

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



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January-February, 1986

No. 3

Two dollars

# *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 Hall of Environmental Education, Arboretum, Arcadia. A cut-camellia blossom exhibit at 7:30 o'clock regularly precedes the program which starts at 8:00.

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Foreign Representative  
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Tel. (818) 446-5525

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**CHUCK GERLACH**  
3721 Cedarbend Dr., La Crescenta 91214  
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**SERGIO BRACCI**  
5567 N. Burton Ave., San Gabriel 91776  
Tel. (818) 286-4338

**GLENN SMITH**  
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The **CAMELLIA REVIEW**: Glenn Smith, Editor, 695 Winston Ave., San Marino 91108  
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## COVER PHOTO

Buttons & Bows . . .

Saluenensis and Japonica hybrid. Bushy, compact growth. Blooms early to mid-season. Small formal double. Propagated and released by Nuccio's Nurseries Fall, 1985. Photo by Donnan. Color separations courtesy Nuccio's Nurseries.

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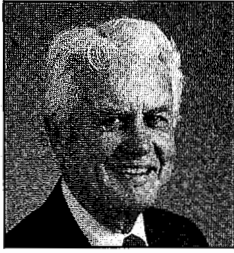
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# THOUGHTS

*from the editor*

If possible, the Camellia Rama XI exceeded their own high standards this year. The hospitality on Friday was marvelous and did you ever see such blooms as were used to decorate the hospitality rooms. Magnificent!

Saturday's sessions tried an informal seating arrangement that worked well and the talks, panels, and presentations were all interesting — not too lengthy and everything went on schedule.

The costume party seemed unusually good. Grady Perigan took a batch of pictures which appear in this issue. It is too bad all the participants couldn't have a picture. Perhaps arrangements could be made next year by the Central California Camellia Society to submit black and whites of all.

Wilbur and Mary Anne Ray, the Art Gonos family and all who helped are to be congratulated and thanked.

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If you have not sent in necessary corrections on your name, address, zip and telephone, please do. Please don't make us go through each name for changes from 213 to 818.

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TO YOU OR OTHERS**

**INCLUDE BLACK & WHITE  
PICTURES IF POSSIBLE**

# SEX AND THE SINGLE SPECIES

By Bill Donnan

With the advent of *C. chrysantha* into the Western World of camellia hobbyists there have come forth many puzzling questions about camellia species. For example: There are 10 species of camellia with yellow-colored flowers. Which one do I own? My next door neighbor's *C. chrysantha* has buds but mine does not. Is my *chrysantha* a different species? Are there sub-species of *C. chrysantha* or are there just different seedlings of the same species? All of these questions have prompted me to get out my collection of camellia books and read up on the subject of species. I wanted to find out why Sealy, in his 1958 monograph, classified 12 sections of the genus camellia, containing 82 species as well as 24 species which he labeled "Dubiae" or dubious members of the genus. I wanted to know why H. T. Chang in his 1981 monograph classified 20 different sections of the genus camellia instead of 12, and why his book contains 200 species! I wanted to find out why there are so many more species now than there were when Sealy wrote his book. I wanted to find out how one knows when he has found a new species and how it is classified and segregated. If you are interested in what I found out — please read on.

The earliest naturalists — after the Middle Ages — arranged plants and animals in alphabetical order. That order of items would depend on the language one was reading. If one was reading in French or German or English, the order could be changed. Naturalists needed a precise way of naming plants and animals across the language barrier. It was Linnaeus who got the idea of using Latin as the universal language to describe both plants and animals, but he obtained his concept of classification of species from John Ray (1627-1705), a Cambridge University student of the classics and natural sciences. Ray spent a lifetime

as an independent scholar describing all of the plants he saw. As Secretary of the Royal Society he toured all over Europe and in 1686-1704 he completed a 3 volume HISTORIA PLANTARUM which provided a description of all of the known plants of Europe at that time. For Ray, a species of plants, for example, was a name for set of plants which give rise to similar new plants through reproduction.

Linnaeus inherited Ray's concept and mission. Born Karl Linne, in south Sweden in 1707 (he later took the name Carolus Linnaeus from the Latinized version), he was intended for the ministry. However, he showed little interest in theology and was about to become apprenticed to a shoemaker when a perceptive teacher persuaded his father to let Karl try out as a medical student. At Uppsala he assisted his professors in gathering medical herbs. This encounter with strange flora dazzled him with delight. He was soon teaching both medicine and botany at Uppsala University and he immediately saw the need for a better nomenclature of the plant kingdom.

Linnaeus had access to Ray's publications but felt that he needed both a system of classifying new plants and a universal language to list them. In 1737 he published his GENERA PLANTARUM. In it he explained his system for classifying both families, "genera," and individuals, "species," of plants. In the system he was not looking at the plants alone, the color of the flowers or the shape of the leaves, but rather at the sexual organs. His system is based primarily on the number of stamens and pistils in the flower and how their configuration might differ. Despite the artificial nature of his premise, the Linnaean system has remained the basis of modern taxonomy. Having simplified the classification concept with his over-riding "sexual" thesis, Linnaeus still felt that the no-

menclature of biology was both cumbersome and vague. There was a growing world-wide community of naturalists who would need a common language to be sure that they were all talking about the same thing. Linnaeus managed to create an international language of biology. He found a use for Latin long after it had ceased to be the language of learning. It was based on a Latin which he re-shaped for his purposes. In his struggle for a universal nomenclature he accomplished one more significant factor when he "invented" the binomial system of naming plants. His binomial system prescribes both the family, "genus," and the individuals, "species," in the name. Thus: *Camellia* describes the "genus" and *Japonica* describes the "species." Ergo: *Camellia Japonica*. Linnaeus' binomial system has been adopted for both plants and animals by naturalists all over the World.

While Linnaeus had John Ray's listing of all of the known plants of Europe as his starting point, he realized that he needed to obtain information and plant specimens from other parts of the world. Thus, he embarked on an unprecedented world-wide program of specimen hunting. He enlisted many of his graduate students in this quest. His zeal was so compelling that at one time he had the busy Benjamin Franklin and the young Thomas Jefferson as his correspondents! When Linnaeus died in 1778, he had collected a vast herbarium of plant materials. These, together with his publications, now reside in the herbarium at Kew Gardens in London.

Well, as you can see, I have gotten carried away by reading of the life of Linnaeus in my encyclopedia and in several other books! Now let us get back to the subject of Species. We all know the story of how the genus *camellia* got its name. The first species to be illustrated and described was *C. japonica*, by James Petiver in 1702. This was also the first species to be grown in

the western world, namely, the plant grown by Lord Petre in 1739. *C. sinensis* was the second species to be brought into cultivation in the Western World and next came *C. oleifera* in the early 1800's. This was followed by the famous 'Captain Rawes,' a *C. reticulata*. In succeeding years, up to about 1930, plant hunters and naturalists had managed to find over 50 different *camellia* shrubs in the Far East and had sent specimens to Europe. By the late 1950's this had increased to over 100 species which were either classified as being in the *camellia* family or were close kin to that family. Thus when Sealy began an attempt to classify the *camellia* family, he had something over 106 items to work with. Most of Sealy's material consisted of dried plant specimens in the Kew Herbarium. His REVISION OF THE GENUS *CAMELLIA* (1958) listed 82 species of *camellia* with 24 other species which he designated under the heading of "Dubiae" since he was not certain whether they fitted into the *camellia* family.

In the ensuing 25 years plant taxonomists have managed to recognize more than 200 species of *camellia*. This is almost 100 more species than Sealy had to work with! How could this happen? It happened simply because nearly three fourths of the known species of *camellia* are indigenous to Southern China and prior to World War II much of this flora had not been discovered. After World War II there was a considerable delay in getting this material to the Western World. Thus H. T. Chang's book has now become the "bible" of *camellia* species. Furthermore, Chang had access to "live" specimens rather than dried plant parts and this may be why he was able to make conclusive decisions regarding some of the species which Sealy had placed in the "Dubiae" classification.

