

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



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# *Southern California Camellia Society Inc.*

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

The Society holds open meetings on the Second Tuesday of every month, November to April, inclusive at the 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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## **OFFICERS — 1987-88**

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7475 Brydon Rd., LaVerne 91750  
Tel. (714) 593-4894

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1636 Golf Club Dr., Glendale 91206  
Tel. (818) 244-1827

BOBBI BELCHER, Foreign Representative  
7475 Brydon Rd., LaVerne 91750  
Tel. (714) 593-4894

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

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

## **DIRECTORS**

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

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

MELVIN BELCHER  
7475 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  
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WARREN DICKSON  
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2220 Fisher Ct., Redondo Beach 90278  
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GRADY PERIGAN  
1380 Winston, San Marino 91108  
Tel. (818) 792-0829

MARIAN SCHMIDT  
1523 Highland Oaks Dr., Arcadia 91006  
Tel. (818) 446-5525

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

LEONE SUMMERSON  
1700 Hillfair Dr., Glendale 91208  
Tel. (818) 244-4789

ROGER TREISCHEL  
1636 Golf Club Dr., Glendale 91206  
Tel. (818) 244-1827

JOHN UTVICH  
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Tel. (818) 247-1986

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MR. J. L. WARSAW  
P.O. Box 204, Wanganui, 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

ROYAL VELVET. Japonica. Dark red, medium, single to semi-double. Upright, bushy growth. M (U.S. 1984 — Nuccio). Photo by Bill Donnan. Color separation courtesy Nuccio’s Nurseries, 3555 Chaney Trail, Altadena 91001.



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# THOUGHTS

*from the editor*

## Thoughts from the Editor

• This issue was a joy to put together because of the variety of interesting material. Bill Woodroof's article on new cultivars should be of interest to all show chairmen and to those judging the shows. (Incidentally, we have not to date used the current terminology of chairperson. If there is any strong feeling in this regard, let me know.)

The Judges Symposium was very professionally organized by the Bracci team and Sergio made it clear in his introductory remarks that he would not allow a breakdown because of non-productive arguments. Mary Ann Ray's and Marilee Gray's talks were quite long and so will be completed in the next issue.

We have been wanting for some time to show pictures of the marvelous costumes at the Camellia Rama. Grady Perigan did a great job. Perhaps next year, especially in view of the fact that the ACS will be in attendance, the Fresno group might assign a photographer.

A note has been sent to all societies to please send black & white snapshots of their show chairman or chairman of judges, who work hard and deserve a little press.

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## New Camellia Cultivars

by William E. Woodroof

The cut-off date for getting new camellia cultivars registered and published in the 1987, 19th Revised Edition of CAMELLIA NOMENCLATURE was set at June 1, 1986. Since that date 66 new camellia cultivars have been registered or listed for inclusion and they will be published in the 20th Revised Edition which will be published in 1990. In some camellia shows both here and in the United States of America and overseas the show rules do not allow the judging of any camellia which is not published in the latest issue of CAMELLIA NOMENCLATURE. This penalizes some of the newer varieties, such as the 66 cultivars mentioned below.

In order to facilitate the showing and judging of new camellia cultivars the CAMELLIA REVIEW magazine has agreed to publish a listing of all of the new camellia varieties which have been registered and which will appear in the next revised edition of CAMELLIA NOMENCLATURE. The list herewith includes the name of the cultivar and a description of the bloom. It is hoped that the Show Chairmen of future camellia shows might want to have a copy of this listing at the Head Table of their shows where the screening of varieties sent up for an award is carried out.

### *C. Japonica*

'ANITA BENNETT' — White, large, semi-double.

'AYER MAID' — White, medium, semi-double.

'CANDY MINT' — Pink heavily striped Red in petals and petaloids, miniature to small, anemone form.

'CHERRY FROST' — Red with Red and White petaloids, miniature, anemone form.

'CREAM PUFF' — Chalky White, medium, peony form.

'DR. J.M. HOWELL' — White, large, roseform double.

'EMERSON WALTZ' — Pale Peach Pink, large, semi-double.

'ETHEL RHYNE' — White with edged pink, medium, formal double.

'FEROL ZERKOWSKY' — Blush Pink, large to very large, semi-double to peony form.

'FLORA EYSTER' — White, large, anemone form.

'H.C. SCOTT' — Deep Pink striped Red, medium, formal double.

'HELEN'S BALLERINA' — Pale shell Pink, large, formal double.

'HIGH TIME' — Carmine Rose, large, peony form.

'LEAH BAGGS' — Light Pink, veined Dark Pink and edged White, large, semi-double to peony form to rose form double.

'LITTLE MASTERPIECE' — White, small, formal double to rose form double.

'MAE ROBICHAUX' — Silvery Pink, large, semi-double to peony form.

'MARGARET'S JOY' — White, large, formal double.

'MARTIN' — Rich Red, medium to large, peony form.

'MICKY B.' — Dark Red, miniature, formal double.

'MY NANCY' — Sport of 'Mark Allan.' Pinkish Purple to Lavender mottled White, medium, with shorter petals and more petaloids.

'PATRICIA KOONEY' — Medium Pink freckled with White highlights, large, semi-double to loose peony form.

'PATSY SMITH' — Blood Red, medium, semi-double.

'PENNY SMITH' — Deep Red, large, peony form.

'PEPPERMINT PATTY' — White striped Red and blotched White, medium, rose form double.

