culture, by the injection of 'Higo' genes into our hybridization blood stream. Clearly, you can see large six and seven inch blooms with the huge 'boss' of stamens, the clean open-faced honesty of the 'Higo' and the size and semi-double form of the *reticulata*. Perhaps we are looking at a hybrid *C. reticulata*, variety *Lila Naff* or *Mouchang*

X C. japonica, sub-form *Higo*, variety *Kumagaya* or *Momijji-Gari*. The ones that I see in my crystal ball certainly have enough beauty and quality to be considered for 'Best in Show.'

Slowly, the picture changes. Now, I see Camellias with very new and unusual coloring. Some have lots of green. A few have some yellow and several even have some purple. They range from miniatures to some that are very large. Some probably have real fragrance—but that is impossible to tell—using the crystal ball.

The 'open-faced' look of the 'Higo' Camellia is a hybridizers dream. Plenty of anthers covered with tons of pollen and an outstanding style. Naturally, any Camellia that can be used as either a seed or pollen parent is the 'Open Sesame' in the production of new, desired types of hybrids and crosses.

Again, the picture changes. In the crystal ball, I now see hundreds of Camellia fans, everywhere, chanting "Where—When?"

Well, as the old saying goes, 'you have to grow them to know them.' If Camellia lovers gave it a high priority, it shouldn't take long.

Own a few 'Higos' or visit someone who does. Get to know them, their form, style and colors. Get to know them by name and by sight. Soon, they will start to hit the head table. If you hybridize—then all that you have to do is look in your own crystal ball.

TURN TO PAGE 24 FOR

A COMPLETE LISTING OF
'HIGO' CULTIVARS

Compiled by John M. Herndon

I LOVE THE HIGOS

By VIOLET MAY STONE

I promised a short article on Higo Camellias. Rather than write more of the history of these beautiful Camellias I felt I would tell you of their performance here in the deep south, especially in Baton Rouge.

My first breathtaking experience with Higo Camellias came when viewing magnificent Bonzai ones at the home of Dr. and Mrs. Ueda, in Aichi Ken, Japan. The quality and size of these beautiful blooms was astounding, especially when considering the plants growing in such small containers. The exotic flair of the heavy and numerous stamen makes for a truly eye-catching flower. The petals are as heavy as our famous magnolia blossoms. So far we have seen no signs of Petal blight. Perhaps this is because the bloom drops in one piece.

We have grafted Higo Camellias in various spots all over our yard, and find that they make magnificent plants as they tend toward a natural bonzai in their rigid, but graceful lateral branching. They have thrived well in Baton Rouge these past six years and have brought hours of true enjoyment.

The buds are as round as marbles, are very distinctive in their forma-

tion, and seldom is there more than one bud to a terminal hence little or no disbudding is necessary. The foliage for the most part is extremely heavy and very dark green. Even in the medium size flowers the foliage is still dark and heavy, but proportionately smaller in size.

Those of us who have grown numerous Higo Camellias are prone to show them as they seem not to be understood by most judges. In some shows they have even been placed with the Hybrids. The criteria for judging Higo Camellias is to remember that they are seldom, if ever, uniformly round in shape, that the number and thickness of the stamen and the distance they span across the petals is most important. There are many sizes just as in Camellia Japonica, except, in so far as I know there are as yet no miniatures, nor formals. The exception would be in the Higo Sasanqua. Believe it or not some of these magnificent flowers are truly fragrant.

Several of us have given numerous talks on Higo and Kawari-ba Camellias, hopeful that we will in some small way get our love of them across to other Camellia growers.

John Wayne is a Shooting Star!

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GUIDE-POSTS FOR CAMELLIA SHOW JUDGES

By HAROLD E. DRYDEN

FOREWORD

This is an update of an article that I wrote for and was published in the January 1966 issue of the Southern California Camellia Society's *Camellia Review*, and was reprinted in the March 1966 issue of the American Camellia Society's *Camellia Journal*. As I stated in the original article, the ideas expressed were an outgrowth of a meeting of accredited judges in Southern California for the purpose of arriving at a concensus, to define principles that supposedly had been in effect but were not always being observed. The Editor of the *Year Book* asked me to review the article, to update it where I think the elapsed years have brought change, and to add a section on judging seedlings.

I have read and reread the article. I have participated as judge in some forty-odd camellia shows since it was written. I can think of nothing that has changed in the camellia world that should cause us to change the principles that should guide us in judging camellias. It takes more than a set of principles, of course, to properly judge camellias. A judge must know camellias, and the proliferation of new varieties in the past ten years adds to a judge's responsibilities to keep up-to-date. A person can not properly judge reticulata hybrids, for example, unless he knows the many new varieties either through his own collection or by studied attention to them elsewhere.

One person who reviewed the original article before it was published said: "I am of the opinion that the closer we approach dogmatism the more we become engaged with mischief. I do not think that we can canonize rules that we draw from principles no matter how absolute the principles." I concur, and it is not the thought in writing these "guide-

posts" that we are eliminating the need or obligation for individual thinking and evaluation of camellia blooms in the process of camellia show judging. I do believe, however, that this obligation includes that of the judge making himself a part of a team that is undertaking to make a collective evaluation of the blooms entered in the show. This cannot be accomplished when the several judges undertake their respective evaluations on the basis of their own individual and sometimes conflicting opinions. It is on this premise that the following "guide-posts" have been written.

GUIDE-POSTS

Camellia show judges have a two-fold responsibility: to the exhibitors and to the public who will view the show after the judging has been completed. The obligation to the exhibitors is that the blooms will be judged fairly in accordance with the rules and standards laid down by the Show Committee and uniformly among the tables that display a species. Judging a camellia show is a team effort, not only with respect to the several teams that participate but particularly with regard to uniformity in judging among the different teams that will result in the appearance that all parts of the show have been judged by the same group of judges. There is no place in the judging of a camellia show for the use of individual ideas, preferences or prejudices that will cause one section of a show to be out of line with the rest of the show.

The obligation to the public is that the judging be in accordance with the normal growing habits of the respective varieties. Most of the people who attend camellia shows are not camellia hobbyists and, therefore, are not familiar with the blooming habits of most of the varieties exhibited. Many attend shows for guidance in their

selection of varieties for their own gardens, and expect that they will be able to go to a nursery and purchase plants that will produce blooms that are comparable with the blooms exhibited.

The Show Committee rules and specifications that are supplied to all exhibitors and to the judges, to the end that there will be a common understanding with regard to the plans for the show and to the weight to be accorded the components that are considered in judging blooms. These show rules obviously cannot cover all the details that are considered and discussed by the judges, and the following outline of these considerations is written with the hope that it will contribute to the uniformity in judging that should be the objective of all judges, and to an understanding among exhibitors.

Most camellia show rules provide that every variety will be judged against the highest standard for that variety and that the judges will take into consideration the following criteria: Size, Form, Color, Condition, and Substance and Texture. The camellia shows that are held in Southern California give equal weight to all five categories, that is, a maximum of 20 points can be given a bloom under every category. Some areas have other point scales and may include other categories, such as foliage. The important thing is that the judges give heed to the schedule that has been adopted by the Show Committee. Theoretically, the judges would determine points under the different categories, add them up and award the blue ribbon to the blooms having the highest number of points. Actually, of course, this is not done for at least two reasons. First, it would take too much time. Second, and more significant, this detailed approach is not necessary because in the majority of cases the blue ribbon flower "stands up and looks at you".

The judges are subconsciously aware of the categories and reach their decisions in agreement on blue ribbon flowers in such cases with little or no apparent study of the blooms.

When, however, the blue ribbon flower does not stand out and for most of the decisions regarding second and third place awards, it is necessary to consider the different criteria named above. Here again, this is not always done deliberately, but in the interest of fairness and consistency in judging they should have at least subconscious consideration. Using the Southern California scale as a basis (which we shall do hereinafter), since all five criteria have equal weight no one factor in itself should swing a decision unless there is equality with regard to the other four. The use of points, consciously or subconsciously, helps the judge to guard against an inclination to be influenced by a single factor that may make the bloom stand out in his eyes above other blooms. The use of a point score is more practical if the judge mentally subtracts from maximum allowable points for each factor rather than attempts to add the total points. This makes it important that the judges know the varieties they are judging because the blooms in the show are being measured against the highest standards of the respective varieties.

SIZE

The blooms must meet the standard for the variety with respect to size to merit a blue ribbon. Indication of size in *Camellia Nomenclature* should be used only as a guide, because this description usually is in accordance with the statement of the originator on the registration form and may not be indicative of normal size in the area of the show. Size is controlling only when two or more flowers are equal with regard to all the other categories being considered. Size alone does not have sufficient weight

to offset superiority of another flower in other criteria; for example, a small bloom that meets the standard (large, very large, medium) but is superior in form, freshness, etc., should win over one whose chief asset is its size. All other things being equal, however, a good large flower should win the blue ribbon.

FORM

Most flowers entered in shows, in fact that grow on the plant, are normal in form for the variety. There are exceptions, of course, when a plant will sport a new form. In such cases the flower is not eligible for entering under a named variety and the judges should disregard such a flower in their deliberations if it is entered with the variety on which it has sported.

The blooms of a variety that is known to change its form as the blooms continue to mature should have as the standard of perfection that form which represents its normal shape at peak of maturity.