How is a new species discovered? Mostly it revolves around the differentiation among the sexual organs of the plant. Any plant having different sta-

mens, pistils, capsules, or seeds is a candidate for classification into a new species. H. T. Chang's book CAMELLIAS (1981) which has been translated by Dr. Bruce Barthomew has 74 full page line drawings of 74 different camellia species. A study of these drawings will show the differentiation in the sexual organs of these camellia species. Each one has something different in the stamens or pistils with regard to

number, grouping, and filaments, or number of ovaries. Now, getting back to the question: "Which species of yellow-flowered camellia do I own?" I am not prepared to answer that question here! Chances are that you have either *C. chrysantha* (Hu Tuama) or else *C. euphlebia*. It might be worth your while to consult H. T. Chang's book and see whether you can sort out your own particular species.

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## Getting Buds to Open

by Bill Donnan 1982

All of you show buffs know how it is. You have a bud on your favourite camellia bush and it is just bursting with color, but on the Saturday morning of the show it isn't open. So you leave it on the bush. Then, on Sunday or Monday, it opens and it becomes a bloom which would have won the sweepstakes trophy. I know of many exhibitors who will refrigerate a bloom for a week or more before a show and then bench the bloom and win a trophy. But I, for one, never knew that a bud could be forced to open ahead of its time. Now I know how it is done. Furthermore, I am going to pass the "secret" on to you!

Sergio Bracci told me about a bloom he was watching all week prior to the Huntington Show. He was hoping it would open by Saturday morning so he could take it to the show. Alas! On Saturday the bud was only half open. Sergio says that he cut the bloom and brought it into the house and placed it in the shower stall with the hot water running to create steam in the shower stall. Within an hour the bloom was fully open. He took the bloom to the show and it won a Court of Honor ribbon! That's what Sergio told me! (I really didn't believe him but it made a good story.)

Then, about two weeks later, three Japanese fellows showed up at Nuccio's Nurseries. They were: Satoshi Kimura, President of the Atagawa Tropical and Alligator Gardens; Sadao Tambe, Vice-President of the Japanese Mountaineering Association; and Hiroshi Terada of the Terada Nurseries near Tokyo. The purpose of their trip was to collect 500 American ca-

mellia blooms for the Annual Camellia Display at the Atagawa Tropical and Alligator Gardens.

When we talked to these Japanese fellows about their project, this was the time-table they proposed to us. They would pick the blooms on Saturday, January 16th; pack the blooms on Sunday; fly to Tokyo on Monday; unpack the blooms on Tuesday, set up the display on Thursday, and open the exhibit on Friday, Saturday and Sunday. All we could say was "Lots of Luck!" But then we found out that they didn't want camellia blooms — they wanted camellia buds — half-opened buds. Furthermore, they proceeded to demonstrate how they would open the buds. They cut several half-opened buds on six-inch stems and set the stems in a jar of warm water. Lo and behold, it didn't take too long before the buds began to open. In a half-day many of the buds were fully opened. Thus when they collected camellia specimens on Saturday, they cut half-opened buds on six-inch stems. On Sunday these were packed in dry shredded paper with just a ball of moist cotton on the end of the stems. They packed 500 specimens into three large shipping boxes and took them to the plane with them as baggage. On arrival in Tokyo, the buds were unpacked and refrigerated until time to set up the display. On January 23, 24 and 25, 1982, the California camellias were placed on display. Mr. Kimura indicated that over 10,000 people visited the display and the display was featured on national television in Japan.

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## CARYLL PITKIN

By Pat Greutert

Most 10-year-old boys look forward to a bike or a baseball mitt as a birthday gift; Caryll Pitkin awoke on his 10th birthday to find a hoe on one side of his bed, a rake on the other.

"I was ecstatic," remembers Caryll. "I had been planting radishes, carrots and other vegetables since I was quite young and I loved having my own tools."

His passion for gardening has continued, but now he concentrates on flowers rather than vegetables. Camellias surround his home. Beyond his backyard pool an arbor covers his magnificently displayed epiphyllum collection hanging from huge pots. In the front yard passersby are treated to a constantly changing color show as well-tanned, artistic Caryll keeps different plants in bloom all year round.

Caryll often strolls into a room wearing a Wedgewood blue sport coat that exactly matches his eyes and brings out the silver in his hair, further demonstrating that fine-tuned color sense.

Inside the Pitkin home, son John, an interior decorator who shares his dad's flamboyant color perception, has chosen lively flower prints to splash on walls, bedspreads and furniture coverings.

Born into agriculture in Iowa where his dad farmed, Caryll attended high school in Montana. In 1924 he and his three brothers left farm and ranch life in the Midwest to come to California. Here they opened three Pitkin Brothers Tire Stores. Besides tires, they sold gas, batteries and other auto supplies.

"None of us was mechanically inclined," smiles Caryll, "but we were all salesmen."

The stores prospered, so in 1932 Caryll returned to Montana and married Mildred, his high school sweetheart. They lived in El Monte until 1943 when they moved to the San Marino home where Caryll still lives.



There he planted his much-loved garden.

Around 1945 a neighboring camellia raiser, Vernon James, took Caryll to his first Southern California Camellia Society meeting and encouraged him to enter a show.

Caryll did enter and won his first camellia award, third place for a Fred Sander. Imagine his surprise when noted camellia man Harold Dryden appeared on his door step to deliver the ribbon in person!

Harold, quick to spot Caryll's reliability and constructive thinking, remembers those days.

"I was correct in my estimate," recalls Harold, "evidenced by the fact he has been put on the board of directors so often."

Caught up in camellia fever, Caryll served as Society president for two years and also as flower show chairman. He wrote a column, Camellia Spotlight, for the Camellia Review.

When a group of Society members negotiated with the Huntington Botanical Gardens staff to initiate a camellia show at the San Marino facility, Caryll suggested that the first show (which according to the Huntington charter had to be educational) feature all the Hertrich Award camellias to honor William Hertrich, Henry Huntington's landscape manager for many years. Also to be featured were camel-

lias of the Tomorrow and Elegans families. The staff approved, and thus began the Huntington show now conducted once a year by the Society.

Nursery people Billie and Vern McCaskill urged Caryll to join the American Camellia Society to learn judging. He did and has spent many hours choosing the best among table after table of flowers.

According to Caryll, his greatest contribution in camellia work was chairmanship of the 1971 American Camellia Society convention held at the Huntington Hotel. Camellia enthusiasts from all over the world converged on the site. On banquet night when Caryll made an advance trip to the Viennese Room to check on arrangements, he found the staff removing a spectacular array of flowers left after a wedding reception. He received permission to retain the flowers so that the banquet later on featured pink tablecloths, camellias and enough bouquets to delight all those who attended — another example of Caryll's constructive thinking.

Not terribly interested in hybridizing, Caryll, nevertheless, has introduced one seedling, Sandi Sue, named for his son Tom's wife and mother of Caryll's four grandchildren. The camellia Mildred Pitkin, named after Caryll's first wife, was a seedling introduced by Frank Maitland which Caryll had encouraged Frank to register.



Mildred Pitkin died a few years ago, and in 1983 Caryll married Pauline Graham, a one-time neighbor and former school teacher. You'll see the pair at almost every Society meeting and all the camellia shows.

Caryll won a trophy at every camellia show in the 1984-85 season — at San Diego, Modesto, Fresno, Bakersfield, Pomona and Temple City.

Many years ago he grafted a Tomorrow Park Hill scion onto a Debutante in his garden. That plant's blooms have won him more awards than any other.

The Southern California Camellia Society Board of Directors chose to recognize the enthusiasm for gardening — lingering for a lifetime with Caryll Pitkin, his hard work and loyalty, and the good will he has generated among camellia lovers during trips to England, Australia and New Zealand, by voting him an honorary life member of the Society.

Caryll has another accolade he cherishes. He won Best of Show with a Mrs. Freeman Weiss camellia. Camellia Nomenclature editor Bill Woodruff leaned over the blossom and remarked to Caryll, "That's the prettiest flower here, in fact, that's the prettiest flower I've ever seen!"

The man with the hoe flew high again that day as he rejoiced in one gardener's ultimate compliment to another.

**PAT GREUTERT, WHO HAS CONTRIBUTED SO MUCH TO THE CAMELLIA REVIEW WITH HER PERSONALITY PROFILES OF SOME OF THE CAMELLIA GIANTS.**

## SASANQUAS

Reprinted from December 1985

Sunset Magazine, Courtesy of  
Lane Publishing Co.

