

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



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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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THE COVER FLOWER

'BETTY GABRIEL' is a chance C. japonica seedling discovered by Dr. H. F. Gabriel in 1970 and registered in 1977. (Please read the article on page 8 of this issue.) The bloom is a large, white semi-double of cupped form with crinkled petals. The plant has a vigorous, compact, upright growth and it blooms in mid-season. Color picture courtesy of Dr. Gabriel.

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THOUGHTS

from the editor

Inasmuch as this page of your magazine has chronicled the pros and cons; the ideas and blunders; the health and ills; and, yes, even some of the personal events of your Editor, it seems fitting and proper to call your attention to the following event. As of January 1, 1981, our new address will be 700 South Lake #120, Pasadena, California 91106. Our phone number will be the same as before — 213-795-9427. The fact is that we have sold our home in the Chapman Woods area and have purchased a condominium. We had our eye on this particular unit 4 years ago when it first opened. We learned of an opportunity to buy it when the owners decided to retire in Tucson, Arizona. I know that people are going to say that Jerry dragged Bill “kicking and screaming” into the condo and away from his camellia collection. NOT SO! Our new condo has a 50 foot patio with room for “My Ten Best” plus a few more. Besides, I have planted 40 choice specimens at my son’s home in Beverly Glen. In addition, the 80 unit condominium has a Gardening Committee to oversee the upkeep of the very extensive outside plantings. I am on this committee and hope to reorient its endeavors toward camellias. Apparently I can garden to my heart’s content.

Now don’t get the wrong impression. Just because we have opted for life in a condominium it does not mean that we are going to be “living in the fast lane.” No hot tub; no hang gliding or sensitivity training; no roller disco lessons or primal scream therapy; no gold chain around the neck or designer jeans! I’ll be the same old conservative, high-collar, Hoover Republican. It’s just that I have retired from the hand to hand combat with oxallis, flea beetles, lawn moth, and crab grass in the dichondra. I have retired from trapping moles in the camellia beds. I have retired from the continual and back-breaking upkeep of a 43-year-old home! To quote Martin Luther King — “I’m Free, Free at last.” I think I’ll try to get on that television show — “That’s Incredible!”

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COLD HARDINESS OF NORTHWEST CAMELLIAS PART I

by Margaret Macdonald

After three years of gathering data on the cold hardiness of northwest camellias, I have concluded that this article should have been written by Andrew Sears instead of me, since he is the source of much of my information.

Andrew Sears is the current president of the Oregon Camellia Society, was this year's show chairman, is a camellia judge and has been a camellia hobbyist for at least forty years.

He is a fountain of information and was most generous in helping me, a newcomer to this region. In this article, I will quote Mr. Sears, who has kept careful records of weather, varieties of camellias, cultural practices and other things pertinent to northwest camellias.

I am also indebted to Edward Lewis of Bellevue, Washington. Mr. Lewis is the past president of the Oregon Camellia Society, and State director for the A.C.S.

The first things I discovered about cold hardiness in northwest camellias were that culture, weather, climate, growing conditions, variety of camellia, age of plant and location in the garden all were factors in determining a camellia's resistance to cold.

Mr. Lewis says, "Buds on the east side of a camellia bush, not protected from early sun by shrubs, trees, or other structures, may be affected by cold, while those on the west side may not be touched, even though they are frozen."

Jim Wagner, another Oregon grower, says "The camellia plant's 'antifreeze' or natural sugars, developed from adequate nutrients, provides added protection. Plants under trees, especially conifers, and plants adjacent to heated homes, will benefit by reflected heat and be less damaged than those in the open."

There is no doubt that some camellia varieties are more hardy than

others. A person needs to consider the climate zone where he lives when selecting any plant material. Camellias have been, and are being developed for colder climates. Dr. Wm. Ackerman, Dept. of Agriculture, Washington D.C. has introduced a white Japonica called 'Frost Queen' which is hardy to minus 5 degrees F.

Northwest gardens rarely have temperatures that low. While Washington D.C., Boston, New York, Portland, Maine, and Rapid City, South Dakota are all south of Seattle, Washington, the latter city has a much more temperate climate in both summer and winter, thanks to the Pacific ocean on the west and a high range of mountains protecting it on the east.

While most winters in Portland, Oregon are considered mild with little snow, there have been a few cold ones that Andrew Sears remembers and has recorded. I quote: "In 1948-49 there were two and a half weeks of steady freezing weather with temperatures down to -6F, at least 5 or 6 nights below zero and many days in the teens or low 20's. The bare ground froze down to eight inches. There was not much cold prior to this freeze so the camellia plants were not fully dormant. Fortunately there was not much wind. Young, newly planted camellias, or others in containers, were mostly killed, but established plants suffered little or no damage.

The 1949-50 freeze came on more gradually. We had about 12" of snow with nights in the low to mid 20's for about two weeks. This was followed by one and a half weeks of gradually lower temperatures, down to minus 8 degrees at night, but warming days up to 34 or 35 degrees F. Practically no wind. There was surprisingly little damage to the plants, but few if any blooms resulted. Two camellias that had a few perfect blooms or had a lot of blooms

with only blackened stamens and/or browned petals edges were 'Flame' and 'Triphosa.'

The 1955 freeze came on suddenly, November 11th. There hadn't been a single night with temperatures below 40 degrees prior to then. Many camellia plants had put on new (2nd) growth or were still in process of doing so. It started freezing in the early afternoon and went down to 17 degrees F. that night. The night before had been 42 degrees. The second night, it was 14 degrees. The third night 16, and the daytime temperature did not go above 26 degrees for three days.

Since everything was so completely non-dormant, severe damage resulted even to 100 to 150 year old fir trees, which were split and killed. Many camellias were killed immediately. Some suffered no apparent damage at the time but died in the spring or summer. Others had tips of branches, especially all second growth either frozen or defoliated, but recovered by summer.

Some plants including those defoliated lost all buds, but others apparently were not developed enough to be subjected to any damage. Most plants that were not disbudded had at least a few perfect blooms. These camellias included 'Mrs. Bertha Harms,' 'Sweet Bon Air,' 'Alba Queen,' 'Monte Carlo' and 'Serenade.'

I would rate the above varieties for hardiness in the order listed, with 'Serenade' a little less hardy. 'Monte Carlo' would rate about average. It is a sport of 'Finlandia,' which family seems more hardy than average.

'Monte Carlo' is above average in color and texture and in average size of bloom. It has been selected best bloom in our show and in some shows around the country. It also has sported some choice mutants — 'Monte Carlo Supreme,' 'Monte Carlo Blush Supreme,' etc. It is a fair seed bearer and is considered to produce seedlings with reliable performance and reasonably hardy characteristics.

'Alba Queen' is about average in size, color and texture, and better than average in hardiness and has been recommended for hybridizing for hardiness factor. 'Sweet Bon Air' has considerable fragrance and is recommended to use in crosses to improve fragrance.

To my knowledge, there is no nursery in the northwest propagating enough camellia plants to supply the garden stores with proven varieties. The overwhelming majority of the camellias that are sold in Oregon are brought in from California, and nurseries usually have to take those they can get.

For years they have been unable to

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locate a source of supply of plants of 'Grandiflora,' 'Finlandia' and its sports and other camellias that have proven to be popular and reliable locally. They could sell lots of 'Grandifloras' if they could get them.

I know there are a number of other new varieties that have not been named and/or propagated and introduced that are hardy and worthwhile. I have a fimbriated sport on my 'Flame' camellia, for example, that fits this category.

In the late 1940's and early 1950's a national "All America Camellia Selection Committee" was formed, similar to the "All America Rose Selection Committee," which has been successful for so many years. But the camellia group fell apart because varieties that did especially well in some areas did not do well in others.

Plants (3) of all the varieties entered were grown in seven different area gardens and were rated by three judges in each area. I was one of the judges for our northwest area. 'Tiffany' and 'Brigadoon' were two of the annual selections. 'Brigadoon' was the only selection that I rated as tops for one year — and I didn't rate it too high. 'Cinderella' was a real disaster, and eventually led to the abandonment of the program. It did quite well here in the northwest. (I rated it 2nd each of the three years it was judged.) But in southern California it was almost a complete failure. It tended to "bullhead" — and the buds failed to open. It was a sport of 'Fred Sanders' and was predominantly white or very pale blush pink, streaked and/or edged with rose madder — very crinkled and fimbriated petals.

Of course another factor leading to the demise of the program was lack of sufficient participation. Entries averaged slightly less than five per year — not many to make a selection from — and after the disaster of the selection of 'Cinderella,' the large nurseries such as Nuccio's, McCaskills, Fruitland, and others from Georgia, Alabama and Florida, were reluctant

to cooperate in promoting the selections.