- 'PETE SCOTT' — Bright Red, large, semi-double to peony form.
- 'PINK LACE' — Light Pink, large, anemone form occasionally with rosette of center petaloids.
- 'PRETTY IN PINK' — Pink with lighter Pink center, miniature, formal double.
- 'RACHEL TARPY RED' — Sport of 'Rachel Tarpy.'
- 'RASPBERRY ICE' — Sport of 'Cinderella.' Light Rose Pink with White petal edges and streaks of Raspberry on each petal.
- 'REBECCA RENEE' — Chinese Red, medium, semi-double.
- 'REDA SCOTT' — White, medium, formal double.
- 'ROYAL VELVET' — Dark Velvet Red, large, semi-double.
- 'SHARON SMITH' — Light Rose Pink, medium, rose form double.
- 'SLIDELL CENTENNIAL' — Dark Rose Pink, large, full peony form to rose form double to formal double.
- 'SUSAN SMITH' — Light Pink, medium, formal double.
- 'UNFORGETTABLE' — Light Pink, large, anemone form to peony form.
- 'VIRGINIA SMITH' — Deep Rose Red, medium, peony form.
- 'W. L. SMITH' — White striped Red to dark Red to Pink striped Red and edged White, large, semi-double to peony form.
- 'WHITE DRAGON' — White, large, single, with some petals fimbriated and crimped.
- 'BIG DIPPER' — Carmine Pink, very large, semi-double.
- 'CALIFORNIA DAWN' — Light Pink, large, semi-double to loose peony form with crinkled petals.
- 'DORIS FOWLER' — Red, large, semi-double.
- 'DREAM BABY' — Bright Pink, miniature, semi-double.
- 'ESPANA' — Deep China Rose with White central petaloids, very large, rose form double.
- 'NEON TETRA' — Lavender Violet, large, single with crinkled petals.
- 'SHAMAN' — Crimson, very large, peony form.
- 'SILVER SHADOW' — Silvery White and Pink moired, very large, rose form double.
- 'STEPHAN BULLOCK' — Deep Red, very large, peony form to rose form double.
- 'TEMPLE GARDEN' — Deep Pink, very large, peony form with fluted and waved petals.

#### *C. Non-Reticulata Hybrids*

- 'BETTS SUPREME' — Soft Pink with Yellow anthers tipped White, large to very large, semi-double.
- 'BEVERLY L. BAYLIES' — Light Pink deeper edged, medium, semi-double.
- 'BLONDY' — White, miniature, anemone form.
- 'DOUGLAS DEANE HALL' — Deep Rose Pink to Red, small, rose form double to formal double.
- 'HIGH FRAGRANCE' — Pale Ivory Pink with deeper Pink shading at edge, medium, peony form.
- 'HOT PINK' — Hot Pink, medium to large, semi-double of tulip form.
- 'JUDY ANN MORRIS' — Rose Pink fading to Grey White on edge, small, peony to rose form double.
- 'MISTY' — White, medium, semi-double.
- 'ORCHID PRINCESS' — Pale Orchid Pink, large, semi-double.
- C. Sasanqua*
- 'JURY'S JOY' — Creamy White at base deepening to soft Pink at edge, large, semi-double to peony form.
- 'ROB'S PINK' — Soft Pink, small, semi-double.
- C. Reticulata Hybrids*
- 'ALASKAN QUEEN' — Blush Pink fading to White, very large, semi-double.

'OUR MELISSA' — Pink, small, anemone form.

'PINK ICICLE' — Shell Pink, large, peony form.

'SNOW FLURRY' — White, small, anemone form.

'SPINK' — Rose Pink, small, single.

'WHITE ELF' — White flushed Pink at margin, miniature, single.



## What Do I Call It?

by John Riddle — NWS Foundation Branch

Reprinted from *Australian Camellia News*, March 1983

This question must arise with everyone seeking to name a camellia. A glance through the Camellia Nomenclature Book produces in me a divided approach to the question from studying the sundry names of registered camellias. On the one hand, the list of names conjures up a "Who's Who" in the camellia world, with a few royals and presidents, past and present, thrown in.

If I have produced a new registerable camellia, do I give it my name or someone else's name? If I feel the camellia in question is not as good as I would like to bear my name, then after whom will I call it? My thoughts race to my friend down the road. I know he is fond of camellias and he knows a good camellia when he sees it — so I tell him I am about to name my product after him and I expect him to feel flattered. But is he? He, too, may feel that he would rather have something more outstanding with his name attached than the camellia bloom I have produced. So he is "over a barrel." If he declines the "honour," he will feel that he will offend me. If he graciously accepts, he will forever be ashamed of the wretched thing!

So, if it is not to bear one's name or the name of your friend — then what? One could be less specific and say "John's Folly" but after scanning the

Camellia Nomenclature Book, I find that is a bit close to *'Johnny's Folly.'*

Thinking of the future, I find others have had the forethought to use *'Pearly Gates,' 'Mars'* and *'Jupiter'*; I could try for "E.T." but by the time I had a camellia named, I guess that will have been used, too. I notice that someone did not feel that they had to go far afield and used the name *'Les-Tay-Home.'*

Another idea is to use a descriptive name like "Sooper Dooper," "Get Lost" or "Just Another." This theme has obviously been used with *'Man Size'* and *'Men's Mini,'* but what is behind the camellia *'Eighteen Scholars'?*

I can appreciate that a plant does need a name, especially if you are given to talking to your plants. I did hear one camellian address her camellia plant thus: "You poor little b — — —, you need a drink." I have never believed in talking to my plants and would not have thought it proper to give a camellia's name like that!"

With all the thought I have put into this subject, I have come to the conclusion that the registration committee should not allow any more camellias to be registered until someone produces a blue-coloured one which has yellow spots . . . at least such a flower would not be, to a person like me, "Another Look Alike."

## Judges Symposium

November 14, 1987

9:00-9:30 AM — *PLACEMENT OF FLOWERS* — Coffee and Donuts

9:30 AM — *WELCOME* by Sergio Bracci, Chairman

*ARTICLE* written by Harold Dryden, "Guideposts for Camellia Show Judges," was reviewed. This article was published in the *CAMELLIA REVIEW* and *A.C.S. Journal* in 1966. It was reprinted in the *REVIEW* in 1984.

*ETIQUETTE OF JUDGING* — Mary Ann Ray

A written test was given to half of those present. The other half identified the blooms.

*WRITTEN TEST* — A list of 71 flowers was given to each person who was to identify blooms as to variety — Reticulata — Non-Reticulata — Japonica. (The trick here was that there were no Japonicas in the entire list!)

*IDENTIFICATION TEST* — All flowers displayed on tables with no name of bloom showing — only numbers showed. Each to identify 30 blooms by the number and write name of blossom on paper.

*IDENTIFICATION TEST* — Identify 10 blooms as to form — Anemone — Formal Double — Rose Form Double — Peony — Semi-Double — Single.

*PRINCIPLE OF JUDGING* — Marilee Gray

*LUNCH BREAK*

12:45 PM — *JUDGING MULTIPLES* — Richard Stiern

*MINI SHOW* — Single and Multiples — Tables were set up same as a show. Each person to judge all blooms, then write their choice — 1st, 2nd and 3rd on their paper.