Luscious flower color isn't the only virtue of *Sasanqua camellias*. They're also neat (small leaves give them a tailored look); they thrive outdoors in most of the West's mild-winter regions; they bloom fall into winter, when few other garden plants do; and they're the most versatile of the camellia clan.

Right now, while many sasanquas are in bloom, is a good time to buy them for holiday gifts or to plant in the garden. Nurseries carry them in 1-gallon (\$5 to \$6) or 5-gallon cans (\$15 to \$25), including *C. hiemalis* and *C. vernalis* varieties sold as sasanquas.

Forms vary from stiff, upright, and bushy to low, spreading, and vine-like. You can find varieties to plant in containers; to use as low borders, ground covers, or informal hedges; to train as espaliers; to drape in hanging baskets; or to trim as bonsai. The chart on page 92 offers 19 suggestions, from early to late bloomers.

Many varieties grow as small (1½- to 3-foot) shrubs; use them for low borders, in front of taller shrubs, or spilling over low walls. Fast-growing, upright kinds such as 'Hana-Jiman' make excellent border or background shrubs; they will reach 10 to 15 feet high in as many years. Slow growers such as 'Jean May' typically reach 6 to 8 feet high.

Many sasanquas can be trained against a wall or frame as espaliers. Compact and low-growing kinds like 'Shishi-Gashira' perform well in hanging baskets or as a ground cover. All do well in containers.

Some gardeners find the flowers flimsy and shatter-prone, but the

blooms are so numerous that plants put on a show for a month or longer.

### Fragile-looking but tough

Sasanquas may look hot-house tender, but mature plants can survive temperatures near 0° (flower buds are damaged below 20°). On coldest nights, shelter young plants.

In desert and hot inland areas, you'll need to cater to them a bit: choose a site with only morning sun, amend soil generously with organic matter before planting, mulch, and water frequently.

In coastal areas or where days are frequently overcast, plant in full sun.

**Soil and planting.** Where topsoil is thin or nonexistent, dig an extra-wide (2 feet for a 1-gallon plant) planting hole and work in a generous amount of composted fir bark or similar organic material. In containers, use a commercial potting soil.

Set the plant 1 to 2 inches above the original container soil level. Avoid piling soil or mulch over the crown (the area just above branching roots, where the trunk begins).

**Watering and feeding.** In general, keep a 2-inch-thick mulch around plants, and keep soil moist but not soggy. In some coastal and Northwest areas, established sasanquas need additional water only during extended heat waves or drought. In the desert, frequent irrigation is necessary, especially during heat spells.

Where soil and water are alkaline, use an acid fertilizer according to directions on the product label.

**Pruning and pests.** Pinching is all that's necessary to start young plants in the right direction, or to maintain the form of an established plant. If more shaping is needed, prune after flowering.

If spider mites attack plants, wash them off with a spray of soapy water, then rinse leaves with clean water.



# California Camellia-Rama XI — 1985

## “C C-R Goes Hollywood”

Friday, November 2nd, West Coast Camellia Lovers were greeted by Elaine Abramson and Fritz and Esther Schumacher (Tulare) in the Camellia Hospitality Room at Sheraton-Smuggler's Inn, Fresno, where CCCS members served their specially prepared delicacies, a variety of liquids and very warm friendship. The rooms were again decorated with several colorful bowls of magnificent dahlias and roses grown by Frank and Winnie Serpa (Fresno).

Saturday, while camellia friends registered with Chris Gonos (Fresno) and entered their blooms in the “Very Early Show”, Walter Harmsen (Claremont) presented another of his exciting “dissolving slide” shows. As always, it was most entertaining and fun.

This year the entire banquet room was used and guests sat at the round tables. When everyone was cozy and comfortable, Chairman Art Gonos welcomed everyone and immediately had Co-chairman Wilbur Ray start the full day of CAMELLIA FUN AND CULTURE by giving away the first five door prizes from the forty to be given throughout the day. Art then reviewed the day's schedule.

Jerry Coe (Berkeley) was first on the program with “China — Part II”. Since the '84 Camellia-Rama Jerry had again been to China and brought back outstanding slides of his trip into Yunnan Province. There were some thirty-two species of rhododendron and a camellia plant with an 18" diameter trunk whose spread covered a side wall of a Tibetan monestary. Jerry is looking for new camellia species and for more yellow camellias.

Photography Judge Jim Toland (Concord) graphically showed us “how to” and “how not to” take pictures, as well as, *what* to look for and then how to get it.

A Senior Citizens' October Fall Tour of New England when the foliage

is rampant with breath-taking color had been taken by Grady and Helen Perigan (San Marino) last year. Grady shared this beauty with us with the slides he had taken. The audience became “Pseudo-Leaf People” while the Perigans were the real “Leaf People” — the name given to Fall tourists.

There were 234 exceptional camellia blooms entered in the show. Show Chairman Bob Kellas said this is the largest number yet. Judge Tom Hughes (La Canada), Al Parker (Newburg, Oregon), Julius Christinson (Riverside), Hal Rambath (Sacramento) and Jac Mandarich (Menlo Park) declared the winners to be: Best Species, “Star Above Star” by Jack & Anne Woo; Best Reticulata, “Emma Gaeta Var” by Jack and Ann Woo; Best Hybrid (NR), “Kramer's Fluted Coral” by Jack and Ann Woo; Best Boutoniere, “Man Size” by Jack and Ann Woo; Best Large Japonica, “Easter Morn” by Al & Lois Taylor; Best Medium Japonica, “Nuccio's Gem” by Al & Lois Taylor.

After the buffet luncheon the audience voted “Easter Morn” as Best of Show. The winners were congratulated and presented trophies donated by Smuggler's Inn and CCCS members.

One of the best measures of a *good* panel is usually when it's still going strong and time runs out. We had a real dinger! The successful panel included Jack Mandarich as moderator — The “Best” smoothly guided questions from the floor and answers from the panelists to the delight of all. Other panelists were Don Bergamini (Martinez), Julius Nuccio (Altadena), Hal Rambath (Sacramento), Sergio Bracci (San Gabriel) and Jack Woo and Al Taylor (Fresno).

Topics included were fertilizing, pruning, gibbing, bloom transporting for shows, watering, controlling mites, etc. — This would be an article unto

itself. AND, if you think it is quiet when EF Hutton talks!!!! You should have "heard" the quiet when Jack Woo answered questions on how he gets those winning blooms!

When all the shows for the '85-'86 season were announced, Vera Parker (Newburg, Oregon) gave special instructions "how to" and to "begin now" to prepare *now* for the big ACS Annual Meeting to be held in Portland, Oregon April 2-5 in 1987. I quote: "Ya-all come!"

Some of the most famous names in show business gathered together in the Hospitality Room at 6:30 p.m. for the famous Champagne Hour. Enjoying the bubbling conviviality were rock star Cyndi Lauper (Edith Mazzei, Concord), country stars Willie Nelson (Bob Ehrhardt, Walnut Creek) and Loretta Lynn (Linda Lee Williams, Walnut Creek), the scholarly Professor Higgins and sweet Eliza Doolittle (Ken and Ali Henley, Menlo Park) and the radiant "Mame" (Marge Hill, Redwood City) in flaming red silk and diamonds. Comin' in from the range for an evening of "wild fun" were the two Roy Rogers and Dale Evans teams (Art and Chris Gonos and Bob and Bet Kellas, Fresno). Trading great stories and memories were Number 1 Cowboy Jack Dutro (Sacramento), "Old Movie Star" and "Older Movie Star" (Virginia Rankin and Peggy Queen, Modesto). The STARS were exceedingly glamorous! Mr. Spock and Valena from Vulcan (Jim and Jean Toland, Concord) arrived from outer space in time to see Dracula (Dimitri Gonos, Fresno) greet Salome (Robin Ray, Fresno) — Dracula in his usual formal black and white and Salome in sheet gossamer sequined blue harem attire. A resplendent and suave Rin-Tin-Tin-Horn Gambler (Glenn Smith) escorted the sexy, bead swinging flapper Thoroughly Modern Millie to the affair and Queen Halu Malani and King Juan de la Hawaii (Myrtha and John Hammer, La Canada) were most colorful in red and white Hawaiian attire.

