

THE *Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



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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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Tel. (818) 286-4338

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Tel. (818) 446-5525

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DEAN ALLTIZER  
1253 Bruce Ave., Glendale 91202  
Tel. (818) 241-1211

JERRY BIEWEND  
1370 San Luis Rey, Glendale 91208  
Tel. (818) 242-8622

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6025 Brydon Rd., LaVerne 91750  
Tel. (714) 593-4894

SERGIO BRACCI  
5567 N. Burton Ave., San Gabriel 91776.  
Tel. (818) 286-4338

JULIUS CHRISTINSON  
3751 Hoover St., Riverside 92504  
Tel. (714) 688-1547

WARREN DICKSON  
1935 Apex, Los Angeles 90039  
Tel. (213) 661-8453

CHUCK GERLACH  
3721 Cedarbend Dr., La Crescenta 91214  
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WALLY JONES  
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Tel. (818) 792-0829

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695 Winston Ave., San Marino 91108  
Tel. (818) 792-9914

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MAURIE S. POWELL  
P.O. Box 234, Waikanae Beach, New Zealand

BRUCE ROSE  
7 La Boheme Ave. Caringbah, N.S.W. Australia 2229

The CAMELLIA REVIEW: Glenn Smith, Editor, 695 Winston Ave., San Marino 91108  
Tel. (818) 792-9914

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## COVER PHOTO

STAR IS BORN is a reticulata hybrid seedling N 8039 by Nuccio's Nurseries. A light pink very large semi-double. Its growth is medium and compact and blooms mid-season. Photo by Grady Perigan. Color separation courtesy of Nuccio's Nurseries.

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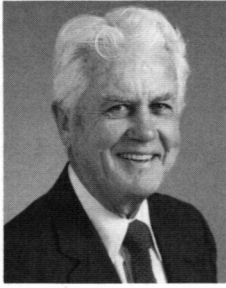
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# THOUGHTS

*from the editor*

Glenn Smith is improving slowly and won't be editing for a while yet. Bill Donnan and I will continue substituting in his place.

In this issue you will find a reprinted, outstanding Bill Donnan article requested by the Royal Horticulture Society Quarterly magazine editor. That society has 35,000 members!

Also, you will be pleased to know the Los Angeles County Board of Supervisors has decided not to levy an insurance charge of \$197 for each day of our flower shows.

When sending show results, please include name of show chairman so we can include it with the tallies.

I would be interested in hearing from those of you who have camellias growing successfully under trees other than oak trees. Please let me know their varieties. This information should prove useful to many of us.

Pat Greutert  
3230 Mesaloe Lane  
Pasadena, CA 91107

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In memory of Clark Thomas  
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In memory of Ted Alfter, Harry Humphrey and Ray Gentry  
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Send contributions for Camellia Review Fund to:

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1935 Apex Avenue  
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# The Quest for the Yellow Camellia

by William W. Donnan

*Ed Note: Reprinted from the Royal Horticultural Society Quarterly — The Plantsman, Vol. 8, Part 2, Sept. 1986, Pg 103-108*

In the galaxy of ornamental plants, the genus *Camellia* stands out as one of the most desirable shrubs in the western world. With its dark green leaves and its many flower forms it has become a favourite of gardeners and landscape developers everywhere. Two drawbacks have served to diminish its otherwise universal acceptance among flower lovers. They are: (1) the various species of camellia, almost without exception, lack fragrance; (2) the colours of the blooms are either red, white, pink, or shades and combinations of these colors.

For at least the last 200 years plant breeders and horticulturists have been hunting for a yellow camellia. The theory was that if a yellow species could be found, plant breeders and hybridisers could make interspecific crosses to produce yellow, orange, apricot, or peach coloured blooms. Hints that there, indeed, might be yellow flowered camellias first evolved from Japanese and Chinese paintings dating back to the sixteenth century. Robert Fortune, in *A Journey to the Tea Countries of China*, published in 1852, tells of his quest for a yellow camellia. This account and a black and white picture of 'Fortune's Yellow' can be found in the article "A Yellow Camellia" by G. E. Loxton in the *RHS Rhododendron and Camellia Yearbook 1956*, pages 80-83. 'Fortune's Yellow' or 'Jaune,' as named by Verschaffelt, was later classified by J. Robert Sealy as being *C. oleifera*, having white petals and yellow petaloids. Be that as it may, Sealy, in his *A Revision of the Genus Camellia* (RHS 1958) lists two species of camellia as having yellow flowers. They are *C. flava* and *C. euphlebia*. However, neither of these species had been propagated in the western world. Sealy had made his listing from dried plant specimens.

Plant breeders and horticulturists who visited China in the early 1900s were constantly on the lookout for the elusive yellow camellia species. Then, as the camellia hobby began to flourish in the United States of America and in Australia and New Zealand, the hunt for the yellow flowered camellia became an all consuming quest. Plant hybridisers, both professional and amateur, were making interspecific crosses of species and were even making crosses of camellia species with near relatives, including *Tucheria*, *Gordonia*, *Stewartia*, and *Franklinia*, all to no avail.

For example, in 1948, a seed of *Tucheria spectabilis* was planted in the Descanso Gardens in California. When the plant bloomed in 1955 it produced pale yellow flowers. Pollen taken from these blooms was eagerly crossed with *C. japonica* species. All of the subsequent seedlings died but the *Tucheria spectabilis* plant had to be protected with a chain-link fence to prevent camellia hobbyists from pruning it for scions! At the same time, plant breeders were busy on various fronts in an attempt to alter the genes of camellia seeds. Both plants and seeds were bombarded with X-rays, ultra-violet rays, alpha, beta, and gamma radiation and neutrons in an attempt to alter the genes and create mutations. Colchicine was also used by injecting seeds and by immersing seedlings in an attempt to alter the gene configuration chemically. So far, none of these attempts has produced yellow flowers.

At the same time, some 'yellow tinted' camellia cultivars did turn up as chance seedlings in some of the camellia hobbyists flower gardens. In 1962 Mr. M. J. Whitman, of Macon, Georgia managed to propagate a pale yellow flowered *C. japonica* chance

seedling but it did not reproduce well from cuttings. In 1965 Dr. B. R. Morey of Caringford, Australia developed a *C. japonica* seedling which he named 'Gwenneth Morey.' This was followed by the development of 'Brushfield's Yellow' in 1968 by Keith Brushfield of Sidney, Australia. Both of these cultivars have white coloured petals and pale yellow petaloids. Then, in 1975, Nuccio's Nurseries in Altadena, California released 'Elegans Champagne,' a sport of the cultivar 'Elegans Splendor.' This sport also has white petals and pale yellow petaloids. The late L. E. Jury of New Plymouth, New Zealand developed a hybrid cross of *C. saluenensis* and *C. japonica* in 1975 which he named 'Jury's Yellow.' It too is white with cream coloured petaloids. Finally, in 1984, Nuccio's Nurseries discovered a chance *C. japonica* seedling which produces pale yellow blooms. It was named 'Nuccio's Golden Anniversary.' Alas! this cultivar has no stamens and cannot be used in a hybridising programme.

Meanwhile, the hunt for yellow flowered species of camellia had continued in China and this hunt proved to be successful beyond all expectations. In 1960 a new species named *C. chrysantha* was found in the Kwangsi Province of southwest China close to the Vietnam border. The location where wild plants were first discovered was also the location of border wars between China and Vietnam. Thus it was several years before wild plant specimens could be secured and propagated at the Yunnan Botanical Institute at Kunming, China. In April 1965, Dr. Hu Hsen-hsu of the Chinese Institute of Botany, published information on 14 new camellia species in *Acta Phytotaxonomica Sinica* (Volume X, Number 2). One of the new species was classified as *Theopsis chrysantha* and it was described as having fragrant yellow flowers.