Some varieties have more than one form which is typical for the variety; for example, 'MATHOTIANA', 'MATTIE O'REILLY', 'ELIZABETH LEBEY', 'GRAND SLAM'. Some Show Committees alleviate this problem for some of such varieties by having separate entry groups for both forms. When this is not done and entries include blooms of both forms, the judge is faced with the responsibility to subordinate his own personal preferences and to judge each form against the highest standard for that form of the variety. When other criteria are equal, one cannot avoid letting personal preference influence his choice. A good rose-bud 'MATHOTIANA', for example, will usually win over a good open semi-double form flower because most people prefer this form of flower. A second rate rose-bud flower, however, should not take precedence over a good open semi-double flower.

There are some varieties that possess characteristics that do not always show up in the flowers. The perfect 'GUILIO NUCCIO', for example, has uniformly spaced "rabbit ears" that make it a different flower from the simple flat semi-double of the variety. Many blooms of 'GRAND PRIX' are flat but the perfect bloom that is worthy of 20 points for Form has the "rabbit ears" that characterize the outstanding 'GUILIO NUCCIO'. This is not a matter of difference in form (such as anemone and semi-double) but rather differences within a form that make one flower stand out against those that do not possess these characteristics. These varieties illustrate how important it is that judges know the varieties they are judging, particularly with regard to form, and that they use this knowledge in their evaluation of flowers.

WHAT IS TYPICAL?

Occasionally one hears the statement that a flower being judged is not "typical of the variety", often based on the premise that there can be only one "typical" form or color. The view has been expressed that the "typical" form is the one that predominates (constitutes a majority), which overlooks the fact that forms differ among growing areas which may not be far apart.

Most camellia judges are sufficiently familiar with camellia varieties to know whether a form is "regular" or "uncommon". The challenge to a judge in most cases is that he avoid personal preference for one form over another in reaching his decision. There is another type of situation, however, in which the challenge goes to the extent to which regularity is required to make a form or color "typical". It is accepted among camellia growers that both form and color may vary between areas as well as in a particular garden. Must the form or color of a flower being judged conform to that in our own

garden or in other gardens or nurseries that we have seen in order that we may consider it to be typical? I had a beautiful flower of 'WATER LILY' ruled out of contention a couple of years ago because the color was not "typical", meaning that the judges had not grown or seen similar flowers (a clerk told me of the judges' discussion). There was some discussion of an entry of five blooms of 'JULIA HAMITER' in a 1975 Northern California show because the rose buds were more pronounced than usual. It is my own opinion that judges should accept that there is occasional variation in the performance of camellias and that a flower should be discarded as untypical only when it departs so far from the norm that it at least approaches the status of sport of the variety. Certainly the test should not be whether the judge has seen such a flower before. If the judging team encounters a form or color that is not familiar to any of the members of the team, the Chairman of Judges should be consulted. In this connection, *it is desirable that judging teams include judges from the different areas that have blooms in the show.*

COLOR

Color, or rather shades of color, is influenced by a number of factors; consequently, there is no such thing as a typical color. We encounter different shades of a variety in the same garden in the same season as well as among different areas. Color should seldom be a factor in solid color varieties in arriving at a decision except when the shade is obviously faded. The 'Mrs. D. W. DAVIS', for example, with the delicate soft pink shade and otherwise good under the other categories should win over an otherwise good flower that has lost the pink shade. As a practical matter, of course, a judge will lean toward the flower with the brighter or clearer color when two blooms are

closely alike in the other four categories.

The place where color is important is in variegated varieties. For the purpose of show competition, variegation is considered to be a spot of white on the flower, *no matter how small the spot*. More than one bloom with a small spot of white has been forced out of competition in the solid color group where it might otherwise have been a blue ribbon winner, and into the variegated group where it became an also-ran. To be a contender a variegated bloom should have enough white and the white should be so placed as to make the white a distinctive part of the flower. Here is one point on which there has not been agreement among judges; that is, as to how much white the bloom should have and how it should be distributed. Some judges have felt that the more white the better, regardless of how it is distributed on the flower. Others have looked at the pattern of variegation, with the idea that if the pattern is equally attractive and symmetrical in two or more blooms the one with the most white will win.

In the interest of achieving uniformity in the judging of variegated flowers, they are divided into two groups for the purpose of this discussion and guides for judging are outlined as follows:

Variegated—The white is superimposed on a red or pink background, with the color predominating. In most cases the variegation consists of spots or lines of white with little or no pattern or regularity. In such cases the evaluation will be based on the extent to which the variegation adds to the appearance of the flower. In some varieties, however, the spots or lines in what can be called the highest standards of the varieties forms a pattern, such as in 'ADOLPHE AUDUSSON VARIEGATED' with spots and 'TOMORROW VARIEGATED' with

lines. Judging in such cases should be against the highest standard and points should be taken off when a flower does not meet this standard.

Special—Color is superimposed on a white background. These varieties, few in number, are usually designated as “Special” although ‘MERCURY VARIEGATED’ is in this category. In these varieties the highest standard is a moired pattern of color on the white background, the color providing the pattern in symmetrical contrast to the white. The perfect ‘ADOLPHE AUDUSON SPECIAL’, for example, has a border of color and only sufficient flakes of color elsewhere on the flower to provide the moired impression. In these varieties, quantity of white in itself should not be sufficient to win a blue ribbon.

‘MARGARET DAVIS’ has blooming characteristics that in my opinion call for similar consideration by judges. The amount of white in the flower varies widely, in the same area, in the same garden, on the same plant. With this and other varieties where color is superimposed on a white background, or where white is superimposed on a background of color, the judges’ decision should be based on the application of what he sees before him to his breadth of knowledge of what constitutes the best of a variety. This emphasizes the importance of camellia show judges studying all varieties so that they will know the standards against which they are comparing the flowers being judged.

One critic of what I have written above has stated: “I believe that the balanced requisites for a good judge are not properly expressed or comprehensive in this paragraph. After all, judging is the ability to rate the typical floral tonal qualities of red and white relative to the elements of artistic proportion and arrangement of these elements. Rules may assist a judge but will do little to help these

elements. Rules may assist a judge but will do little to help one who is color blind, or another who may be as hopeless because he does not have an artistic ability to see relationship of the elements of proportion which are necessary for properly judging variegation of flowers.” I concur, and add that such people should not accept responsibility of judging camellias.

CONDITION

In thinking about condition we must make a distinction between the natural freshness of the bloom and bruises or abrasions caused by other objects, particularly when the Show Committee has declared that because of adverse weather conditions preceding the show, leniency should be used in judging Condition. Such leniency should apply only in respect to bruises and abrasions and to other situations where adverse weather is obviously the cause. Other than for such exceptions, a bloom not in good condition has no place in a camellia show and should be summarily dismissed from consideration by judges. Lack of what we call freshness can be determined usually by discoloration of the stamens, an appearance of droopiness and sometimes by a faded color. It should be borne in mind that even when the Show Committee has directed that leniency be used in judging Condition, a bloom without blemishes will score more points under this category than will one that has been damaged by weather.

The flower is judged according to its condition at the time of judging and not according to what the judges suspect it might be on the following day. Some of the cases of blue ribbons being associated with spent blooms on the second day of the show could have been eliminated, however, if blooms that showed signs of fading had been judged down on Condition. Future deterioration can be detected

in many cases by close attention to the stamens and anthers, also by the lack of turgidity in the petals. *No flower past its peak should get a blue ribbon.*

Condition should be conclusive in awarding ribbons only when the flowers are equal in all other characteristics. *A flower with a spot, for example, or with darkened stamens should not be automatically discarded;* that is, judges should not look first at Condition and eliminate from further consideration all flowers with spot or blemish. Stated another way, a judge should not be so influenced by minor defects in a bloom that he cannot recognize a better bloom that is fully developed and, therefore, may have darkened stamens.

SUBSTANCE AND TEXTURE

Substance is thickness of the petals. Texture is the surface characteristic of the petals, such as sheen. Some varieties have substance to a greater extent than others. Any variation within a variety would probably be due to differences in age of the flower although a flower poor in substance for the variety could have come from a plant that is needing attention.

MULTIPLE ENTRIES

An entry of multiple blooms is a single entry and should be judged as such. It should be composed of blue ribbon flowers *with emphasis on uniformity of the flowers.* It should stand or fall on its weakest link, which is the poorest flower of the group. If it is a solid color variety, the judges should look for similarity in size, color, form and condition. Only a group that is uniform in all these criteria should merit a blue ribbon. If the variety is a variegated one, there is the added factor of matching variegation among the blooms, and only entries with matched variegation should merit a blue ribbon.

What if the variety has two or more typical forms, should all the blooms in a multiple entry be of the same form? In line with the above discussion, yes. If the exhibitor does not have the required number of matching blooms, a multiple entry should not be made.

JUDGING MINIATURES

In judging miniatures (and small if the Division includes both miniatures and small), the same criteria are used that apply in the other Divisions except that size is a factor only to the extent that the bloom must conform to size as defined in the show rules.

There appears to be a feeling among some people that all qualified judges are not prepared to judge miniatures, probably because a majority of the judges do not grow miniatures in quantity and therefore do not know the varieties and blooms they are judging. This attitude might be relieved by designating as alternate judges, people who grow miniatures and thus could answer questions regarding normal size and form.

