

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



'Merry Christmas'

Vol. 53

November-December, 1991

No. 2

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 will hold open meetings at the Los Angeles County Arboretum, 301 No. Baldwin Ave., Arcadia, on October 17, November 21 and December 19 in Ayres Hall, January 23, February 27 and March 26 in the Lecture Hall. The last meeting, April 23, will be in Ayres Hall. A camellia culture demonstration / lecture and cut-camellia blossom exhibit at 7:30 p.m. precedes the program which begins at 8:00 p.m. Blossom placement at 7:00 p.m. for the exhibit.

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THE CAMELLIA REVIEW

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Last month's cover, 'Joe Nuccio', should have been listed as a non-retic hybrid.

Cover Photo

'Merry Christmas'

Brilliant red to red bordered white. Medium size. Single to semi-double. Medium upright growth. Early to mid-season bloom. Color separations courtesy Nuccio's Nurseries
Grady Perigan photograph

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THOUGHTS

from the editor

Editing *The Review* has been a great joy to me, mainly because good writers have generously shared their knowledge of camellia culture, history and the activities which draw our members together, and good photographers have supplied me with a treasure trove of beautiful cover flowers and photos of Society activities. Thank you, nice people, and keep up the good work.

Help!

Collecting membership dues poses an onerous task for the Southern California Camellia Society. Did you pay your dues with the membership envelop enclosed in the September-October *Review*? We chose this method of sending your dues notice because it saves a whopping postage and mailing service fee.

We will have to pay to send a reminder to those people who lag past this issue with their dues and pay again to have them cut from the roster. If they then decide to pay in order to continue receiving *The Review*, we will have to pay to reinststate them on the mailing list besides having to pay extra postage to send the *Reviews* they missed. Thank you for your attention to this matter.

Also, please send Jeanne Trefzger an address change when you move. The post office doesn't normally forward *The Review* and charges a fee to return it to us.

—Pat Greutert

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Do Viruses Really Matter?

by R. L. Bielecki, DSIR Fruit and Trees

Reprinted from New Zealand Camellia Bulletin Vol. XVII No. 2, July, 1991

Editor's Note: Plant physiologist Dr. Bielecki has an enviable ability to present scientific information in layman's language.

In a highly-evolved organism like a camellia, or a chimpanzee, there is a complex sequence of events that, operating in a controlled way, gives us the quality we call "life." The events begin with a set of instructions of what the cell is to make. Each package of information tells the cell how to make one product, and a large number of these individual packages, or "genes," are linked together to form the chromosome. The actual "letters" and "words" within the gene are written down in the detailed chemical structure of a compound we call DNA.

A complex organism may have 50,000 different genes; and each gene can exist in several different versions ("mutations"), just as different versions of "Little Red Riding Hood" tell the same basic story with different quirks of expression, so that though the basic message remains the same the details of how it comes out can be rather different.

From each DNA gene, working copies are made (just as the type in a printing machine stamps out copies of the *Bulletin*) in the form of a closely related chemical compound called RNA. This instruction copy, known to scientists as "messenger RNA," can now be used by the cell to instruct the specified composition and structure. In this way we have gone from an original written instruction (the gene) to the machine itself, because the proteins make up the machinery of the cell.

Each protein has been designed to do a specific job. Many are classed as "enzymes," capable of performing specific chemical reactions that the cell wants to have done, such as hydrolysing starch to sugar. Others

have been made for their structural qualities, as with the collagen that gives the sinews their strength. All these different proteins, tens of thousands of them, each performing its own particular task, make up the factory of the cell. If the factory is to work properly, the activity of each machine has to be kept under control, so that we don't land up with 500 chairs and no tables; and the story of how this control is achieved in the living cell is only just starting to be sorted out.

Some of the more alert of you will have spotted a flaw in this story. If DNA-RNA tells the organism just how each individual protein should be made, and if proteins are the things that do the job of making, how on earth does the cell first make those proteins that are intended to do the making? It's the problem of the chicken and the egg again. It's not enough to have an instruction book for making a factory. You already have sort of a factory, or at least a group of machines, to make the new machines. And that's the way it is in life.

If you have a piece of DNA (for example a chromosome), you may have all the instructions for a living organism but you do not have life and cannot make the products unless you can get a working factory from a living cell to do the job for you. The factory from a rabbit cell can read the messages from wheat, and vice versa, but by themselves the messages cannot generate results.

Life as we know it has to be continuous, changing its form but not its essence. This is why even the smallest independent living organism, a bacterial cell, has its protein-making fac-

tory intact and ready to go at all times. Keeping this factory up to scratch and ticking over requires energy, and so the lifetime of the DNA instruction book is limited only by the chemical stability of the molecule; and it is entirely feasible, in principle, to make sabre-tooth tiger enzymes using DNA from bodies in the permafrost.

What has this got to do with viruses? Well, it is fundamental to the way viruses operate. A virus is nothing more than a small piece of DNA or RNA wrapped up in a special protein coat. It is so small that there is typically room for only five to ten packets of instructions instead of the 50,000 or so in a higher plant cell. One or two of those instructions tell how to make the protein coat, and what the others are for is currently being studied. There are none of the messages that tell an organism how to make the 20 or so amino acids required for the protein, or how to generate the chemical energy needed to do the synthetic steps.

A virus by itself, in a bottle away from living tissues, has few of the properties of a living organism, and biologists go into a twitter arguing about whether or not it is a form of life. As far as I'm concerned, it's just a fancy chemical. But put the virus into a compatible living cell, and a very different situation is created: as when the cuckoo deposits its egg in another bird's nest, all the work gets done by someone else. The little piece of virus DNA gets translated with all the cell's own DNA instructions into the corresponding RNA messages (this step is not needed when the virus is an RNA one, though other steps are used to make more copies).

Those DRNA messages then get included with all the normal cell messages to be carried out by the cell factory. An important aspect is that the virus messages are usually set up so that the cell control mechanisms don't work, and there is no way of slowing down or shutting off the virus

synthesis. Thus a cell may land up ignoring its own needs, and devoting nearly all its activity to virus production. Not surprisingly, the operation of the cell becomes impaired, and the whole organism can become debilitated or even killed at the expense of the virus. Most viruses have another nasty property of ensuring that they are readily transmitted from cell to cell, so that even though they may not enter on one branch tip, they will soon have reached every part of the plant.