This was set up in sections in order to expedite the judging.

*JUDGES GRADY PERIGAN, VIRGINIA RANKIN and MEL BELCHER* judged all the show beforehand. After the participants were through judging, these judges explained why they picked the blooms. Everyone checked to see how they compared with the original judging. The majority sided with these good judges.

3:00 PM — *MEETING ADJOURNED*

## Judge's Symposium

As chairman of the Judge's Symposium Nov. 14, Sergio Bracci assembled three of California's most knowledgeable and sensitive show judges to lecture sixty or so judges and prospective judges on the art and intricacies of choosing the best camellia blooms.

At the Arcadia arboretum Mary Ann Ray from Fresno spoke on etiquette for judges, Marilee Gray from Claremont on the principles of judging, and Dick Stiern came down from Bakersfield to discuss judging multiples.



Sergio Bracci



**Mary Ann Ray**  
**"Judging Etiquette"**  
Given at the 1987 Symposium of Judges  
Transcribed by Helen Perigan

The first thing that I would like to say is that no judge is any better than the knowledge that he or she possesses and he or she is never too old to learn. If you start with your good manners that you were taught as a child and carry them over and then use your knowledge and listen to other people it is pretty hard to be a bad judge.

During the camellia season, Wilbur and I judge in most of the shows in California, and we try to take into account and take notes on the differences in the shows. No two shows are exactly alike. The show chairman is the top banana. If I am asked to judge and I have a question I go to the chairman of the judges and if I can't get the right answer, then I go to the show chairman. If then I can't get the answer, then I do what I think is the best for the show. The show should be judged as a unit and the public should think that the same person judged them all. It should be done on time and should be done without friction.

No two shows have exactly the same rules. You are there as their guest and you should abide by their rules and do what they want you to do.

I will now speak of OUR opinion as we have done the judging together.

Cooperation is extremely important. Judges have certain responsibilities. To start with is to answer the invitation immediately, especially if there is a dinner involved. If something comes up that makes it necessary to cancel then try to get hold of the chairman of judges or someone in that society to let them know. I will try to arrive on time. I will try to place my blooms in the time allotted and when the cut off time arrives I will take the rest of the blooms back to the car and not put them in even if some are my best blooms.

I will be just as careful of the next



person's bloom when I am putting my bloom down as if it were my own. If I have to move a flower I will only pick it up by the cup and not touch the flower. If you are a judge and have finished or you are not a judge, move out of the aisles and out of the way of others.

Be careful of things that might hit a flower; no open jackets, no open sweaters, no floppy sleeves, no dangling jewelry, no dangling ties, no drippy scarves and no dangling purses. There is always a place to put purses and someone to watch them.

After judging is over please be available until the chairman of judges says, "That's it, we are through."

Another responsibility is to read the schedule, then listen to the instructions, then do your best to do what they want you to do. It is important to have your Nomenclature Book in hand and also have the Historical Nomenclature on hand. Someone is forever throwing in a ringer that is pre-1950. You think you know but are not positive.

Other responsibilities to my show chairman, to fellow judges, to the public, to the exhibitors and anyone else involved is to be courteous, gracious and cooperative.

I will introduce myself to the other judges and also to the clerks. I want the clerks to know how much I appreciate their help. Those clerks may be your future judges. Let them be close

enough to you so that they can hear. Be sure you thank your clerks. Be sure your clerk knows where you want the stickers put, and any other thing they should know and be doing. It is still my responsibility to see that every head table bloom that has been so marked goes up.

In case of misclassification, what do I do? Any show can benefit from your experience. You are there to help as well as to judge. If you see a misclassification call it to someone's attention as quickly as possible so that the bloom is moved. Check the show schedule because many schedules have a place where a bloom may be entered in more than one classification.

Also remember that as part of a team, I am only one, one of three. There is no place for my individual ideas or my prejudices. I will try to justify my preferences unemotionally. I will refrain from voting on my own exhibit unless instructed by the show chairman otherwise.

Moving a bloom for better judging can be a big problem. If the bloom must be moved, move it only by holding the container. At no time should the bloom be touched. I will be aware of local climate and soil conditions and changes. If because of the locale, there are two forms of the same flower, I will do my level best and hope that the two forms are judged separately, and if there is a best in each one, send them to the head table. There is a head table screen up there. Let them do their job.

I will try to remember that the judges' decision is final. I will try to judge that bloom as it is at the mo-

ment. Transportation may cause a bloom to come off the calyx from the judging table to the head table, it will therefore be judged again at the head table.

In any show, any judge can send any bloom to the head table if it has received a first place sticker.

In multiples, my feeling on this is that I would judge it as a single entry, not as flower to flower. The attractiveness of the combination and the display itself is important. I will try to get my team to step back from the table and take a good look at it. Get the overall impression first, then go up and look at the flowers. The quality of the blooms then comes into importance relative to the whole tray.

Leaf placement often helps the overall picture. Some shows do not require leaves. If you take two perfect flowers, you are now going to be looking at staging whether you want to or not. Showmanship counts at this time.

As a judge I have the right to refuse to be involved in any dispute over ownership, chemical treatment, or whatever. This is the responsibility of the managership alone. I will continually try to keep the show running as smoothly as possible and enjoy my hobby of camellias.

After Mary Ann's talk those present tested themselves on blossom identification and category classification from a flower display organized by Elsie Bracci and Alice Jaacks. Alice and Elsie also organized a sample display for participants to judge when the talks were completed.



## Marilee Gray

### Principles of Judging and Harold Dryden's Guideposts for Camellia Show Judges Transcribed by Helen Perigan

The show as it appears to the public would be as though it had been judged by one judge. So, for a team, there have to be guidelines and directives so each team shall function as much as possible the same as all other teams.

There are two basic categories of judging qualifications that you need to fulfill. One is technical and the other is of an aesthetical nature.

The following are the guideposts of the technical aspect: First you have to understand what scorecard you are using. We use 20 points on each of five categories: size, color, form, condition and the fifth one being a combination of substance and texture. Actually the points are used only when needed. We do not have the time when judging to go through and to say for every flower the number of points in 100. It is much faster to use the negative approach or demerit points. We need a vast pool of vital knowledge and this cannot be gotten overnight. It takes a long time and you never stop collecting this. We need to know the size designation, and the genic classification. If you do not know this, then verify it in the nomenclature book.