'Cinderella' still performs fairly well for me, but is not too vigorous a grower. (I have it a little crowded and that may partially account for it.) Also, like 'Fred Sanders,' the buds show color and open slightly months before it blooms and the edges of the petals are often slightly damaged by the weather. You rarely get a 100% perfect bloom, and being white, the damage shows up more than on most other varieties. It is still a beauty, though.

'Tiffany' still performs fairly well for me. However, it is not as good as 'Brigadoon' and doesn't do quite as well for me as 'Donation.' But all three are among my favorites.

I had asked Andrew Sears what he knew about the hardiness of camellia hybrids, especially *reticulata* crosses, since these are among my favorites.

He told me about the success of another camellia grower, Mr. F.C. Ratcliff of Camas, Washington (a charter member of the A.C.S. and accredited judge in shows in the S.E. United States). Mr. Sears wrote, "Mr. Ratcliff moved to the northwest about eight years ago and has several hundred camellia varieties growing outside at Camas. It is in the Columbia River Gorge and is quite a bit colder than Portland or Salem." (He can say that again!) "If I heard him right, I believe he said he had a number of retic hybrids growing outside in protected locations, and I know he said they are considerably more hardy than commonly thought. He also feels they are the camellias of the future." (So does this writer!)

I also asked Mr. Sears if he knew of anyone using anti-transpirants. When our soil is frozen here in the northwest, the cold winter winds desiccate the camellia leaves and damage can be noted almost immediately. The effect is wilting, since water cannot reach the leaves from the root system and the wind evaporates what little is left in the leaves.

Mr. Sears replied, "I have had no

experience with any anti-transpirants except the wax coating on the bare root rose plants. It seems to me that I saw a very brief article on the use of anti-transpirants on camellias about 30 years ago, but can't remember what it said." (Perhaps some readers of the *Camellia Review* might have information on this.)

Back to Mr. Sears. "Years ago the Oregon Camellia Society established a policy of naming a camellia of the year that they featured at their annual camellia show. It was the intent that the "Camellia of the Year" be a variety that had been proven to be more reliable than most, and that we could recommend it as being one of the best to grow in this area. Gradually they got away from this, and started selecting only on the basis of being outstanding.

One year they selected a variety, and when they got ready for the show they found they didn't have a plant for the show, so they started naming them a couple of years ahead of time to give people a chance to obtain plants before the show. Unfortunately, local growers haven't propagated most of the camellias selected, nor have they tested the varieties they sell for cold hardiness. I feel it is essential that they do this.

The 'Finlandia' family of camellias is popular and hardy in the northwest, as well as in most parts of our country, from what I have heard. I have a white, red, pink, and white with red stripes (previously called 'Margaret Jack'), a variegated white with red blotches named 'King Lear' and a pink with florescent sheen named 'Monte Carlo.' 'Sunset Oaks,' our "Camellia of the Year" for 1980 is also a 'Finlandia' sport and is light pink edged deep pink. They all do well here although the texture of petals of the pink 'Finlandia' tends to be slightly more delicate compared to the others, and plants of 'King Lear' have virus blotched leaves. It is probably a virus-induced sport of 'Red Finlandia'."



CAMELLIA-RAMA EAST

James H. McCoy, Fayetteville,
N.C.

It had to happen! The camellia growers along the east coast have torn a page from the song book of the California growers and one from the song book of the gulf coast growers and the music they're making is sweet and exciting. The music is all their own and at the same time very similar to that in California and along the gulf coast. The Camellia-Rama East has been born. They call it The Atlantic Coast Camellia Society.

It had its beginning at the Charlotte "Shindig" last year. The proposal was made to organize a regional camellia society of growers along the Atlantic seaboard. The proposal was enthusiastically received by everyone there. It was decided to hold an organizational meeting in September at Myrtle Beach, South Carolina. Son Hackney was chosen to be the coordinator, or ramrod or whatever you want to call the principal planner. What a fortunate choice! Son, one of the best known growers in the camellia community, jumped on his horse and took off running. His efforts paid off. There were 140 people who joined at the first meeting, and memberships are still coming in. All who join before January 1, 1981, will be charter members.

The meeting was held at the Holiday Inn Motel, right on the beachfront, September 12 and 13. The first event was a cocktail party around the pool Friday evening. It was provided by the Charlotte club. They know how to do it too! There were mountains of finger food and two "get-happy" tables. The people were obviously in the mood for this sort of thing. There was more hugging, kissing, handshaking, back slapping, joking, laughter, and talk! One would think that they hadn't seen each other for a couple of years. That evening, many went out for seafood, some going as far away as Mur-

rell's Inlet (about 25 miles) where many think that the best seafood on the Atlantic Coast can be had.

Saturday morning was taken up with various meetings: South Carolina Camellia Society, the proposed slate of officers, etc. Saturday afternoon was the organizational meeting. Speakers were all outstanding in their field: Hulyn Smith on new varieties, Mark Cannon on scions, Bea Rogers on Regional Camellia Societies, and Ab Abendroth on Care of Outside Plants. The officers who were elected are as follows: President, Hulyn Smith; 1st Vice-President, Oliver Mizzell; 2nd Vice-President, Annabelle Fetterman; Secretary-Treasurer, J. L. McClintock; Assistant Secretary-Treasurer, James McCoy; Historian, Curtis Godwin. State directors are: Florida, Marian Edwards; Georgia, Leslie P. Cawthon Jr. and Marvin Jernigan; South Carolina, Bill Robertson and Elliot Brogden; North Carolina, Joe Austin and Jack Hendrix; and Virginia, Dot Urquhart and Charlie Mason. Date for the 1981 meeting is September 25 and 26, same place. South Carolina agreed to host the Friday evening cocktail party next year.

A banquet was held Saturday night. The rib roast was so big that few thought they could finish it, but so good that most of them did. The

speakers were ACS president Roy Stringfellow who talked about camellias, camellia people and camellia shows in a general way, and Milton Brown who reported on his recent rip to the People's Republic of China. Ann Hackney donated two magnificent camellia paintings to be raffled and Dot Urquhart contributed two nice plants of the lovely sasanqua 'Our Linda.' The raffle got the new society off to a good financial start, bringing in more than \$500.00.

Many wonder why it took us so long to organize something like this. But Camellia-Rama West and Gulf Coast Camellia Society can keep an eye on Camellia-Rama East; the last chick to hatch is usually the scrappiest.



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A THIRTEEN YEAR WAIT

Herbert F. Gabriel

My residence is in Oceanside, and it is located six blocks from the ocean's edge. The camellias in the yard experience many overcast mornings, and not many days of excessive heat. In 1958 we lived two blocks from our present location. At that time, I germinated some *C. Japonica* seeds, now of forgotten original. One of these chance seedlings was not to produce its first bloom for thirteen years.

After moving to a new home in 1960, the young camellia plant was transplanted into a five gallon container. It was cared for and observed for its first bud for these long years, still in the container, and not planted in the ground because of no bloom. It was moved to different locations in the yard to determine if it would do better or worse. No decision could be made to plant it in the ground, or to graft it until it produced a flower.

In late 1970 three buds appeared, and grew fuller after Christmas. By this time the plant was root bound in its container and approximately two feet high. Its leaves were a very dark green and were large for the size of the plant.

Finally, in March 1972, the first bud opened to reveal an all white camellia. The decision was made to plant it next to "Hana-Fuki" where it receives late afternoon sun.

As it approaches its fourth year of bloom, the plant is over five feet in height. Planting it in the ground permitted it to double its vertical height in three years.

The blooms are all white, semi-double of cupped form. The petals are crinkled, and the stamens are conspicuous. The blossoms are approximately four inches across and now appear mid-season. Although it is not a profuse bloomer, the flowers stand out vividly against the dark green foliage. The mature leaves are quite large and measure $3\frac{1}{2}$ " \times $5\frac{1}{2}$ ", or 90×140 mm. The plant is an upright grower.

When compared to 'Hana-Fuki' the blossoms could best be described as a white 'Hana-Fuki,' but the leaves are much larger and rounder, and are a much darker green.

It appears to graft well. This year cuttings will be attempted to determine its ability to propagate on its own roots.

This plant, of all our seedlings, is a favorite because of the thirteen year wait to bloom, and then to be rewarded with a camellia which we enjoy.

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Epilogue

By 1977 and after attending Camellia shows of the San Diego Camellia Society, it was apparent that none of the blooms exhibited were like this white seedling. Further inquiry was made by showing it to knowledgeable people, and they seemed to agree that it could be a new variety or cultivar.

The general rules and application for registration with the American Camellia Society were obtained and the blooms were photographed. The forms were completed, and the proposed name was that of my wife, "Betty Gabriel." Soon I was to receive a letter dated May 25, 1977, indicating that the application to register my seedling had been approved as named, and it was assigned number 1448.

The original plant has continued to grow erectly, and in spite of pruning and the cutting of many blooms it has attained a height of eight feet. The foliage is dense, and with the leaves being such a dark green it provides a striking background for the white blooms.