Then it was on to "Tinseltown" for the traditional prime rib dinner followed by the "Super" and the "Special" Drawing. The tables were decorated with glittering miniature theater marquees and individual favors.

Even though "he's-a notta talka so good-a English" Father Guido (Gweedo) Sarducci (Wilbur Ray) from Saturday Night Live and The Comedy Hour conducted the "blessed" drawings for the 215 prizes, while Sister Bertolini Sarducci (Mary Anne Ray) — "she's-a notta talka so good-a either" — gave everyone her special "blessings" — whether they wanted or needed them or not. After all, "she's-a have-a directa line-a to da Vatican, so why-a not!" You would be hard put to find a more saintly or holy pair!

There were beautiful floral portraits of camellias by Norma Hodge of Long Beach who does pastels or watercolors of your favorites. Some prints are available as well. Those fine Swedish and Norwegian stockings were hand made by Cay Novak of Van Nuys — she also takes orders.

The Julius Christinsons of Riverside and the Tom Hughes of La Canada really collected the loot. The Hughes even had to use the Nuccios' van as well as their own station wagon to carry all of theirs home. There's a rumor that Elsie Hughes has been asked to give "Lucky" lessons. She not only won the D and MA quilt — her second — in the Special Drawing but, also the pair of WV finely finished barrel halves! Al Biggs beautiful stained glass picture went to Bev Allman (San Jose); the hand knit sweater by Margaret Harmsen to Bonnie Nuccio (Sunset Beach) and Anne Woo's crocheted afghan to Margaret Harmsen.

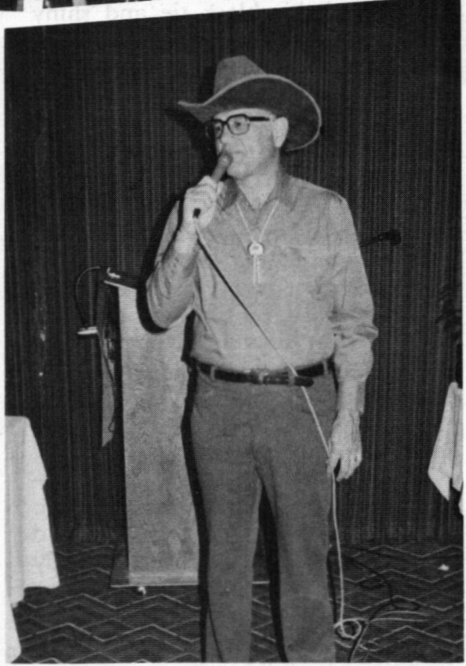
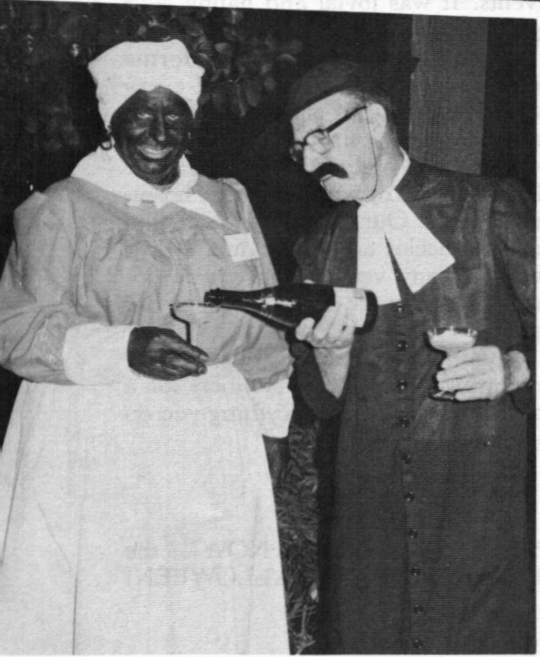
Now there are Oscars for movies, MVPs for baseball players, Emmys for TV actors and NOW there are "CAMMYS" for the best California Camellia-Rama costumes. Some of the newest and most desirable camellia plants are the awards for this competi-

*Continued on page 14*

**Top row left to right:** 1. Father Guido Sarducci (Wilbur Ray), Sister Bertolini Sarducci (Mary Anne Ray), Ch. 2. Carmen Miranda (Elsie Bracci). 3. Minnie Pearl and Oliver Hardy (Helen and Grady Perigan). 4a. Miss P. Kermit the Frog (The Don Martins). 4b. Glenn Smith. **Bottom row left to right:** 1. Willie Nelson (Bob Ehrh), Loretta Lynn (Linda Lee Williams). 2. Minnie Pearl and Thoroughly Modern Millie (Helen Perigan and LaVerne Hattie McDaniels (Sergio Bracci), Father Guido Sarducci pouring just a touch of sacramental wine. 4. Art Gonos ceremonies. Photos by Grady Perigan.



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tion. The judging is difficult because the costumes are original, unusual and often exceptional. Sharing the spotlight this year's winners are — "CAMMY" Awards presented to:

The four from the Wizard of Oz who came complete with their own hand-made Yellow Brick Road and music — DOROTHY with Toto in basket — coy, shy, sweet 6 foot plus Jim Randall in adorable blue and white checked Kate Greenaway dress with matching blue bows on her-er his long brown braids.

The TINMAN — very shiny and terribly squeaky Jackie Randall (Sacramento) (I understand it took until 4 a.m. for her to get the bathtub clean.) SCARECROW — So lovable and floppy but a definite fire hazard — Al Biggs. COWARDLY LION — A tearful, furry wonder, damp tail and all — Eleanor Biggs. (Sacramento)

MISS PIGGY — Sexy and with "Moi Kermie" in tow — Harriet Martin. KERMIT THE FROG — Herb Martin — Verdant and hoppin' (Sacramento)

OLIVER HARDY with MINNIE PEARL — Grady and Helen Perigan in vintage costumes, Oliver looking dapper with his black tie and shiny black derby, and Minnie, very country style "How-deeee!" and I think the price tag on her hat read \$1.98.

HATTIE McDANIELS and CARMEN MIRANDA — Sergio and Elsie Bracci (San Gabriel). Hattie, lovable, black and ready to "Clean-up" and Carmen, Red Hot and Gorgeous. (She even melted Father Sarducci's mustache off before the evening was over!)

GHOST BUSTER and MARY POPPINS — Tony and Mary Jo Pinjeiro (Modesto). The Ghost bustin' equipment was at the ready and Mary came floating in with umbrella in hand.

LONE RANGER and TONTO — Tom and Marge Lee (Sacramento). Ranger was looking for "Silver" and faithful friend kept asking everybody "HOW???" I understand someone finally told him -er her.

ADAM ANT and ADAM ANT GROUPIE — Don and Mary Bergamini (Martinez). These two had very special help from their children with the costumes and make-up. (Upon request, advice on "Far-out" and "Punker's coifs" is available.)

Before the last super prize was given out, Father Sarducci asked the following persons to stand and remain standing: Hazel Grosso, Edith Mazzei, Charlotte Johnson, Jean Toland, Nancy Mandarich, Marie Mackall, Virginia R (Rankin), John Movich, and Chow's Han-Ling (Arlene Chow). These are persons who were present that have had camellia varieties named for them. Reason for standing? To welcome one more lovely lady to their distinguished group. Marie Gonos, Art's mother, was asked to stand. A round of applause followed for all.

'MARIE' is a Japonica, medium, semi-double, white similar in shape to "MAGNOLIAEFLORA". The lucky winner??? One guess. You're right! It was Jack Woo!

Sunday at 9 a.m. we had a delicious breakfast at Smuggler's, talked of the fun we had enjoyed and of up-coming events. It was jovial and happy — a great end for Camellia-Rama XI.

From all of us in Central California our sincere thanks to each and every one of you who participated in C-R XI in any way, especially to those of you who donated additional prizes for the drawings and/or goodies for the hospitality room. Our deepest appreciation to the Nuccios and to Kramer's Bros for the many very special plants donated. They make everything look SO good.

My personal thanks and gratitude to our wonderful CCCS members for a job well done! May everything you do receive only rave reviews!!

Camellially yours,  
Mary Anne Ray  
CCCS President

P.S. Start your costumes NOW — the theme for C-R XII is HALLOWEEN!