In most of our shows we are separating, even in japonicas, the medium, and medium to very large. If you have a large or a medium table it may look outstanding amongst the other mediums; if it were where it belonged on the larger table it would not be outstanding; in fact, it might be inferior. You should be aware of the size by the variety.

The next thing we need to know on varieties is to identify as many as you can. In doing so you will form a mental picture of how that variety should be in the highest standard. And something that new and old judges should be working on is to learn the new varieties and their standards. How do you do these things? One is by growing, by



visiting the gardens of other good growers and also nurseries. We are fortunate to have Nuccio's as close as we do. You study your bloom displays at meetings as this is one way you can learn and study the new camellias. Our very best study forum is at the shows and every judge should take the time to study the tables and to make himself better prepared for the next time he has a judging assignment. That basically is the technical part.

The next qualification is the appreciation of beauty or aesthetical perception. This is the opposite of the technical process and is the opposite of the analytical process. It is an exceedingly important qualification that a judge must have. In this the judges combine the use of color, form, and condition and rate the relative beauty of each bloom. Notice that I have said color, form and condition. I omitted size. Size has no beauty designation, it has absolutely nothing to do with beauty. Beauty comes in all forms.

I am going to read something of the qualifications of a good show judge as it pertains to aesthetical perception. This is the opposite of the technical process. "Judges need to develop a keen sense of aesthetics. The recognition of outstanding blooms come by aesthetical perception. So important is

this ability to perceive beauty, if one doesn't have it and can't develop it, that person should not be judging."

It is also necessary for judges to compare the merit of the variegated bloom, mixed trays, and head table blooms. So often the head table blooms are so perfect that they cannot be separated analytically by points. What remains is one's aesthetic perception. Some say that head table judging comes down to preference. If by that they mean what each judge perceives as having the greatest beauty, then nothing is wrong with personal preference. But if personal preference be so prejudiced that it means only whites to one judge, only formals to another, then it is not acceptable. A good judge will have so developed his appreciation of beauty regardless of color or form that he can override personal prejudices that he or she may have.

Let's talk about the five categories. Begin with size. This presents the biggest bug-a-boo for our judges. You have to remember that size gets only one-fifth of the points. Be sure you look up in the book and know the size. The head table is where the greatest problem comes in. In most cases it is the japonica section where the greatest amount of differences is allowed within one size category. Medium, by definition, is 3 to 4 inches in diameter. What you need to do is to determine whether that flower or that variety has reached its expectations. If it has it doesn't make any difference if it is smaller than the flowers on either side of it. If it has reached its full expectations then it deserves its full points.

Sometimes we have over-expectations of what a flower should produce. Early shows have a lot of gib flowers in them and by the time we have seen a few shows with flowers like 'Tomorrow Park Hill,' which responds to gib, we may think every 'Tomorrow Park Hill'

should be that big or we don't have to look at it. Recall what it is supposed to do and judge according to that.

I really like Temple City's schedule distinctions. They say that a miniature class will have everything in it that is miniature or small. The small class will have in it those categories defined in the nomenclature as small and small to medium. The medium class will have in it medium to medium to large. This is perhaps as it should be. It removes a lot of complications and makes it a lot more straightforward. Recall also that size often varies beyond our control. If you and I are both growing the same variety the weather is very apt to selectively pick out certain plants and make them respond better. Something that is miniature this week might be a small next week. If we were to bench by size only then it is conceivable that you could pick off of one bush blooms that could go in either size category, and this is a distortion to the public.

The form is just like size; if you don't know what the form should be you check it and verify it in the nomenclature. Also you need to know what form differences there are for that variety. Your personal preference should not enter into it. The best guide to form came from Rudy Moore. He said, "I visually quarter that bloom and each quarter should be as identical as possible to each other quarter. Now if you do this you will see some of the lopsidedness that there is in some flowers."

A note on miniatures: some of them seem to come very lopsided, and some people say that this is normal, but this should not be judged as a good symmetrical flower.

Following Marilee's talk the entire group adjourned under giant pines outside the arboretum for a lovely picnic lunch arranged by the ladies from Pacific Camellia Society.





Symposium Park Picnic

## Judging Multiple Camellias

Richard A. Stiern

I know that I am over my head when I appear on the same program with experts of the caliber of Sergio, Mary Anne, and Marilee, but the subject of judging leaves much latitude for opinion, and so I shall express a few that are strictly my own.

Let's approach the judging of multiples, threes and fives, as if each of us was one member of a three-person judging team. How should a competent team approach the assignment?

Foremost we should think in terms of the requisites of an excellent tray of camellias; what makes a tray a good one? First, the blooms should be typical in form for the specific variety. The flowers should be typical in form, color, and size. Additionally, they should be in top condition — do any or all blooms on the tray show indications of refrigeration deterioration, age, petal blight, wind damage, etc.? And lastly, have the three or five blooms been *staged* to their optimum position, placement, or attitude in their cups or on the trays? This latter consideration could well be defined as showmanship.

Typically, the task of the team will be to judge a total entry of perhaps ten to twenty trays in a particular category — say, for example, Medium Japoni-



Richard A. Stiern

cas. The judging team should begin by a process of elimination, and eliminate those trays with one or more weak flowers. In this competitive category, one poor bloom should disqualify the entire tray.

Recognize, eliminate and set aside the trays with variation in size of one or more blooms — one may be smaller or less open. The odd bloom may be disappointing in color. There may be irregularity of, or substandard variegation of one or more blooms. Form may be poor, evidenced by a flat side, poor rabbit-ears, stamens lacking uniformity of color or shape, limp petaloids. Finally, there may be damage or disease such as wind nicks, petal blight, pollen

discoloration and insects.

Finally, never rule out older varieties in favor of the latest introductions. Some of the older varieties such as 'Herme' or 'Spring Sonnet' can be outstanding!

Place the most outstanding trays, the better trays, side by side under the most equal conditions of lighting and position. At this point, the team should be asking themselves those difficult questions about each entry making up the top three or four trays they have singled out: Is the staging, the presentation top notch? Are the blooms properly placed in each cup, is the attitude or position of each flower proper, are the leaves clean and attractively positioned, etc.? And are the blooms as identical, as perfect as possible, and as uniform in structure, stamens and form? *Uniformity* is the essence — Cookie-Cutter Uniformity.