In the 20 year period between 1960 and 1980 a great many other camellia species were discovered in China and adjacent east Asian countries. Thus, in

1981, Professor Chang Hung Ta, Head of the Department of Biology and Professor of Botany at Sunyatsen University, in Canton, China, published a new monograph of the genus camellia. Chang Hung Ta's publication drastically changed the taxonomy of the genus. In it he lists four sub-genus classifications; 20 different sections of camellia; and 196 species, 91 of which are new. One of the 20 sections which Chang delineates, namely Section XIV, is called *Chrysantha*. Into this section he allocates ten different camellia species, all of which have yellow blooms. They are as follows: *C. flava*, *C. aurea*, *C. chrysantha*, *C. flavida*, *C. impressinervis*, *c. euphlebia*, *C. chrysanthoides*, *C. tungchinensis*, *c. pingguoensis*, and *C. pubipetala*. In addition, in section *Luteoflora*, Chang describes another yellow flowered species which he named *C. luteoflora*. Thus it is seen that there are, at least 11 species of camellia which have yellow flowers and which might be expected to produce interspecific crosses with various shades of yellow in the blooms.

One can well imagine the excitement generated in the western world by the publication of the information on *C. chrysantha* in 1965 by Professor Hu Hsen-hsu. However, it was not until 1979 that outsiders, namely Professor Tuyama and his colleagues from Japan, came to the Yunnan Botanical Institute at Kunming, China. There they saw the *C. chrysantha* species which Professor Hu had described and they were fortunate enough to obtain both seeds and scions of this new species. Subsequently, scions, seeds and possibly pollen of the *C. chrysantha* was generously given by the Chinese and by the Japanese to plant breeders and camellia hobbyists in the United States of America, New Zealand, Australia, and possibly to England. Thus the stage was set for the race to bring the new species *C. chrysantha* into bloom in the western world.

The Chinese botanists at Kunming had been propagating and flowering the new yellow species of camellia since

about 1968 and they began hybridizing in 1972. In the middle and late 1970s, some 10,000 hand pollinated crosses were made with *C. chrysantha* as one of the parent plants. The results were very disappointing. They were using mostly *C. reticulata* cultivars as the female parent and the seed production was very low. The 1984 *American Camellia Society's Yearbook* contains an article (pages 42-47) 'Seedling-breeding of *Camellia chrysantha*' by Xia La-Fang of the Yunnan Botanical Institute. In it she lists the results for the year 1976-77. There were 674 pollinations that year which produced 77 seed capsules. In the 77 capsules were 456 seeds of which 332 germinated but only 228 seedlings survived. Most of these seedlings have bloomed but the flowers are reported to have been various shades of pink. Subsequent crosses have produced red or pink blooms. To the best of our knowledge no yellow hybrid cultivars have, as yet, been produced in China.

The Japanese were the first people outside China to obtain seeds, scions and pollen of *C. chrysantha* from the Yunnan Botanical Institute. They were also the first to flower the yellow camellia outside China. Since about 1981 they have been making interspecific crosses in attempts to develop hybrid cultivars in various shades of yellow. Indications are that many of the Japanese plant breeders have been using *C. japonica* as the mother plant. The viability of seed set and germination have been disappointing and the colours of the F<sub>1</sub> crosses have all been pink or red.

Australia received seeds from the Kunming Botanical Institute early in 1980. For an interesting article on how this came about one should read: 'How the Yellow Camellia Came to the Western World' by H. A. Fraser, published by the Australian Camellia Research Society in its *Camellia News* (Volume 83, December 1982). The Australian camellia hobbyists have been propagating *C. chrysantha* since 1980 and the first blooms came forth

on 16 August, 1984. Since then interspecific crosses have been made with other camellia species but the results are not yet available. New Zealand nurseries and hobbyists have been propagating *C. chrysantha* from seeds and scions and have also bloomed the species. So far, there is no specific information about their hybridising progress.

In the United States of America there has been a tremendous effort on the part of nurseries, botanical gardens and hobbyists working with the yellow flowered species found in China. Seeds of *C. chrysantha* and, possibly, *C. flava* and *C. euphlebica* were sent to various gardens and to individuals in the spring of 1980. These seeds were germinated and soon there was a race to be the first to bloom the seedlings. The first blooming of *C. chrysantha* in America occurred on 1 February, 1984. It was in the collection of Meyer Piet, an avid camellia hybridizer living in Arcadia, California. This seedling was named 'Olympic Gold.' Mr. Piet wrote an interesting account of the blooming in the article 'Yellow is Busting Out All Over' published in the March, 1984 issue of *Camellia Review*, the magazine of the Southern California Camellia Society.

Pollen from the 12 blooms on this plant was used in a breeding programme on a variety of camellia species. In as much as Mr. Piet had been making interspecific crosses of other camellia species for a period of 12 years he had many 'bridge' plants to work with. Using *C. chrysantha* pollen on hybrid cultivars would appear to influence the viability of seed capsules and the germination of seeds. For example, in one of Mr. Piet's initial hybridising programmes using *C. chrysantha* pollen he crossed almost an equal number of *C. japonica* and hybrid 'mother' plants. From these crosses he obtained 33 *C. japonica* × *C. chrysantha* seeds, of which only 11 were viable (33%). However, in the hybrid × *C. chrysantha* pollinations he obtained 158 seeds, of which 140 were viable (88%).

From these seeds he obtained 93 seedlings and the grafts of these seedlings have now produced 75 plants, most of which are several feet high. The 1985 crop of blooms has produced a good supply of pollen and one of the first instances of seed set on the original *C. chrysantha* plants. The seed pod is olive-black and about the size of a large acorn.

Many other hobbyists in America have bloomed the *C. chrysantha* species. Dr. Clifford Parks at the University of North Carolina, at Chapel Hill, North Carolina has also been quite successful in crossing *C. chrysantha* into other camellia species. He now has some 30 or 40 seedlings which he is propagating.

Nuccio's Nurseries, in Altadena, California, has a wide variety of *C. chrysantha* seedlings under propagation. They have from 50 to 150 cultivars of each of the following six varieties of seedling under observation.

No. 1 — A seedling from Terada in Japan.

No. 2 — A seedling from the University of California.

No. 3 — Cutting wood from Dr. Bartholomew, Berkeley, California.

No. 4 — Scions from the Inazawa Nursery, Japan.

No. 5 — Seedling propagated by Meyer Piet — 'Olympic Gold.'

No. 6 — Seedling from Kunming Botanical Institute (Hu-Tuyama).

In addition they have about 50 grafts of *C. euphlebia*. The *C. chrysantha* seedlings and grafts are kept separate on the premise that each of these cultivars may have come from different seeds and thus could vary. Nuccio's Nurseries are at an elevation of 450m (1500 ft). The climate is characterized

as Mediterranean with cool wet winters and dry hot summers. The mean average winter temperature is 13°C and the mean average summer temperature is about 21°C. There have only been two or three frosts during the last four years but the summer mid-day temperatures have reached as high as 43°C for three or four day periods during this period.

Each of these seedlings has certain characteristics which are apparent to the casual observer. For example, on some of the varieties the leaves are long and narrow while on others the leaves may be oval shaped. They all retain the deep veining. New leaf growth ranges from black-red to brown and to light green. The only variety which has bloomed so far, has been the seedling 'Olympic Gold' which first flowered in late February 1984 and again in February 1985.

In propagating the *C. chrysantha* seedlings here in the United States it has been found that this species can be grafted successfully onto *C. japonica*, *C. sasanqua*, *C. reticulata*, and *C. granthamiana* understock. At the same time, trials with cuttings of *C. chrysantha* scions have shown that they are easily rooted. Bud formation here in the United States of America occurs in the early fall of the year (late August to early October). This circumstance has, invariably, been followed by a period of bud drop which may eliminate all of the buds and some of the top foliage. Flowering occurs in early February. *Camellia chrysantha* plants growing in southern California have withstood cool temperatures in the -1°C range and summer hot temperatures of 43°C. During the hot summer the growth is stunted but as soon as the

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cool nights of fall prevail there will be successive flushes of growth.