## Question and Answer Program Given by Marilee Gray and Sergio Bracci at the Pomona Meeting

*Transcribed by Helen Perigan*

**Question:** What am I supposed to do in November for Camellias?

**Answer:** Right now in November there isn't a great deal that you can do for them. They are now in bud and they are starting to form flowers. The best thing that can be done is to give them a flower fertilizer. I would go with the 2-10-10. The first number is always nitrogen, the second is phosphorus and the third is potash. This will force the camellia to open the door a little bit.

**Q:** There are two fertilizers of 2-10-10. One is a liquid and the other is a dry product. Which one should I buy?

**A:** I would suggest that at this time you would buy the dry. I want the 2-10-10 to get into my camellias slowly. I spread the granules around the drip line, the outer edges of the camellia branches. I do not work it into the soil because at this time of year the rains come and they gently leach a little bit of the 2-10-10 into the roots of the plant. This is a slow release fertilizer.

**Q:** I am short of time and I want the simplest program of fertilizing that I can get. What would that be?

**A:** Cottonseed meal is the best that you can do. Nuccio's uses it and you surely can't fault their camellias. Cottonseed has a slow release and this is good.

**Q:** How frequently and when do I use it?

**A:** Start with cottonseed when your camellias start to feather. Around the first of April, you will see the tips of the plants start to grow and elongate. This means that the camellias are starting to grow and it is becoming receptive to fertilizer. Then every 45 days thereafter I would repeat this procedure.

**Q:** How much should I give them?

**A:** Most of us figure that if a little is good then a lot is better! That is not the case. A little bit is good but a little bit



**MARILEE GRAY**

too much is disastrous, especially if you start to get hot weather. I have burnt mine and I have seen other camellia hobbyists do the same. I would say maybe a tablespoon to a one gal. and 2 tablespoons to a 2 gal. can and a tight handful to an egg can. If they are in the ground and they are a pretty good caliber you can hit them heavier. One thing to remember is that "roots equal tops." However, I want to make this clear — Do NOT feed saluenensis hybrids the same as you feed your regular camellias. They are more susceptible to nitrogen burn than any of the other camellias. Be sure that you feed them half as much as you would feed the others.

**Q:** If I want to compete with you in show blooms what will I do? What do you do?

**A:** When the camellias start to feather I start out with a fish emulsion. I get a good grade of fish, a 95% organic fish which is put out by California Liquid Fertilizer; Atlas Fish Emulsion is also a good one. The smell

will last a long time. Follow the instructions on the bottle; 1 tablespoon to a gallon of water. In 45 days I follow with a concoction of 4 parts cottonseed, 1 part blood meal, and 1 part iron (from Nuccio's). Iron will tend to darken the color of the flower and you will have less variegation.

**Q:** How long do you repeat this schedule of 45 days?

**A:** I continue until July and then I start with my 2-10-10.

**Q:** When you quit in July are you stopping because your plants are starting to bud?

**A:** Yes, I am starting to see buds. I don't want any more growth. I want flowers.

**Q:** How do you best survive a dry hot spell?

**A:** With great difficulty. There's not too much you can do but there is one thing you should not do. Say it is late August or September Never disbud in hot weather on a very hot day. Only disbud on an overcast day. The reason for this statement is that when you take off a bud you leave an open wound and in the heat that moisture will be sucked out of that wound and you will see the bud next to the wound brown and dry and drop off. The wound has not had a chance to heal and the next thing you know the bud that is left will be lost. If you have to disbud under hot conditions you must then provide humidity. I spray the ground and any fences or walls that are near.

**Q:** What does a snap of cold weather do? Can this be a problem?

**A:** Not really. However, if there is frost, there could be some flower damage.

**Q:** What could be done to minimize wind damage?

**A:** Wind is as bad a factor as heat. Wind will sweep away the moisture that the plants need. They then need a lot more watering.

**Q:** How much should one disbud?

**A:** Some plants will disbud themselves and some will not. In a plant that forms cluster buds, the best thing to do

is to cut them. Cut down to where you think there is a good bud. Try to allow one bud to a lateral. If two buds are together and they open at the same time they will distort each other.

**Q:** What does it mean when there are so few buds on a plant?

**A:** Some plants just do not set many buds. That is their nature. However, light has a lot to do with bud setting. Keep your plants in as much light as possible and you will get a better bud set. Some plants will bud up one year and another year they will be sparse. It will depend on the weather and the moisture in the air. The root ball has to be kept damp.

**Q:** When do you prune and how severely do you prune?

**A:** We are severe pruners. We start to prune after the last show and we prune continuously even when we are picking flowers for a show. We cut back to a leaf bud. Pruning is good for a plant. It opens up the plant to light and new growth, and gives more room for the flowers to bloom.

**Q:** Is there any one time of the year that you go through the garden and shape up the plants?

**A:** No, we pursue the pruning all the time. It is a year-round job.

**Q:** I know that a plant is prone to Phytophthora. What do you do?

**A:** This is a root rot. This is a condition that is mostly due to poor culture. If you aren't using a good mix that drains well and allows a lot of air to circulate down and around the roots that plant will be a subject for Phytophthora. We all have some of this and we try to control it with good culture. Be careful not to over water. Each plant's need should be considered as to its need for water. Sasanquas are a little more resistance to Phytophthora. Most of Nuccio's grafts are on Sasanquas, for this reason.

**Q:** How would you treat a plant that is less vigorous than last year? How would you care for it?

**A:** I really don't like to treat a sick plant. It takes too long to bring it back

to full vigor. Lack of vigor is almost always due to a root problem.

**Q:** What are mites and mite spray?

**A:** We do have a problem with rust mites. The last five or six years we have seen more and more of this. It seems to occur where a plant is sheltered; under the eaves of a house. It is a very slow-moving insect and now is the time to get it. Cooke's red spider mite spray will hurt the flowers, so spray before the flowers are out and spray underneath the leaves.

**Q:** What is "Subdue" and what does it do?

**A:** "Subdue" is a chemical that is being used for root rot. I believe it surrounds the roots with a layer of chemical and prevents the fungi from getting into the root system. Be sure if you use it, to get a complete coverage of the plant until it comes out the drain holes.

**Q:** When do you suggest using it?

**A:** Twice a year; now is a good time (November), because the roots are still

active even though the plant is dormant.

**Q:** When is the second time that you use it?

**A:** I usually use it in the middle of the growing season.

**Q:** Design a shade house for us.

**A:** If you are going to design a lath house and are going to use 1 x 2, the space between each 1 x 2 is the same as the 1 x 2. The only time that this spacing is 50% is when the sun is directly overhead. As the sun changes you will get different degrees of sun. I would build it 8 feet high, with substantial poles. I would go to 50% shade cloth. If you are using lath always run the lath north and south. Watch the shade trees around your garden as they grow that they don't give your plants too much shade.

Be assured that these are only my observations and my way of doing things. There can be other methods that may work for you.

**CAMELLIAS ARE FUN  
DO A FRIEND A FAVOR  
INVITE HIM OR HER  
TO THE NEXT MEETING**

## **THE 19TH REVISED EDITION OF CAMELLIA NOMENCLATURE**

The Nomenclature Research Committee of the Southern California Camellia Society has set a target date of October 1, 1986 for the release of its 19th Revised Edition of CAMELLIA NOMENCLATURE.

Therefore, the *cut-off date of June 1, 1986* has been established for the inclu-

sion of any new registrations and/or for any changes in descriptions of camellia cultivars. Any registrations or changes in descriptions submitted after the date of June 1, 1986 will be held for inclusion in the 20th Revised Edition which is presently targeted for release in 1989.

## “Camellia Pests and Diseases”

A talk by Tom Nuccio at the Southern California Camellia Society meeting on Nov. 12, 1985

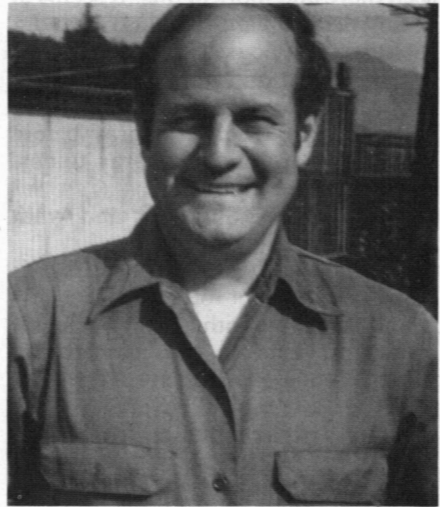
Transcribed by Helen Perigan

In talking about Camellia problems, there are some but there are a lot of plants that have a lot more problems than camellias. Camellias are in general a very satisfactory plant to work with. They are pretty plants the year around; they flower the time of year when most plants are not in flower. It is difficult to talk about camellia problems because there are not a lot of problems.