There will usually be three or four very high quality trays in the category; I believe that the team's job is complete when they have sent these three or four trays up for final balloting. Each of the three team members will probably have mentally made a "top choice" by now, but that should be expressed in final balloting.

At this juncture I have to say that in my opinion the weakest link in the judging chain at any show can be at the level of the three member judging team working at the table. Most judges and most teams are experienced, qualified, and capable and approach their tasks with skill and fairness. It's unfortunate that a poor job can result because of the lack of knowledge, prejudices, or overbearing attitude of one or more of the members of a particular team. For this reason, I feel it is a gross error for the Show Chairman to delegate the selection of Best and Runner-Up Trays to the single judging team that worked that particular category. This short-cut approach does happen, unfortunately; it should be obvious that the best results will accrue from a large consensus of balloting by the largest possible number of judges.

## Judging Collector's Trays

I don't believe that I have ever read anything about the fine points of judging Collector's Trays, nor have I ever been instructed at a Judges' Symposium. Have you?

It's probably safe to say that there are no clear and present standards for judging such trays, and yet this is perhaps the most difficult of the judging assignments.

Depending on the particular show committee, collector's trays may be made up of nine, seven, or five blooms. The individual trays may be a mixture of large, medium, or boutonniere japonicas, with several hybrids thrown in for full measure.

So, since there are absolutely no criteria, these will be strictly my ideas for what they are worth!

First, there must be a harmony — an likeness of size of the blooms, regardless of the number. I just don't believe that a pot-pourri of smalls, mediums, large, and extra large blooms will do. Similarity of size, to me, is a must if an all-over and total harmony is the goal. I will even go so far as to say that all blooms should be large japonicas, or that all blooms should be retic hybrids — in order to achieve the effect sought after and so necessary for this category.

A harmony of color and shades is important and will catch the eye of the judges. I recall one winning collector's tray that overwhelmed the judges that consisted of nine beautiful pink blooms, some of which were variegated. And of course the quality and condition of the blooms in this category must be exceptional.

In this most difficult category of the camellia show, total harmony and total artistry is the goal. Here, I think that a male exhibitor could benefit greatly from the assistance and participation of a wife or girl friend who might have a skill at floral arrangement.

The subtlety of pleasing artistic harmony is most difficult, but that pleasing artistry is the goal.

## Camellia Rama XIII 1987

by Grady Perigan

The annual Camellia Kick-off between the northern and southern camellia sections of California is one of the highlights of each camellia season.

As usual it was a very happy, successful event, hosted by the Central California Camellia Society. It was well organized, ran very smoothly and had something of interest for everyone.

It has become so popular that the hospitality hour on Friday and Saturday now requires three rooms instead of the previous two. The hors d'oeuvres were made by the local members and they were superb, representing several international types of food. This, combined with the liquid refreshments, helped everyone to get acquainted with Camellia friends once again. All of this helped set the mood for a full day of Camellia fun and friends on Saturday.

Saturday included a mini-camellia show, several entertaining programs and in addition a delicious luncheon. Saturday evening began with another

happy hour, champagne flowing, and most everyone in "Dixieland" costumes. Many of the costumes were very clever and had been planned well in advance of Camellia Rama.

The group then marched from the hospitality room to the banquet room following behind a Dixieland band, where more frivolity awaited us along with an excellent prime-rib dinner. The evening ended with a gigantic drawing for wonderful prizes.

Sunday morning included an ample farewell breakfast, many goodbyes and a wish for a pleasant trip back home.

The 1988 Camellia Rama XIV will be held in conjunction with the American Camellia Society's Fall Conference on Nov. 1, 2, 3, 4 & 5 in Fresno. The Central California Camellia Society would like to take this opportunity to invite each and every one to attend. The program is all firmed up and promises to be a very enjoyable convention. Mark your calendar and look for further details in future publications.



Robert E. Lee Paddle Boat

# Camellia-Rama XIII

(185 blooms)

Best of Show & Best Large Japonica 'Marie Bracey Var.'  
 Best Medium Japonica 'In the Pink'  
 Best Boutonniere 'Fircone Var.'  
 Best Reticulata Hybrid 'Harold Paige'  
 Best Non-retic Hybrid 'Elsie Jury'  
 Best Species 'Showa-no-sakae'

Al Taylor  
 Jack & Anne Woo  
 Jack & Anne Woo  
 Sergio & Elsie Bracci  
 Al Taylor  
 Pat Melton

*Special Raffle (Winner need not be present to win)*

D & MA Quilt  
 Al Bigg's Stained Glass Picture  
 Anne Woo's Afghan  
 WV Pair Finished Barrel Halves

Elsie Bracci  
 Dr. Lee Chow  
 Rosario Dickson  
 Dick Pozdol

*Costume Winners*

**FUNNIEST**  
 Runner-Up  
**CUTEST**  
 Runner-Up  
**MOST ORIGINAL**

*Cotton Plant*  
*Count de la Camellia*  
*The Cotton Ball*  
*Cotton Picker*  
*The Robert E. Lee Paddle Boat with*  
*Robert E. Lee*  
*and Mary Ann Lee*  
*Shady Lady*  
*Chef Pierre Purdhomme*  
*and Crawfish*  
*Mr. Peanut*  
*and Jimmie Carter*

Marge Lee  
 Tom Lee  
 Virginia Rankin  
 Bob McDowell

Runner-Up  
**BEST COUPLE**

Bob Ehrhart  
 Linda Williams  
 Pat Pozdol  
 Elsie Bracci  
 Sergio Bracci  
 Jackie Randall  
 Jim Randall

Runner-Up



Jimmy Carter



Mr. Peanut





Chef Pierre Prudhomme and Crawfish



Cotton Ball



Cotton Pickers



Mary Ann Ray



Count de la Camellia



Glenn and Joanne Attrill



Tony and Joanne Pinheiro



Helen and Grady Perigan



Mary Simmons and Sister



Caryll & Pauline Pitkin



Lynn and Larry Andrews



Art and Chris Gonos



Glenn and LaVerne Smith

Thanks to Grady Perigan for these snapshots. To those we missed, sorry.  
*Editor.*