Because the virus is essentially just a piece of DNA or RNA, it is virtually indistinguishable from the cell's own DNA and RNA. This is why it is not possible to kill or even slow down the growth of the virus without bringing about the same damage to the cell. How do you kill something that isn't really living, and which depends for its life-like properties on the living organism you're trying to protect? Thus there are simply no sprays, chemical or naturopathic, that will selectively slow down or kill the virus. It is awfully hard to get rid of the virus once it is in. All three methods that are available at present depend on the properties of the plant itself.

The first method of eliminating virus is in **seed production**. The virus is best adapted to operating in the mature cells that make up most of the plant. When the cells are small and are growing and dividing very rapidly, the virus finds it hard to enter them, not invading the new cells until they start to expand. One place where the cells divide actively is during formation of the egg cells and pollen cells in the flower, so that frequently the egg and pollen are free from virus.

When fertilization occurs and a new plant is created, then walled off in the seed, the virus often doesn't manage to get in. As a result, many viruses are left behind and their progeny begin life virus-free, even when the parent was riddled with virus. It seems likely that all viruses known at

present to infect camellias may show this characteristic, and that all camellia seedlings may start their life virus-free, with the virus only being introduced later. By far the most common way of this happening is for the new cross to be grafted onto an infected stock.

The second method is called **meristem tip culture**. The very tip of a growing stem is another place where the cells are dividing rapidly, and this is another part of the plant that is usually free from virus. It is a very small zone, usually less than 0.5mm. With some plants, it is possible to cut off the terminal 0.1-0.2mm of the meristem tip, grow it in tissue culture, and get the tissue to reform a normal plant body, so that (lo and behold) you have obtained a virus free plant. This has only worked for a few plants so far.

The problem is not that the meristem is often infected; it is that there are very critical requirements for tissue culture if we are to obtain a fully-differentiated plant at the end; and these have to be separately worked out for each individual species, or sometimes each cultivar. So far the method has been most widely used

for cymbidium orchids and other monocotyledons (e.g. lilies). For it to be used with camellias, there would have to be considerable progress from our present level of knowledge on camellia tissue culture. An alternative possibility that has barely been tested is micrografting, in which the meristem tip is grafted onto a stock instead of being grown by tissue culture. The next method achieves the same result, but in a way that is easier to handle.

The third method is called **heat treatment** because we use heat to increase the size of the tip zone that the virus can't invade. If a plant is grown virtually at the maximum temperature it can tolerate, around 40°C, growth of the virus is usually more affected than that of the plant, so that up to a centimetre of the bud tip may be virus-free, instead of only 0.5mm. This gives the propagator a big enough piece of tissue to graft onto a virus-free stock, instead of having to rely on meristem culture.

Sometimes, the stem end can even be treated as a cutting, and propagated by normal techniques to get a virus-free plant that way. Heat treatment has been successful for woody

Join the Australia and New Zealand Camellia Societies

Close ties join us to the societies "down under." This *Review* contains two articles from *The New Zealand Camellia Bulletin*. Their seasons are the reverse of ours so you can have camellia news coming in the summer. The New Zealand Society also put out an elegant culture book Bill Donnan will describe in the next *Review*.

We have a unique arrangement with these two societies. You send your foreign society dues to Bobbie Belcher. She in turn compares the amounts sent with the overseas representatives for membership in our Southern California Camellia Society. The difference is then sent in one check to the appropriate society. This saves having to worry about foreign exchanges, money orders, etc.

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Bobbie Belcher's address is on the inside front *Review* cover.

perennials that graft or root easily, such as apple and grape. To the best of my knowledge it has not been attempted with camellia yet, but I believe there is every chance of it succeeding and being a suitable path for removing virus from camellias.

But what's to worry about viruses in camellias, anyway? Don't some virus-infected flowers look quite pretty? For me, the answer is NO. Perhaps my attitude is coloured by the attitudes and rules of the Orchid Societies. If you wish to exhibit an orchid flower or plant at a show, or even at club night, it must be virus-free, and if you bring in a plant with obvious virus symptoms, you will be told politely (usually!) to take it outside and not stop till you reach the rubbish tin. I feel it is a very logical stance, and one that I hope will ultimately come to the camellia societies.

Admittedly things are made easier for the orchid-grower when meristem culture techniques work well for orchids; and when there is a large cut flower industry that can't afford to have its orchid plants debilitated by an unnecessary disease, and which therefore only deals in virus-free material. Before we can blacklist camellia viruses from our show benches, we will have to develop reliable techniques for obtaining virus-free clones, so that the better nurserymen stock them, giving the grower no excuse for persisting with virus-infected material. And then when we want variegation, we will breed it in as a controlled and genetic function (as with 'Helenor', 'Aspasia MacArthur' and 'Kickoff') rather than having it as an uncontrolled symptom of virus in what is fundamentally a diseased plant (as with 'Cornelian', 'Dixie Knight Supreme' and 'Anticipation Variegated').

The basic reason for getting rid of viruses, and regarding them as a no-no, is that they debilitate the plant and are an uncontrolled source of potential trouble in one's garden. So far, camellia viruses do not appear to be easily transmitted by insects, or even by secatour surfaces, but mainly by grafting. However, the sudden epidemic of cabbage tree deaths is a reminder to us that virus-like diseases can sometimes burst out of their strait-jacket and become a major problem: and we have no guarantee this will never happen with camellia, while sources of virus infection are hanging around.

Some cultivars can take the weakening effect of virus infection, but not all; and often it is the roots which suffer the most, out of sight, out of mind. I feel that the blotchy yellow leaves which are characteristic of virus infection are downright ugly. The dark, sleek glossiness of camellia leaves gives them one of their major attractions in the garden, particularly as a backdrop to other plants in summer time, and they shouldn't look as if a pot of paint had been spilt on them.

The trouble is, having virus-derived variegation takes our mind off the much more desirable task of getting the much more elegant, controllable and safe genetically-based variegation of flowers and leaves. Compare the elegance of 'Helenor' with the diseased-liver qualities of 'Dixie Knight Supreme' (yes, I worked the summer holidays in the offal department of a freezing works!) — I rest my case! And so I put my challenge: for us to eliminate viruses from our camellia show benches by 2005 A.D., and from our gardens by 2015. If only there was a large camellia cut-flower industry to help!

Grapes?