COLLECTORS' ENTRIES

Collectors' entries (sometimes referred to as collectors' tables) should be judged according to the quality of the individual flowers in the entry, under the same criteria that are used in all camellia show judging. A flower not of blue ribbon quality should count as a demerit, and one way to judge the entire entry is to award the blue ribbon to the entry with the least demerits. If two or more entries consist of all blue ribbon flowers or are tied with respect to number of demerits, the one with the most outstanding flowers should receive the blue ribbon. When it is impossible to select one over the other on the basis of quality of the individual blooms, and only then, the award should be on the basis of the artistic arrangement of the entry.

JUDGING GIBBERELLIN TREATED BLOOMS

The principles of judging gibberellin treated blooms are the same as for judging non-treated blooms; i.e., on the basis of size, form, color, condition, and substance and texture as judged against the highest standard for the variety and with equal value for all five categories. While the principles are the same, the application of these principles may in some cases require closer attention by the judges to the details of the flower than is usually necessary in judging non-treated blooms. This is due to the effect of gibberellin on the flower in some cases, particularly with regard to size, form and color, which may cause the flower not to conform to what is generally considered to be the highest standard for the variety in one or more categories. It may be desirable in some instances, therefore, to weigh consciously the flowers on a point basis to make certain that more than the 20 points (or whatever number of points the judging rules call for) is awarded a bloom for any one category. For example, the attractiveness of a flower because of its size may be more than offset by the fact that the bloom varies from the standards for the variety with regard to form or color, or both categories. The judges should remember at all times that they are judging against the highest standard for the variety as commonly known and that *new and separate standards have not been established for gibberellin treated blooms.*

JUDGING SEEDLINGS

Judging seedlings in most camellia shows is a two-part affair; namely, judging for awards in the show and judging for American Camellia Society Seedling Certificates. All judges in the show are eligible for the first type of judging, although in some shows the judging is done by a team

that is selected on the basis of experience. It is required that judging for ACS Seedling Certificates be done only by ACS accredited judges.

Most people hold the view that different yardsticks should be used in the two types of judging, that whereas Certificates should be given only to seedlings that are distinctive, of high quality, and "add something to the camellia stock-in-trade", the same critical attention should not be observed when judging for the local show. I believe there is merit in this point of view provided that we do not approach it on the basis that we must give seedling awards. I once judged seedlings in a show where the judging team concluded that no seedling merited an award. We so reported and were told that we must select a winner "because there is a Seedling Trophy". I draw the line at that in my thinking. When, however, the quality of the seedling entries is comparable with the quality of the other flowers in the show, awards should be given as called for in the Show Schedule.

We are in a different league, however, when we are judging seedlings for an ACS Seedling Certificate. Here we are in the process of giving special commendation to an outstanding new camellia seedling—one that rates high on any point scale, is distinctive and adds something to what we now have among the many hundreds of camellia varieties. The fact that it is good should not be enough. It should be good and *different*, different in form or color or blooming habits. In my opinion a Certificate should be awarded to an early blooming reticulata hybrid seedling that blooms in, say, November even though it would resemble a variety that normally blooms in January or February. With this exception, we should avoid giving this special recognition to seedlings that resemble established varie-

ties. With this approach, the field for new Certificates will narrow year by year. It will assure, however, that the Certificates will have the value that was intended when the certificate plan was introduced.

CHOOSING BEST FLOWER

Fortunately, most Show Committees have discontinued "Best Flower of the Show" in their show schedules. This was all right back in the days when all the flowers were japonica varieties. The reticulata has altered things and it is difficult to pass by a beautiful reticulata bloom in favor of a japonica or a non-reticulata hybrid. The fact that this is done occasionally does not lessen the difficulty.

In selecting Best Flower in the several Divisions in which Best is chosen, it is no longer possible to be guided by point scoring. All the flowers selected for the final judging are usually equal or nearly equal in points, and objective as he may be, a judge will select the flower that seems to him to be the most attractive, desirable and arresting in its beauty. It is at this stage of judging that the comment quoted in the Foreword is most applicable: "we cannot canonize rules that we draw from principles no matter how absolute the principles".

I believe a judge should have one caution in his mind as he selects Best Flower; he should not be influenced by the newness, rarity or long and popular distribution of a variety. I can remember that on occasions I have tended to play 'GUILIO NUCCIO VARIEGATED' against the field, and there is a tendency now to give the same treatment to the 'ELEGANS' family sports, 'SUPREME' and 'SPLENDOR'. I sometimes wonder what would happen if the same set of judges were asked to review their judging of Best Flower after a delay of two hours or so and after their minds had been neutralized in some manner as is

done with the mouth of judges in wine tasting.

One other approach is used by some judges, namely, how does the flower stand up in comparison with what is normally best for the variety? That approach presents some problems to me, because even though a flower may be super-outstanding for the variety, it still may not be the flower that is "most attractive, desirable and arresting in its beauty". I remember an incident in a show in which an exhibitor said to me after the judging had been completed, "I thought that my 'NAGASAKI' was the best flower of that variety that I have ever seen." I agreed, yet I had voted for a 'TOMORROW'S DAWN' that was "out of this world" and which, incidentally, won the Best Flower Award in its Division.

JUDGMENT WILL ALWAYS CONTROL

Camellia show judging cannot be formalized by a set of rules or by guideposts. Individual judgment will always be controlling. When individual judgment is based on personal preference and prejudice, uniformity in the judging of a show cannot be achieved. When, however, individual judgment is built around rules and guideposts that are the consensus of the accredited judges, we can expect that the show will have the appearance of having been judged by a single team of judges, which should be the objective of camellia show judges. I close with a thought that I expressed at the beginning: a judge's decision of the varieties he is judging. If he can be no better than his knowledge does not possess the knowledge that he needs to do a creditable job, he should graciously decline the honor that has been bestowed on him when he was asked to judge a camellia show.

A barking dog is often more useful than a sleeping lion.

THE QUEST FOR THE GOLDEN CAMELLIA

By BILL DONNAN

Editors Note: Reprinted from The International Camellia Journal issue no. 8, Nov, 1976

The Greeks have nothing on us! In their story about the Quest for the Golden Fleece they tell about Hercules cleaning out the Aegian Stables and about slaying the 7-headed Hydra and other prodigious feats. Well, we can recount some tales which are almost as interesting in connection with the American quest for the golden camellia! Hybridists here in the U.S.A. are, even now, hot on the trail of that elusive yellow cultivar. They would like to have a blue, also, to be used in breeding to develop a full range of hues including orange, coral, purple and all shades in between. But the quest for a yellow, the quest for the golden camellia, holds every ones fancy. If you will read on I will recount three tales which will give you some insight into how far and to what great lengths we Americans will go in the quest for the golden camellia.

Among the many camellia enthusiasts who were feverishly anxious to obtain a yellow cultivar, none was more dedicated than the late Mr. Ralph Peer of Hollywood, California. He circled the globe more than once and spent years in correspondence with horticulturists everywhere in his quest. He spent large sums of money importing what were pronounced to be yellow flowered plants, only to find on receiving them that they were mostly faded whites. He searched the libraries of the world and finally discovered ancient references to a yellow camellia growing in the Yunnan Province of China. But, for a time, the war prevented obtaining one of the plants. Then in 1948, after long negotiation, 20 plants were imported from the Yunnan Province. These proved to be the wonderful *C. reticulata* cultivars but none of them were yellow flowered! Mr. Peer never did attain his quest.

In 1948, the late Mr. Carl Tourje, a

camellia fancier of San Gabriel, California, imported seeds of several species and genera related to the camellia genus. One such shipment, from the Hong Kong Botanical Gardens, contained seeds of *Tutcheria Spectabilis*, a member of the Theaceae Family and a relative of *Camellia*. Some of the seeds were shared with the various institutions and the seedlings grown at the Descanso Gardens produced one scraggly plant. When this plant was 5 or 6 years old it produced a flower or two but no one paid much attention to it. Then, in mid-July 1955, Mr. John L. Threlkeld, Superintendent at Descanso Gardens, chanced to examine the plant. Lo and behold! There were a dozen or more butter-yellow flowers thereon! This seemed unbelievable! The genus *Tutcheria* produces only white flowers! Yet, here was a relative of the camellia with yellow blooms; and even more exciting, yellow blooms in July with its promise of possibly extending the camellia blooming season!

The news of this development spread like wild-fire through the California camellia world. It was almost as if gold had been discovered. Everyone wanted a scion. Everyone wanted pollen from the blooms. Everyone wanted to cross the *Tutcheria* with their own cultivars. The unauthorized snipping of scions got so alarming that the Descanso Gardens was obliged to erect a 7-foot high chain-link fence around the plant with an iron gate and a padlock to protect it. Meanwhile, efforts to graft it on *C. japonica* under-stock proved fruitless. Thriving grafts died for no apparent reason after two or three years. Furthermore, the plant could not be propagated by cuttings. Some seeds were produced on the plant but the offspring proved to be white-flowering plants. Several intergeneric crosses

were made but, here again, there were no yellow flowering progeny. In 1968 the yellow-flowered *Tutcheria Spectabilis* at Descanso Gardens contracted oak-root fungus and died. The very name, *Tutcheria Spectabilis*, rings on one's tongue like that of a warm-blooded dinosaur of the Cenozoic Age! Alas! The yellow-flowered *Tutcheria* at Descanso died like a dinosaur and with it the hopes of a yellow camellia.