After a turbulent beginning for such a young plant, it has found a comfortable place in our garden, and is exhibiting the vigor and beauty of its namesake.

ONE MAN'S OPINION

By Marshall H. Rhyne

In December 1978, five *Camellia Nuts* (I mean *Camellia Growers*) met at Son Hackney's armed with a few blooms and boiled eggs, sausage biscuits and plenty of coffee for a trip to Jacksonville, Florida. We left about 2:00 a.m. and arrived about 10:00 a.m.

In the midst of putting our blooms in the show, I eased close to Son Hackney with a Chows-Han-ling and said "Son, would you call this Han-ling-Snow or Chows-han-ling?" Without hesitating he replied "Chows-han-ling, see that faint pink throat." I agreed, but the pink was hard to see. Well, the judges apparently didn't see the pink and changed the entry card to read "Han-ling-snow" and voted it "Best White Bloom in Show." To make a long story short, Chows-han-ling has won seven "Best in Shows" on the East Coast.

For us, Premier Variegated has two forms, a regular peony and anemone form. The anemone form will get the largest and is hard to beat with good variegation.

We are seeing more good white blooms than ever, such as: *Elegans Champagne*, *Bea Rogers*, *Leonora Novick*, *Silver Chalice*, *Lucy Stewart*, and *Swan Lake*. I just cannot wait to see the blooms of "Dr. Ed." I think it will be up beside the best.

We have seen lots of huge *reticulata* hybrid blooms this past season. *Jean Purcel* has been tremendous. In our Charlotte show alone, we had about 12 to 15 hybrids that could win about any show in the United States. *Sawada's Dream*, *Jean Clare* and *Margaret Davis* are still winning quite a few *Medium Japonica Shows*.

Bill, you asked about the two sleepers I wrote about a few years ago. Well, "Four Winds" will continue to win and "Pharaoh" may have to yield to some of the new ones. I have trouble getting "Four Winds" to set buds in the shade. I have moved my large

plant in more direct sun and am waiting to see the results.

BOOK REVIEW

by Bill Donnan

The new *Camellia Book* — "WHAT I KNOW ABOUT RARE CAMELLIAS AND AZALEAS" — by Julius Nuccio has recently been released in a limited edition. This long awaited treatise by the well known *camellia* expert bids fair to become one of the classic handbooks for the *camellia* hobbyist. The author sets forth, in lucid terms, his over 45 years of *camellia* and *azalea* lore in this 380 page tome. The book is arranged by chapters covering all of the various cultural problems attendant upon the propagation and husbandry of plant growth. The chapter on the eradication of petal blight in both *camellias* and *azaleas* is well worth the cost of the book. (There is even a chapter on what wines to drink after a hard day's work at the grafting bench.)

The book is profusely illustrated with sketches demonstrating, for example, how to doctor up a bloom for the show; how to "pinch" a scion during a garden tour; and the best procedure for getting foreign cuttings past the Customs Authorities. The color plates, however, leave something to be desired, since the yellows and purples in the pictures of the newer introductions do not do justice to the actual blooms photographed. The binding is excellent and the typography is outstanding. In fact, your reviewer could not find one mistake or misspelled word in the entire book. This work sets a new bench mark and it will find its place alongside those other great classic works, such as "THE SNAKES OF IRELAND" and "THE KIWIS OF AUSTRALIA." To obtain a copy of this book you should go to your nearest Self Help Center.

Unfortunately this limited and rare edition has been completely sold out. However, the publishers have located six copies which were originally ear-

marked for the National Archive in Washington, D.C. These six copies have been retrieved and will be autographed by the author and sold on a first come, first served basis.

(No, Hey Fellas! — What really happened was that Meyer Piet had a beautifully bound book made up with the above title — containing 380 blank pages and presented it to Julius — as a joke!)

COME TO THE HUNTINGTON SHOW

Hey, all you camellia hobbyists, you are all invited to enter the Ninth Annual Huntington Gardens Camellia Show. Many people have called the Huntington Show "The best little camellia show of the season." The show is sponsored by the Southern California Camellia Society and the Huntington Botanical Gardens. This year it will be held on Saturday and Sunday, January 10th & 11th, 1981. Actually, the show is not strictly a competitive affair but rather one to help popularize the camellia with the general public. The setting is the loggia of the Huntington Art Gallery with its marble floors, limestone columns, and statuary. The large black marble table serves as the Court Of Honor where the prize winning blooms are on display. Prizes are awarded for Best and Runner-up Large, Medium, and Small Japonicas; Best and Runner-up Reticulata Hybrids; and Best and Runner-up Non. Retic. Hybrids. These 10 prize winners along with twenty other Court of Honor blooms are on view for the general public to vote for the Best Bloom of the Show. This referendum usually garners over a thousand votes by the visiting public. It is not uncommon to have over 5,000 visitors for the Huntington Show.

The show is unique in that it is staged during the morning of the first day. The staging is accomplished by all of the exhibitors prior to the benching of the blooms. The judging is accomplished by all of the exhibitors who are

arranged into teams for the various categories. Both gibbed and un-gibbed blooms are placed in the same category. In addition to the Flower Show itself there is a continuous demonstration on camellia culture; soil mix and fertilizing, grafting, pruning, seed germination, and landscaping. If you love your camellias and are willing to share the hobby with others, you should plan to attend the Huntington Show. After all, where else can you exhibit and share your blooms with 5,000 people — and during a lull in the festivities — pop into the Art Gallery and view some of the most beautiful paintings in the world!

OLDEST CAMELLIA HOBBYIST

Ed. Note: The following letter was received by Nuccio's Nurseries from a camellia hobbyist in Arkansas. Any of you hobbyists who think that you are too old to grow camellias — read this!

Little Rock, Ark.
Sept. 18, 1980

Nuccio's:
Gentlemen:

I am your new 100 years young camellia judge — and I need about six camellia plants as I have lost several during this *Hot Dry* weather. Am enclosing my check for \$50.00 and would like for you to select them, as I do not see well enough to read the numbers and prices in your catalog. I want two year or 2½ year old — some variegated — Fall shipment — all with three buds. (One 'Tomorrow Park Hill')

My last order of 1979 all grew nicely but this hot weather got one — Nuccio's newest one. Please let me hear from you — ship early fall as it gets cold here soon. Thanks for your kindness, I am,

Mabel M. Hitchcock
304 Thayer

Little Rock, Ark. 72205

P.S. Your youngest judge — March 1880 — 100 years + 6 months.



JAPANESE CAMELLIAS AND GARDENS PART II

by Carl R. Quanstrom

Ed. Note: Part I of this interesting article was in the September-October 1980 issue of Camellia Review

When the gay and pleasurable life of the Heian Period faded into the ensuing years of civil war, the Kamakura Era and the following Feudal Period with their "Bushi-Do" (Way of the Warrior), a stoic reaction set in as evidenced in the calm of Zen Buddhism's philosophy of simplicity, meditation and reflection brought to all aesthetics. The gardens too, became more sombre and staid, restrained and unchanging, impervious to the effects of aging and seasonal variation. Slowgrowing broadleafed and needled evergreens, combined with stone settings became the main structure, the skeleton of the garden.

The style of Kamakura was modest and simple. The smallness of the gates, the limited space of the domestic enclosures — discreet, hidden, intimate — were the true forerunners of today's Japanese residence gardens; "sacred isles of solitude" possessing a static, changeless quality, varying little from season to season. This permanence is markedly contrasting from our Western efforts for dynamic changes with the season and the variations in our annual plantings, illustrative similarly of the relative differences in occidental and oriental views on life and living — the Buddhist's tendency to take the long, patient, waiting outlook of the world and creation, whilst the Westerner seems more involved in pacing about, action, dynamic movement, and the pragmatic features shaping his busy life.

Under the influence of Zen, two styles of gardens developed. The first was the reduced-in-size old garden adapted to the surrounding countryside, which it condensed and embellished; noted for its arrangements of stones, formerly straightly aligned during the militaristic Kamakura period, now aiming more for a natural

appearance. Taoist and Zen teachings encourage natural asymmetry, intellectualizing randomness as a natural element of Japanese esthetics. The Taoist-Zen conception of perfection places more stress upon the process of seeking perfection than upon the perfection itself. True beauty is discovered by one who mentally completes the incomplete. Each beholder of a garden setting or scene should exercise his imagination to create a total effect, perfect and complete, from the imperfect and incomplete, including himself in the resultant relationship. Bilateral balance and symmetry in planting was to be avoided purposely, placing different trees or shrubs as opposites on paths and roads, and by staggering in a natural way the plantings and artifacts so as to avoid any expression of completion or repetition, and thereby encourage the freshness of imagination. Something must be left unsaid, undone so that the beholder be given the pleasure of completing the idea himself, and in this creation, becoming a part of the whole.