Parker Connor of South Carolina puts grapes on the cut stems of show blooms to keep them fresh. *Journal of Atlantic Coast Camellias*, Fall 1991

“What’s in a Name...”

by Val Bielecki

*Reprinted from New Zealand Camellia Bulletin
Vol. XI11, No. 4, October-December 1983*

One of my favorite books for bedtime reading is the *Camellia Nomenclature*—history, genetics, fluctuations in popularity, naming styles, all can be found between its pages. But most of all, I like the thought that every name registered there encapsulates a moment of great pleasure: the first sighting of the bloom, the displaying to friends and relatives, and finally, the thought given to a name.

The most beautiful adjectives and nouns one can think of have been used in naming the camellia. Some commemorate great achievements in camellia breeding. How fortunate that Dr. Clifford Parks had such a fine resounding name for his beautiful plant, and once one learns to spell it — or even more importantly, pronounce it— what better name than *Guilio Nuccio*. For such a fantastic flower!

However, my story is a salute to the vanished ones, the moments of joy that escaped the recorder’s pen, for there will be many of these that are now lost to history.

A few years ago my husband and I bought a small property south of Auckland. The farm had been with the same family since the land wars of the 1860s and had been divided in such a way that the ruins of the old family home were on one side of the boundary fence, while our property began with the long drive that used to lead to the house. This drive was lined on each side with about 20 camellias, planted over 120 years ago. They had become tall, gaunt trees that met overhead in a long dark arch.

Beneath them the soil had become a strange soft sponge-like substance with the mulch of a century’s blooms. What a sight to see in late winter! Most of the blooms were well out of

reach and could only be appreciated by viewing from the road above the property—but underneath they had become a rich, dark carpet; white drifts of ‘Paolina Maggi’ and ‘Contessa Calini’ lying beside the soft candystripes of ‘Helenor’ and ‘Countess of Orkney’ with a few bright rose glints from ‘La Pace Rubra’, and at the end of the drive the large black crimson pool of ‘Dark Marguerite’.

I was able to obtain much of the past history of the property, as the previous owner, now in his late 90s, was living next door with his also elderly son. One day I asked him about the camellias. He sat at the old table, with the late afternoon sun bright enough to show his pleasure in his memories. “I don’t remember the names too well,” he said. “They were over 20 years old when I was born—but I do remember that my sisters loved to arrange flowers and they would send me down the drive to pick branches of ‘Dark Marguerite’—the strange dark red bloom at the end of the drive—that was their favourite.”

What visions that brings to mind—the old home alive with the fun and laughter of nine children—the sisters in the long, sweeping gowns of the age arranging branches of dark red blooms in vases, and outside a mass of daffodils and belladonna lillies scenting the air. For these, too, have survived the years of cattle grazing to emerge triumphant each year.

Wanting to have the different blooms identified, I visited Neville Haydon’s nursery and was referred by him to Colonel Durrant. So one morning I packed a large box of the old blooms and drove down to Rotorua. Colonel and Mrs. Durrant very kindly spent hours pouring over

their slide collection of old camellias and succeeded in identifying most of them. But what a shattering disappointment was then to occur. After closely studying my 'Dark Marguerite', the Colonel pronounced it to be 'Pilida', the name having been found on a label discovered in the Australian Botanical Gardens in 1945. I couldn't believe the awfulness of it—was it 'Pillida' or 'Pileeda'? I even ventured a protest and told the story of my elderly neighbour and his memories, but the *Nomenclature* is the final word. What romance is now slipping away with my 'Dark Marguerite'! Not only the mystery of the name (was it some dark-eyed beauty whose name was to be immortalised by a romantic nurseryman?) but also a memory of the last century, of a small boy trudging past a long row of camellias to cut flowers for his sisters from their favourite camellia, 'Dark

Marguerite'.

I have two plants propagated from 'Dark Marguerite', one a successful graft of my own in the garden, the other a gift from Neville Haydon who knew of my obsession. This one sits in a container in the shadehouse surrounded by beauties of the modern age. On one side is 'Elegans Champagne', on the other 'Kathryn Funari', for nearer to perfection than that I cannot place it. Although I wait for their buds to appear with great impatience, yet there is a greater delight in waiting for the strange dark blooms of the plant in-between with its double label. There is the extra dimension given to the senses by nostalgia, the thought of an old man in the sun, remembering his childhood in the last century, and the vision of a gaunt grove on a windswept hill still faithfully showing the way to a house that no longer exists.

PASSINGS

Sherrill Halbert, San Rafael
Fritz Kahen, El Toro
Andy McWilliams, Claremont

CONTRIBUTIONS TO THE CAMELLIA REVIEW FUND

Nuccio's Nurseries would like to honor the camellia friends who passed away this year:

Wayne Altizer
Ken Hallstone
Fritz Kahen
Andy McWilliams

Dorothy Davis would like to remember:

Wayne Altizer
Dolores Taylor

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Tough Taproot Camellias Don't Mind Drought

by Kevin Connelly

Reprinted from The Los Angeles Times, Sunday, February 10, 1991

Editor's Note: After this article appeared in The Times our Society sold out all the collected camellia seeds!

Camellias and azaleas are the undisputed monarchs of Southern California shade gardens. No other shrubs we grow can beat them for their year-round good looks and long cool-season display of flowers.

So treasured are they that gardeners sometimes lavish more water and fertilizer on them than they actually need. Root rots and foliage burns can result, caused by salty irrigation water and excess fertilizer.

Camellias and azaleas are so often planted together it's easy to assume they have identical water needs. Actually, camellias can stand drier conditions because they are deeper rooted and are grown in soil. Azaleas are best planted in coarse peat moss, which provides acidity and aeration but dries out quickly in hot weather.

Just how much dryness can camellias take? Opinions vary depending on where and why the camellias are being grown. The *Sunset Western Garden Book*, a standard reference for local gardens, says that camellias that have been in the ground three to five years can survive on rainfall alone. Run that statement by L.A. area growers and you'll hear an almost unanimous chorus of "Maybe in Northern California, but not here!"

Hobbyists who grow camellias for exhibition-quality blooms are adamant about ample watering. Sergio Bracci, president of the Southern California Camellia Society, has raised countless prize-winning flowers.

"Never let camellias dry out in the summer while they are setting flower buds, or the buds will drop off," he advises. "After all, the flowers are 80% water."