The most common problem and certainly the one that you will see on occasion, and a very easy one to take care of, is from chewers and aphids. These you see mostly in the growing season on the new growth. If you don't do a thing to your plants, the aphids will go away, and after the leaves are no longer new and tender the chewers will leave too. Common garden sprays such as “Diazamon” with the brand name of “Spectricide” will take care of all the chewers and aphids. “Malathion” and any of the common garden sprays will knock out the chewers.

The chewers really don't hurt the plant unless you are trying to sell the plants, and then they are unsightly and the public will ask about it. You then have to explain that the chewers made the unsightly leaf six months ago and the plant is healthy. Some people that have chewer problems on a small scale will take a potted plant and turn it a little sideways and spray underneath or just wash the plant down every other day or so.

We have noticed at the nursery that we have three areas of Elm trees with camellias underneath them, and these areas of camellias have more bugs. There are two areas without Elm trees and we see lots less bugs and chewers. A lot of the chewers come out of the trees onto the plants below. Aphids don't do any real harm physically to



**TOM NUCCIO**

the plants. The thing about chewed leaves is that the leaf is not harmed but it will stay on the plant for 6 months and make the plant look bad.

There are two kinds of sucking insects that will get on camellias: one is the mite and the other is scale. Scale is rare. I don't think that I have seen but one or two cases of scale at the nursery in all the time that I have been there. It is hard to describe. It looks just like a scale and it attaches itself to the stem and sometimes to the leaves. It certainly is a bug and it draws the juice out of the camellia. The scales are hard to get rid of because they are so tightly attached to the plant that the spray just doesn't effect them. Our agricultural inspector recommends that if you have scale, use an oil based spray. It smothers the scale.

The other disease that you can get on camellias is relatively common and that is mites. Mites are a disease that if not pointed out to you, you may

never notice. Once you have seen it, you can spot it across into the next door neighbors garden. I have never seen a plant die from having it but it doesn't do a plant any good at all. Most of the damage is on the underneath side of the leaf and it is kind of a rusty brown color. If it is real bad it will then appear on the top of the leaf. It then looks like a little bit of frosty white dust. If you lift up a branch you can see the brownish color on the underside. The white dust is the dead mites.

"Kelthane" is an excellent miticide. It is unfortunate that the other garden sprays that do a good job on chewers and other insects do not do a real good job on mites and the stuff that does a good job on mites does not do a good job on chewers. You have to have a certain spray to do a certain job.

Camellias do have a couple of other diseases. One is particularly harmful: "Phytophthora" or Root Rot. This affects avocados also.

Until recently there wasn't a lot you could do about root rot chemically. Now there are a couple of chemicals that seem to help. One is called "Subdue". This does an excellent job on root rot. There is another new insecticide that we have not tried as yet. It was developed in France and it was used on grape funguses and it is called "alloyet". It is a spray and it goes systematically into the plant. "Subdue" seems to be the easiest for the home gardener to use. The proportion is about 2 oz. of Subdue to 100 gals of water or 4 drops to 1 gal. of water. It goes a long way. Even though it is expensive, about \$45.00 a quart, it does a good job.

If you find you do have root rot, the other thing that you can do is practice good culture. Phytophthora is basically active in the winter time when the soil is wet as it is a root disease and it is spread by volumes of water. If you have good drainage and you are not watering your plants when they don't need watering, then you are helping the situation with just good culture.

If you have a plant that doesn't look good, knock the plant out of the pot. You will probably notice just a very few white roots and the rest will be brown. You then can bare root this plant and put it into a new mix. Watch your watering and you will soon see a new flush of growth. A lot can be done with good culture as opposed to chemicals.

Two more diseases that I want to talk about. One is actually a good disease, sometimes: the camellia virus. As far as I know they aren't too sure where camellia virus developed. Whether in ancient China they picked it up from grafting other plants and introduced it into camellias or exactly what happened they 'don't know. There has been some research on it but I don't know how the research has come out. Ideally a virused camellia will have a lot of white blotches in the flower and no yellow in the foliage. There may be more than one kind of virus. How many we don't know. Some virus will show up in the flower and some other kind of virus will show up in only the leaves as yellow leaves that are not due to any other reason. As far as we know there is no way to un-virus a camellia. We have tried several methods of grafting and sooner or later the virus will show up again. The big hope for this is tissue culture, where a new plant is reproduced just from some cells. The virus will not transfer this way. So far they have not been able to do tissue culture with camellias.

In transferring virus intentionally we cannot always be sure how it is going to work. Sometimes it will transfer to the leaves and sometimes to the flower. It doesn't always work the way we want it to.

The other disease that I want to talk about is camellia petal blight. It is started by a small little minute mushroom that comes up out of the ground. The spores are airborne. It lights on a flower that is showing color; that flower rots, falls to the ground and then begins next year's mushrooms. That is the cycle. To date there have been fun-

gicides and sprays tried and up to this pint nothing has been able to get rid of petal blight. So far the best medicine is to pick up the old fallen blossoms. It is

impossible to pick up all the old petals but certainly if you try to keep the flower beds clean it will help a good deal.



## Letter to the Editor

October 22, 1985

Dear Editor,

My compliments to Richard Stiern on his candid article "'Open' the Show and You Lock Us Out" (*Camellia Review*, September-October, 1985), for he very aptly expressed the sentiment of many exhibitors.

Presently, the fully 'open' shows are limited to those north of Bakersfield. The last 'open' show in Southern California was the Southern California Camellia Society's show at Huntington Gardens in January, 1982. Since that time 'open' classes in all Southern California shows have been judiciously limited and used only when practical by show date scheduling (e.g., retics in January).

As one who enjoys promoting the camellia hobby more than exhibiting and winning, I took support from Dr. Stiern's statement "... the annual event (camellia show) is to promote our fascinating hobby in our community." Imagine working a camellia show and having to inform interested spectators, "Of course the ordinary gardener can't grow flowers like these. You have to 'gib' them." Then, if a quick explanation of the gibbing procedure hasn't quelled their interest, the

statement "The Environmental Protection Agency has ruled that the use of gib be limited to experimental research, and it is available, therefore, only from the American Camellia Society" is sure to close the door on prospective hobbyists.

If I may paraphrase your comments at a recent Southern California Camellia Council meeting, Editor, you said, "Our shows offer our greatest opportunity for expanding our camellia societies and our hobby. What can we do to make them more productive? What we can do would be the subject of a whole new article, but the 'open' show is, undoubtedly, the most regressive step we could make.

When questioning the reason for open shows, I was told that, since the use of gib could not be effectively policed, the only fair avenue was to go 'open' and remove the subject from contention. If that explanation, in fact, is valid, then it is a sorry commentary on the purposes and direction of our societies, and the words "Open Show" should certainly be prominent on their epitaphs.

Marilee Gray  
Claremont

## Letter to the Editor

Hawksview Road  
Wirringa  
New South Wales  
Australia, 2640

Dear Glenn,

I always enjoy getting the *Camellia* Review and reading about my many friends in California. The September-October issue has just arrived. A lot of good stuff in it. The letters from *Camelliaphiles*, David Trehane and Bill Donnan make interesting reading and as usual introduce a bit of controversy. However I think some misconceptions by Bill on the use of "Collective Epithets" should be set straight. I refer to his rejection of the use of the term "williamsii." Such names are controlled by the "International Code of Nomenclature for Cultivated Plants" in the same way that all other cultivar names are and come under the same rules. Therefore they are not named after the first person to make a cross (although they often are) but the first name validly published takes priority. In this case the name *Camellia X williamsii* was given to all forms where *C. saluenensis* and *C. japonica* have produced a hybrid by crossing. This name was given by W. W. Smith in the RHS Journal LX-XVI, 398, (1951). Bill's date for the C. F. Coates cross erroneously follows Ralph Peers' article p. 50, "American *Camellia* Yearbook" where it is given as 1935. According to C. F. Coates p. 93 the *Rhododendron* and *Camellia* Yearbook for 1956, the seed was planted Sept. 25th 1937. The first valid listing of the name 'C. F. Coates' seems to be in the introduction of the 1948 American *Camellia* Yearbook by H. Harold Hume whereas 'J.C. Williams' was first listed in 1942.