Meanwhile, in the Fall of 1964, Dr. William S. Stewart, then Director of the Los Angeles County Arboretum received the Fullbright Lectureship to India. He was particularly pleased since the visit to India might afford an opportunity to visit botanical gardens and tea plantations in North-east India in the quest for the yellow-flowered native species of camellia. In October, 1964, while visiting the Royal Botanical Garden at Katmandu, Nepal, the Curator told Dr. Stewart that she had a beautiful yellow-flowered *C. japonica* growing in the conservatory! The plant was 18 inches tall but not in bloom. The flowers were propounded to be the color of brass. The plant was obtained from the Janak Nursery in Darjeeling. Fortunately, Dr. Stewart's itinerary included a 72-hour visit to Darjeeling. Upon arrival in Darjeeling it took the better part of two days to track down the remote Janak Nursery and purchase 10 of the yellow-flowered plants. These were carefully transported by car on a three-day journey to Calcutta whilst soaking the cultivators each night in the hotel bath tub! Upon arrival in Calcutta it required three days of hard bargaining to obtain permission from the Indian Agricultural Authorities of the State of Bengal to ship the plants to Los Angeles. Five of the ten plants were shipped airmail in a bare-root condition; the only way it is possible to bring plants into the U.S.A. from India. The others were shipped to the U.S.A. Plant Quarantine Station, at

Glen Dale, Maryland. Most of the plants survived and after several seasons they bloomed. All the blooms were pink or white!

So there we are! We are still looking for that elusive yellow-flowered camellia cultivar. The book: "A Revision of the Genus *Camellia*" by John Sealy, Royal Horticultural Society, London, 1958, lists three yellow petaled species. They are: *C. flava*; *C. fleuryi*; and *C. tonkinensis*. Unfortunately they are all native to North Viet Nam! I dare say, however, that even this barrier will be overcome. I feel certain that, if indeed, there is a yellow flowered camellia, our hybridizers will seek it out and will, eventually, be successful in the quest for the golden camellia.

FUTURE S.C.C.S. MEETING PROGRAMS

Mel Gum, Program Chairman for the meetings of the Southern California Camellia Society has lined up two outstanding programs for the February and March meetings of the Society. For the meeting on Tuesday, February 8, 1977 the speaker will be Dr. Francis Ching, Director of the Department of Arboreta and Botanical Gardens of Los Angeles County. Dr. Ching will talk about the future of the various gardens and how we can all become more involved in the on-going programs.

For the meeting on Tuesday, March 8, 1977 the program will feature presentations by Mr. and Mrs. Milton H. Brown of Fort Valley, Georgia. Mr. Brown is the Executive Secretary of the American Camellia Society. Both Ann and "Brownie" are excellent speakers. Ann Brown will give a talk and show slides of the famous collection of Boehm porcelains which are housed in a museum at Masse Lane. "Brownie" will give a talk on the aims and goals of the American Camellia Society and will show slides of the Headquarters at Masse Lane, Georgia.

THE BALDWIN LEGACY

By SANDY SNIDER

Assistant Historian, Los Angeles County Arboretum

Editors Note: Reprinted from Lasca Leaves, Vol. 26, No. 2, 1976

The Los Angeles State and County Arboretum and its almost one million yearly visitors are the beneficiaries of a legacy rich in land and history that extends two hundred years into the past and culminates in the estate of Elias Jackson Baldwin. When this remarkable, Ohio-born entrepreneur died in 1909, his Santa Anita Ranch, the heart of that legacy, was still near its peak of production and vitality with some 52,000 acres of rich farmland and potential townsites. His will listed and unbelievable 1,691 individual parcels of real estate valued at \$10,612,025 plus personal property worth \$318,776. Under its terms, the bulk of the landed estate was to be divided equally between his daughter Clara, offspring of his first marriage to Sarah Unruh, and Anita, child of a third marriage to Jennie Dexter; minor bequests were made for the widow, Lillie Bennett (the fourth Mrs. Baldwin), and for a previously unacknowledged daughter identified as Rosella or Zelda Selby (born to Martha Agnes Fowler the year Baldwin married Lillie Bennett).

As was expected with a man of Baldwin's wealth and reputation, the will was contested by numerous claimants, though none of them met with success. In fact, some four years of litigation served only to validate the original will, and in the interim the same good fortune that had earned him the nickname "Lucky" served him once again. Much to the delight of Clara and Anita by the time of distribution, "Lucky's" properties had skyrocketed in value and were appraised at \$10 million above the original estimation, thus doubling the daughters' inheritance. To seal the luck, four years later Baldwin's Merced sheep pasture metamorphosed into the Montebello Oil Fields, and in

another seven years oil was flowing on the La Cienega Ranch, now known as the Baldwin Hills.

The lake homesite and 3,500 acres immediately surrounding it were jointly owned by the daughters, but soon after disposition of the will, the younger Anita leased Clara's interests and quickly and efficiently organized a livestock ranch, called the Anoakia Breeding Farm as both a memorial to her father's life and as a sound business venture of her own. The Queen Anne Cottage was closed, its marble walkway, black walnut doors, fireplaces and tilework, and its magnificent stained-glass windows carefully crated and stored, as Anita oversaw the construction in 1913 of her own three-story, fifty-room Anoakia home at the corner of present-day Baldwin Avenue and Foothill Boulevard (the name Anoakia was coined by combining the first two letters of Anita's first name, the "oak" tree of the family crest, plus an -ia for euphony).

Completed at a cost of over a quarter million dollars, Anita's Anoakia home was as modern as the Queen Anne Cottage was old-fashioned. The Pasadena *Daily News* of 1915 noted that "a more beautiful spot would be difficult to find. The house is a massive structure of concrete, built on the open square plan, and every room on the lower floor opens with long French windows or doors, into the patio . . . The beautifully kept kitchen, with its white tiles and shining enamel, copper and aluminum ware, presided over by the white coated chef; the immense enamel ice boxes and serving room; the thousand-and-one conveniences that go to make the up-to-date home; the basement with its wine cellars; the ice-making plant, furnaces and store-



Three generations of Baldwins: Elias Jackson ("Lucky") Baldwin, his daughter Anita, and her two children, Dextra and Baldwin.

PLANT IMPORTERS PLEASE NOTE

It's going to take longer to import foreign plants from now on, so plan ahead. The Animal and Plant Health Inspection Service says about six weeks may now be required to process an import permit for plants, soil, and plant products. The permits are free of charge, but their issuance is not an automatic process. "Certain facts must be established to make sure imports will pose no threat of spreading foreign plant insects and diseases to the U.S.," explained Jack Lipps,

head of the APHIS Permit Unit. "This often involves an exchange of letters with the person requesting the permit."

For information or permit applications, write to: Permit Unit; USDA-APHIS; Federal Building, Rm 638; Hyattsville, Md. 20782.

"To avoid disappointment, allow sufficient time," advises Mr. Lipps. "You should plan ahead for permits as you would for vaccinations, passports, and reservations."

rooms; the stately dining room with paneling to the ceiling and handsome cut-glass fixtures and ornaments—all carved with the oak design by Pasadena people—the dainty breakfast room, light and airy . . . the place is absolutely complete." Art work, almost entirely by Californians, filled the house; of particular note were the four Indian murals executed by Western artist, Maynard Dixon. Beyond the house were tennis courts, gymnasium, a white-tiled swimming pool, Parthenon-style bath house, a garage complete with its own machine shop, terrapin and frog ponds, apiary, aviaries, stables, and the famous dog kennels housing Anita's prize-winning airedales and Russian wolfhounds.

Animal-lover and businesswoman both, Anita concentrated her energies on stockraising rather than the general farming of her father's day. In 1915, she had the orange groves and vineyards that had filled the land north of Huntington Drive rooted out to provide more land for pasturage and raising grain feed. Her father's old wooden ranch buildings were torn down and replaced with what a writer of the day described as modern structures of "reinforced" concrete, with ventilation, sanitary plumbing, and conveniences of every kind, electrically lighted, and steam heated in winter." The dairy barn received special attention: "No expense or care will be too great to provide the best for these fine cows. The milking stalls will be in two parallel rows, twenty-four stalls to a row, facing each other. Between the two, an electric runway will bring in the feed direct from the silos or grain barn. There will not be a board in the place. Every possible harboring spot for vermin will be eliminated so that the cows may be kept as clean and sweet as well-cared-for children. The ultimate intention is to give to Los Angeles and the surrounding cities and towns the opportunity to secure milk of such delicious and rich quality and perfect

purity that the most fastidious will be able to use it with a feeling of security too often lacking these days.

Anoakia was both a working livestock ranch and a breeding farm of unusual quality. Quoting from Anita's 1916 Private Catalogue of Rancho Santa Anita and Anoakia Breeding Farm, "It can be conservatively said that there is not another fertile spot on the Pacific Coast, nor in the great Southwest, more suitable or naturally adapted for the raising of purebred livestock than this portion of Los Angeles County . . . Shaded by five thousand or more beautiful oaks, centuries old . . . this region, generously endowed by nature, yields forth almost gratuitous service to every application of man's intellect. Here, where the elements and all the laws of nature, are in harmony with human endeavor, the greatest developments are possible, and here it is that expert attention is devoted to raising Thoroughbred, Arabian and Percheron horses, Mammoth Jacks and Jennets, Holstein-Friesian cattle, Berkshire and Poland-China swine.