On the other hand, Julius Nuccio, partner in Nuccio's Nurseries of Altadena, emphasizes the toughness

of camellias as landscape plants. He harks back to the days of the Great Depression, when gardens in Pasadena, Sacramento and other older communities endured years of extreme neglect. Most ornamental shrubs died, but well-established camellias carried on with rainfall only.

Similar results were noted after the severe water rationing imposed on Northern California in the mid 70s.

The major difference between wild camellias and those you buy at a nursery is that wild ones have long, woody taproots that draw moisture from the depths of the soil. Nursery plants are either seedlings that have had their taproots nipped or have been grown from cuttings. In either case they have shallower, more spreading root systems.

If you want to grow a camellia with an intact taproot from seed, you can start now, but it will take three to five years for a seedling to bloom.

Seeds gathered from the Huntington Botanical Garden's famous camellia collection are available from the Southern California Camellia Society. The minimum order for *Camellia sasanqua* seeds is 100 seeds for \$5.00; *C. japonica* seeds are 100 for \$7.00 and *C. reticulata* seeds are \$.25 each.*

If you are interested in growing camellias with taproots, you might try the sasanquas (fall blooming and sun tolerant with delicate flowers), as they have especially sturdy disease-resistant roots. Sasanqua seedlings usually resemble the parent plant closely.

Should you be dissatisfied with the flowers of your seedling sasanqua, any type of camellia can be grafted onto the sasanqua's roots.

When you get your seeds, mix them with a quart of moist (not wet) peat

moss and put them in a glass jar atop the water heater, where the gentle heat will hasten germination. The seeds sprout sporadically, so check them after two weeks and at weekly intervals.

A seedling with a taproot more than an inch long is ready to plant. Fill a container at least 12 deep (narrow, extra-deep plastic containers called tree pots are perfect) with a mix of equal parts sand and peat. Poke a hole in the soil with a pencil and insert the root, leaving the seed

itself sitting on the soil surface. Gently tamp the soil so it fills in around the root.

After a year, the seedling should have four to eight inches of top growth and a taproot to the bottom of the container. It can then be planted in the ground.

Connelly is a free-lance writer leaving in Arcadia.

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The Legacy of Nuccio's Nurseries

by Bill Donnan

There have been several articles written about Nuccio's Nurseries and about Joe and Julius Nuccio, the two founding fathers. This article is written to commemorate that institution's 57 years of service to the camellia hobby. I choose to designate Nuccio's Nurseries as an institution because I feel that it has earned that epithet. It has survived and flourished where many other companion camellia nurseries, both larger and smaller, have eventually fallen by the wayside. Some 15 to 20 years ago such famous camellia nurseries as Coolidge Gardens; Surina's Camellia Garden; Select Nursery; Marshall's Camellia Nursery; McCaskill Gardens; Mt. Woodson Camellia Nursery; Kramer Brothers Nursery; and the James Rare Plant Nursery here in California; as well as Ray Gentry Camellia Nursery; Tammia Nursery; and Belle Fontaine

Nursery in other states prospered but have now all gone glimmering into a glorious past.

Why has Nuccio's Nurseries survived? Why has it become world-famous? Why do we hold it in such high regard and extoll its accomplishments? And why can we, without fear of censure, designate it as an institution? It is my fond hope that this article will answer all of those questions. We propose to take them one at a time.

Number one. Why has Nuccio's survived when many others have fallen by the wayside? I will paraphrase from an old, long standing, T.V. commercial and declare that they have survived "BECAUSE THEY HAVE EARNED IT!" The two founding brothers and the three sons who have taken over the supervision of Nuccio's are all workaholics!



Pat Grenter photos

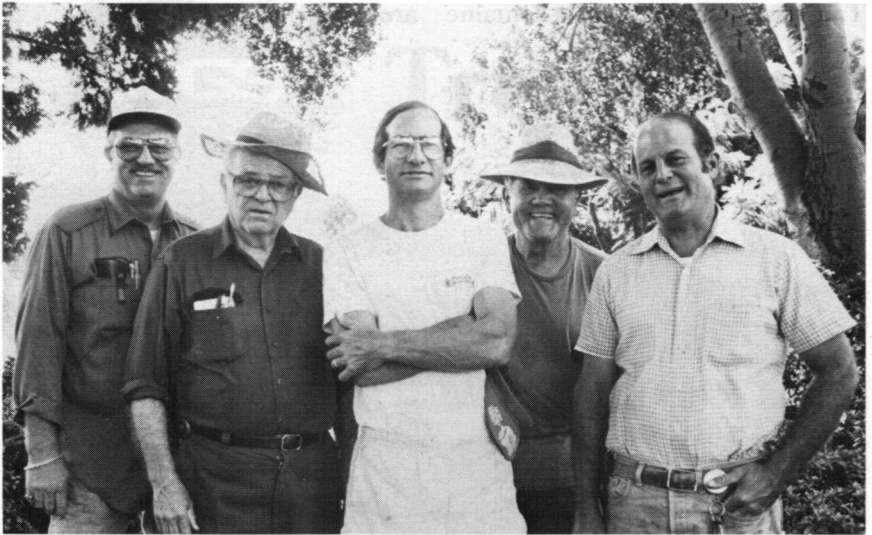
How would you like to “hit the floor running” at 4:30 a.m.; drive 30 or 40 miles on the Los Angeles freeways; and land on the job at no later than 6:30 in the morning? How would you like to “beat snakes” all day until 5:00 or 6:00 p.m. seven days a week?

Oh, I know what the information in their catalogue reads and I know what it says on their gate signs: “WE ARE OPEN DAILY EXCEPT WEDNESDAYS AND THURSDAYS. THE BUSINESS HOURS ARE FROM 8:00 to 4:30. CLOSED SUNDAYS - JUNE TO JANUARY 1.” That notice is a real “crock of honey!” These guys work harder on Wednesdays and Thursdays than they do the other five days of the week! That is when they do all of the pruning, grafting, sorting, cutting, labeling, packing, shipping, etc., etc. They might take turns “holding down the fort” on Sundays during those months when they are

closed on Sundays—but even then they are on call.

I do not want to give the impression that it is all work and no play. These guys know how to play and they play as hard as they work. They do take nice vacations. They have all been to Europe and to the Orient—probably more times than most affluent bankers. But when they are working, these guys really WORK, and that might be one reason why Nuccio’s Nurseries has survived.