Jim Nuccio

## **“IT DON’T GET ANY BETTER THAN THIS, FELLAS!”**

by **Bill Donnan**

Anyone who has seen the Old Milwaukee Beer T.V. Commercial will recall that four or five fellows are fishing or catching lobsters or oysters or crabs and eating them and drinking Old Milwaukee Beer. Then comes the punch line. One of the guys exclaims: “It just doesn’t get any better than this, fellas!” Well, I will have to take issue with that thesis. There is an event, here in Southern California, which occurs about once every other month. For a camellia hobbyist, it would put the Old Milwaukee Beer commercial to shame. I am talking about a wine and cheese fest at the Nuccio’s Nurseries. These little “get-togethers” occur whenever there happens to be an excuse to hold one. It could mark someone’s birthday, the beginning of the camellia bloom season, pre-Thanksgiving or Christmas, the end of camellia blooming season, someone’s wedding anniversary — you name it. The call will go out, and I quote: “Next Thursday is going to be a wine and cheese day”! One guy will say: “It’s my birthday and I’ll bring the wine”. Another will volunteer to bring the cheese. Joe Nuccio usually brings the flat, crusty, Italian bread from the Fornario Bakery in Santa Monica and the fun is on.

You may well ask: “What is so wonderful about wine and cheese?” The fact is that it really isn’t just wine and cheese. Sure, there are several kinds of wine, the most prized of which is an Italian sherry called Coluso Passito which is produced and bottled by Dott. Corrado Gnavi at Caluso, Italy. Joe Nuccio ran onto this wine about 10 years ago at Corti Brothers Wine Shop in Sacramento. He brought back a few bottles and we tasted it. It was so good that on the next trip North with a load of camellias, Tom came back with 4 cases; one each for Joe, Julius, and Ju-

gie, and one for me. This was a 1964 vintage and we obtained it for 4 bucks a bottle! We should have purchased 40 cases! Subsequently, Corti Brothers found out how good this wine was and the prices sky-rocketed. The 1966 vintage went for \$8.00 per bottle. Some “no-date” vintage went for \$10.00, and today it goes for \$15.00 per bottle for any vintage date! (I have one bottle of the 1964 vintage left and I am saving it for my 12 year old Grandson’s 50th wedding anniversary!)

As the supply of Passito dwindles away the “wine” part of the Fest has fallen off in quality but we still get some pretty good reds on occasion. On the other hand, the “cheese” part of the fest has expanded. Instead of just jack and cheddar cheese we now have brie, camembert, roquefort, fontina, swiss, muenster, stilton and goat cheese. Along with the cheese we usually have prosciutto, mortadella, gallo salami, Greek olives in oil, and green olives in garlic vinegar.

All this food may sound like it might be the magnet which draws all the “free loaders”. This is not the case. What makes the event all the more inviting is the erudite discussion which emanates from the gatherings. There is all of this philosophical debate and expert critique on football, basketball, the Dodgers, UCLA and USC. And most of all, there is all of this discussion about camellias! Festivities begin at 6:30 a.m. and continue until about 7:30 a.m. Then the “meeting” adjourns to the two seedling lath houses where all of the various, numbered seedlings are inspected and analyzed. This inspection occurs whether the camellias are in bloom or not. If they are not in bloom, inspection revolves around bud-set, seed-set, seed ripening, shrub growth and other less interesting, but nonetheless vital aspects of camellia culture. The inspection usually ends up in the V.I.P. lath house where all of the 15 gallon camellias are propagated. Here the most spectacular blooms can be observed and analyzed. By 8:30 the Gang has dispersed and

the Nuccios are back at work. Warning! If you are not there by 6:30 — forget it!

If you have not been alerted — or for some reason you can't make it to a wine and cheese fest, your next best bet is to attend a Friday Morning coffee klatch. Here again you should arrange to arrive by 6:30 a.m. and it would be a good idea to bring a dozen doughnuts. Tom or Jim will have the gate open and the coffee brewed but the dogs get sorta feisty if you are not carrying the dozen doughnuts! There will be the usual gathering of 4 to 6 camellia experts who will drink the coffee and eat your doughnuts and pontificate about sports, finance, taxes and mostly about camellias. This group

also adjourns to the seedling houses for a trip to inspect good camellia culture. Either one of these events is very much worth the effort for a camellia hobbyist and the wine and cheese fest makes Old Milwaukee Beer sound like a reservation for a root canal job at your dentist.

Most of us miss out on life's big prizes: the Pulitzer, the Nobel, the Oscars, the Tonys, the Emmys. But we are all eligible for life's small pleasures. A pat on the back. A kiss behind the ear. A four pound bass. A full moon. An empty parking space. A crackling fire. A glorious sunset. Hot soup. Cold ice tea. Or, best of all, a wine and cheese fest at Nuccio's Nurseries.





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**46th Annual Show**  
**February 28 March 1, 1987**  
*Blooms Displayed 3,092*

Assortment of Nine

*Mrs. D. W. Davis, Grand Prix,  
 Tomorrow Park Hill, Betty Sheffield Sup.,  
 Miss Charleston Var., Chameleon, Kuro-Tsubaki,  
 Shuchuka, Kitty*