As shy and retiring as her father was vociferous and publicity-conscious, Anita emphasized that "The ranch is no longer a show place; we are conducting it on a purely business basis as a business proposition." As the years went on, however, the raising of purebred stock became more of an expensive hobby than a profitable enterprise, and by 1923 Anita decided to retire from the stock business. Except for certain of her pet horses and dogs, Anita, according to her livestock superintendent, Percy Bonebrake, gave all the thoroughbreds, Arabians, and crossbreeds to the Remount Division of the Army; some of the Percherons, jacks and jennets, cattle, and hogs she gave to agricultural colleges and boys' clubs; the remainder of the stock was quickly sold.

Through the late 1920's and early thirties Anita retained a tenuous hold

on her lands in the Arcadia area. A Depression economy, though, more and more frequently put the need for cash above her emotional commitment to the land, and so she began to sell various parcels as home and business sites. In 1934, after engineering necessary changes in the zoning laws, she sold to the newly organized Los Angeles Turf Club 214 acres that within a year became the nucleus of the new Santa Anita Racetrack. Despite this and other piecemeal sales, however, Anita remained delinquent in payment of her city taxes, and on July 1, 1936 (just three years before her death), she sold the remaining 1300 acres of the Baldwin ranch (excepting only her 19-acre Anoakia homesite) to a real estate syndicate headed by Harry Chandler of the Los Angeles *Times*.

As Anita passed from the scene, so too did her reservations about opening the ranch to strangers. Through the late thirties and forties, Chandler's Rancho Santa Anita Corporation often rented the picturesque Baldwin lakke and surroundings to motion picture companies brave enough to venture off the studio back lot. Tarzan swung through the jungle trees during this period; Humphrey Bogart strained to pull the *African Queen* through the marshy lake; and elephants, lions, and apes brought in to add a touch of realism frequently became *too* realistic. "I am told that Dorothy Lamour made a picture there some years ago," wrote Percy Bonebrake, "and her leading man was an ape, a chimpanzee . . . This picture was being made at the old ranch house, by the lake, and among the trees there . . . The picture was completed, and a few stills were taken, to be used on the advertising posters. One of them depicted Dorothy and the ape sitting side by side in two canvas chairs. He was posed very nonchalantly, his legs crossed and one arm thrown over the back of the actress' chair, and a few seconds later

he bopped Dorothy a terrible blow on the neck and nearly killed her. This laid her up for weeks."

The motion picture business, though exciting, was only a sidelight for the new ranch owners. Organized as the Rancho Santa Anita Corporation, Chandler's real estate syndicate made plans to subdivide and sell the old ranch lands in several residential districts. Sales, in fact, were brisk and visitors many. One satisfied owner invited friends out both to view his new Arcadia lot and enjoy a picnic lunch at the lake. The friend, dermatologist and horticulturist Dr. Samuel Ayres, Jr., had recently been appointed to head a Horticultural Institute committee seeking possible locations for a southern California arboretum. "I'd never heard of Lucky Baldwin," wrote Dr. Ayres, "but we thought it would be a nice outing, so we accepted. We drove out there and when I saw it, I said to myself, 'This is it.' Up on Tallac Knoll there was a real estate tract office—street maps had already been drawn, stakes were placed, and they were about to put the lots in the knoll area up for sale. I told the tract manager, Wesley Davies, what I had in mind and he said he thought a few acres might be set aside for our project. I told him I wasn't talking about a few acres. I was talking about the whole thing!"

And the whole thing was what he got. Harry Chandler graciously took the property off the market while complex negotiations between the State, the County, and the Arboretum Committee took place. In January, 1947, the State of California and the County of Los Angeles jointly purchased from the Chandler syndicate 111 acres in the heart of the old rancho. The \$320,000 sale price was well below what could have been realized on the open market, but at \$2,882 an acre, it was still almost 15,000 times the twenty cents an acre Hugo Reid had received in the first Rancho Santa Anita sale (to Henry Dalton)

THE ROOTS OF CAMELLIA

By DR. JEAN GREZE

In the course of nature, the Camellia, born from seed, has a tap root which penetrates down deep into the soil, protecting the plant from dryness and cold. Most camellias found in the market are issued from cuttings and thus they have a lot of shallow roots. They grow perfectly but are more sensible to the inclemencies. It is the same for the camellia issued from seed in which the shallow roots are trimmed off to make the re-potting easier. I think it is a shame!

If a hobbist grows camellias from seed, he should plant it in his garden and let it grow there. Thus it will have a strong root system. Then, if the resulting flowers don't agree with him he is able to graft something on it later. That is what I did in 1974. I had a banded plot of about 50 meters long situated along a wall, exposed to the north and I wanted to plant it to camellias. The difficulty is that if a plant begins to grow in a pot before being taken to earth, the shallow root twists. To avoid this inconvenience I tried the following method which gave me good results.

In October, 1974 Japonica and Sasanqua seeds obtained from the Southern California Camellia Society were put to sprout on a wet peat moss coat, in tin boxes in which I had made holes, and placed in a room at a temperature of 20 degree centigrade. I obtained about 95 per cent germination. When the sprouted seeds

had developed roots of about 4 to 5 centimeters they were planted in mineral water bottles of plastic from which I had removed the upper part. These bottles are about 22 centimeters high and they were filled with leaf mold, placed in a shady spot and kept well watered. The young plants developed rapidly.

In August, 1975 the bottom of the bottles were removed, the tap roots had by that time reached the bottom, and the young plants were placed in the earth at 50 centimeter intervals. The plastic cylinder was left in place until March, 1976 at which time it was cut and removed without touching the plant or shaking the roots. The annular ring where the plastic was removed was filled with leaf mold.

I had an opportunity, during this last summer, to appreciate the resistivity to the extreme dryness which these camellias exhibited. It was particularly hot and dry in France this summer. It rained only once during the July-August period. These camellias with their long tap roots were watered only once or twice each week while the same age camellias growing in pots had to be watered every day! I lost only two plants out of 71 seedlings. I'm now waiting to pass through a cold winter to see if these deep-rooted camellias are more resistant than the other ones.

1976 CROP — CAMELLIA SEEDS

Japonica Seeds—\$3.75 per 100 (minimum order)

Sasanqua Seeds—\$1.50 per 100 (minimum order)

Reticulata Seeds—15c each

Southern California Camellia Society

P.O. Box 717

Arcadia, California 91006

CLEFT GRAFTING OF CAMELLIAS

By JOHN MENDOZA

Editors Note: The Santa Clara County Camellia Society has issued a publication entitled "Camellias in Santa Clara County." This excellent book on camellias and camellia culture was compiled by John Mendoza and is sold by the Santa Clara Society for \$2.50 per copy. This article was reprinted from the chapter on grafting.

Although cleft grafting can be done any time during the dormant season, the chance of successful healing of the graft union is best if the work is done in early spring just when the buds of the stock are beginning to swell, but before the active growth begins.

In making the cleft graft a clean sharp grafting or budding knife should be used to prepare the scion and understock. The scion should be 3 to 4 inches long and have two or three buds and at least one leaf. This should be made from one-year-old dormant wood. The basal end of each scion is then cut into a long, gently sloping wedge about 2 inches long. The side of the wedge which is to go to the outer side of the stock is made slightly wider than the inside edge. The long sloping wedge cut at the base of the scion should be smooth, made by a single cut on each side with a very sharp knife. To cut down excessive water loss of the scion before the graft wound is healed, the leaves should be cut in half to slow down the transpiration rate (loss of water through leaves). The understock is usually selected from healthy disease free vigorous growing seedlings. To prepare the understock, the plant is pruned off approximately 3 to 4 inches from the soil line. Next, a smooth 45° angle is made on top of the understock. Once this is done a verticle cut approximately 2 to 3 inches down the center of the stock is cautiously made. This cut should be done very slowly so as not to slip and split the understock into two halves. After this is made the scion is inserted into the understock and the cambium layers of both are matched up and are in close contact with each

other. The understock verticle cut can be opened with either the bone on a budding knife or a screwdriver, etc. Once the scion is inserted the two should be tied with a rubber budding strip to hold the two in place. Sand is then scattered around the base of the can and a one gallon glass jar is placed over the graft in order to create a warm humid environment.