Asymmetry was even more marked in the second type of garden of this Period, which we more readily identify as the Zen garden, or the Dry garden. It consisted, as usual, at first with a lake (only a dry one), and it had its traditional island. Later, the garden became a "hira-niwa" (flat garden), where raked sand or gravel expressed the lake or the sea. Mountain groves and islands were represented by various-shaped stones; bare savage places, reminiscent of the Chinese ink and wash scroll paintings of the Japanese masters Sesshu, Soami and others.

The most abstract and one of the most beautiful of the Zen dry gardens is Ryoan-ji in a temple courtyard of Kyoto. It is composed of fifteen moss-edged stones, arranged in an asym-

metrical pattern upon a "sea" of fine white raked gravel. "Sea" perhaps, but the flat, somewhat barren 360 square yards has been likened to all sorts of meanings and symbolism by its observers, supporting the Zen artist's intention of creating an atmosphere where the beholder, peacefully in reflection, can synthesize with the light gravel plane and contrasting stones, and unfold his own interpretation and imagery; and further — truly become simply a part of the calm, still setting.

Another outgrowth of Zen was the Tea Ceremony and its proper setting, the secluded teahouse or pavilion and the adjoining tea garden for the ceremony. The tea garden required considerable space since, traditionally it consisted of an outer garden and an inner garden. The outer garden was a buffer to shield the tea pavilion from the noise and confusion of the outside world, so that worldly trials and cares could be put aside as one entered the inner garden and pavilion for the short restful episode of the tea ceremony.

Probably the most perfect in tea gardens is the Katsura Imperial Villa at Kyoto; created during the "Momoyama" (Peach Mountain) Period around 1600AD. It consists of several tea pavilions actually, and a succession of connected gardens, each one opening on the next — ". . . a composition in series." It expresses the ideal of retiring into nature; gardens of retreat having grey stones mingled with the green of moss and evergreens. Generally there were no flowering species, no camellia, although about this time it was becoming a popular blossom. The very famous Shogun Hideyoshi Toyotomi, the one who martyred many Japanese Christians and expelled all Christian missionaries and most other foreigners from Japan is purported to have planted the "Chosen Tsubaki" (Korean Camellia) as a part of his religious restoration and rebuilding program of native Buddhist temples and Shinto shrines in reaction to, and refutation of foreign Christianity. This celebrated camellia planting supposedly

took place at the "Jizo-In" near Kyoto, which is now widely known as the "Camellia Temple," where old camellia trees, nearly 400 years old grow in abundance. These old camellia trees are conserved today by the Japanese government as Living National Monuments.

Following Hideyoshi and the Momoyama Period came the Shogun rule of the Tokugawa and the shift of control eastward from the ancient capitol of Kyoto to Edo, the area of modern day Tokyo. The second ruling Tokugawa Shogun gathered together in Tokyo (Edo) a collection of every then known variety of camellia in Japan, nearly a hundred varieties. Several comprehensive listings, with descriptions and sets of colored drawings, now over 350 years old, were an outgrowth of this singular countrywide camellia collection.

Shortly following this 1600s burst of enthusiasm and interest in the camellia, the adverse reaction, discussed earlier in this article, set in and virtually halted any significant camellia culture (except for the more practical production of cooking and hairdressing oils) until more recent times. Then came the Edo Period, the period in which garden, brought together various combinations of the earlier eras — dry landscapes, tea gardens, and so on, to produce finally, the Promenade Garden, with emphasis on size and depth, later to be lightened, tempered, subtly modified with the reintroduction of foreign flavors when, in the Meiji Reign, Japan once again opened its doors to the outside world. Promenade Gardens in the Tokyo and outlying areas planted beds of primroses, tulips, daffodils and other flowers in season and taste, borrowed from the English, Dutch and French, in marked contrast with traditional Oriental tastes and national temperament, still retained generally in the smaller, more personal home gardens of Japan, as they are even today.

Small family gardens are of three distinct categories in style, mood and

degree of formality — “Shin,” “Gyo” and “So;” the same terms used to classify other Japanese arts, such as Calligraphy, Painting and Flower Arranging. “Shin” is the most formal, usually the style of the entry garden to a home, hotel or inn. “Gyo” is the intermediate mood, used as the traditional style of a side garden leading to the most private rear or personal garden in the “So” style, which because of its privacy, is the most informal and intimate of the three styles.

The Japanese garden planner uses various design techniques in his art, one of which is, whenever possible, to make use of the natural, pre-existing features of the garden site, such as — a ravine betweenhills, or a slope, or a knoll or a hill to which a natural stream and a waterfall or pond might be added. In these additions to the natural features, the laws of nature need to be followed. For the effect of a high mountain — rocks should be positioned with abrupt perpendicular sides and slopes; conversely, a gentle hillock would be represented by rounded, gently sloping stones or bushes trimmed accordingly.

The elements of a garden should be balanced, which is to say that in a big garden one would place large, oversized stone lanterns and artifacts; whereas in a small garden, small artifacts would be used to preserve proportion and the sense of spaciousness.

For greater naturalness in perspective, any planting of trees or shrubs in threes or more, should not lie in a straight line in any direction, but should be varied or staggered; varied, even if just ever so slightly. Bamboo, cryptomeria, pine or cypress should usually be planted to form a grove or thicket, to give strength and substance; but sometimes, to gain contrast in form, texture or color, a maple or azalea might be mingled amongst a group of evergreen.

A garden should match in size and style the house it encloses; big for big and little for little. There should be a logical, subtle and gradual joining of

house and garden through the artful arrangement of shrubs and trees, man-made objects, rocks and water forms, suggesting the partnership of nature with man. The Japanese thinks of his garden and house as one indivisible space, and only separates beyond the garden entrance the outside world, demarcated at the outer perimeter by either hedge rows, stone walls, fences, or shrub and tree screens, but never so high or so solid as to completely cut off that outside world from his peaceful and tranquil privacy.

Artifacts are to humanize the naturalism of a Japanese garden, but should not overpower or clutter it up. They should be of the simplest lines and shapes to blend it with surrounding growing things; made to withstand time in endurable stone, ceramic or metal; reflecting the serenity of age and antiquity; logically placed to serve or seem to serve a useful function — a bridge to cross a stream or a pond, a lantern to light a path, water basins for washing of hands or making tea; towers, statues or inscribed stones to punctuate the garden setting as viewed from the gallery, windows or other viewpoints of the house.

The foregoing techniques are some of the methods that the Japanese garden designer has developed from experience to create certain moods and effects in his art. Yet, they should not be considered as hard and fast rules or tenets for judging what is good or bad, lest we, in our assessment of a garden's architecture, become super-critical of any variations from tradition. One could easily get wrapped up, or worse — confused by criticizing differences in flora and styles, picking at what is “acceptable” and what is not; harping over the appropriateness of certain artifacts and their positionings, thereby losing track of the basic purpose, the real intent, the enduring and universal attraction of the Japanese Garden. Like what you like in the Japanese Garden without concern for rules and techniques in construction, keeping in mind always, only its simple concept of

artistic clarity and uncomplication really — its “Kami,” which means, that difficult-to-describe feeling that we all have experienced, that human awe in sharing with nature the pleasure of creation; this pleasurable feeling coupled with the garden’s familiarity and welcomeness and above all a union with those natural elements, the flora, the stone, the water that are each an integral part of the soul of the Japanese Garden.



The best way to make your dreams come true is to wake up.



It is difficult to soar with eagles when you work with turkeys.

GARDEN THERAPY

When nerves are taut and heart is sore
 And you can stand not one thing more,
 Go mow the grass or pull some weeds,
 Go spade a patch and plant some seeds.
 Go trim the hedge or dig a hole
 And you'll find peace within your soul.