Number two. Why are they world-famous? Well, for one thing they have visited and dealt with people, nurseries, gardens and institutions all around the camellia growing localities on this globe! Most of them have visited Australia, New Zealand, China, Japan, England, France and Italy. They have imported plants from all of these countries and have sold to all of them. In addition, they have sold



Do You Know All the Nuccios?

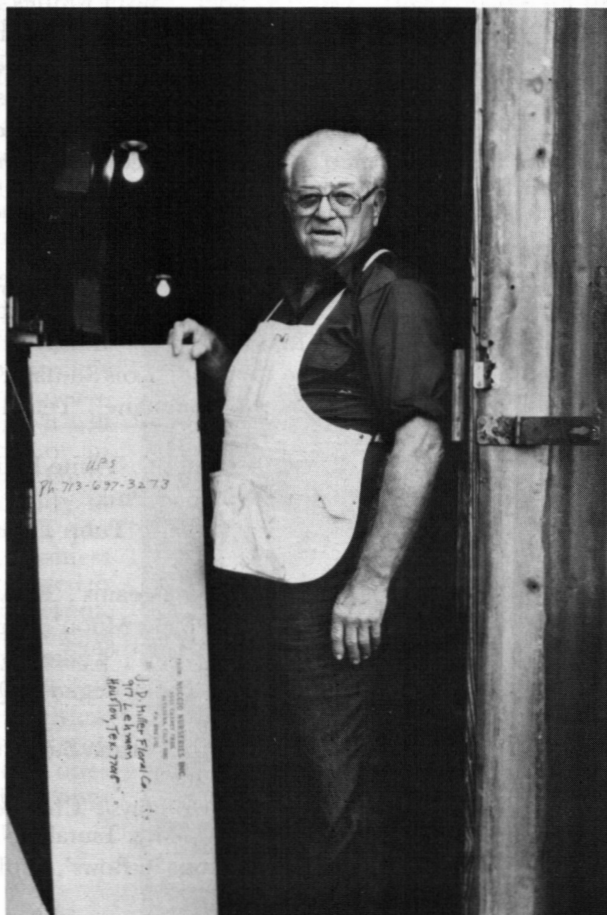
On the left, next to his father, Joe, is Juge (christened Julius, but nicknamed Jugie—now usually shortened to Juge). Jim stands in the middle next to his father, Julius, while Tom stands on his father’s right.

plants to Canada, Mexico, Russia, Poland, Germany, Spain, South Africa and many of the countries of South America. They have been in the forefront in the importation of plant material from sources worldwide. For example; they have succeeded in importing over 50 camellia species and have 35 of them for sale. Also, they have imported the largest satsukiazalea collection in the United States and have over 200 named varieties for sale. Lastly, they have gained a reputation for integrity in the sale and shipment of plants to other countries. As a prime example of this integrity and the ability of Nuccio's Nurseries to carry out a business transaction, they have been chosen year after year to provide cut camellia blooms (some 2 to 3 thousand) for the famous Atagawa Camellia Show held each year in February in Tokyo.

Number three. Why do we hold Nuccio's Nurseries in such high regard and extoll its accomplishments? Well, for one thing, Nuccios carries a wide variety of plant materials. They don't just stick to eight or 10 best sellers; their catalogue lists 228 *Camel-*

lia japonica; 50 *C. sasanqua*; 20 *C. reticulata*; 90 hybrids; 13 *C.j. rusticana*; 20 higos; 35 different species; and 10 different foliage. Futhermore, they are constantly striving to bring out new and more interesting seedlings and hybrids.

Herewith is a list of camellia cultivars which the Nuccios have either developed themselves or propagated and introduced here in the United States over the years. Most of these named cultivars grace the gardens of camellia hobbyists around the world and form the backbone of their collections:



Joe Nuccio stands in the mailing shed where he prepares orders for shipping.

Nuccio's Nurseries Introductions

- 1950 'Katherine Nuccio', 'Primavera'
 1953 'Masquerade'
 1954 'Thomas Pitts'
 1955 'Marguerite Tourje', 'Mei-ling'
 1956 'Guilio Nuccio', 'Judge Solomon', 'Spring Deb'
 1957 'Miss Frankie', 'Snow Chan', 'Virginia Robinson'
 1958 'Tinker Bell'
 1959 'Blaze', 'Conquistador', 'Jingle Bells', 'May Ingram'
 1960 'Cara Mia', 'Disneyland', 'Silver Anniversary', 'Warrior'
 1961 'Alexis Smith', 'Hit Parade', 'Touchdown', 'Bob's Tinsie'
 1962 'Coed', 'Grand Slam', 'Kick Off', 'Maroon and Gold'
 1963 'Ace of Hearts', 'Candy Cane', 'Coral Queen', 'Grandeur',
 'Midnight', 'Silver Chalice', 'Wildfire'
 1964 'Twilight', 'Francie L.', 'Showa Supreme'
 1965 'Berenice Beauty', 'Freedom Bell', 'Berenice Perfection',
 'Cover Girl', 'Cheer Leader', 'Silver Ruffles'
 1966 'Matadore', 'Scentsation', 'Spring Fever', 'Little Pearl'
 1967 'Grand Prix', 'China Lady', 'Rosette', 'Dazzler'
 1968 'Carnival Queen', 'Little Slam', 'Silver Waves', 'Rose Parade'
 1969 'Nuccio's Gem', 'Hahn's Supreme', 'Interlude', 'Chansonette'
 1970 'Carnival Prince', 'Carnival Princess', 'Dream Castle', 'Dwarf
 Shishi'
 1971 'Elsie Dryden', 'Wilbur Foss', 'K.O.Hester', 'Mrs. D.W.Davis
 Descanso'
 1972 'Bob Hope', 'Dolores Hope', 'Midnight Serenade', 'Mike Patch'
 1973 'Betty Ridley', 'Garden Glory', 'Nuccio's Ruby', 'Gee Homeyer'
 1974 'Spring Festival', 'Red Dandy'
 1975 'Pink Frost', 'Lilette Witman', 'Lois Shinault'
 1976 'Miss Tulare', 'Elegans Champagne', 'Terrell Weaver', 'San
 Marino'
 1977 'Nuccio's Pearl', 'Maui', 'Debut', 'White Retic', 'Harold
 Paige', 'Jean Pursel', 'Touch of Pink'
 1978 'Nuccio's Jewel', 'Helen Bower', 'Tulip Time', 'Show Time',
 'Ramona', 'Elizabeth Weaver'
 1979 'Curtain Call', 'Katie', 'Sweet Dreams', 'Baby Pearl', 'Fire Dance'
 1980 'Silver Cloud', 'Applause', 'Misty Moon', 'Candle Glow'
 1981 'Shanghai Lady', 'Little Bo Peep', 'Tinker Toy', 'Lipstick', 'Egao'
 1982 'Moonlight Bay', 'Desire', 'Nancy Regan', 'Que Sera Sera',
 'Shibori-Egao'
 1983 'Nuccio's Cameo', 'Rudolph', 'Prima Ballerina', 'Scented Gem',
 'Betty's Beauty', 'Little Michael'
 1984 'Winner's Circle', 'Happy Holidays', 'Cherries Jubilee', 'Red
 Crystal', 'Donnan's Dream', 'Mrs. Tsutako Nakasone'
 1985 'Dawn's Early Light', 'Buttons 'n Bows', 'Holly Bright', 'Silver
 Dollar', 'Scarlet Glory'