While the quest for yellow flowered hybrid cultivars is moving forward at a fast pace using *C. chrysantha* in the cross, indications are that the 'yellow genes' in that species may be recessive. There is little doubt that the quest will

shift upon the availability of pollen from some of the other yellow flowered species. Perhaps *C. euphlebia* or even *C. luteoflora* might be the 'key' to opening the door toward new yellow cultivars. It will be a red letter day in the camellia world when some good yellow hybrid blooms have been developed.

## A Fragrant Lament

by Ken Hallstone

Over the past thirteen years I have coaxed and cajoled camellia societies, trying to get them to promote the development of fragrance in our beloved camellia flower. Except for five societies in Northern California and the National Shows in New Zealand and Australia my words have been falling on deaf ears. In 1983 at the Camellia-Rama IX, while talking on the subject of Fragrance in Camellias, I offered to provide the first trophy to any Society that would promote fragrance by staging a fragrant section in their show. So far I have had no takers.

Every organization has, or should have, a purpose or reason for its existence. For example the Southern California Camellia Society states in each issue of *The Camellia Review* that the organization is devoted to the *advancement* of the Camellia for the benefit of mankind — *physically, mentally, and inspirationally*. (But not fragrantly, I guess.) Mankind does include the general public, I'd hope, and not just the camellia buffs. How many times have you watched people viewing the show bend down or pick up a flower, when no one is looking, to see how it smells? You respond to their disappointment by telling them that the camellia doesn't have fragrance. Being a camellia buff, you know this is not true so you quickly add that we have some species with fragrance but the flowers are rather insignificant.

Camellia Society Shows promote the camellia with entries for singles, threes, fives, for japonicas, hybrids, reticulatas, miniature, small, medium, large, extra large, for youth, members

only, seedlings, mutants, best white, best of show, sprays, flower arrangements, and even best yellow. Where, oh where is the fragrance section? A fragrant section in your show might provide the necessary *inspiration* for someone to seek out and buy a fragrant camellia, and *physically* go to the trouble of planting it, resulting in the *mental* satisfaction of knowing he indeed has a rare plant.

The nomenclature book lists twenty Japonica varieties that are fragrant of which the most widely known are 'Fragrant Frill', 'Fragrant Star', 'Kramer's Supreme', 'Beauty', 'Delight', 'Nioi-Fubuki', 'Scented Treasurer', and 'Scentsation'. A similar number of hybrids are available such as 'Ackscen', 'Cinnamon Cindy', 'Dr. Robert K. Cutter', 'Fragrant Pink' and 'Improved', 'Marna', 'Scented Gem', and 'Scentuous'. In the reticulatas 'Harry M. Bloom' and 'Scented Sun' will soon be available.

Even with this goodly number of fragrant cultivars, and hybridizers developing new ones all the time, unless there is a place to show and smell them, the fragrant camellia is destined for obscurity. I am afraid the general public is also destined to remain ignorant of the fact that we have fragrant camellias, and Camellia Societies will continue to ignore one of the reasons for existing — *advancing* the camellia for the benefit of mankind, not the camellia buff.

My offer still stands. I will provide the trophy for the first fragrant section in *your* show.

# Court of Honor Workers

by Bob and Alice Jaacks

As court of honor workers, after the exhibitor places the blooms on the table before judging, we do not rearrange the blooms in their cups. They are judged and taken to the Head Table, if picked by the judges. There the Head Table judges arrange them by turning the cups, not the blooms themselves, so that each bloom is seen at its very best by the final panel of judges.

When setting up these blooms for final judging, we try to arrange them on the tables so that a pink bloom is not next to another pink, same for white blooms, reds and variegated blooms. By breaking up the colors we feel each bloom stands out by itself and thus the final judging can be done on each flower's own merit as much as possible. There are times that it is impossible to separate the colors. In that case we still try to arrange the flowers so that each is seen as an individual flower, not just a mass of red or whatever.

We use color codes in setting up our Court of Honor. Our ballots and the paper used to cover the entry cards are the same color for each category. We find the judges seem to like this. It helps to make sure they are using the right ballot for the right category.

Al Gamper brought up the fact that blooms are better judged if all blooms are placed in a single line instead of two or possibly three lines. This would be great if floor space and tables were always available. Sometimes the number of blooms sent to the Head Table make it necessary for additional rows of blooms. We don't like to see only a small amount of blooms available for final judging. We believe it more fair if more blooms are seen by the final judging group. Hobbyists are growing more and more competitive blooms each year and each good bloom worthy of going to the Head Table should have an equal chance. Screening in some cases is necessary due to space, but

screening judges are available to accomplish this task.

After several final judges have judged a particular category, a Head Table judge may remove the ballots and start the tallying process in order to expedite the procedure. A Head Table judge may have two or perhaps three categories to tally. By tallying the votes after several judges have completed one category, the Head Judge can then proceed to the next one. In this way the overall judging can be completed within a reasonable time frame.

After the last ballot is tallied, the Head Table judge counts the number of first, second, third and fourth place votes according to the number of tally marks recorded. The bloom with the most overall votes would be awarded "Best" of that particular category. In the event of a tie, the bloom with the most first place votes would be considered "Best" and the other bloom would be considered as "Runner Up." If there is still a tie, the Head Table judge would consider the number of second place votes to determine the final placement. If there is still a tie, then the number of third place votes would be considered, etc. At this writing, we don't believe we have ever had to go beyond second place votes to break a tie. If a tie cannot be broken, we suggest that the Chairman of Judges, a roving judge, or screening judge be asked to assist.

When the winners are determined, stickers are then attached to the entry cards and runners take the flowers with the entry cards to the recording table. Usually, the Court of Honor blooms remain on the Head Table until requested by the recording persons. We generally put the Court of Honor blooms together so that the "also ran" blooms can be taken to the designated area set aside for these special blooms.

# Innovations From Pomona Valley: II. The Mini-Show

by Marilee Gray

Preface: Written in response to information requests, this is the second of three articles to describe some aspects of Pomona Valley's community-oriented program.

In February, 1986, Pomona Valley Camellia Society held its first mini-show. It was purely experimental, undertaken with great reservations by most, and thought possible to be the first and last mini-show we would host. However, the success of that show has compelled us to instate it as an annual event. What we hoped to accomplish with the mini-show and how it was conducted are detailed in this article.

The mini-show was conceived and born out of pure need. How often had we, in working the floor at our regular show, heard comments similar to this: "Look at that! I have 'Elegans Splendens' at home that are at least as good as or better than those!" Sensing a prospective exhibitor, the floor worker would then encourage that person to exhibit. Invariably, you could see that spark of enthusiasm light. Point gained. They would eagerly inquire when the next show would be held. To this we could only reply that there would be a show the very next weekend at Descanso Gardens but that the next local show here would be in another year. The expressions would change; they would shrug and walk away. Point lost.

Assess the situation. We had worked hard to provide a show that could interest and stimulate the public. What we needed was an immediate subsequent show to capitalize on our efforts and on the interest generated by our regular show. What we devised to fill the void was a show with a totally innovative format and one which met needs unfulfilled by our regular show.

First of all, the main purpose of our show is to present something of beauty and educational value to the public,

more specifically, to the community in which the show is held. Community participation is very desirable, but often hard to get because most potential exhibitors are intimidated by the caliber of our 'amateur' competition. So we devised these parameters for the exhibitors: 1) limited to exhibitors from the the Inland Valley area or the area from which our society would logically draw its home base members and 2) limited to exhibitors who, as of the beginning of the show season (November 1 of the previous year), would be eligible to enter as a novice or an intermediate (no more than three wins above novice) at our regular show. Assessing our first show, we have already revised this last parameter for our second show. Eligibility will include those who would, at the beginning of the season, qualify as a novice or have fewer than five wins above novice.

Where the regular show is judged and conducted within stringent guidelines, we wanted this show to be as informal and as informative for the exhibitors as could possibly be. It was to be a prep school for the regular show.