— Author unknown

1980 - 1981 CALIFORNIA CAMELLIA SHOW SCHEDULE

DATE	EVENT	LOCATION
Jan 10 & 11, 1981	So. Cal. Camellia Society	Huntington Gardens, San Marino
Jan. 24 & 25, 1981	South Coast Camellia Society	So. Coast Bot. Gardens, Palos Verdes
Feb. 7 & 8, 1981	San Diego Camellia Society	Balboa Park, San Diego
Feb. 14 & 15, 1981	Temple City Camellia Society	Arboretum, Arcadia
Feb. 14 & 15, 1981	Santa Clara Camellia Society	Santa Clara Comm. Rec. Center
Feb. 18, 19, 20, 21, 1981	American Camellia Society Convention	Dunfery Hotel San Mateo
Feb. 21 & 22, 1981	Peninsula Camellia Society	Vet. Mem. Bldg., Redwood City
Feb. 21 & 22, 1981	Pomona Valley Camellia Society	Pomona Frst.
Feb. 28 & Mar. 1, 1981	Southern Cal Camellia Council	Fed. S&L, Claremont Descanso Gardens, La Canada
Feb. 28 & Mar. 1, 1981	Delta Camellia Society	Campolindo Hi-school, Moraga
Mar. 7 & 8, 1981	Sacramento Camellia Society	Convention Center, Sacramento
Mar. 7 & 8, 1981	Kern County Camellia Society	Aram Adams Mem. Gardens, Bakersfield
Mar. 8, 1981	Central Calif. Camellia Society	Fashion Fair Mall, Fresno
Mar. 14 & 15, 1981	Northern Calif. Camellia Society	Willows Shoopping Mall, Concord
Mar. 21 & 22, 1981	Modesto Camellia Cavalcade	Gallo Admin. Bldg., Modesto
Mar. 28 & 29, 1981	Sonoma County Camellia Society	Santa Rosa Jr. College, Santa Rosa

DUTIES OF JUDGES

by Stanley W. Miller

Ed. Note: Notes on a talk given at the last Judges Symposium of the Southern California Camellia Council

With all the changes that have taken place in the field of semantics in recent years I believe it would be advisable for me to quote two of the numerous definitions of the word "Duty" from the dictionary. These quotations will give you some idea of how I shall be using the word "Duty" as applied to Camellia Judges. The first definition is: "Any action necessary in, or appropriate to one's occupation." The second definition is: "Conduct resulting from a sense of justice."

First of all, let me say that it is an honor to be a Camellia Show Judge but it carries with the honor, the responsibility of assuming certain duties and to you this will be only a reminder. To others it will point out some of the duties you assume on becoming a judge. It seems to me that a Camellia Show Judge has a duty to five different groups: the Show Committee; the Clerks; the Exhibitors; the Public; and the other Judges. Let's take these groups one at a time and see what duties the Camellia Show Judge owes each of them.

DUTY TO THE SHOW COMMITTEE

In accepting the invitation to judge you have assumed a duty to be prompt, to judge fairly and in a manner that will expedite the opening of the show. First of all, reply promptly and explicitly that you have accepted the invitation. Put the date on your calendar. The Chairman of Judges must know that he will have sufficient judges and who they will be in order to draw up his schedule of judging teams. Even a telephone call the day before a show will give the Chairman of Judges time to make changes before the last minute rush. On the morning of judging, arrive on time and notify the

Chairman of Judges of your presence. Study the show schedule in advance and if something such as multiple form flowers, misplaced blooms, etc. is not covered in the schedule, raise the question at the briefing of judges so that every one will know the answer. While judging, if something comes up which is not covered in the schedule or briefing, contact the Chairman of Judges or the Show Chairman.

DUTY TO THE CLERKS

The Camellia Judges owe a duty to mark the cards clearly and to give them any special instructions not previously covered. Incidentally but emphatically, the clerks should not in any way interfere with the judges in their work, or try in any way to be included in the judging unless asked by the Chairman of Judges to help out.

DUTY TO THE EXHIBITORS

Judges owe the Exhibitors the duty of being competent judges; of judging in pursuance of the show schedule; and of judging fairly. These duties entail a number of important factors. It requires the judge to familiarize himself with as many varieties of camellias, both new and old, as possible. If a flower is not sent to the Head Table solely because the judges don't know the variety that flower has been unfairly penalized. A good flower may not be given the chance it deserves. The best way to learn about a camellia is to raise it in your own garden. But one can not raise them all, so, study them in other gardens, nurseries and shows. Be sure to bring your Nomenclature book and use it. Ask your individual panel of judges about a flower you are not familiar with. No judge is familiar with all varieties of camellias. Usually it is a capable judge with confidence in his own knowledge who will ask questions. A judge must also study the basic principles of camellia show judging and one of the best explanations of this is in Harold Dryden's article "Guide Posts for Camellia Show Judges" in the 1975 ACS Yearbook.

This article is also printed in February 1977 issue of CAMELLIA REVIEW.

Your duties to Exhibitors also require that you have studied the show schedule, which is the law of the show and your only common ground with the Exhibitor. The schedule should settle all questions such as flower form, gibbing regulations, division and class categories, etc. Please give adequate time and consideration to judging each camellia. Not only to the first place flower but to the second and third choice as well. Practically all judges have won awards. Thus ribbons do not mean much to them. But how about the novice who has never won a ribbon? A third place ribbon might be as important to him as an award would be to a judge. His flower should be given careful consideration and perhaps, as a result, you will have a new member for your society. Often a judge is heard to say: "Any two of those would be fine for a second or a third." Wouldn't it be better if we carefully examine those flowers and made a real choice?

Duty also requires that the judge's decision will not be tainted by preference or prejudice as to variety, color, size, or form. This is the hardest thing for a judge to guard against. This is particularly true in judging for best of class where all the flowers are so nearly perfect. However, it is also important in judging at the tables since it will detract from the uniformity of the judging throughout the entire show.

DUTY TO THE PUBLIC

Most of the people who come to a camellia show come to see the beauty of the flowers but there are always some who carefully go over the show with a pencil and pad listing varieties they want for their garden. There are often beautiful flowers in the show which would not come up to expectations in their garden. Does a judge have a duty to send an excellent flower of an inferior variety to the head table or should he leave it where it is and not give it the added recognition by send-

ing it up? There have been many arguments over this dilemma and I am reminded of the politician who, when asked his stand on a given issue, replied: "I have friends on both sides."

DUTY TO THE OTHER JUDGES

Every judge owes a duty to the other judges in his panel to show initiative and take responsibility but not to take over the judging. He should listen to the opinions of the other judges. They may have seen something which you have missed. Judging is, after all, a team effort. In over 20 years of my experience as a judge there has been an occasion or two when one of the judges on my panel has failed to understand the reason for a three member panel. This judge would look at the flowers, announce in a very final way his choice of the winning bloom, and walk away as though the judging were completed. It seems to me that judging should not be a contest of wills but rather a demonstration of sound judgment and open-minded consultation.

In most shows a judge is admonished to step aside in a variety where his own plant is involved. By much the same reasoning it would seem appropriate that no judge should mention any personal factor which might affect the judging. Statements such as: "That is John Doe's flower" or "John Doe could not come so I have entered the flower for him" probably would have no effect on the judging but it should be avoided. Most of us agree to judge camellia shows because we derive pleasure from doing so. Let us all be conscious of our duty to not detract from the pleasure of the other judges.

At the beginning of my talk I quoted from the dictionary. With your permission I will close by paraphrasing from the Bible as follows: "Do unto the camellia judges as you would have other judges do unto the camellias you have entered into competition." If you follow this rule you will have fulfilled your duty as a camellia flower show judge.

WALTER HAZLEWOOD

The gentle giant of Australia
camellia history.*

Harold E. Dryden

Walter Hazlewood was an Honorary Life Member of the Southern California Camellia Society when I became President of the Society in 1953, 27 years ago. The name is not well-known in the United States, but that is because most American camellia growers have not followed the history of the development of camellia interest in Australia. The name is well-known in Australia, however, where since 1910 he has operated a nursery at Epping, New South Wales. In that year he joined his brother Harry in the nursery business under the name Hazlewood Brothers, Nurseymen, on land that had been purchased by his father in 1898. They published their first catalog in 1911. It was of 15 pages and included a small section offering "camellias — in 12 best varieties, one shilling and sixpence each."

The early years of the nursery were a great struggle, especially because both brothers wanted to establish a nursery that would cater to everybody's needs. This was achieved by hard work and Hazlewood's Nursery became one of the most respected nurseries in Australia. Harry was highly regarded as a rose specialist, and while Walter was interested in everything the garden would grow, he began to show special love for the camellia in the late 1920's. He became particularly interested in the intriguing story of the introduction of camellias for the Macarthur family at Camden Park, and over the years he wrote many accounts of his progressive research into the Macarthur camellias.

By 1927 Walter had become a great admirer of the *sasanqua* camellia, believing they had no peer as garden specimens. In 1933 Hazlewood Nurseries became one of the first in Australia to import a wide selection of *sasanquas*. In later years he remarked

that *sasanquas* would have become more popular with gardeners had they not been marketed as camellias, because the average person saw them as an entirely different kind of flower. He saw immense possibilities in the development of *sasanqua* x *japonica* hybrids from the viewpoint of variable foliage, rapid growth, and a longer flowering period.

In 1948 he organized the first Australian importation of *reticulatas* from China. He was one of four who in 1954 formed the Australian Camellia Research Society, in order to establish a continuing contact between all who already loved the camellia, and to help make known its desirability to others. He was able through his nursery contacts to promote camellia-growing. He became the Society's first Treasurer and continued in that office until 1960. He was the Society's Vice-President from 1959 to 1961. He became a prolific writer on all facets of camellia origins and habits, and freely passed on this knowledge as well as his knowledge on cultural aspects throughout Australia and to overseas camellia societies.