- 1986 'Star Is Born', 'Super Star', 'Bill Goertz', 'Night Rider', 'Ohkan', 'Spring Formal', 'Beverly L. Baylies'
- 1987 'California Dawn', 'Candy Mint', 'Orchid Princess', 'Silver Lace', 'Standing Ovation', 'Royal Velvet'
- 1988 'California Sunrise', 'California Sunset', 'Dahlohnega', 'Grape Soda', 'Nuccio's Carousel', 'Silver Tower', 'Scented Sun'
- 1989 'Bill Woodroof', 'Nuccio's Pink Lace', 'Rudy's Magnoliaeflora', 'Nicky Crisp', 'Majestic Snow', 'Majestic Queen'
- 1990 'Sunny Side', 'Bravo', 'Demure'

One may well ask the question; Have any of these new introductions gained approval within the camellia hobby? Over the years, these introductions have won: 5 Illges Awards; 4 Aubry Harris Awards; 3 Ralph Peer Awards; 1 Sewell Mutant Award; and 1 John Taylor Award from the American Camellia Society. They have won, over the years, 13 Margerete Hertrich Awards; and 10 William Woodroof Hall of Fame Awards, all established by the Southern California Camellia Society.

Number four. Why can we, without fear of critical censure, designate Nuccio's Nurseries as an institution? Normally we think of an institution as something having a social, educational or religious purpose, such as a school, church or hospital. Hey! Nuccio's Nurseries fits most of these categories! If you have ever gone to Nuccio's to buy a camellia or an azalea—nine times out of ten—it will turn out to be a social or an educational experience. Then, the next time you decide to purchase another plant, you don't regard it as a business transaction, you go prepared to participate in a social event. Most camellia hobbyists regard a visit to the Nuccio's as a social event. They browse around looking at all the new cultivars. They chat about their own collections and discuss which ones are flourishing and which ones

might need more care. If they are old friends, they might be asked in for a cup of coffee or a doughnut. No one is brushed off or hurried in the visit. Questions about culture are answered with sincere concern. Sick and infirm plants are carefully examined and cures are prescribed. It is a little like a plant hospital! In effect, Nuccio's Nurseries becomes, for the visitor, an institution. A place where social, educational and cultural interaction takes place. Lastly, in order to have an institution, one needs dedicated people to run the entity. People dedicated to service. Well, I submit to you reader, that there are no finer



Julius Nuccio checks the Nuccio's catalogue before collecting an order.

five people than the Nuccio family who own and run Nuccio's Nurseries.

So, there you have my thesis: THE LEGACY OF NUCCIO'S NURSERIES. By combining hard work, a pre-eminent, world-reknoned product,

trustworth service and friendly relationships they have managed to carve out an enviable niche within the camellia world. But Nuccios is greater than the sum of its parts. It really is an Institution, and one which we all hold in high esteem.



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Camellia Nomenclature Additions

by Art Gonos

The 1993 edition of Camellia Nomenclature will be ready for distribution by the late fall or early winter of 1992. The Nomenclature Research Committee continues to recommend and accept registrations by the American, Australian and New Zealand national societies. **All corrections and new registrations must be received by the editor no later than April 15, 1992 in order to be included in the 1993 Edition.**

Hopefully, this list will be helpful internationally for camellia hobbyists and show chairpersons. Please note this is an **unofficial** list that is continually being changed and added to as new varieties are introduced. The only **official** listing will be published in the *1993 Camellia Nomenclature*.

Please refer all correspondence to:

Art Gonos
Editor, Camellia Nomenclature
5643 North College
Fresno, CA 93704
U.S.A.

JAPONICAS

- ANN LEE**-Miniature, Rose Pink, Formal Double
ASHLEY McCOMB-Large to Very Large, Pink, Peony
AUDREY CLAIRE-Large, White, Formal Double
BARBARA HARRISON-Large, Pale Blush Pink, Anemone
BELAIR-Very Large, White, Anemone to Peony
BEULAH BROWN BAXTER-Large, Crimson Red, Single
BILL BOLL-Large, White, Anemone to Peony
BROOKE-Small to Medium, Dark Rose Pink, Formal Double
CANDY APPLE-Medium to Large, Dark Red, Semi-Double to Loose Peony
CAROLINE LEONARD-Medium to Large, Pink and White variegated, Formal Double
CHARLES MINARIK-Medium, White, Single
CRISTY-Medium, Soft Pastel Pink, Formal Double
DAVID WILSON-Large, White, Peony
DOLLY-Medium, Soft Pink center to deeper Pink edge, Semi-Double
MINARIK-Medium, Rose Pink, Single
DOUBLE RAINBOW-Medium, White bordered Rose Red, Semi-Double
DR. OLIN OWEN-Medium, Oriental Red, Semi-Double
ELLA GAYLE HAMLIN-Very Large, vivid Pink, Peony
ELLA WEEKS-Large, Light Pink with deeper Pink margin, Semi-Double
EVANGELIA KALAFATAS-Large, Pink, Formal Double
FLASHDANCE-Large, White with Red and Pink stripes, Anemone to Peony
GLENN-ELLA-Medium to Large, Coral Pink petals shading to White at base, Loose Peony
HARRY CAVE-Medium, Dep Scarlet Red, Semi-Double
ICED FRAGRANCE-Large, White, Semi-Double to Peony
JACKIE NUGENT-Very Large, Dark rich Red, Semi-Double
JEFFREY WEBSTER-Medium, White with a few Pink stripes, Semi-Double to Loose Peony
JERRY DONNAN-Medium, Pale to Light Pink, Ruffled petals, Formal Double
JOE NUCCIO-Medium, Orchid Pink, tips of petals incurved and toned deeper Pink, Formal Double
JOY MOONEY-Medium, Shell Pink, Peony
JUNE BUCHANAN-Medium to Large, Pale Pink, Peony