The time and date were carefully considered. Since our regular show is usually a little early for our immediate area and since we needed the interest generated by the regular show to promote the mini-show, we chose the weekend immediately following our regular show. Sunday afternoon was chosen as the only acceptable time since many of our members would be exhibiting at Descanso Gardens on Saturday. Also, since Descanso is about 35 miles away, this would not be duplicating or detracting from that show.

Local newspapers provided excellent promotional coverage with pictures and lengthy, informative articles. Additionally, at our regular show we

set up a display with informative brochures and the 12 crystal collector plates we would give as awards. The brochure contained 1) an invitation to exhibit; 2) exhibitor eligibility; 3) the class schedule (single blooms and trays of three of each of six defined classes: miniature or small, medium japonica, large or very large japonica, species, non-retic hybrid, and retic or retic hybrid); 4) the show schedule: noon - 2 p.m., registration and placement of blooms (lobby); 2 p.m. judging begins (lobby); completion of judging - 5 p.m., cultural discussion (patio); 2 - 5 p.m., grafting and pruning demonstrations and varietal bloom display by Society members (patio); noon - 5 p.m., camellia plant sale (patio); and 5) a statement about the show: "This show will be open and informal with an emphasis on education and learning about the world of camellias. Exhibitors, particularly, are encourage to attend the judging."

At the registration table, each exhibitor was assigned a number. This number and the variety were all that appeared on the exhibitor's card. Members were available to work with each exhibitor, as needed, to assist and instruct on how to select, groom and stage single and tray entries. In return, we received many appreciative comments. We had hoped for 25 exhibitors — 31 appeared.

When the judging began, we knew we had a success on our hands. Elsie and Sergio Bracci had been asked to judge. To fully appreciate how they performed and what they accomplished, one would had to witness the judging. Here we broke all the judging rules as the judges addressed all their comments to the exhibitors. Elsie and Sergio were asked to judge using standard criteria, *i.e.*, make no allowances because these were new exhibitors, and to disregard judges' restrictions, *i.e.*, handle the bloom, restage, or do whatever is deemed necessary to best instruct the exhibitors. Each variety was judged by itself, and then the best was chosen from each class.

There could be no substitute for the competence and knowledge that Elsie and Sergio demonstrated. They were generous with their compliments and their criticisms. There were comments about the variety, what features to look for, staging, what was favorable and what was not, culture faults and how to correct them — an inclusive symposium. An exhibitor always knew when his/her bloom was being discussed because the judges would identify them by the exhibitor's number. The intense and rapt attention that the exhibitors gave the judges was electrifying. They truly sensed the commitment of Elsie and Sergio and the value of this rare opportunity. Their enthusiastic remarks afterwards only confirmed this.

Each winning exhibitor was later sent a picture of his/her bloom staged with its crystal award and head table card. We have purchased the same lovely awards to be used for several years. Exhibitors are eager to add to the plates already won, so this is an added incentive to participate. As further awards to exhibitors, we gave, at the conclusion of judging, several camellias from our plant sale through a drawing of the exhibitors' numbers.

The intent of the camellia plant sale was not to make money, but solely to put top show varieties in local gardens. The varieties were carefully chosen; most would not be available at local nurseries. The sale was an important step in initiating by local gardeners a conscientious effort to improve their camellia collections. As this effort becomes productive, we anticipate an upgrading of both our camellia shows through more participation and an improved caliber of exhibit.

The grafting and pruning demonstrations also had eager, interested audiences. We offered scions and assistance to those wishing to graft on to existing roots. Again, we anticipate better shows as a result of superior varieties being grown and improved cultural techniques.

At 5 p.m. we quickly finished off the last of the coffee, cookies, and sand-

wiches, dismantled the show, and celebrated with dinner. For whatever reservations we might have had before, this experiment proved so suc-

cessful that we know it would be something worth repeating. And, yes, at our next society meeting, the room was filled to overflowing!

## 1986 . . . The Camellia Year That Was!

by Howard E. Burnette  
Castro Valley, Calif.

Someone once said to me, "Camellias are predictable". I pondered, "How can this be when so much depends on the weather which is so unpredictable?"

The year 1986 has been enjoyable but the most crazy, mixed-up year which I can ever remember . . . camellia-wise. Perhaps I should qualify that statement . . . here it is late October and camellias are trying to bloom all over the place. 'Ave Maria' is in full bloom; 'Look Again' has bloomed twice with more buds showing color; 'Moonlight Bay' has been having blooms 5½" in diameter, with an occasionally bull-heading; 'Elegans Splendor,' 'Lady Ann,' 'Tama-No-Ura' and 'Elsie Ruth Marshall' refuse to be outdone by the others. 'Frosty Morn' has tried to bring all buds into bloom with resultant bull-heading. 'Harvey Short's Finale' is a plant 9 or 10 ft. tall so it can support the many buds in various stages of bloom. These are not all blooms of show quality but they have been a welcome sight to this newly transplanted camellia buff. Our sasanqua, 'Bettye Joe', has been in bloom for two months but this is to be expected.

This year every plant in the collection, including the 1985 seedlings, has been repotted and moved up in pot size and treated with 0-10-10 and Vitamin B-1 with trace elements. Normally I wait for dormancy to do my transplanting, but I felt it was necessary to have all plants in a common planting medium compatible with my watering program and also to encourage good root growth. Some of the late blooming

varieties have put on a late push of growth with the buds just now beginning to swell and will be perfect candidates for that upcoming ACS show in Portland.

The reticulatas are also getting into the act with many large buds, some of which are showing color. 'Woodford Harrison', 'Harold L. Paige', 'Marion Edwards' and 'Pursel 2099' show promise of early bloom. 'Curtain Call' and 'Emma Gaeta Var.' are not far behind.

This was a rather unusual grafting year. Most of my losses can be attributed to "hole in the head disease." I must have had a hole in my head to have used some of the questionable understock! Two grafts of 'Hulyn Smith' were made with scions having very dormant eyes. Perhaps they should have had seeing eye dogs! They seemed to hang and hang and hang forever . . . healed and healthy but little or no action. One was uncovered in August and has two feet of growth; the other graft was uncovered in mid-October, with three eyes each pushing 10-12 inches of growth. Grafts of 'Our Betty', 'Dr. Emil Carroll', 'Bethany Fatherree', 'Woodford Harrison' and 'Maggie Bush' were put on retic hybrid grafting stocks (3 gal. size) and all are 3 or 4 feet tall and still pushing.

I don't recall having so many new grafts setting buds. This has occurred on miniatures as well as reticulatas. This was quite common in summer grafts and they were usually dis-budded; however, I shall let them come on where I feel that the rootstock will support the bloom.