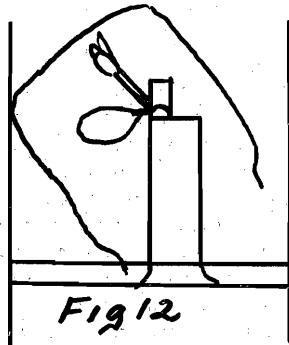
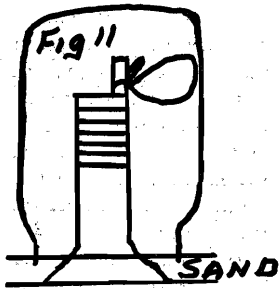
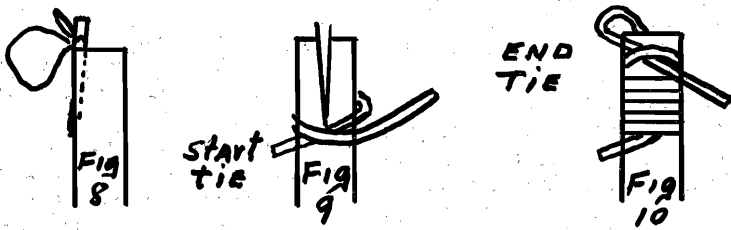
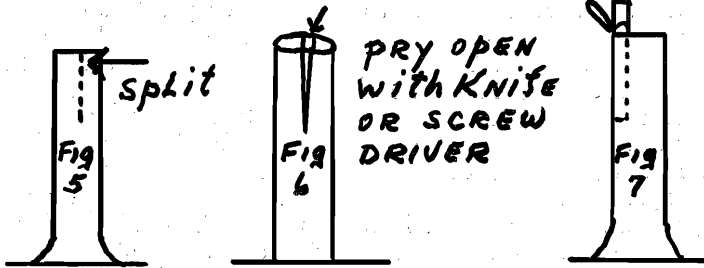
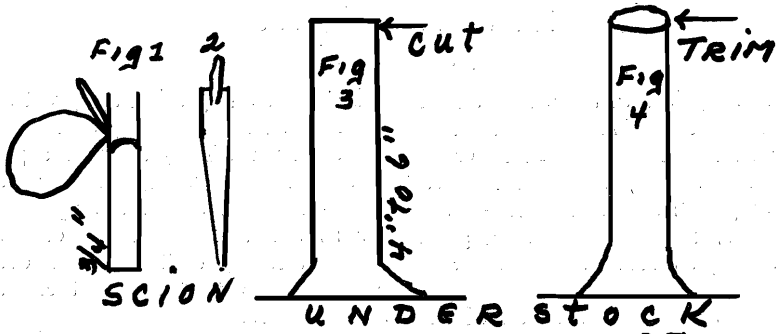
Before the jar is placed on the graft, the plant should be sprayed with a fungicide such as Captan to prevent mold. The graft should be checked weekly until healing is complete. Once the wound is healed, you can slowly lift the jar a little at a time so as to harden off the plants. For example, just tip the jar half-way open for the first day. If the plant wilts cover it up again . . . wait for a few more days, then try again. If it doesn't wilt then take off the jar and give some indirect sunlight. Make sure to cut off all sucker growth that may occur. To cut down possible disease infection on grafts, all the grafting tools used can be sterilized by dipping them into a clorox and water solution (9 parts of water to 1 part of household chlorox). Figures 1 to 12 show the steps in cleft grafting.

It is better to remain quiet and be thought a fool than to speak and remove all doubt.

LAST CHANCE

DON'T FORGET

1976-77 DUES



HOW ABOUT IT?

By JIM McCLUNG

I was surprised at the season's first gib show at the Arboretum. The "Tray of Three Medium Sized Camellias" was won by 'Berenice Boddy.' That's right, 'Berenice Boddy' — the old variety recommended as a good seed setter, as very cold hardy, and as good root stock.

What's the matter with all of the old GOOD varieties? Have we, as hobbists, become the fickle lovers of Shakespeare's Sonnets? Two years ago everybody entered 'Howard Asper.' Extra room had to be made on the tables to accommodate all its specimens. Now the number of entries is dwindling. Shame on us.

The general nurseries do not handle all of the new varieties that hobbists "just have to have." Their stock is mainly those that have been grown for generations. And among them are some of the most beautiful japonicas on the market.

What happens when someone gets brave enough to enter a good old-timer in a show? It is sort of snuck into place when nobody is looking. The judges pass it with a slight sneer as they move on to the current favorites, most of which will have shorter love affairs than a girl working the docks.

Move back in time and think. What happened to that beautiful 'Vedrine' ('Ruby Glow') that once graced your collection? Did it become rootstock for a new favorite that was a less desirable flower? The hobbist does not have to go that far back. How about all of the winners of the Margaret Hertrich, William Hertrich, John Illges, Ralph Peer, Aubry Harris, Edwards Metcalf, Sewell, Wylam, Storment, and Taylor Awards. Where are the older ones now? It is impossible to find many of them except in the gardens of a few people. If your luck at grafting is like mine they might as well be on the moon.

I am not denigrating the great new varieties that are arriving on the market each year. They all have a place in the camellia world, but not all are good enough to survive. It's just that it's so sad to see fine old cultivars ignored. Many of them have every characteristic that makes them top show flowers.

Come on you true camellia lovers, lets take another look at some of the old cultivars. They are worth putting in our shows. Many of them are superior to those we see on the front table. Let's bring them back.

And while we're at it.

How come many of the show flowers are not in the Nomenclature? And why are some of them not even named? How about 'Tiny Belle?' It is a popular show flower, obviously a saluenensis-japonica cross. Where does one usually see it at the shows? With the small japonicas. If the originator would give Bill Woodruff the statistics it could be placed in the *Nomenclature*. There are a lot of others—'Bob's Tinsie,' 'Kia Ora,' 'Wishuwell,' 'Lavender No. 1,' 'Ann Patricia,' 'Maori Maid,' ad infinitum. According to the proposed rules a flower must be described in the *Nomenclature, Review*, or the *A.C.S. Journal* in order to be eligible for honors. It must also be readily available to the hobbist. That should mean that it is easy to find in a specialty nursery. If one's grafting ability is on a par with mine getting a scion does not make the culticar readily available.

So let's do two things—bring back some of the oldies but goodies, and present some show rules that make sense.



How about some of you old-timers in the different local societies donating some time to the new members and show them a few tricks of

the trade? That will help make them permanent members. New members have decided interests after a few meetings; be it hybridizing, showing, or just growing outstanding camellias. A little help from our experts would go a long way toward keeping our societies viable.

And put the new members to work. They do not have to be made officers but there are many things that they can do that will make them feel a part of the group.



Some time ago a picture in the A. C. S. *Journal* caused me to do a double-take, and then a third, and then consult with a number of very knowledgeable gentlemen whose opinions I respect. The flower pictured was identical to one that both my younger son and I have in our collections, one that was registered in 1964. This flower was represented as a new cultivar and newly registered.

In spite of the opinions of the honored gentlemen I spent an outrageous sum to buy the plant, just to prove I was right. I was. The plant in all of its parts was identical to the twelve-year-old West Coast variety that we already have.

This is not the first time that I have bought a newly registered cultivar only to find that it was identical to another variety, usually of earlier registry. In only one case were both cultivars registered during the same year.

Doesn't the A.C.S. have a Registration Committee that can insure that a few dishonest scion stealers do not register somebody else's work? Such people give the entire industry a bad name.

And all the multitude of registrations. Most of the are not worth garden space and certainly are not worth *Nomenclature* space. They may be somebody's pride and joy but they should be somebody's understock. Besides, they are not usually marketed. Even good new cultivators have a

rough time getting to the buying public.

Why is it that C. rusticana varieties must be entered in shows with the "species"? Since they are a subspecies of C. japonica, or more likely, C. japonica is a hybrid containing rusticana genes, why not classify them as japonicas? They stand out above all the other species, gib beautifully, and come in all of the colors and forms of the japonica. Let's change the rules and put them where they rightly belong.

SAN DIEGO PREPARES FOR 30th ANNUAL SHOW

The 30th Annual Camellia Show of the San Diego Camellia Society is scheduled for Saturday and Sunday, February 12 and 13, 1977. This year's show is being co-chaired by Jess George, Les Baskerville, and Gene Snooks and will be staged in the Conference Building at Balboa Park, San Diego. Basically, this year's show will be as in the past with gib and non-gib divisions, however, there will be three trophies instead of one awarded in the gib divisions. Bloom placement is scheduled from 7:30 to 10:30 a.m. on Saturday morning with judging from 10:30 a.m. to noon. The show will be open to the public from 1 to 5 p.m. on Saturday and from 10 a.m. to 5 p.m. on Sunday. There will be a Show Dinner on Saturday night. The Show schedule and Show entry cards can be obtained at the Show.

He who knows not, and knows not
that he knows not is a fool—shun
him!

He who knows not, and knows that he
knows not, is a child—teach him!

He who knows, and knows not that he
knows, is asleep—wake him!

He who knows, and knows the he
knows, is wise—follow him!