Mrs. William R. Breuner

Large to Very Large Japonica

*Mary Fisher  
 Giulio Nuccio Var.*

Mr. & Mrs. Jack Woo

Runner-Up

Larry & Nancy Pitts

Medium Japonica

*Cherries Jubilee  
 Twilight*

Mr. & Mrs. James Randall

Runner-Up

Howard W. Oliver

Small Japonica

*Demi-Tasse  
 Little Babe Var.*

Mr. & Mrs. Maurice Vervalle

Runner-Up

Mr. & Mrs. E. F. Achterberg

Miniature

*Tootsie  
 Lemon Drop*

Mr. & Mrs. E. F. Achterberg

Runner-Up

Mr. & Mrs. Don Lesmeister

3 Japonicas Lg. to V.Lg.

*Mrs. D. W. Davis  
 Clark Hubbs*

Mr. & Mrs. Thomas Lee

Runner-Up

Larry & Nancy Pitts

3 Japonicas Medium

*Ragland Supreme  
 Julia France*

Mr. & Mrs. Jack Woo

Runner-Up

Mr. & Mrs. Wilbur Ray

3 Japonicas Small

*Frances Councill  
 Alison Leigh Woodroof*

Mr. & Mrs. Jack Woo

Runner-Up

Mr. & Mrs. Don Lesmeister

3 Miniature Blooms

*Man Size  
 Lilamina*

Mr. & Mrs. Jack Woo

Runner-Up

Darren & Harlan Smith

5 Japonicas Lg. to V.Lg.

*Lady in Red  
 Miss Charleston Var.*

Larry & Nancy Pitts

Runner-Up

Mr. & Mrs. Al Taylor

5 Miniatures to Medium Japonica

*Astronaut  
 Ragland Supreme*

Mr. & Mrs. Wilbur Ray

Runner-Up

Darren & Harlan Smith

Reticulata

*Pharaoh  
 Nuccio's Ruby*

Larry & Nancy Pitts

Runner-Up

Larry & Nancy Pitts

3 Reticulatas

*Cornelian  
 Lila Naff*

Mr. & Mrs. James Randall

Runner-Up

Larry & Nancy Pitts

Non-Reticulata Hybrid

*Mona Jury  
 Pink Dahlia*

Mr. & Mrs. E. F. Achterberg

Runner-Up

Mr. & Mrs. Jack Woo

3 Non-Reticulata Hybrids

*Angel Wings  
 Pink Dahlia*

Mr. & Mrs. Don Lesmeister

Runner-Up

Mr. & Mrs. Jack Woo

Japonica Seedling	<i>Chance Seedling</i>	Darren & Harlan Smith
Hybrid Seedling	<i>Reticulata Seedling #2099</i>	Mrs. Frank Pursel
Fragrant Seedling	<i>Non-Retic Hybrid P 25-2</i>	Mr. & Mrs. Kenneth Hallstone
Youth	<i>Uncle Sam Var.</i>	Carrie Schumer
Members' Japonica	<i>Nuccio's Gem</i>	Mr. & Mrs. Delmar Williams
Member's Hybrid, Retic & Non-Retic	<i>Harold Paige</i>	Mr. & Mrs. Al Buchholz
3 Different, Lg., Med. & Small	<i>Elegans Splendor</i>	Mrs. William R. Breuner
	<i>Tom Thumb, Miss Charleston Var.</i>	
3 of a Family	<i>Elegans — Champagne, Splendor, Supreme</i>	Mr. & Mrs. Jack Woo

## Pacific Society Gib Show L.A. County Arboretum, Arcadia December 5 & 6, 1987

Best Treated Large Japonica	<i>Easter Morn</i>	Mr. & Mrs. Jack Woo
Runner-Up	<i>Show Time</i>	Mr. & Mrs. Grady Perigan
Best Treated Medium Japonica	<i>Nuccio's Jewel</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Betty's Beauty</i>	Mr. & Mrs. Leland Chow
Best Treated Small Japonica	<i>Ave Maria</i>	D. T. Gray Family
Runner-Up	<i>Tom Thumb</i>	Al Taylor
Best Treated Miniature Japonica	<i>Kitty</i>	Mr. & Mrs. Jack Woo
Runner-Up	<i>Keupie Doll</i>	Mr. & Mrs. Robert McNeil
Best Non-treated Large Japonica	<i>Elegans Champagne</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Easter Morn</i>	Mr. & Mrs. Julius Christinson
Best Non-treated Medium Japonica	<i>Alta Gavin</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Wildfire</i>	Mr. & Mrs. Sergio Bracci
Best Non-treated Small Japonica	<i>Maroon &amp; Gold</i>	Mr. & Mrs. Dave Wood
Runner-Up	<i>Cardinal's Cap</i>	Mr. & Mrs. Robert McNeil
Best Non-treated Miniature Japonica	<i>Little Slam</i>	Betty & Bob Kellas
Runner-Up	<i>Little Bit</i>	Mr. & Mrs. George Butler
Best 3 Large Japonicas	<i>Elegans Splendor</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Grand Prix</i>	Mr. & Mrs. Sergio Bracci
Best 3 Medium Japonicas	<i>Wildfire</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Nuccio's Jewel</i>	Mr. & Mrs. Sergio Bracci
Best 3 Boutonniere Japonicas	<i>Snowie</i>	Dr. & Mrs. Richard Stiern
Runner-Up	<i>Little Bit</i>	Mr. & Mrs. Harold Pace
Best Reticulata Hybrid	<i>Dr. Clifford Parks</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Lila Naff Var.</i>	Mr. & Mrs. Grady Perigan
Best Non-Reticulata Hybrid	<i>Waltz Time Var.</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Elsie Jury</i>	Al Taylor
Best 3 Reticulata Hybrids	<i>Betty Ridley</i>	Mr. & Mrs. Jack Woo
Runner-Up	<i>Harold Paige</i>	Mr. & Mrs. Sergio Bracci
Best 3 Non-Reticulata Hybrids	<i>Waltz Time</i>	Mr. & Mrs. Sergio Bracci
Runner-Up	<i>Waltz Time</i>	Herman Belcher
Best 3 Species	<i>Hiryu</i>	Mr. & Mrs. Robert McNeil
Runner-Up	<i>Shibori Egao</i>	Mr. & Mrs. Sergio Bracci
Best 3 Mixed Varieties	<i>Reg Ragland,</i>	Mr. & Mrs. Jack Woo
	<i>Nuccio's Pearl, Man Size</i>	
Runner-Up	<i>Alison Leigh Woodroof</i>	Mr. & Mrs. Bob Jaack
Best Collector's Tray	<i>Miss Charleston</i>	Mr. & Mrs. Jack Woo
Runner-Up		Mr. & Mrs. Sergio Bracci
Best Species Bloom	<i>Spring Festival</i>	Mr. & Mrs. Jack Woo
Runner-Up	<i>Shibori Egao</i>	Mr. & Mrs. Dave Wood
Best Novice Bloom under 4 inches	<i>Herme Pink</i>	Sophie Wolyn