# Winner's Record Sheet

## Pacific Gib Show

### December 6-7, 1986

#### Chuck Gerlach — Show Chairman

Best Treated Large Japonica 'Easter Morn' Mr. & Mrs. Jack Woo	Runnerup Non-Treated Small Japonica 'Ave Maria' Mr. & Mrs. Jack Woo	Runnerup 3 Species 'Shishi Gashira' Mr. & Mrs. Dave Wood
Runnerup Treated Large Japonica 'Elizabeth Weaver' Mr. & Mrs. Al Taylor	Best Non-Treated Miniature Japonica 'Shala's Baby' Mr. & Mrs. Robert McNeil	Best 3 Mixed Varieties 'Ave Maria' Chuck Gerlach
Best Treated Medium Japonica 'Astronaut' Mr. & Mrs. Robert McNeil	Runnerup Non-Treated Miniature Japonica 'Little Slam' Bob Kallas	Runnerup 3 Mixed Varieties 'Spring Festival' Jack & Ann Woo
Runnerup Treated Medium Japonica 'Midnight' Mr. & Mrs. Sergio Bracci	Best Non-Reticulata Hybrid 'Angel Wings' Mr. & Mrs. Bob Van Zandt	Best 3 Reticulata Hybrids 'Valentine's Day Varigated' Mr. & Mrs. Sergio Bracci
Best Treated Small Japonica 'Maroon & Gold' Mr. & Mrs. Sergio Bracci	Runnerup Non-Reticulata Hybrid 'Kramer's Fluted Coral' Mr. & Mrs. Robert Jaacks	Runnerup 3 Reticulata Hybrids 'Dr. Clifford Parks' Mr. & Mrs. Sergio Bracci
Runnerup Treated Small Japonica 'Florence Danielle' Mr. & Mrs. Robert McNeil	Best Reticulata Hybrid 'Valentine's Day' Mr. & Mrs. Sergio Bracci	Best 3 Non-Reticulata Hybrids 'Waltz Time Varigated' Mr. & Mrs. Sergio Bracci
Best Treated Miniature Japonica 'Little Michael' Mr. & Mrs. Sergio Bracci	Runnerup Reticulata Hybrid 'Curtain Call' Mr. & Mrs. Sergio Bracci	Runnerup 3 Non-Reticulata Hybrids 'Coral Delight Varigated' Mr. & Mrs. Sergio Bracci
Runnerup Treated Miniature Japonica 'Fircone Varigated' Mr. & Mrs. Grady Perigan	Best 3 Large Japonicas 'Elegans Supreme' Mr. & Mrs. Sergio Bracci	Best Novice Bloom over 4" 'Kramer's Supreme' John Utvich
Best Non-Treated Large Japonica 'Carter's Sunburst' Lee Chow	Runnerup 3 Large Japonicas 'Tomorrow Park Hill' Mr. & Mrs. Sergio Bracci	Best Novice Bloom under 4" 'Debutante' Joel & Gina Bailey
Runnerup Non-Treated Large Japonica 'Carter's Sunburst' Mrs. Russell Monroe	Best 3 Medium Japonicas 'Nuccio's Gem' Mr. & Mrs. Sergio Bracci	Best Species Bloom 'Shishi Gashira' Mr. & Mrs. Dave Wood
Best Non-Treated Medium Japonica 'Dawn's Early Light' Mel Belcher	Runnerup 3 Medium Japonicas 'Nuccio's Jewel' Mr. & Mrs. Sergio Bracci	Runnerup Species Bloom 'Egao' Mr. & Mrs. Dave Wood
Runnerup Non-Treated Medium Japonica 'Eleanor Martin Supreme' Mel Belcher	Best 3 Boutonniere Japonicas 'Ave Maria' Dr. & Mrs. Richard Stiern	Best Collectors Tray 'Francie L' Mr. & Mrs. Sergio Bracci
Best Non-Treated Small Japonica 'Grace Albritton' Mel Belcher	Runnerup 3 Boutonniere Japonicas 'Little Slam' Mr. & Mrs. Walter Harmsen	Runnerup Collectors Tray 'Waltz Time' Mel Belcher
	Best 3 Species 'Hiryu' Mr. & Mrs. Robert McNeil	Best Seedling W-10 Mr. & Mrs. Jim Grant

An inverted, plastic champagne cork makes an excellent holder for dwarf camellias such as 'Rosaeiflora' and 'Baby Bear.'

## Court of Honor

'Kewpie Doll'

D. T. Gray Family

'Wildfire'

Mr. & Mrs. Berkely Pace

'Ave Maria'

Dr. & Mrs. H. Schumacher

'Rudolph'

Herman Belcher

'Spring Sonnet'

Mr. & Mrs. Al Taylor

'Ave Maria'

Mr. & Mrs. Jack Woo

'Alta Gavin'

Mr. & Mrs. Jack Woo

'Elsie Jury'

Mr. & Mrs. Sergio Bracci

'Dixie Knight Sub'

Mr. & Mrs. Sergio Bracci

'Harold Paige'

Mr. & Mrs. Al Taylor

'Kitty'

Mr. & Mrs. John Movich

'Mark Alan Varigated'

Mr. & Mrs. Al Taylor

'Verlid Beauty'

Mr. & Mrs. Jack Woo

'Chow's Him-Ling'

Mr. & Mrs. Berkely Pace

'Waltz Time'

Herman Belcher

'Harvey Short's Finale'

Ben Berry

'Nanhan-Koh'

Dr. & Mrs. H. Schumacher

'Dr. Clifford Parks'

Mr. & Mrs. Sergio Bracci

'Tootsie'

Mr. & Mrs. Sergio Bracci

## The Central California Camellia Society And Its Shin Zen Connection

by Edwin Streit

### *How It Started*

This is the story of the Central California Camellia Society and its connection with the Shin Zen "Friendship" Garden in Fresno's Ralph W. Woodward Park and Bird Sanctuary.

What is the Shin Zen Garden? The name: "shin zen" in the Japanese language means "friendship." Rather than call it just the "Japanese Garden," the name was chosen to convey the spirit of a friendly and ongoing relationship of the local Japanese-American community and other Fresno residents with the people of Kochi, Fresno's sister city in Japan, and also to convey the friendly feeling of the whole Fresno community for the Garden. It consists of a 3.5 acre horseshoe-shaped area around the northerly arm of the main 25 acre lake in the Park, with four zones of plantings corresponding to the four seasons.

### *Woodward Park*

Woodward Park and Bird Sanctuary is located in the northerly part of Fresno between the Yosemite Highway and Friant Road, south of the San Joaquin River. It covers 300 acres.