Walter Hazlewood was a consistent advocate of the use of dolomite lime to reduce over-acidity of soil, which he considered a major cause of dieback, especially with *saluenensis* hybrids. This theory was discounted from time to time, but many camellia gardens in Australia followed his formula with success. Another of his treatments which encountered its share of skeptics, but which proved nonetheless successful, was the application of cold tea to camellias which suffered with "balling" flowers. He sprayed the plant, or wrapped a cloth soaked in cold tea around the base of the plant. His suggestion to periodically throw the teapot residue onto the soil around obstinate-flowering plants has often produced beautiful blooms from camellias which otherwise would have been discarded.

He was one of the most regular members in attending the monthly meetings of the New South Wales

branch of the Society that he helped to form, invariable bringing with him a wide range of blooms with interesting features, which he displayed and described for the information and education of all. He contributed freely to the E. G. Waterhouse National Camellia Garden; sometimes the plants arrived in truckloads and his contributions added up to some 650 plants to make this garden a national attraction.

In 1974 the Australian Society introduced the Walter Hazlewood Award of Honor, to recognize Walter's exceptional services to the Society and in developing community regard for camellias. In 1976 he was appointed a Life Patron of the Society. He was a charter member of the American Camellia Society and its Australian representative for many years. He was made an Honorary Life Member of the Southern California Camellia Society in the Society's early years. He received medals from both the French and Italian governments for services to

their countries in the field of horticulture. The camellias, ferns and Australian natives that he sent to the Villa Tarento at Lake Maggiore in northern Italy are among its most prized possessions.

I remember Walter Hazlewood as a "short person with very broad shoulders; rather winsome and cuddly; ever-so quiet; a little bit roly-poly and a little bit grizzly; always a twinkle in his eye; always down to earth and close to nature," as Eric Craig his friend described him. I met Walter in 1967 when I, a "visiting fireman," arrived at the Sydney area's first camellia show of the season. He was at the door waiting for me to arrive.

Walter died on October 17, 1980 at the age of 95.

*This article is based entirely on an article written by Eric Craig of Australia for use in Australia publications. Some of the statements are direct from his article, and the subject is his. I thank him for the privilege of such plagiarism. — author.

NEW ZEALAND CAMELLIA SOCIETY PRINCIPAL NATIONAL SHOW RESULTS

Napier, 1980

- | | |
|---|---|
| <p>Best Bloom in Show (Bethwaite Memorial Trophy): Mr. and Mrs. J.A. Hansen, 'Twilight.'</p> | <p>Best Bloom of American Origin (America Camellia Societies Trophy): Mr. and Mrs. J.A. Hansen, 'Twilight.'</p> |
| <p>Best Japonica (McLisky Trophy): Mr. and Mrs. J.A. Hansen, 'Twilight.'</p> | <p>Best Bloom of New Zealand Origin (Edith Mazzei Trophy): Mr. and Mrs. H.B. Cave, 'Jean Clere.'</p> |
| <p>Best Hybrid with no Reticulata Parentage (Society Trophy): Mr. and Mrs. A.B. Gregory, 'Daintiness.'</p> | <p>Best Miniature or Small Bloom (Clere Memorial Trophy): Mrs. L. Clemens, 'Botan Yuki.'</p> |
| <p>Best Reticulata or Reticulata Hybrid (Roland Young Memorial Trophy): Mrs. N. Turner, 'Howard Asper.'</p> | <p>Honours Table Blooms:
Mr. and Mrs. Bambery, 'Veiled Beauty.'</p> |
| <p>Best Seedling Bloom (Society Award): Mr. B. Rayner, benched by Mrs. W. Rayner, Stratford.</p> | <p>Mr. and Mrs. H.B. Cave, 'Dream Boat.'</p> |
| <p>Best Yunnan Reticulata (Durrant Trophy): Mr. and Mrs. J.L. Jardine, 'Chang's Temple.'</p> | <p>Mr. and Mrs. H.B. Cave, 'Dr. Clifford Parks.'</p> |
| <p>Best White Bloom (Rayner Memorial Trophy): Mr. and Mrs. R. Bambery, 'Ragland Supreme.'</p> | <p>Mr. and Mrs. H.B. Cave, 'Samantha.'</p> |
| | <p>Mr. and Mrs. H.B. Cave, 'Dixie Knight.'</p> |

DRYING CAMELLIA BLOOMS

by Faith M. Schutt

Ed. Note: One of my spies tipped me off that Faith M. Schutt was drying camellia blooms — so I asked her to tell us how she does it.

Dear Mr. Donnan:

Your letter of September 26th has been received. I have been debating whether I have enough experience to write about preserving camellias. For two or three years I have been preserving many flowers, using oolitic desiccant (sand from the shores of Great Salt Lake) and also silica gel. In the last year I have been using my micro-wave oven to quicken the process of hard to dry rosebuds and some camellias. The following is the best reference that I know of on the subject.

The subject of preserving flowers is of great interest to many people. An excellent book has been written by Geneal Condon, titled "The Complete Book of Flower Preservation." (Prentiss-Hall, Englewood Cliffs, New Jersey, 1970). She is most enthusiastic about the oolitic desiccant. She has spent years teaching its use. She does not discuss use of the micro-wave oven.

The best place I know that handles oolitic sand and other supplies needed is "Flower Preservations," P.O. Box 1201, Longmont, Colorado, 80501. Phone (303) 776-3988. They will send you a price list and a newsletter giving directions for micro-wave oven use, — free.

The camellia which, so far, I have preserved most successfully is "Yuletide." It has good body, fine size, stamens and stem. It dries darker than when fresh. My new single pink *Sasanqua* may turn out well. Geneal Condon has had success with "Pink Perfection." I am eager to try more *Higo* camellias which have great texture, shading and stamens. White camellias turn parchment color, so lose their beauty.

This is my method of preserving a flower. Pick the flower after the dew has dried and when the flower is very fresh. Use plastic or glass containers in the micro-wave oven. Fill the container with two inches of sand. Carefully place the camellia face up on the sand. Slowly add more sand, keeping each petal, stamen and leaf in position. Completely cover the flower with two inches of sand. Tap the container gently and add more sand so every crevice is filled. Put in the micro-wave oven for one minute and forty-five seconds on fifty percent power. Remove and cool for *twenty-four* hours. A small container half full of water should be in the oven too. After the twenty-four hours remove the flower very gently from the sand. Use a fine paint brush to remove any sand that may be sticking to the flower. Sometimes a petal may loosen but it can easily be glued on. I use "Mighty Tacky" glue, which is much thicker than Elmer's, dries quicker and is opaque. It is made by "Aurora Hobbycrafts," Box 809, Downey, CA 90241.

Our atmosphere in the San Joaquin Valley is drier than in L.A., so I have not needed to dry the sand after each use.

If you do not have micro-wave oven, Yuletide can be dried in the sand in about a week.

I haven't attempted to make large arrangements using camellias. I have had no success yet with double camellias. A person who loves to experiment is sure to have great enjoyment drying and arranging camellias. I have a long way to go but have loved every minute so far.

I hope this material will be of help to you, Mr. Donnan. Thank your for your publication.



Adolescence is a period of rapid changes. Between the ages of 12 and 17, for example, a parent ages as much as 20 years.



AS A FAMILY, THEY GROW THEM, THEN SHOW THEM

by Lee Marksbury

Ed. Note: This article appeared in the Fresno Bee newspaper dated June 14, 1980

Art and Chris Gonos and their five children are on top of the California camellia world right now.

In seven shows this year they won more awards, 143, than anyone else in the state. At three of the shows they won the Award of Excellence . . . the highest award given.

In four of the last five years they have captured the Award of Excellence of the Central California Camellia Society. It is given for most best of show and runnersup awards received at shows. In recognition of their achievements this year, the Gonoses also received a special Award of Excellence silver trophy from the Pacific Camellia Society for winning the most awards in Southern California competition. To top it all off, Art Gonos was just recently named Camellia Person of the Year for Northern California for his work with camellia organizations and at flower shows.

"We did it as a family," said Gonos, sitting across the table from his wife in the kitchen of their north Fresno home. Debbie, 23; Michael, 22, and Angelo, 17, were not at home while their parents were being interviewed. Demitri, 7, was playing outside and another daughter, Kathleen, 19, sat quietly during the discussion.

"We have been growing camellias since 1960," Gonos continued. "In 1962, we went to a camellia show to get some information about landscaping. We got to talking with someone about how to enter a show. In 1963, we entered our first show and got a second-place ribbon. We thought it was great. That's how it all got started."