*Court of Honor*

Katie .....	Mr. & Mrs. Robert Jaack
Royalty .....	Mr. & Mrs. Robert Jaack
Arcadia .....	Mr. & Mrs. Sergio Bracci
Raspberry Ice .....	Mr. & Mrs. Sergio Bracci
Dr. Clifford Park Var. ....	Mr. & Mrs. Sergio Bracci
Water Lily .....	Mr. & Mrs. Harry Reich
Nuccio's Cameo .....	Mr. & Mrs. Jack Woo
Betty Foy Sander .....	Lee Chow
Splash of Pink .....	Mel Belcher
Alba Plena .....	Chuck Gerlach
Marie Mackal .....	D. T. Gray Family
Jingle Bells .....	Mr. & Mrs. Wilbur Ray
Button & Bows .....	Mr. & Mrs. Ab Summerson
Anita .....	Mr. & Mrs. B. Pace
Little Slam Var. ....	Mr. & Mrs. Wilbur Ray
Elegans Supreme .....	Mr. & Mrs. Sergio Bracci
Elegans Splendor .....	Mr. & Mrs. Sergio Bracci



Al Gamper, Show Chairman



John Movich, Chairman of Judges

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# In And Around the Greenhouse

by James H. McCoy

Excerpt from *Carolina Camellias* and *Atlantic Coast Camellias*

Those of us who grow our own grafting stock may be faced with a hard-to-know-which-is-best decision to make. Should we pot up our grafting stock in the fall for use in the spring? Should we put up grafting stock a year or longer in advance? Should we do our grafting in the seedling patch and pot up the successful grafts? I have tried all three plans and would not want to say which is best. Here are some of the advantages and disadvantages of each.

Potting up grafting stock has the advantage of permitting you to inspect the roots prior to grafting. Some experienced growers can look at a camellia

plant growing in the seedling patch and can tell whether it has an abundance of roots or not. Some cannot! I have had to throw many a nice, finger size camellia seedling over the back fence because I dug it up for grafting stock and found that it had no roots. There is also much less problem with the stock "bleeding" if you make grafts late in the season. I don't know why, but grafting stock which has been dug from the seedling patch and potted up within a year of grafting just does not "bleed." The disadvantage is that grafts made on this stock do not grow much the first season.

## STRESS DIET

### *Breakfast*

- ½ grapefruit
- 1 slice whole wheat toast
- 8 oz. skim milk

### *Lunch*

- 4 oz. lean broiled chicken breast
- 1 cup steamed zucchini
- 1 Oreo cookie
- Herb tea

### *Mid-Afternoon Snack*

- Rest of the package of Oreos
- 1 quart Rocky Road ice cream
- 1 jar hot fudge

### *Dinner*

- 2 loaves garlic bread
- Large pepperoni & mushroom pizza
- Large pitcher beer
- 3 Milky Way candy bars
- 1 entire frozen cheesecake,  
eaten directly from freezer

- 
1. If no one sees you eat it, it has no calories.
  2. If you drink a diet soda with a candy bar, they cancel each other out.
  3. When eating with someone else, calories don't count if you both eat the same amount.
  4. Foods for medicinal purposes never count, such as: Hot chocolate, brandy, toast, or Sara Lee Cheesecake.
  5. If you fatten up everyone else around you, you look thin.

## *Directory of Other California Camellia Societies*

ATWATER GARDEN CLUB AND CAMELLIA SOCIETY—President, George Klein; Secretary, Ruth Myers, P.O. Box 918, Atwater 95301.

CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, Ed Streit; Secretary, Mary Anne Ray, 5024 E. Laurel Ave., Fresno 93727. Meetings: 3rd Wednesday, November through February, Sheraton Smugglers Inn, Fresno.

DELTA CAMELLIA SOCIETY—President, Larry Pitts; Secretary, Evelyn Kilsby, 11 Tiffin Court, Clayton 94517. Meetings: 2nd Tuesday, November through March, Oak Grove School, 2050 Minert Rd., Concord

KERN COUNTY CAMELLIA SOCIETY OF—President, Dr. Leland Chow; Secretary, Fred Dukes, 733 Del Mar Dr., Bakersfield 93307. Meetings: November 1, January 12, February 9 and April 10, Dr. Leland Chow's residence, 200 Vista Verde Way, Bakersfield 93309.

MODESTO CAMELLIA SOCIETY OF—President, Virginia Rankin; Secretary, Barbara Butler, 1016 Sycamore Ave., Modesto 95350. Meetings: 2nd Tuesday, September through April, Centenary Methodist Church, Room 6, Norwegian & McHenry Avenues, Modesto.

NORTHERN CALIFORNIA CAMELLIA SOCIETY—President, Jack Lewis; Secretary, James R. S. Toland, 1897 Andrews Dr., Concord 94523. Meetings: 1st Monday, November through April. Heather Farm Community Center, 301 N. San Carlos Drive, Walnut Creek.

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

PACIFIC CAMELLIA SOCIETY—President, Marcie Alltizer; Secretary, Mary Simmons, 5616 Freeman Ave., La Crescenta 91214. Meetings: 1st Thursday, November through April, 7:30 p.m., Descanso Gardens.

PENINSULA CAMELLIA SOCIETY—President, Kenneth Henly; Secretary, Edie Briscoe, P.O. Box 56, Los Altos 94023. 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 Savings and Loan, 1933 Foothill Blvd., La Verne.

SACRAMENTO CAMELLIA SOCIETY OF—President, Jim Randall; Correspondence Secretary, Lana Paulhamus, 1909 Discovery Way, Sacramento 95819. Meetings: 4th Wednesday, October through April, 7:30 p.m. Shephard Garden & Arts Center, 3330 McKinley Blvd., Sacramento.

SAN DIEGO CAMELLIA SOCIETY—President, Cindy Drake; Secretary, Edalce Harwell, 2165 Leon Ave., San Diego 92154. Meetings: 3rd Wednesday, October through April, 7:30 p.m., Casa Del Prado, Room 101, Balboa Park, San Diego.

SANTA CLARA COUNTY CAMELLIA SOCIETY—Information not received.

SOUTH COAST CAMELLIA SOCIETY—President, Wally Jones; Secretary, Pauline Johnson, 1251 Tenth St., San Pedro 90731. Meetings: 3rd Tuesday, October through May, 7:30 p.m., South Coast Botanic Gardens, 26300 Crenshaw Blvd., Palo Verdes Peninsula 90274.

TEMPLE CITY CAMELLIA SOCIETY—President, Grady Perigan; Secretary, Alice Jaacks, 5554 N. Burton Ave., San Gabriel 91776. Meetings: November 19, January 28, February 25, March 24, Lecture Hall, and April 28, Ayres Hall, L.A. County Arboretum.

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