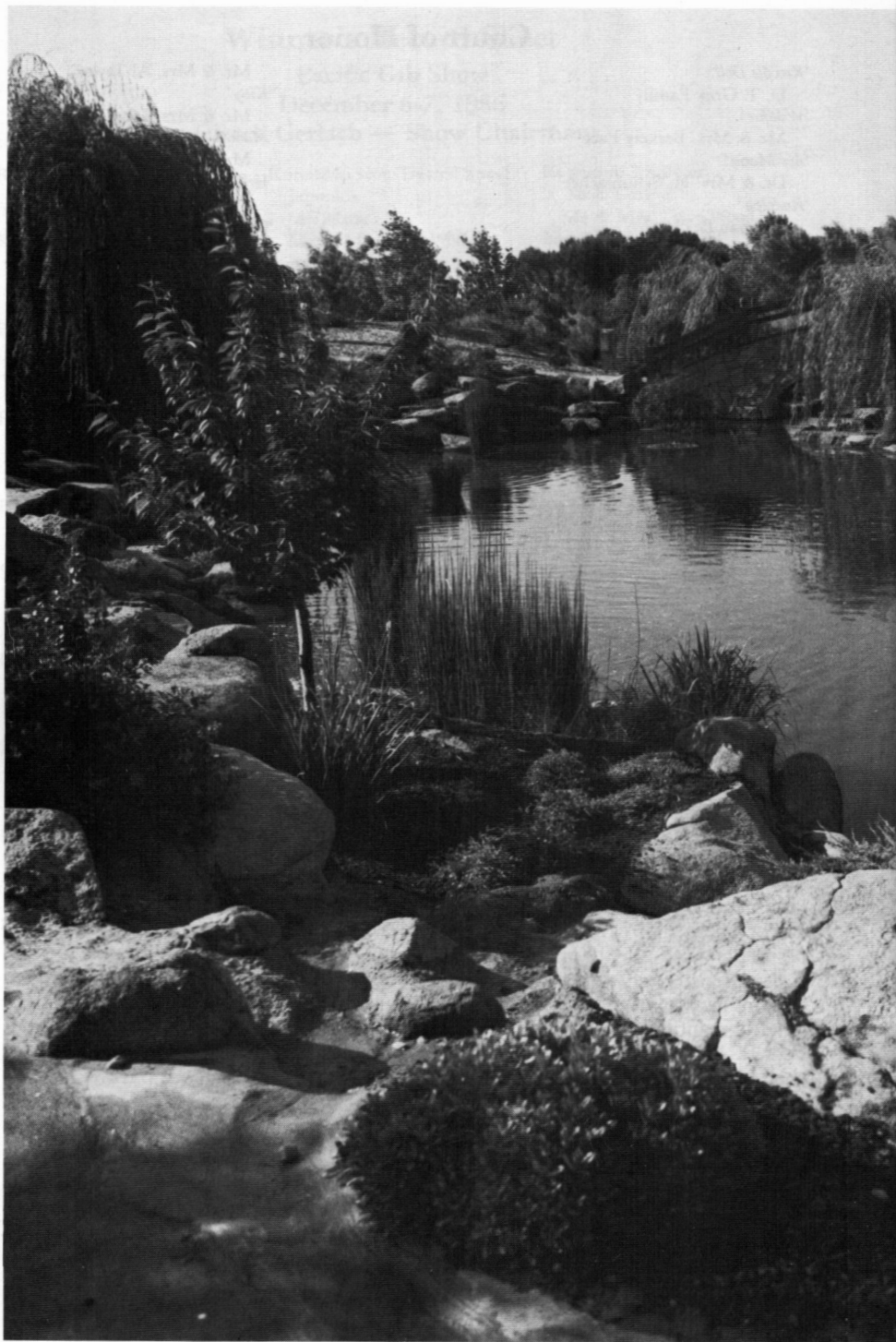
The park had its beginnings with a

legacy of \$1.6 million from Ralph W. Woodward to the City of Fresno in 1961 for the establishment of a municipal park and bird sanctuary. He was a member of a pioneer family that came to Fresno from Illinois in 1885, the year Fresno was incorporated as a city.

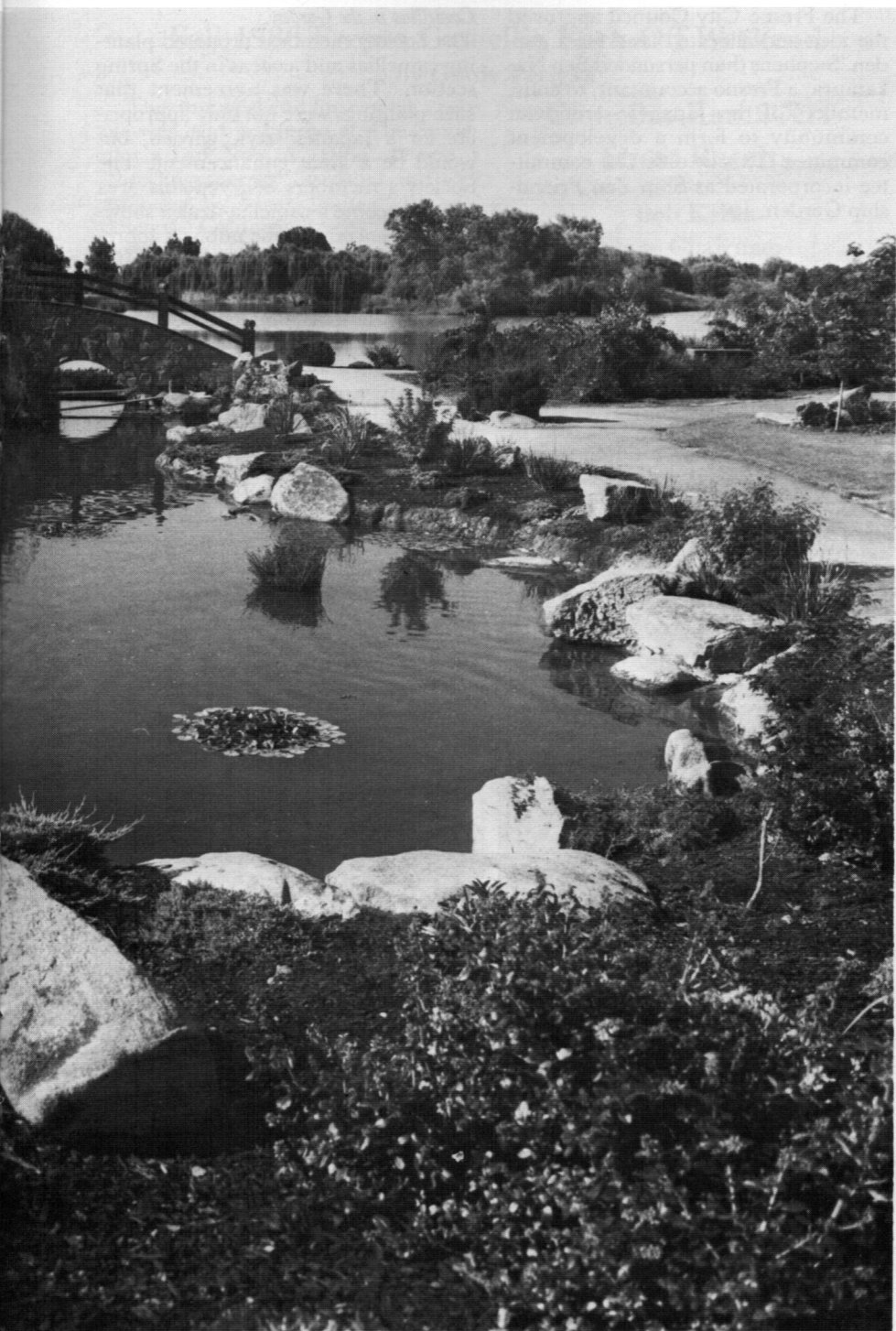
Abiding by the provisions of the will, which mandated that "the park be a quiet one and a sanctuary for birds, with no heavy activity to distract from its peaceful and serene beauty," the master plan for the park proceeded. It took advantage of the naturally rolling terrain. With the aid of tree plantings a number of distinctive viewing outlooks were created. After approval of the master plan development of the first phase began in 1966. Completed in 1970, the park was then dedicated and opened for public use. Development of the rest of the acreage continued, and by 1975 the park was essentially completed.

### *Shin Zen Garden*

Fresno City Councilman J. D. Stephens, now deceased, in a March 1967 letter first proposed the creation of an oriental garden in the new Woodward Park.







The Fresno City Council approved the idea and allocated land for a garden. Stephens then persuaded Ben Nakamura, a Fresno accountant, to enlist members of the Japanese-American community to form a development committee. This he did. The committee incorporated as Shin Zen Friendship Garden, Inc.

#### *The Garden is Created*

Construction then began. It took more than four years to complete because of the magnitude of the work and plantings involved. Thirty thousand cubic yards of earth were moved to create hills and rolling terrain; 600 tons of granite boulders were brought in and set in place; paved walkways, seven bridges and a koi pool were built; 550 trees and 700 shrubs were planted and extensive lawn areas were sodded. By the spring of 1981 the Garden was essentially complete except for the proposed teahouse at the edge of the lake whose construction is still awaiting funding.

The Garden is designed around the four seasons with distinctive plantings in each area and paved walkways for easy strolling in sequence walking through the various areas. In the spring section are trees of several species for shade: forsythia, flowering cherries and plums, crabapples, camellias and daffodils, with azaleas yet to be planted. Deciduous trees of several species provide foliage and shade in the summer section. In the fall section birch, Chinese pistache and tulip trees display fall color. Pine trees predominate in the winter section.

Dedication was on May 18, 1981, with appropriate Shinto religious ceremonies and the planting of a symbolic Japanese black pine at the entrance gate. Both tree and gate were gifts from the citizen of Kochi. Present were a delegation from Kochi including its mayor, Fresno city officials, board members of Shin Zen Friendship Garden, and many Fresno citizens.

#### *Camellias in the Garden*

The Society members proposed planting camellias and azaleas in the Spring section. There was agreement that such plantings were not only appropriate for a Japanese style garden, but would be a great enhancement. The Society's members believed this area would become a camellia-azalea showcase and encourage the public's appreciation of the flowers as beautiful landscape plants.

Then followed: Paul Saito's creation of a specific design for the location of the camellia and azalea plants, the determination of shade and watering requirements, and the drafting of a letter of understanding among the City of Fresno Parks Division, Shin Zen Friendship Garden, Inc. and the Society covering the objectives of the project and responsibilities of each party.