The following year, they won a first-place blue ribbon. But it took them until 1970 to get a flower to the "court of honor" and then another year after that before they had a flower get to the

"head table." Their first Award of Excellence didn't come until 1976. (In a camellia show competitors try, first, to win a ribbon. If a flower gets a ribbon, the judges will consider moving it to the "court of honor." If the flower survives judging there it is sent up to the "head table." Competition varies from show to show. In some shows, reaching the "head table" is the top honor. In other shows, flowers reaching the "head table" are often judged and one is named best of show. At still other shows, the award of excellence is the top award.)

"We do everything as a family," Gonos stressed. "Everything we enter in the shows is entered under 'The Art Gonos Family.' We do it so the kids can share in the recognition."

The Gonos family has 250 camellias in their front and back yards, with almost all of them in the back. At one time or another, all of the Gonos children have had their own plants, cared for them, and entered them in the junior divisions of the shows.

Of the 250 camellias there are about 150 varieties. Gonos said they keep them in containers instead of planting them in the ground because it saves space and is faster when it comes to watering.

"Camellias," explained Gonos, "come only in pinks, whites and reds. There is a yellow (one) that grows in China and we are trying to get it.

"This is a medium-sized collection. This is not a large collection by any means," he continued. "There are people in Fresno who have 600 to 700 plants. A man in Ivanhoe had between five thousand and 10 thousand. I feel 250 is the right size for a competitive collection."

Everyone in the family has an assignment when it comes to caring for camellias.

"I am the primary grower when it

comes to fertilization, pruning, grafting, disbudding (taking off excess buds), applying chemicals, transplanting, things like that," explained Gonos. "Chris is in charge of setting us up at shows. We all take turns watering. It takes about 45 minutes each day."

He believes strongly that watering is the single most important thing for obtaining healthy camellias, even more important than the feeding, mulching, disbudding or spraying.

"It is crucial to water them properly. They have to be watered on a schedule. You don't miss the schedule. We have some growers who won't leave town because they've never been able to find anyone to water their plants properly. So they never leave Fresno for more than a two-day trip and they are back to water. It gets that crucial."

Watering, he added, is especially critical during the hot summer months. If the roots dry out, the camellia will lose a leaf; if the roots remain dry too long, the plant will be lost.

"Some plants need more water than others (the bigger the plant the more water it needs), but we water everything at least twice a week, sometimes three times a week during the summer."

Camellias start blooming in January and hit their peak in February and March and that's when most of the camellia competition is held. Mrs. Gonos figures her family travels about 3,000 miles a year to shows. However, she indicated that as the cost of gasoline goes up, they will probably cut back.

She said the family spends about 50 hours a week cutting and getting flowers ready during the competition months.

"The day before a show," she explained, "we will cut between 400 and 500 flowers and then spread them out on the garage floor. We look at each flower and then decide which ones we want to take with us. We enter as many as 150 in a show. We are very critical,

we cull out the bad ones."

With help from their children, each flower selected to go to the show is placed in a plastic container. Each container is filled with water and then placed in a cardboard box. The boxes are placed in the rear end of the family station wagon. The cutting and placing of the flowers in the containers takes about eight hours.

"Shows usually open their doors around 7 a.m.," Gonos said. "They start judging around 11. That gives us four hours to set up. That's all we're doing, just getting ready for the judging, making sure the flowers are perfect and that they are facing the right way."

"Chris does the staging and arranging at the shows," explained her husband. "I don't mean to sound chauvinistic, but women *are* better at it. You can be disqualified for any mark on a flower, even a flyspeck."

"Best of category or runnerup. That is what you're after. That's the pot of gold at the end of the rainbow. Very few shows have a best of flower, so what you're after is the best of category in 15 to 20 categories. Best and runnerup. The more bests and runnersup you have, the better your chance for the Award of Excellence, that's the top one now at most shows."

What has contributed to their successes at shows during recent years?

"Well, one thing is, we get help from other members of the Camellia Society," he answered. "We compete with other members of the society, but it's friendly competition. We exchange information and pass on our techniques to one another. We are always helping each other if we have a problem."

Another thing, he stressed, was the weather. "The heat in summer — when buds are being formed — helps them grow. And I think our air is a little cleaner in the valley, which makes for a difference in the quality of blooms. Also, most people don't like the fog in Fresno, but I think it's great for camellias . . . it's great moisture for them."

"But," he concluded, "we have a game plan for our camellias which we follow religiously when it comes to soil mixture, watering, fertilizing."

When his wife was asked what she thought were the main reasons for their successes, she replied, "We are more experienced now. and during the blooming season we will work until all hours of the day and night on the flowers. We are even out there by flashlight at night."

But perhaps she explained it best with three little words: "Tender, loving care."

GARDENIA

By Gary Cromwell

Ed Note: Reprinted from LASCA (a part of Garden magazine for September-October 1979)

Gardenias rank among the most popular of ornamental flowering shrubs in history, along with the rose, the camellia, and the hibiscus. Their gleaming white flowers and spicelike fragrance have charmed men and women of many world cultures. King Edward VII of England was said to seldom have been without a gardenia in his coat lapel.

Gardenia species, once commonly called cape-jasmine, are members of the madder family (Rubiaceae) and are taxonomically grouped with such notable plants as coffee (*Coffea*), quinine (*Cinchona*), and false baby's breath (*Galium*). The genus was named by John Ellis in 1761 in honor of Alexander Garden, a physician and botanist from South Carolina. Dr. Garden was an associate of Carolus Linnaeus, a Swedish botanist and father of our modern binomial system for classifying plants and animals.

Many of the approximately 250 species of gardenias are widespread naturally throughout tropical areas of the Old World and to a lesser extent in the New World. Such loca-

tions include portions of southern and western tropical Africa, India, Cambodia, China, Japan, the Philippines, the Malay Peninsula, Sumatra, Borneo, the Hawaiian Islands, and the Fijian area of the South Pacific. In the western hemisphere, gardenias are native to such tropical areas as Guyana and Brazil. A few species have been successfully introduced into temperate regions of the world where they are grown outdoors in milder areas such as California and Florida and under glass in colder climates.

Gardenias range from evergreen shrubs less than one foot tall to small trees about 20 feet in height. The glossy, dark to bright green leaves may be opposite or in whorls of three. They vary from one to more than 10 inches long, are obovate to oblanceolate in shape, and have sheathing, truncated, resinous stipules. Flowers are single to double (having about twice the number of petals usually associated with the species), white to creamy-white (some are violet or yellow), large (one inch to more than four inches across), waxy, and highly fragrant. The berrylike fruits may be cream-colored to orange or yellow and of variable surface texture. Fruits of many species are hard and are comparable to a large hen's egg in shape and weight.

Although gardenias commonly are known only as ornamental accents in gardens and for their use in floral arrangements, corsages, and boutonnières, the plants have served mankind for other purposes. These include food, medicine, clothing dyes, pesticides, fish poisons, cosmetics, glue, soap, and for utensils and other carved wooden articles.

The yellowish fruits of *Gardenia brasiliensis* (native to Guyana and Brazil), *G. erubescens* (tropical Africa), and *G. lutea* (Abyssinia and the Blue Nile region of Egypt) are used in soups, sauces, and in other foods by local populations within those geographical areas. The Chinese for cen-

turies have used the flowers of *G. jasminoides* in scenting tea, while the Tahatians perfume coconut oil with flowers of *G. taitensis*.

Parts of the Marala plant (*G. spathulifolia*) have been used for many years in disease-curing ceremonies by occult practitioners among Transvaal tribes of South Africa. Peoples of India, Burma, Assam, and other countries on the southern boundary of the Himalayan Mountains of Asia have employed fruit extracts and resins of *G. campanulata*, *G. gummifera*, and *G. lucida* for laxatives, to expel intestinal parasites, to cure skin diseases, and to deter flies from infecting open sores on human beings and animals.

The ancient Hawaiians dyed tapa cloth, an unwoven inner bark product of the paper mulberry tree (*Broussonetia papyrifera*), by using the yellow fruit pulp of both *G. brighami* and *G. remyi*. The fruits of *G. kalbreyeri* and *G. thunbergia*, and the seeds of *G. erubescens*, *G. jovistonantis*, and *G. vogelii* have been processed by certain tropical African cultures as a black cosmetic skin dye.

In eastern tropical Africa, women of the Sudan obtain ash from the wood of *G. thunbergia* for soap manufacture and for lye used in processing of dyes. At one time, Hawaiian people collected the gelatinous leaf buds of *G. remyi* and made glue from them. Fish in Asia and Africa were stunned by poisons obtained from *G. campanulata* and from *G. jovis-tonantis*, respectively.

The wood of many arborescent *Gardenia* species is light, dense, even-grained, and pale yellow. From the South Pacific islands to the coasts of Africa, stems of these plants have been harvested for making spoons, knife handles, tools, felloes (rims of spoked wheels), for engraving work, and for numerous other purposes.

The practices of using naturally-scented gardenia flowers and of creating distinctive perfumes from gardenia extracts have continued un-

til modern times. leis of gardenia flowers are still worn by island peoples in the Pacific, and expensive essences derived from the plants are made available to milady by an international perfume industry.