KITTY BAWDEN-Very Large, White with Golden-tipped anthers, Anemone to Peony
KONA-BENTEN-Small to Medium, White sometimes tinged Green, Anemone
LES MARBURY-Small, Pink and White striped Red, Formal Double
LISA RHODY-Large, Dark Pink, Rose Form Double
LIZ CARTER-Small to Medium, Ruby Red with Black veining in the petals, Semi-Double
MAGNOLIA BLUSH-Large, White center to Blush Red on outer edge, Semi-Double
MARTHA SMITH-Miniature, Light Pink to deeper Pink outer petals, Formal Double
MATILJA POPPY-Large to Very Large, White crinkled petals, Semi-Double
MERRY CHRISTMAS-Medium, Brilliant Red to Red bordered White, Single to Semi-Double
MICHAEL SPRY-Large, Pink, Single
MISS FAYETTEVILLE-Large, Pink, Peony
MOLLIE O. ODOM-Medium, Red, Peony
MY KELLY-Large, Pink, Rose Form to Formal Double
NANCY LYNN-Medium, Rich Pink, Formal Double
OO-LA-LA!-Medium Pink striped Red and edged White, Single to Semi- Double
PEGGY'S BLUSH-Medium, White with Peach Blush, Formal Double
RASPBERRY RIPPLE-Very Large, White with Pink stripes, Semi-Double
ROBIN'S CANDY-Medium, Pink with Red stripes, Formal Double
SEA WITCH-Miniature, Rose Pink, Formal Double
SHERIDAN WILSON-Large, White striped Pink, Semi-Double
SHIRLEY J. STIMSON-Very Large, Bright Red, Single
SHOWFIRE-Medium, Deep Red, Single
SIMMONS GYPSY-Medium, Rose Pink, Semi-Double
SPRING'S GYPSY-Medium, Rose Pink, Semi-Double
SPRING'S PROMISE-Small, Rose Pink, Single
SUNNY SIDE-Small to Medium, White at center blending to Pink edge, Single
SWEET OLIVE-Small, Pink sometimes shading to White center, Formal Double
TAMIE FRASER-Large, Pale Pink center shading to a deeper Pink on outer petal edges, Anemone to Peony
TATA-Large, to Very Large, White, Semi-Double
VIRGINIA NALLE-Small, White, Formal Double

RETICULATAS and RETICULATA HYBRIDS

BETTY'S DELIGHT-Small, Coral Pink, Formal Double
BRAVO-Large to Very Large, Scarlet often toned lighter toward center, Irregular crinkled petals, Semi-Double
BUSTER BUSH-Very Large, Pink veined Dark Pink, Semi-Double
DR. DAN NATHAN-Very Large, Pink with fluorescent sheen, Semi-Double
EDNA HANNAN-Very Large, Red, Semi-Double
ERIN LILY-Small, Scarlet, Single
GWYNETH SCOTT-Very Large, Deep glowing Red, Semi-Double to Loose Peony
JENIFER MARGARET-Medium, Deep Pink, Anemone to Peony
JULIE BALLARD-Medium, Deep, Anemone to Peony
JULIE KATE-Large, Deep Salmon Pink, Loose Peony to Rose Form Double
MARIE HANSEN-Very Large, Deep Rose Pink, Semi-Double to Loose Peony
PEARL S. BUCK-Very Large, Dark Red frosted White, Semi-Double
RASPBERRY GLOW-Very Large, Crimson Red with an unusual lightness at the base of petals, Semi-Double
RUTH JERNIGAN-Very Large, Red with frosted sheen, Semi-Double
RUTH LENNON-Large, Bright Orchid Pink, Semi-Double
WINTER'S OWN VARIEGATED-Large to Very Large, Pale Pink nad White, Semi-Double to Peony

NON-RETICULATA HYBRIDS

- ANNE MICHELLE**-Medium, Light Pink shading to Soft Pink at center, Semi-Double to Peony
ARIEL'S SONG-Miniature, White with Gold anthers, single
BABY BROTHER-Miniature, White, Single
BARBARA ANNE-Large, Rose Pink, Semi-double
BRIGHT EYES-Medium, Deep Pink, Semi-Double
CASCADING WHITE-Miniature to Small, White, Semi-Double to Peony
CLAIRE BULL-Large, Light Pink with White flecks, Formal Double
ELIZA LOCKLEY-Large, Pink, Semi-Double
FRAGRANT DREAM-Miniature to Small, Soft Pink, Single
FROLIC-Miniature, White with touch of Pink, Single
JANE STEPTOE-Medium, Bright Pink, Semi-Double
JAPANESE FANTASY-Miniature, White shading to Pink edges, Single
JESSICA CHRISTINA-Medium, Red, Formal Double
KENBARANNE-Miniature, Soft Pink edge shading to White at center, Semi-Double to Loose Peony
LEAH GAY-Small to Medium, Blush Pink to Pink at edges, Formal Double
LITTLE ANN-Miniature, Pink to deeper Pink on outer edges; Semi-Double to Anemone
NONIE HAYDON-Large, Pink, Peony
PATRICIA M. BATES-Small to Medium, Deep Red darker veining, Semi-Double
SPRING AWAKENING-Miniature, Pale Carmine Red, Semi-Double
WINTER'S INTERLUDE-Miniature, Pink, Anemone
WINTER'S WATERLILY-Small, White, Anemone to Formal Double
- SASNAQUAS**
- CHEOPS**-Medium, Pale Lavender Rose Pink, Peony to Formal Double
CREEK-Medium, White, Single
JEWEL BOX-Small, White edged Light Pink, Single
KELLY'S EYE-Miniature, Red shading to deep Maroon Red on outer edges, Anemone to Rose Form Double
KIRSTY ANNE-Large, Pink Blushed White, Single
ROSEMARY McGEOCH-Large, Deep Pink, occasionally shading to Shell Blush White, Single
SALLY JANE-Large, White shading to Blush Shell Pink, Single

The Southern California Camellia Council

The Southern California Camellia Council meets twice a year to work behind the scenes coordinating the show schedules for Southern California camellia societies and those as far north as Fresno.