A LISTING OF 'HIGO' CAMELLIAS

By JOHN M. HERNDON

- AKA-TSUKI-NO-KAORI**
(Scent of Sunset) Light shell pink, large semi-double, fragrant.
- ASAGAO**
(Morning Glory) Soft pink, medium, single.
- ASAHI-NISHIKI**
(Morning Brocade) Rose pink with pink flecks, spotted white, small, single.
- ASAHI-NO-HIKARI**
(Light of Dawn) Pink, large, single.
- ASAHI-NO-MAI**
(Dance n Dawn Light) Red, very large, single.
- ASAHI-NO-MINATO**
(Harbor in Dawn Light) Pink, medium, single.
- ASAHI-ZURU**
(Dance in Dawn Light) Red, very large, medium, single.
- AYA-NISHIKI**
(Figured Brocade) White, streaked purplish pink, medium, single.
- BANYO**
(Deliberated Sun) Soft rose pink, large, single.
- BENI-OSARAKU**
(Red Osaraku) Light rose pink, large, single.
- BENI-TAI-HEI-RAKU**
(Red Tai-Hei-Raku) Pink, large, single. Seedling of Yamato-Nishiki.
- CHOJI-RAKU**
Light pink, cup shaped single, medium.
- CHOJU-RAKU**
(Long Happy Life) Cherry red, large, single.
- CHOSHO**
(Laughter) White blotched and striped pink, medium, single.
- CHOJU-SHIRO**
(Lieut. General) White, medium, single.
- EGAO**
Light pink, large, single.
- EZO**
(Northern folks) Pink, large, single.
- EZO-NISHIKI**
(Brocade of EZO Province) Variegated form of EZO.
- FUJI**
(Mt. Fujiyama) White changing to soft pink, medium, single.
- FUJI-NO-YUKI**
(Snow on Mt. Fujiyama) White, medium, single.
- GEKKA-NO-MAI**
(Dance in Moonlight) White, large, single. (Variegated foliage).
- GEKKA-NO-NAMI**
(Waves under Moonlight) Same as Gekka-No-Mai.
- GINGA**
(Milky Way) White, slightly striped pink, medium, single.
- GOSHO-KAGAMI**
(Royal Mirror) Rose pink, single, medium.
- GOSHO-ZAKURA**
(Cherry of Royal Garden) Light pink, white underpetals, small, single.
- HAGOROMO**
(Robe of Feathers) Dark pink, medium, single.
- HAKU-TAKA**
Same as Shira-Taka.
- HAKU-TSURA**
(White Crane) White, large, single.
- HAKU-KAKU**
Same as Haku-Tsura.
- HARU-GASUMI**
Rose pink, flecked light pink, irregular margined white, large, single.
- HARU-NO-YUKI**
(Spring snow) Greenish white, medium, single.
- HATSU-WARAI**
(New Years greeting) Light pink with darker pink base, medium, single.
- HI-NO-HAKAMA**
(Scarlet Hakama) Vermillion red, large, single.
- HI-NO-MARU**
(Rising Sun—Japanese flag) Dark pink, medium, single.
- HI-NO-TSUKASA**
(Lord of scarlet) Scarlet, large, single.
- HIODOSHI**
(Scarlet threaded suit of armor) Vermillion red, large, single.
- ICHU**
(Bank of court rank) Scarlet, large, single.
- IMA-KUMAGAI**
Same as Ima-Kumagaya
- IMA-KUMAGAYA**
(Modern Kumagaya—Hero in drama) Pink, large, single.
- IMA-KURAMAI**
Same as Ima-Kumagaya.
- JITSU-GETSU**
(Sun and Moon) Pink spotted pinkish white, large, single.
- JITSU-GETSU-SEI**
(Red—sun and moon) Red splotched white, medium, single.
- KAKE-HASHI**
(Arched bridge) White streaked pink, medium, single.
- KARA-NISHIKI**
(Chinese brocade) White blushed pink, small, single.

- KINSHO-KO**
(Name of an incense) Pink splashed and edged white, large, semi-double.
- KIYO**
(Shining Sun) Light red, medium, single.
- KO-BAI**
Crimson, large, single.
- KOBAI**
White with pink stamens, medium, single.
- KOHAI**
Pink, large single.
- KUMAGAI**
Dark crimson, large, single.
- KUNI-NO-HIKARI**
Crimson, medium, single.
- KYO-NISHIKI**
(Brocade of Kyoto) White streaked and spotted pink, medium, single.
- MAI-ZURU**
(Flying crane) Greenish white, large, single.
- MANA-ZURU**
White, large, single.
- MANGETSU**
(Full moon) White, medium, single.
- MANZAI-RAKU**
(Happiness for ten thousand years)
Brilliant rose pink, spotted white, very large, single.
- MASAYOSHI**
(Name of a person) Pink spotted white, large, semi-double.
- MIKUNI-NO-HOMARE**
Rose pink, streaked crimson, large, single.
- MINE-NO-YUKI**
(Snow on peak) Pink with darker pink stripes on sides of petals and edged white, medium, single.
- MISU-NO-UCHI**
(Inside of a bamboo blind) White slightly striped pink, medium, single.
- MIYAKO-NISHIKI**
(Brocade of city) Light pink, small, single.
- MIYAKO-NO-HARU**
Dark rose pink, medium, single.
- MOMIJI-GARI**
(View of maple) Vermillion red, large, single.
- MURAKUMO**
(Dense cloud) Soft pink, mottled darker pink and edged in white, large, single.
- NAMPU**
(South wind) Rose pink sport of Oaso. Large crepe petals.
- NANA KOMACHI**
(Old word for lovely girl) Rose pink, streaked darker pink, medium, single.
- NARUTAKI**
(Name of place) White, large, single.
- NIOI-FUBUKI**
(Scented storm) White, striped rose, medium, single with wavy petals. Fragrant.
- NISHIKI-SHIKO**
Pink mottled white, medium, single, twisted leaves.
- OASO**
(Great Mt. Aso) Large, rose-variegated white, crepe petals.
- OH-ASO**
Light rose pink, dotted deeper pink, small, single. (Pink stamens).
- OHTA-HAKU**
(Ohta's Crane) White, small, single. (Early blooming).
- OHTA-SHIRO**
Ohta's white) White, medium, single.
- OHZORA**
(Sky) Light pink, small, single.
- OSA-RAKU**
(Longevity) Soft pink, medium, single.
- OZEKI**
(The best) Large, red, single.
- REIHO**
(Gorgeous fire bird) Snow white, large, single. SSport of Oaso.
- SAKURA-BA**
(Cherry blossom) Cherry pink, large, single.
- SAKURA-GARI**
(View of cherry) Cherry pink, large, single.
- SAKURA-KOMACHI**
(Lovey girl looky like cherry) Soft pink, medium, single.
- SAKURA-TSUKASA**
(Lord of cherry) Cherry pink, large, single.
- SEKIYO**
Deep pink, splashed and spotted white, large, single.
- SHIGURE-DAKI**
(Name of a waterfall) Soft rose pink, spotted darker pink, large, single.
- SHIN-NIPPON**
(New Japan) White streaked pink on petal edges, large, single.
- SHINONOME**
(Dawn) Red, medium, single.
- SHIN-TSUKASA**
(New Lord) Pink, large, single. Edge of leaves and petals curled.
- SHIN-TSUKASA-NISHIKI**
(Brocade of new Lord) White dotted pink, large, single.
- SHIRANUHI**
(Phosphorescent fire) Bright red medium, single.
- SHIRA-OGI**
White, medium, single.
- SHIRA-YUKI**
(Snow white) Snow white, medium, single.

SHIRA-TAKA

White, large, single. Heavy venation on leaves.

SHIRO-KOMACHI

(Lovely girl's white flower) White, small, single.

SHIRO-OSARAKU

(Hobby of chief-white) White, large, single.

SHIROJI-SHOKKO

(Rouge of old China) White striped pink, medium, single.

SHOKKO

(Chinese red) White striped pink, medium, single.

SHOKKO-NISHIKI

(Candle-light brocade) Crimson moired white, medium, semi-double.

SHOO

(Smiling old man) Soft pink, medium, single.

SHOWA-NO-HIKARI

(Light of Showa) Light pink, streaked crimson, medium, single.

SUIHO-HAKU

(Crystal white) White, large, single.

TAIHEI-RAKU

Rose pink, large, single.

TAKASAGO

Light pink, medium to large, single.

TANCHO

(White crane with red crown) White, medium, single.

TANCHO-ZURU

Same as Tancho.

TENJU

(Life span) Rich pink, medium to large, single. Shin-Tsukasa Osaraku.

TSUKASA-NISHIKI

(Brocade of Lord) Pink, mottled white, medium, single.

UME-GAKI

(Screen of apricot blossoms) Pink, large, single.

YAMATO-NISHIKI

(Japanese brocade) White striped pink, medium, single.

YAMATO-NISHIKI ROSE

(Pink Japanese brocade) Pink sport of Yamato-Nishiki.

YATSUHASHI

(Japanese garden bridge) White blotched pink, small, single.

ZUIKO-NISHIKI

(Heavenly brocade) White with bold deep pattern of small red splashes.

HELP

The Southern California Camellia Council is now in the process of planting a Garden of Miniature Camellias on the grounds of Descanso Gardens. This new Garden will complement four other separate plantings of camellias which have either been made or are in the process. About a year ago a section was cleared in the Gardens and some 50 *C. reticulata* plants were planted. Subsequently there was a planting of hybrid camellias. Then, last spring, some 200 new *C. japonica* cultivars were purchased and planted in a separate section. Later, last spring about twenty-five "Higo" camellias were planted in a new "Higo" section. Now, the Southern California Camellia Council is attempting to plant a complete collection of miniature camellias at Descanso Gardens. As many as are available from the camellia nurseries will be purchased. However, there are a great many miniature camellias which are not available on the market. Thus, the Council will need your help to assemble as many of the other miniatures as possible. If any one reading this announcement has miniature plants they would like to donate, or scions of miniature camellias they would be willing to donate, they should contact Mr. Erine Pieri, 601 Elm Street, San Gabriel, California 91775. Phone (213) 287-5977. Mr. Pieri is coordinating this endeavor and by contacting him one could determine whether and what miniatures were needed to complete the collection.

Sources: 'Camellia' — Its Appreciation and Artistic Arrangement by Choka Adachi; Camellia Nomenclature by So. Calif. Camellia Society; American Camellia Society Year-Books (Various); Correspondence with Camellia Specialists in Japan.

If you go to war, pray once.

If you go on a sea journey, pray twice.

But pray three times when you are going to be married!