The initial planting a year ago marked the culmination of these efforts. It also represented the first phase of what is planned as a five year program for the planting of some two hundred camellias and eight hundred azaleas and other related plants in the Spring section. The five year time frame will permit the growing of proper shade trees and the installation of sprinkler systems, with consideration of the topography and large area involved.

The original phase is small, limited by present shade and the watering system. It includes representative cultivars of japonicas, reticulatas and hybrids. The first plants are large and many were blooming when planted. They become an immediate hit with Garden visitors and even made the Fresno Bee with a color picture. The holes were dug to Society specifications by a crew of boys and girls from Juvenile Hall on a work detail for the City. The planting was done by Society members. Funding for the plants was provided by donations from Society members. The azaleas are to be donated and planted by Fresno area nurseries.

# Fall 1986 Fresno Camellia Kick-Off Weekend

by Grady Perigan

This fun weekend for camellia people was held in Fresno at The Smugler's Inn Nov. 1, 1986. It was a "howling success" as usual and well attended by "camelliaites" up and down the California coast.

Friday night old friends met at a relaxed cocktail party with lots of goodies and a din of conversation to catch up on old and new gossip. The food is always so much and so good. The display of huge beautiful dahlias is something to look forward to seeing. It makes one think camellias aren't the only flowers to grow and show.

Saturday night was the "biggie." The *brave* souls came in costumes that added greatly to the hilarity of the evening and made the evening, with a lovely dinner, something to remember. Many prizes were raffled during dinner.

Those of us who attended recognize the great amount of work it takes to make that kind of weekend a success. We salute the Fresno people and all those who helped make it a memorable occasion.

## Camellia-Rama XII Show Results

**Bob Kellas**  
Show Chairman

Best of Show and Best Reticulata

*'Miss Tulare'*

Jack & Anne Woo, Fresno

Best Non-reticulata Hybrid

*'Garden Glory'*

Larry & Nancy Pitts, Antioch

Best Large Japonica

*'Moonlight Bay'*

Jack & Anne Woo

Best Medium Japonica

*'Wildfire'*

Jack & Anne Woo

Best Boutonniere

*'Spring Festival'*

Jack & Anne Woo

Best Species

*'Miss Ed'*

Wilbur & Mary Anne Ray, Fresno

Blooms - 294 (The largest number ever so far.)



## Come to the Fair

by Marilee Gray

Ed. note — The Japanese man standing beside me viewing the Pomona Valley Camellia Society exhibit at the Los Angeles County Fair studied the scene a long time and then remarked, "Professional, professional." I tried to convince him that Society members had designed and executed the magnificent Japanese teahouse by themselves, but he shook his head and insisted as he walked away, "Professional design, they carry out." It did seem incredible that a group of amateurs could have accumulated the three ribbons tacked to an exhibit post signifying "First Award", "Award of Excellence — Company, Group or Organization" and "Best of Show".

What do a costume designer, a special educator, a plumber, school teachers, college professors, realtors, and a retired minister, dean of engineering,

bank teller, businessman, and microwave specialist have in common? They were all part of the Pomona Valley Society workers whose combined brain and muscle produced three winning garden displays at the recent Los Angeles County Fair. Pitted against the best of the professional and commercial exhibitors, the efforts of these 'amateurs' still brought home the gold. In addition, this group also contracted to present a noncompetitive, educational display on water gardens. These four displays meant months of work when most camellia societies are relatively inactive.

Early in the year we agreed to do the water garden contract. Copy work for that exhibit was already in process by early July when site work began on our International and Japanese displays. One week the used brick patio and



*The Japanese teahouse garden is often composed of two distinct parts — the inner and the outer gardens. Pictured here is the inner garden of the Japanese Teahouse Garden that captured three awards for the Pomona Valley Camellia Society. It won as the best entry in the "Japanese Touch", the best display by a group, company or organization, and the Best of Show.*



*This ancient 'shika odoshi' (deer scare) is a fascinating feature of the Japanese garden. Filled slowly with water, it pivots to spill the water and then thumps pleasantly on a rock with it returns to its original position.*

walls went in the English courtyard. Another week saw the boulders in place and defining a pond with an island in the Japanese teahouse garden.

Two weeks before judging, we were right on schedule. The fountain was operational, the sundial was in place, bleeding heart vines were pinned on a wall in time to let their leaves reorient and look natural, stepping stones were laid, lamps were hung, and most large specimen plants were groomed and in place. Then the show director asked us to do yet another large area when another exhibitor had to withdraw from the show. This meant more pick-ax and shovel work, another larger and more complex fountain, more lamps and stepping stones, tripling our color order, and grooming up and using every last bit of our display stock. The tropical garden that emerged was truly delightful. It featured members' collections of tropical plants and rare and valuable cycads. Within a week, the garden was complete with time for delicate tropicals such as the African

masks that were shipped down from San Francisco, to adjust and acclimate before judging day. The plant material in this display was to receive enthusiastic acclaim from some very appreciative judges.

In the few remaining days, the other gardens were completed with the last of the Persian violets being received and placed around the sundial just hours before the judging.

Thanks to all the dedicated people who put in long days and nights, every plant used was groomed to perfection. Patient hands groomed some plants for hours to get them to show at their best. All the dwarf Japanese maples had been stripped in early July so they had fresh, spring-like foliage. The lower part of the black bamboo had been stripped to better reveal the canes. The rhaps palm had even been groomed with a pinking shears to give them a natural, jagged edge. Some bedding areas were done not once, but two or three times before declared finished. Even the selection of the sole camellia



*This Old English Courtyard won top honors for the Pomona Valley Society in the "International Inspired Gardens." A patio of used brick was flanked with specimen rhododendrons while beautiful fern and impatiens baskets hung overhead.*



*The tropical garden featured brilliant Guzmania Bromeliads nestled under specimen Cycads and the spectacular foliage of Xanthosoma on the left and 'Velvet' and 'Leather' African Masks on the right. Beautiful 'Peacock' Calatheas and colorful Crossandra and Kalanchoe are in the foreground.*

(a 'Rainbow' seedling) in the Japanese garden was a three-day deliberation. It was finally chosen over six other possibilities because it repeated the lines of a Japanese maple in the background.

Our first Japanese garden four years ago was busy and cluttered in comparison to our most recent garden. We have studied Japanese garden books intensively and applied that knowledge causing one Oriental judge to comment, "Simple, yet elegant!"

The design principles that make the Japanese garden so artistic can be applied to all gardens. For example, a stimulating garden, like the outer teahouse garden, stresses strong vertical lines, bright colors, and bold foliage. The inner teahouse garden, however, radiates tranquility and serenity through the dominance of horizontal lines, low junipers, and soft colors and foliage.

Increased perceptual depth is achieved whenever the view is through something, such as a gate, an archway, or even the branches of a tree. Foliages can also project increased distances if

the larger, lighter-colored leaves are placed foreground and the smaller, darker leaves are most distant. Likewise, a larger plant in the foreground and a smaller plant in the background cause the background to appear even more distant.

The emphasis on design of line and shadow over abundant foliage, asymmetry over orderly balance, and constancy of line and foliage over needless variation are more valid design principles.

By now the fair has finished its 18-day run, the displays have been dismantled, and plants and props have been returned to members' homes to be carefully tended and housed until the next show. Each participant knows what his/her strength is and how vital each is to the group's objectives. Only when you hear excited plans being made for the '87 displays, even before the '86 fair is over, can you understand just how much excitement is generated within the group and how much satisfaction each participant derives. Yes, plans for '87 are in the hopper.

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# Registration of New Varieties

by Bill Donnan

Registration of new camellia cultivars has come a long way since its inception in the 1940's. The late Milton Brown, in his article *Nomenclature in America, A Short History*, which was published in the 1985 A.C.S. Yearbook, gives a good account of how the registration of new varieties has evolved over the years. At the present time the three national camellia societies, namely: The American Camellia Society; the Australian Camellia Research Society; and the New Zealand Camellia Society work closely with the Southern California Camellia Society to provide information for the publication of each succeeding edition of *Camellia Nomenclature*.