These "collective epithets" are in common use in a number of other genera including Orchids, *Rhododendrons* and *Liliums* and there are more of them that have been validly listed for the Genus *Camellia*.

For example there is *lammertsii* for *C. japonica X C. cuspidata*; a name given by Dr. Lammerts in 1952. Hilsman in 1966 called them the Lammerts Hybrids which is more valid, as 'Lammertsii' had been used for a specific cultivar. 'Tourjei' has been used for the hybrid between *C. pitardii X C. reticulata* and 'Borde Hill Hybrids' for the cross *C. reticulata X C. saluenensis*. This latter was published by Hillier, 1955, p. 21 "The *Rhododendron* and *Camellia* Yearbook" together with '*Camellia X Caerhays Hybrids*' for *C. cuspidata X C. saluenensis*.

I carry no personal brief for these collective names, except that they are usually simpler to use than spelling out the complete formula. They would probably be more useful when there are hybrids with very long formula involving four or five species when, no doubt, there will be equivalents to the "hybrid tea" and the "hybrid perpetuals" of the tea world in due course.

The whole question seems to revolve around usage; the Australian and the English *Camellia* hobbyist in particular has grown up using "williamsii"; it is used in most publications on the subject and in Nursery catalogues and they have no trouble identifying with it, while the American hobbyist hardly, if ever, uses it and so does not comprehend its full meaning.

I might say that some years ago I proposed, in an article, that, as there were already a few "collective epithets" for *Camellias*, we should work out a list for all the hybrid combinations, based on the name of the original hybridist or cultivar name. David Trehane was the man who politely told me the idea was a load of rubbish, and, of course it is. Such names are only made truly valid by acceptance and usage and I think *C X williamsii* can be included in this category.

Best regards  
Tom Savage

# SHOW RESULTS

## PACIFIC CAMELLIA SOCIETY "GIB" SHOW

### Dec. 14th - 15th, 1985

<i>Trophy</i>	<i>Variety</i>	<i>Winner</i>
Best Treated Large Japonica	<i>Miss Charleston (Var)</i>	Sergio and Elsie Bracci
Runner-up	<i>Moonlight Bay</i>	Jack and Anne Woo
Best Treated Medium Japonica	<i>Nuccio's Jewel</i>	Jack and Anne Woo
Runner-up	<i>Midnight</i>	Sergio and Elsie Bracci
Best Treated Small Japonica	<i>Baby Blush</i>	Sergio and Elsie Bracci
Runner-up	<i>Alison-Leigh Woodroof</i>	Grady and Helen Perigan
Best Treated Miniature Japonica	<i>Little Slam</i>	Grady and Helen Perigan
Runner-up	<i>Man Size</i>	Jack and Anne Woo
Best Large Non-Treated Japonica	<i>Silver Cloud</i>	Sergio and Elsie Bracci
Runner-up	<i>Bob Hope</i>	Bob and Alice Jaacks
Best Non-Treated Medium Japonica	<i>Desire</i>	Herm and Yvonne Belcher
Runner-up	<i>Wild Fire</i>	Milt and Marian Schmidt
Best Non-Treated Small Japonica	<i>Splash-O-White</i>	Dean and Marcie Alltizer
Runner-up	<i>Demi-Tasse</i>	Mel and Bobbie Belcher
Best Non-Treated Miniature Japonica	<i>Kewpie Doll</i>	Al and Lois Taylor
Runner-up	<i>Pink Smoke</i>	Mel and Bobbie Belcher
Best Reticulata	<i>Valley Knudsen</i>	Jack and Anne Woo
Runner-up	<i>Miss Tulare</i>	Sergio and Elsie Bracci
Best Hybrid	<i>Elsie Jury</i>	Bob and Alice Jaacks
Runner-up	<i>Pink Dahlia</i>	Sergio and Elsie Bracci
Best Species	<i>Egao</i>	Mel and Bobbie Belcher
Runner-up	<i>Shibori-Egao</i>	Mel and Bobbie Belcher
Best Three Species	<i>Shibori-Egao</i>	Sergio and Elsie Bracci
Runner-up	<i>Egao</i>	Herm and Yvonne Belcher
Best Three Large Japonicas	<i>Elegans Supreme</i>	Sergio and Elsie Bracci
Runner-up	<i>Miss Charleston (Var)</i>	Sergio and Elsie Bracci
Best Three Medium Japonicas	<i>Magnoliaflora</i>	Dean and Marcie Alltizer
Runner-up	<i>Debutante</i>	Herm and Yvonne Belcher
Best Three Boutonnieres	<i>Maroon and Gold</i>	Bob and Alice Jaacks
Runner-up	<i>Alison Leigh Woodroof</i>	Bob and Alice Jaacks
Best Three Reticulatas	<i>Dr. Clifford Parks (Var)</i>	Sergio and Elsie Bracci
Runner-up	<i>Dr. Clifford Parks</i>	Sergio and Elsie Bracci
Best Three Hybrids	<i>Freedom Bell</i>	Sergio and Elsie Bracci
Runner-up	<i>Waltz Time (Var)</i>	Sergio and Elsie Bracci
Best Three Mixed Varieties		Sergio and Alice Bracci
Runner-up		Bob and Alice Jaacks
Best Collectors Tray		Sergio and Elsie Bracci
Runner-up		Sergio and Elsie Bracci
Best Novice		E. Lassanyi
Best Seedling	<i>Pink Perfection</i>	Jack and Anne Woo

## Court of Honor

<i>Rudolph</i>	Mel and Bobbie Belcher
<i>Ave Maria</i>	D. T. Gray Family
<i>Carter's Sunburst Pink</i>	Bob and Alice Jaacks
<i>Milo Rowell</i>	Caryll and Pauline Pitkin
<i>Fircone</i>	Dr. and Mrs. "Fritz" Schumacher
<i>Dr. Clifford Parks</i>	Jack and Anne Woo
<i>Elegans Splendor</i>	Sergio and Elsie Bracci
<i>Spring Sonnet</i>	Jack and Anne Woo
<i>Commander Mulroy</i>	Al and Lois Taylor
<i>Alta Gavin</i>	Jack and Anne Woo
<i>Tiffany</i>	Sergio and Elsie Bracci
<i>Clark Hubbs</i>	Caryll and Pauline Pitkin
<i>Tomorrow's Dawn</i>	Sergio and Elsie Bracci



# Landscaping With Camellias

From *The Camellia Journal* Nov. 1984

The camellia is a plant of great variety and versatility with regard to both flower and foliage. Like the rose, it is popular because of the great beauty of its flower but, unlike the rose, the camellia is an attractive plant year around. Even if camellias never flowered, most would rank high on any list of recommended landscape shrubs. Additionally in their favor, camellias are comparatively easy to grow, tolerant of both sun and shade to a limited degree, and provide an abundance of color and excellent flowers for cutting when little else is available. As landscape plants, camellias are most limited by climate. (These effects can be moderated to some extent: see the article on Winter Protection elsewhere in this issue.)

A well rounded collection of three species — *C. japonica*, *C. sasanqua*, and *C. reticulata* can provide blooms for up to eight months of the year. There is a wide range of flower forms (see pictures page \_\_\_\_\_) and growth habits. This diversity makes the camellia amenable to many different uses. With this information in mind, consider the landscaping possibilities camellias offer.

**Accent specimen.** Visualize one camellia plant in full flower and then imagine it placed in an area of your garden you would like highlighted during the year's least colorful season. This could be at the edge or in a projection of the lawn, or at a curve or corner of the walk. This could also be a container plant on a patio or an espaliered plant on a fence or wall.

**Pillar usage.** A matched pair at an entrance to the garden or a camellia beside the front door would be an attractive use of the columnar growing plants.