SHOW RESULTS

HUNTINGTON GARDENS SHOW

JANUARY 15-16, 1977

SMALL JAPONICAS

Best Bloom	‘Kitty	Paul McClelland
Runner-up	‘Little Red Ridinghood’	Paul McClelland

MEDIUM JAPONICAS

Best Bloom	‘Midnight’	Mr. and Mrs. Grady Perigan
Runner-up	‘Pink Pagoda’	Mel Gum

LARGE JAPONICAS

Best Bloom	‘Miss Charleston’	Mr. and Mrs. M. W. Abramson
Best Bloom	‘Leonora Novick’	Mr. and Mrs. Grady Perigan

VERY LARGE REICULATA

Best Bloom	‘Dolores Hope’	Mr. and Mrs. Lee Gaeta
Best Bloom	‘Dr. Clifford Parks’	Mr. and Mrs. Sergio Bracci

LARGE RETICULATA

Runner-up	‘Cornelian’	Mr. and Mrs. Lee Gaeta
Runner-up	‘Valentine Day’	Robert Jaacks

NON-RETICULATA HYBRIDS

Runner-up	‘Angel Wings’	Mr. and Mrs. Berkley Pace
Runner-up	‘Elsie Jury’	Mr. and Mrs. Grady Perigan

COURT OF HONOR BLOOMS

‘Blood of China’	Mr. and Mrs. Sergio Bracci
‘Mrs. Tingley’	Mr. and Mrs. Berkley Pace
‘Ivory Tower’	Mr. and Mrs. Sergio Bracci
‘Valentine Day’	Mr. and Mrs. Sergio Bracci
‘Coral Delight’	Mr. and Mrs. Berkley Pace
‘Freedom Bell’	Mr. and Mrs. Sergio Bracci
‘Pharoah’	Mr. and Mrs. Sergio Bracci
‘Pink Diddy’	Mr. and Mrs. Grady Perigan
‘Kewpie Doll’	Mr. and Mrs. Grady Perigan
‘Clark Hubbs Var.’	Mr. and Mrs. Ab Summerson
‘Waltz Time’	Mr. Mel Gum
‘William Hertrich’	Mr. and Mrs. W. F. Goertz
‘Mouchang’	Mr. Eddie McClung
‘Wildfire’	Mr. and Mrs. Lee Gaeta
‘Ave Maria’	Mr. Carey Bliss
‘Carter’s Sunburst Pink’	Mr. and Mrs. Lee Gaeta
‘Valley Knudsen’	Mr. and Mrs. Lee Gaeta
‘Cottontail’	Mr. and Mrs. Lee Gaeta

Number of Blooms—625

Exhibitors—28

Attendance 10,300

CALIFORNIA CAMELLIA SHOW SCHEDULE

1976 - 1977 SEASON

DATE	SPONSOR	LOCATION
Dec. 4-5, 1976	So. California Camellia Council	Arboretum, Arcadia
Jan. 15-16, 1977	So. California Camellia Society	San Marino
Feb. 12-13, 1977	San Diego Camellia Society	Balboa Park, S.D.
Feb. 19-20, 1977	Temple City Camellia Society	Arboretum, Arcadia
Feb. 19-20, 1977	Camellia Society of Santa Clara Co.	San Jose
Feb. 26-27, 1977	Pomona Valley Camellia Society	Pomona
Feb. 26-27, 1977	Delta Camellia Society	Moraga
Mar. 5-6, 1977	Camellia Society of Kern County	Bakersfield
Mar. 5-6, 1977	Camellia Society of Sacramento	Sacramento
Mar. 6, 1977	Central California Camellia Society	Fresno
Mar. 12-13, 1977	So. California Camellia Council	Descanso Gardens
Mar. 12-13, 1977	No. California Camellia Society	Concord
Mar. 19-20, 1977	Modesto Camellia Society	Modesto
Mar. 25-26-27, 1977	Sonoma County Camellia Society	Santa Rosa

ATTENTION—ALL A.C.S. CONVENTION ATTENDEES EAST OF DODGE

You-all come West a week early! Here are some Events preceeding the Convention in Modesto to which you are all invited!

March 8—Meeting of the Southern California Camellia Society

March 9—Tours of Huntington Gardens and The L. A. Arboretum

March 10—Meeting of the Pomona Valley Camellia Society

March 11—Open House at Nuccio's Nurseries, Altadena

March 12-13—Camellia Show and Flower Arrangement Show
at Descanso Gardens

March 12—So. California Camellia Council Banquet and Dance

Directory of California Camellia Societies

Societies with asterisk () are Affiliates of Southern California Camellia Society*

*CAMELLIA SOCIETY OF KERN COUNTY

President: Richard Stiern; Secretary-Treasurer, Mrs. Fred R. Dukes, Jr., 733 Del Mar Drive, Bakersfield 93307

Meetings: 2nd Monday, October through April (except 3rd Monday in November), at Franklin School, Truxton and A St., Bakersfield

*CAMELLIA SOCIETY OF ORANGE COUNTY

President: W. J. Kraemer; Sec., Mrs. George T. Butler, 1831 Windsor Ln, Santa Ana 92705

Meetings: 3rd Thursday, November through April, at Santa Ana Federal Savings & Loan Bldg., 1802 No Main St., Santa Ana

CAMELLIA SOCIETY OF SACRAMENTO

President: Donald Lesmeister; Secretary, Mrs. Frank P. Mack, 2222 G St., Sacramento 95816

Meetings: 4th Wednesday, October through April in Shepard Garden & Art Center, 3300 McKinley Blvd., Sacramento

*CENTRAL CALIFORNIA CAMELLIA SOCIETY

President: Bill Harris; Secretary, Mary Anne Ray, 5024 E. Laurel Ave., Fresno 93727

Meetings: 3rd Wednesday, November through February, in All-purpose Room, Del Mar School, 4122 N. Del Mar, Fresno

DELTA CAMELLIA SOCIETY

President: Jack Lewis; Secretary, Mrs. James E. Scott, 4285 Inverness Dr., Pittsburg 94565

Meetings: 2nd Tuesday, November through March at various society member's homes.

JOAQUIN CAMELLIA SOCIETY

President: Donald W. Hurst; Secretary, Mrs. Lewis Singer, 409 W. Pine St., Lodi 95240

Meetings: 4th Wednesday, October through May, United Methodist Church, Lodi

LOS ANGELES CAMELLIA SOCIETY

President: Ernie Pieri; Secretary, Mrs. Happy Stillman, 8159 Hollywood Blvd. Los Angeles 90069

Meetings: 1st Tuesday, December through April, Hollywood Women's Club, 1749 N. La Brea, Hollywood

MODESTO CAMELLIA SOCIETY

President: Ronald Kellogg; Secretary, Mrs. Helen Caputi, 1605 Victoria Dr., Modesto 95351

Meetings: Second Wednesday October through May, at First Federal Savings, 2711 McHenry Ave., Modesto

NORTHERN CALIFORNIA CAMELLIA SOCIETY

President: Frank V. Purcel; Secretary, Bill Lockwood, 3226 Primrose Ln., Walnut Creek 94598

Meetings: 1st Monday, November through May, Chabot School, 6686 Chabot Rd., Oakland

PACIFIC CAMELLIA SOCIETY

President: Judy Simmons; Secretary, Avonne Crawford, 2301 Sylvan Lane, Glendale 91208

Meetings: 1st Thursday, November through April, Central Bank of Glendale, 411 N. Central Ave., Glendale 91203

PENINSULA CAMELLIA SOCIETY

President: Augusts Meier; Secretary, Andrew R. Johnson, Jr., 28 Lloyd Dr., Atherton 94025

Meetings: 4th Tuesday, September through April, Municipal Services Center, 1400 Broadway, Redwood City.

*POMONA VALLEY CAMELLIA SOCIETY

President: Ronald D. Braid; Secretary, Mrs. Janice Hawes, 12625 Kellogg Ave., Chino 91710

Meetings: 2nd Thursday, November through April, Pomona First Federal Savings & Loan Assn. Bldg., 399 N. Garey Ave., Pomona

*SAN DIEGO CAMELLIA SOCIETY

President: Ben Berry; Secretary, Keith Nelson, 37 Shasta Street, Chula Vista 92010

Meetings: 3rd Wed., November-April, Rm. 101, Casa Del Prado Bldg., Balboa Pk., San Diego, 7:30 p.m.

SANTA CLARA COUNTY CAMELLIA SOCIETY

President: John M. Augis; Secretary, Mrs. Helen Augis, 2254 Fair Valley Court, San Jose 95125

Meetings: 3rd Tuesday September through April, at Great Western Savings Bldg., 2100 El Camino Real, Santa Clara

SONOMA COUNTY CAMELLIA SOCIETY

President: Jack Dodson; Sec., Violette Henderson, 117 Oak Shadow Dr., Santa Rosa 95405

Meetings: Oct. 28, Nov. 24, Dec. through May 1977 on the 4th Thursday of the month, in Multipurpose Room, Steel Lane School, Santa Rosa

SOUTHERN CALIFORNIA CAMELLIA SOCIETY

See inside front cover of this issue of Camellia Review

*TEMPLE CITY CAMELLIA SOCIETY

President: Marian Schmidt; Secretary, Mrs. Elsie Bracci, 5567 N. Burton Ave., San Gabriel 91776

Meetings: Friday, Nov. 12; Friday, Dec. 17; Thursday, Jan. 27; Thursday, Feb. 24; Thursday, March 24; and Thursday, April 25 at the Los Angeles County Arboretum Lecture Hall in Arcadia



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