The three national societies have established strict registration procedures which have done much to facilitate the screening and the authentication of new varieties. Be that as it may, there are still shortcomings in the overall registration procedures and in the transfer and interpretation of information before it is finally published in the revised nomenclature book. We in the Southern California Camellia Society have just completed the publication of the 19th Revised Edition of *Camellia Nomenclature*. There were some 230 new registrations listed in this new publication. But this is only half of the story when it comes to the word "revised"! The editor was obliged to make some 70 to 80 revisions in the size category of previously listed cultivars. Also there were 8 revisions regarding color and six regarding flower form. The Editorial Board of *Camellia Nomenclature* strives constantly to make the nomenclature book into a correct listing and description of each cultivar. It welcomes letters calling attention to errors in listings, both typographical and human. On the other hand, errors which occur when the originator of a new cultivar attempts to register his new variety and the transfer of that in-

formation to the Editor of *Camellia Nomenclature* should be minimized wherever possible.

The various listings of camellia cultivars are all on computer disc and when a revised edition is in preparation, all these changes and corrections must be carefully inserted into the computer before the galley proofs are run off. It is estimated that each change such as a new listing or a deletion and each correction in spelling, or a change in color; bloom size; form; growth habit; bloom period; or date of registration, costs an estimated \$5.00 to accomplish!

Many of these errors have now been eliminated because of the strict screening of registrations which have been established by the three national camellia societies. However, it is hoped that the following admonitions will help to further minimize the number of future corrections which may have to be made in future revised editions of the nomenclature book. Perhaps the most common error made by the originator of a new camellia is to attempt to register the cultivar prior to a sufficient period of observation and evaluation. Too often the originator registers his creation before he is able to make intelligent assessment of its characteristics. One of the first things an originator should do is to read the section on Classification And Description Of Varieties, found on page #7 in the book *Camellia Nomenclature*.

Herewith are some suggestions to consider when reading this section:

(1) With regard to color — do not use the R.H.S. color chart numbers nor adopt the color chart adjectives in describing the color of your bloom. Most camellia hobbyists who use the *Camellia Nomenclature* do not own the R.H.S. color charts. Also, use plain adjectives to describe the shade of the color of your bloom — such as light, dark, pale, etc. Do not use adjectives



such as Phlox Amaranth, Bengal, China, Spiraea, Persian, or Cyclamen, to name a few of the R.H.S. adjectives. These adjectives leave too much to the imagination of the reader in conjuring up the shade of color.

(2) The size category of the bloom is one of the most abused classifications put forth by the originator. Depending on the originator's proclivities the bloom will either be up-sized or down-sized. If the originator feels the "big is beautiful" he will describe his new bloom as being at least one size classification above the true size. On the other hand, if he prefers miniatures he will describe his bloom as being one size smaller than is normally happens to bloom. Never use chemicals on a new bloom since it will alter the size. Of all the subsequent changes which are made in the listings in revised editions of *Camellia Nomenclature*, size is the most frequent classification changed.

(3) When describing the form of the bloom please use one of the six form classifications outlined in the section. Please do not use words like incomplete double; informal double; complete double; regular imbricated; simple; or semi-regular rose in describing the form of the bloom.

(4) The type of growth classification

seldom needs revision.

(5) The blooming period is important especially to hobbyists who exhibit their blooms in camellia shows. The blooming period is hard to determine until the seedling has been blooming for three or more years. As an example, a seedling may have one bud when it first blooms and the initial bud will open early. The next year the plant may have 3 or 4 buds and they will begin to open at mid-season. Eventually, after three or four blooming seasons the true time of blooming becomes apparent. This phenomenon is a little like disbudding. Furthermore, chemical treatment should never be used on new seedlings since it will disrupt the time of bloom during the season and it should never become a determining factor in blooming season classification.

When all of these factors are taken into consideration there will be a minimum number of changes required in subsequent revised editions of *Camellia Nomenclature*. We in the Southern California Camellia Society are stiving with each succeeding revision to make the nomenclature book something which can be useful to the camellia hobbyist and we thank all of you for your cooperation in this endeavor.

## The Camellia Nomenclature Book

The 19th Revised Edition of CAMELLIA NOMENCLATURE which is published by the Southern California Camellia Society is now available. This book, which is updated every three years, has been the "bible" of the camellia world since its was first published in 1947. It is presented as a gift to all paid-up members of the Southern California Camellia Society and is sold to other camellia societies and to individuals throughout the world. The printing of the 19th Revised Edition is being authorized at 2,500 copies and it will be released on a first come, first served basis.

## Letters to the Editor

### What's Ehrhart Up to Now?

#### Camellia Trivia?

Did you know that at one of your future camellia meetings, you may be playing camellia trivia? It's up to your program chairman.

What Ehrhart has been dreaming up is questions and answers relating to camellias.

He has been compiling these facts and programming them into a computer. But before going too far, took the idea to Ken Hallstone for his opinion, and Ken liked the idea.

Next Bill Donnan put his tentatives approval on the idea. Now Bob wants more questions and answers, lots of

them. So if you have a trivia (or 50 of them) and think they're worthy of including in Camellia Trivia, drop him a letter to

Robert E. Ehrhart  
2081 Norris Rd.  
Walnut Creek, CA 94596.

The number of replies may be an indication of how many Camellia enthusiasts like the idea.

Don't be shy or feel that you won't have good input. We need a new idea, and this may be just the ticket.

RBE

#### WRITERS WANTED

**SEND ARTICLES, COMMENTS, CLIPPINGS, SUGGESTIONS — ANYTHING OF INTEREST TO YOU AND OTHER CAMELLIA HOBBYISTS. BLACK AND WHITE PICTURES APPRECIATED.**

**NOTICE — Lee and Arlene (not Arleen) Chow write that they don't think their phone number has been correct in the directory for the last 15 years! They ask that all rosters be corrected. Unfortunately, even our correction for their number in the November-December Review was incorrect! Please change their phone number to (805) 832-6269.**

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## Southern California Camellia Society

P.O. Box 50525

Pasadena, CA 91105

## *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, **Ron Jackson**; Secretary, **Merry Harris**, 416 Maple St., Modesto 95351. Meetings: 2nd **Tuesday, November** through April, 7:30 p.m., Centenary Methodist Church, Room 6, Norwegian & **McHenry** Avenues, Modesto.

CAMELLIA SOCIETY OF ORANGE COUNTY—President, **Dr. Ivan Richardson**; Secretary, **Mrs. Frances L. Butler**, 1831 Windsor Lane, Santa Ana 92705. Meetings: 3rd **Thursday, November** through April, Tustin Branch Library, 345 **Main Street**, Tustin.

CAMELLIA SOCIETY OF SACRAMENTO—President, **Thomas Lee**; Secretary, **Mrs. Lana Paulhamus**, 1909 Discovery Way, Sacramento 95819. Meetings: 7:30, **Fourth Wednesday, October** through April, Shepard Garden & Arts Center, 3330 **McKinley Blvd.**

CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, **Ed Streit**; 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.

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, **Ken Henley**; 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, **Melvin Belcher**; Secretary, **Dorothy Christinson**, 3751 Hoover St., Riverside 95204. Meetings: 1st **Tuesday, November** through April, Pomona First Federal S & L, 1933 Foothill Blvd.

SAN DIEGO CAMELLIA SOCIETY—President, **Cindy Drake**; 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: 3rd **Wednesday, October** through April, Sumitomo Bank Bldg., 515 North 1st St., 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, **Helen Perigan**; Secretary, **Alice Jaacks**, 5554 N. Burton Ave., San Gabriel 91776. Meetings: 3rd **Thursday, Nov. 20, Ayres Hall**; 4th **Thursday, January** through March, Lecture Hall; 4th **Thursday, April 25, Ayres Hall**.

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