Of the hundreds of *Gardenia* species, relatively few are utilized by mankind for horticultural purposes. Growing some taxa outside the tropics has not been attempted; a few species have been rejected because they are less attractive than others. Perhaps many have not been introduced into cultivation because of their specialized growth requirements and sensitivity to a harsher temperature climate.

Botanic gardens may include only about a dozen species and varieties in their collections, and these usually are grown for their fragrant flowers and attractive foliage. Four contemporary international favorites, all cultivars of *Gardenia jasminoides*, are 'Mystery,' 'August Beauty,' 'Veitchii,' and 'Radicans.' In addition to having all four of these, the Los Angeles State and County Arboretum also grows 'King Midas,' a fifth cultivated variety of this species. Four of the five cultivars are represented by a group of plantings west of the Tropical Greenhouse, near an old pepper tree. These range from less than one foot to about three feet in height. Specimens of 'Veitchii' are located just west of the fountain in the Home Demonstration area, and adjacent to the road west of the Meadowbrook section. Many of these shrubs flower in summer or in mid-winter.

The Arboretum also grows representatives of other *Gardenia* species, including *G. jasminoides* (synonym, *G. florida*; common gardenia), *G. cornuta*, *G. globosa*, *G. spathulifolia*, and *G. thunbergia*. Visitors may view three to five-foot specimens of *G. jasminoides* in two locations, northwest of the South African section storage building and near the Meadowbrook area, west of the road leading to the waterfall. *G. jasminoides* has glossy bright green

leaves, medium-gray bark, and numerous fine branches. Eight to ten-foot examples of *G. cornuta* may be seen in two areas of the South African section, west of the Peacock Pavilion. These plants have medium green leaves, stout branches, and slightly rough whitish-gray bark. Three specimens of *G. globosa*, from seven to nine feet tall, are growing on the eastern slope of Tallac Knoll south of the Coach Barn. These have numerous stout branches and solitary terminal flowers.

Six-foot and 12-foot specimens of *G. spathulifolia* are situated close to other species in the South African section near the storage building and in a spot about 50 yards northwest of the Queen Anne Cottage, respectively. This species has stout smooth branches and spoon-shaped leaves. Shrubs of *G. thunbergia* may be seen north of the groundcover demonstration plots west of the Tropical Greenhouse.

One must use care in growing gardenias. They do best in acidic soils (pH 5.0 to 5.5) which contain high percentages of organic material, or humus. They prefer cool (but not cold), sunny to lightly-shaded moist locations in either house or garden. The plants must not be subjected to overwatering or to excessively hot dry conditions for an extended period. If not properly attended, gardenias may suffer from a variety of diseases or attacks by pests. These include stem canker (caused by a fungus, *Phomopsis gardeniae*), leaf spot, sooty mold, root knot (caused by nematodes), and multiple problems due to white flies, mealy bugs, scale insects, red spider mites, and leaf-rolling moth larvae. Neglected plants may also exhibit iron chlorosis and bud drop.

Gardenias may be grown as foundation plants or as potted specimens. The plants may be propagated by grafting, stem tip or leaf cuttings, or by seeds. However, cuttings are generally preferred for propagation in

California. Grafting studies indicate that *G. thunbergia* is a good pathogen-resistant rootstock for propagation work by the home gardener.

Gary Cromwell is a biologist, ethnobotanist, and taxonomist in the Department's Research division. Los Angeles County Arboretum.

HACKNEY PAINTING TO BE RAFFLED OFF

The Southern California Camellia Society has decided to raffle off its painting of 'CURTIN CALL.' This oil painting by Ann Hackney, the well known camellia artist, has been framed and will form the cornerstone of a raffle which will culminate in a drawing to be held at the April 14th meeting of the Society. Raffle tickets are priced at \$1.00 and purchasers do not have to be in attendance to win prizes. Among the other prizes are: \$100 cash, 3 large dinner plates hand painted with camellia blooms; a large framed etching of 'VILLA DE NANTES,' several silver platters, and other miscellaneous items. The raffle was authorized by the SCCS Board of Directors in an attempt to raise funds for its ongoing programs.

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Directory of Other California Camellia Societies

*CAMELLIA SOCIETY OF KERN COUNTY—President, Leland Chow; Secretary-Treasurer, Mrs. Fred R. Dukes, Jr., 733 Delmar Drive, Bakersfield 93307. Meetings: To be announced.

*CAMELLIA SOCIETY OF ORANGE COUNTY—President, Roy Zembower; Secretary, Mrs. Frances L. Butler, 1831 Windsor Lane, Santa Ana 92705. Meetings: 3rd Thursday, November through April, Santa Ana Fed. S & L Bldg., 1802 N. Main, Santa Ana.

CAMELLIA SOCIETY OF SACRAMENTO—President, Ann McKee; Secretary, Mrs. Zella Mack, 3330 McKinley Blvd., Sacramento, 95816. Meetings: 4th Wednesday each month, October through April, Shepard Garden & Arts Center, 3330 McKinley Blvd.

*CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, Bob Kellas; Secretary, Mary Ann Ray 5024 E. Laurel Ave., Fresno 93727. Meetings: 3rd Thursday, November through February in Smuggler's Inn Motel.

DELTA CAMELLIA SOCIETY—President, Larry Pitts; Secretary, Jack Lewis, 3824 Beechwood Dr., Concord, Ca 94520. Meetings: 2nd Wednesday, November through March, Central Contra Costa Sanitary Dist. Treatment Plant, (Imhoff Drive) Martinez.

LOS ANGELES CAMELLIA SOCIETY—President, Warren Dickson; Secretary, Mrs. Happy Stillman, 8159 Hollywood Blvd. 90069. Meetings: 1st Tuesday, December through April, Hollywood Women's Club, 1749 N. La Brea, Hollywood.

MODESTO CAMELLIA SOCIETY—President, Ron Kellogg; Secretary, Mrs. Walter Ragland, 709 Leytonstone Dr., Modesto, Ca 95355. Meetings: second Tuesday, October through May, Downey High School, Coffee Road, Modesto.

NORTHERN CALIFORNIA CAMELLIA SOCIETY—President, David Hagmann; Secretary, Judith Toomajian, 18 Diablo Circle, Lafayette Ca. 94549. Meetings: first Monday, November through May, Chabot School 6686, Chabot Rd., Oakland.

PACIFIC CAMELLIA SOCIETY—President, Alice Neely; Secretary, Marge Alltizer, 1253 Bruce Ave., Glendale, 91202. Meetings: 1st Thursday, November through April, Central Bank of Glendale, 411 N. Central Ave., Glendale.

PENINSULA CAMELLIA SOCIETY—President, Jack Mandrich; Secretary, Robert Marcy, 1898 Kirkmont Dr., San Jose 95124. Meetings: 4th Tuesday, September through April, AMPEX Cafeteria, 401 Broadway Redwood City.

*POMONA VALLEY CAMELLIA SOCIETY—President, Julius Christinson; Secretary, Dorothy Christinson, 3751 Hoover St., Riverside 92504. Meetings: 2nd Thursday, November through April, Pomona First Fed. S & L Bldg., 399 N. Gary, Pomona.

*SAN DIEGO CAMELLIA SOCIETY—President, Eugene Snooks; Secretary, Mildred Murray, 467 E. Fulvia St., Encinitas, 92024. Meetings: 3rd Wednesday, October through April, Casa Del Prado Bldg., Balboa Park, San Diego.

SANTA CLARA COUNTY CAMELLIA SOCIETY—President, Robt. Marcy; Secretary, Donna Hardy, 349 Condon Ct., Santa Clara 95050. Meetings: 3rd Wednesday, September through April, Allstate Savings 1304 Saratoga Ave., San Jose.

SONOMA COUNTY CAMELLIA SOCIETY—President, Woody Passinetti; Secretary, Mrs. Nona Passinetti, 295 Bloomfield Rd., Sebastopol 95472. Meetings: 4th Thursday, October through May, Piner Grade School, Santa Rosa.

*SOUTH COAST CAMELLIA SOCIETY—President, Wallace Jones; Secretary, Mrs. Martha Ann Walter, 671 Calle Miramar, Redondo Beach 90277. Meetings: 3rd Tuesday, September through May, South Coast Botanical Gardens, 26300 Crenshaw, Palos Verdes.

*TEMPLE CITY CAMELLIA SOCIETY—President, Sergio Bracci; Secretary, Mrs. Alice Jaacks, 5554 N. Burton Ave., San Gabriel, Ca 91776. Meetings: Friday, Nov. 21; Fri. Dec. 19, Thurs., Jan. 22; Thur., Feb. 26; Wed., Mar. 26; Thur., April 23. At Lecture Hall Arboretum, Arcadia.

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