**Basic shrubbery.** The idea may seem dull, but every garden has a need for basic shrubbery. Camellias may be used as a foundation planting, along a fence or walkway, or as a backdrop for lower shrubs, perennials, or annuals. It is usually wisest to use one variety when planting in this fashion to ensure even height.

**Espalier.** Many *C. japonica* and *C. sasanqua* plants can be trained as espaliers, both in containers or the open ground. Use varieties with pliable growth that grow normally with more width than height.

**Hedges.** Many *C. sasanqua* plants and some *C. japonica* plants are vigorous and dense enough to be used as hedges. They look best when only lightly clipped for an informal appearance. Choose a single variety or plants with similar foliage and growth characteristics.

**Ground covers.** The more willowy or vinelike *C. sasanqua* plants make luxurious ground covers with handsome foliage and fall blossoms.

**Container plants.** Camellias take well to container culture and many gardeners prefer to grow them this way. You may use the bonsai method or give the plant free-rein in a medium-to-large sized container.

**Woodland garden.** Casually grouped around meandering paths under light shade, camellias can help you achieve a fusion of natural beauty and artistic control. Use masses of camellias of different varieties.

**Hanging baskets.** Many *C. sasanqua* plants have cascading growth which can be pruned to use as hanging baskets.

# SHOW SCHEDULE — 1985 & 1986

Central California Camellia Rama	11/2/85
Pacific Camellia Society	12/14 & 12/15/85
	1986
Southern California Camellia Society	1/11 & 1/12
South Coast Camellia Society	1/25 & 1/26
No. Calif Camellia Council "Kick-Off"	2/1 & 2/2
Peninsula Camellia Society	2/8 & 2/9
San Diego Camellia Society	2/1 & 2/2
Temple City Camellia Society	2/8 & 2/9
Pomona Valley Camellia Society	2/22 & 2/23
Santa Clara Camellia Society	2/15 & 2/16
Southern Calif Camellia Council "Spring Show"	2/22 & 2/23
Delta Camellia Society	2/15 & 2/16
Sacramento Camellia Society	3/1 & 3/2
Camellia Society of Kern County	3/1 & 3/2
Central California Camellia Society (Fresno)	3/8 & 3/9
Northern California Camellia Society (Concord)	3/8 & 3/9
Northern California Camellia Society Mini-Show (Walnut Creek)	3/29 & 3/30
Modesto Camellia Society	3/15 & 3/16
Sonoma County Society	3/22 & 3/23
Atwater Camellia Society	3/22 & 3/23



## Hot Pots

By Thomas Lee

*A study of the temperature of soil in a black plastic pot*

Running out of suitable locations for my potted camellias, I placed some in an area where the sun hit the pots but not the leaves. Worried about possible burning of the roots, I took the temperature of camellia "Nancy Reagan" who was residing in a five gallon plastic pot. She was running a high fever to say the least. The soil was 126 degrees (F) on the south inside of the pot. This led to experiments to attempt to cool the soil by various treatments to the pot.

For the experiments I used a thermometer which stays at the highest reading and is good to 220 degrees. It was placed next to the inside south facing side of the pot. The very porous soil mix was watered each morning and the thermometer was read each evening. The air temperature was taken from the weather bureau reading

of the daily high. Three readings of each arrangement were averaged and here are the results.

Type of Treatment	Air Temp.	Pot Temp.	Difference
Black plastic pot	93	126	33
Aluminum foil on outside of pot	85	92	7
Pot painted white (no foil)	76	90	14
Pot painted white with foil	83	87	4

Here in Sacramento we get temperatures up to 110 degrees. This could give soil temperatures up in the 140-150 degree range. Now that's a hot pot! Needless to say, Nancy stayed in the white aluminum foiled pot. Did she like it? Well, she "kept her cool" enough to produce a bloom that went to the head table at the Camelliarama.

## *Directory of Other California Camellia Societies*

CAMELLIA SOCIETY OF KERN COUNTY—President, Marvin Belcher; Secretary, Nadine Wade, 172 N. Jaye Street, Porterville 93257. Meetings: To be announced.

CAMELLIA SOCIETY OF MODESTO—President, Harlan Smith; Secretary, Merry Harris, 416 Maple St, Modesto 95351. Meetings: 2nd Tuesday, November through April, 7:30 p.m., Centenary Methodist Church, Room 6 Norwiegan & McHenry Avenues, Modesto.

CAMELLIA SOCIETY OF ORANGE COUNTY—President, William McGrath; Secretary, Mrs. Frances L. Butler, 1831 Windsor Lane, Santa Ana 92705. Meetings: 3rd Thursday, November through April, California Federal S & L Bldg., 1802 North Main Street, Santa Ana.

CAMELLIA SOCIETY OF SACRAMENTO—President, Thomas Lee; Secretary, Mrs. Lana Paulhamus, 1909 Discovery Way, Sacramento 95819. Meetings: 7:30, October 23, November 22, December 18, 1985; January 22, February 26 and March 26, 1986, Shepard Garden & Arts Center, 3330 McKinley Blvd.

CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, Mary Ann Ray; Secretary, Ruth Ann Lewis, 6440 Sequoia Dr., Fresno 93711. Meetings: 3rd Wednesday, November through February, Sheraton Smugglers Inn, Fresno.

DELTA CAMELLIA SOCIETY—President, Jack Lewis; Secretary, Nancy Pitts, 2606 Desrys Blvd., Antioch 94509. Meetings: 2nd Tuesday, November through March, Oak Grove School, 2050 Minert Rd., Concord

LOS ANGELES CAMELLIA SOCIETY—President, Ernie Pieri; Secretary, Warren Dickson, 1935 Apex Ave., Los Angeles 90039. Meetings: 2nd Tuesday, December through April, Union Federal Savings & Loan, 2450 Glendale Blvd., Los Angeles 90039.

NORTHERN CALIFORNIA CAMELLIA SOCIETY—President, Don Bergamini; Secretary, David L. Hagmann, 464 Camino Sobrante, Orinda, 94563. Meetings: 1st Monday, November through April. Heather Farm Community Center, 301 N. San Carlos Drive, Walnut Creek.

PACIFIC CAMELLIA SOCIETY—President, Dean Alltizer; Secretary, Marcie Alltizer, 1253 Bruce Ave., Glendale, 91202. Meetings: 1st Thursday, November through April, 7:30 p.m., Descanso Gardens.

PENINSULA CAMELLIA SOCIETY—President, Bill Lockwood; Secretary, Cameron Ainsworth, 3879 Vineyard Dr., Redwood City 94061. Meetings: 4th Tuesday, October through March, Ampex Cafeteria, 411 Broadway, Redwood City.

POMONA VALLEY CAMELLIA SOCIETY—President, Ann Geerken; Secretary, Dorothy Christinson, 3751 Hoover St., Riverside 92504. Meetings: 2nd Thursday, November through April, Pomona First Federal S & L, Pomona.

SAN DIEGO CAMELLIA SOCIETY—President, Palmer Groenewold; Secretary, Edalee Harwell, 2165 Leon Ave., San Diego 92154. Meetings: 3rd Wednesday, October through April, Casa Del Prado, Room 101, Balboa Park, San Diego.

SANTA CLARA COUNTY CAMELLIA SOCIETY—President, George Avery; Corresponding Secretary, Mrs. John Augis, 2245 Fairvalley Court, San Jose 95125. Meetings: 2nd Wednesday, October through April, Allstate Savings, 1304 Saratoga Ave., San Jose.

SONOMA COUNTY CAMELLIA SOCIETY—Correspondent, Jim Grant, 3282 Coffey Lane, Santa Rosa 95401.

SOUTH COAST CAMELLIA SOCIETY—President, Dr. Glenn Burroughs; Secretary, Pauline Johnson, 1251 10th St., San Pedro 90731. Meetings: 3rd Tuesday, October through May, 7:30 p.m., South Coast Botanic Gardens, 26300 Crenshaw Blvd., Palos Verdes Peninsula 90274.

TEMPLE CITY CAMELLIA SOCIETY—President, Marion Schmidt; Secretary, Alice Jaacks, 5554 N. Burton Ave., San Gabriel 91776. Meetings: 3rd Thursday, Nov. 21, Ayres Hall; 4th Thursday, January through March, Lecture Hall; 4th Thursday, April 24, Ayres Hall.

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