A faithful group of representatives; Don and Dolores Martin from Fresno; Dick Stiern, Marvin Belcher, Mel Canfield and Glenn Burroughs from Bakersfield; and the Braccis, Jacks, Woods, Herman Belchers, Treischels, Chuck Gerlach, Dean Alltizer, Glenn Attrill, Tom Hughes and Marilee Gray from Southern California societies met September 16 at Descanso to plan the coming year.

Besides setting up the show schedule, the Council provides entry and award cards for the shows, makes suggestions for show rules, plans its own Descanso Show, usually has a plant sale as a fund raiser and prunes a large section of Descanso Gardens each spring.

Elsie Bracci, one of the hardest working society members, has chaired the Council for five years and this year passed the gavel to Tom Hughes.

Camellia Show Schedule 1991-92 Season

Dec. 7-8	1991 Pacific Society Gib Show Los Angeles County Arboretum Arcadia	Feb. 15-16	Temple City Show Los Angeles County Arboretum, Arcadia
Jan. 11-12	1992 Southern California Camellia Society Huntington Gardens San Marino	Feb. 22-23	Pomona Valley Camellia Society Pomona First Federal Claremont
Jan. 25-26	South Coast Camellia Society South Coast Botanical Gardens Palos Verdes	Feb. 29- Mar. 1	Southern California Camellia Council Descanso Gardens La Canada Flintridge
Feb. 1-2	San Diego Camellia Society Casa Del Prado— Balboa Park	Mar. 7-8	Kern County Camellia Society First Christian Church Bakersfield
		Mar. 14-15	Central California Camellia Society Mall Fresno

CORRECTION

In the "Just for Fun" quiz in the September-October Review did you catch the error in 3.? The description answer for Museum at UCLA was 'Donnan's Dream', of course.

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Southern California Camellia Society

607 Santa Cruz Rd., Arcadia, CA 91007

Peninsula Society Show

February 9-10, 1991

Best Bloom in Show	<i>'Moonlight Bay'</i>	Tom and Marge Lee
Runner-up	<i>'28 blue ribbons'</i>	Mr. and Mrs. Don Bergamini
Best Large Japonica	<i>'Mrs. D. W. Davis Descanso'</i>	Larry and Nancy Pitts
Runner-up	<i>'Ivory Tower'</i>	Larry and Nancy Pitts
Best Medium Japonica	<i>'Alta Gavin'</i>	Jack and Ann Woo
Runner-up	<i>'Betty Sheffield Supreme'</i>	Edith Mazzei
Best Small Camellia	<i>'Something Beautiful'</i>	Robert Ehrhart
Best Miniature Camellia	<i>'Baby Sis Pink Var.'</i>	Robert Ehrhart
Best Very Large Retic	<i>'Valentine Day Var.'</i>	Jack Mandarich
Runner-up	<i>'Pleasant Memories'</i>	Larry and Nancy Pitts
Best Medium to Large Retic	<i>'Dr. Clifford Parks'</i>	Mr. and Mrs. Don Bergamini
Best Non-Retic Hybrid	<i>'Garden Glory'</i>	Jack and Ann Woo
Best 3 Boutonnieres	<i>'Kakureiso'</i>	Mr. and Mrs. Don Bergamini
Best 3 Medium to Very Large Japonicas	<i>'Ivory Tower'</i>	Larry and Nancy Pitts
Best 3 Retics or Retic Hybrids	<i>'Cornelian'</i>	Mr. and Mrs. Clem Roberts
Best 3 Non-Retics	<i>'Wynne Rayner'</i>	Mr. and Mrs. Don Bergamini
Best 5 Japonicas	<i>'Ivory Tower'</i>	Larry and Nancy Pitts
Best Nine Different Blooms		Larry and Nancy Pitts
Best New Japonica Seedling		Pete Tedisco
Best New Hybrid Seedling		Jack Mandarich
Best Fragrant Bloom		Mr. and Mrs. Ken Hallstone
Best Yellow	<i>'Lemon Drop'</i>	Wilbur and Mary Ann Ray
Best Member's Japonica	<i>'Guilio Nuccio'</i>	Norma McCoy
Best Member's Retic Hybrid	<i>'Dr. Clifford Parks'</i>	Harlow Rotherth
Show Chairman-Robert Logan		

Temple City Show

February 16, 1991

Best Large Japonica	<i>'Carter's Sunburst Blush'</i>	Lee Chow
Runner-up	<i>'Katie Var.'</i>	Frances Gamper
Best Medium Japonica	<i>'Dixie Knight Supreme'</i>	Mr. and Mrs. Les Baskerville
Runner-up	<i>'Grace Chow'</i>	Dr. and Mrs. Richard Stiern
Best Small Japonica	<i>'Splash o' White'</i>	Mr. and Mrs. Grady Perigan
Runner-up	<i>'Demi-Tasse'</i>	Mel Belcher
Best Miniature Japonica	<i>'Little Slam'</i>	Mr. and Mrs. Walter Harmsen
Runner-up	<i>'Lemon Drop'</i>	Mr. and Mrs. Wilbur Ray
Best Retic Hybrid	<i>'Emma Gaeta Var.'</i>	Mr. and Mrs. Glenn Attrill
Runner-up	<i>'Arcadia'</i>	Mr. and Mrs. Sergio Bracci
Best Non-Retic Hybrid	<i>'Elsie Jury'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Angel Wings'</i>	Mr. and Mrs. Sergio Bracci
Best Species	<i>'Shibori-Egao'</i>	Mr. and Mrs. Dave Wood
Runner-up	<i>'Egao'</i>	Mr. and Mrs. William Green
Best Treated Japonica	<i>'Wildfire'</i>	Mr. and Mrs. Robert Jaacks
Runner-up	<i>'Hishi-Karaito'</i>	Mel Belcher
Best Treated Retic Hybrid	<i>'Curtain Call'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Arcadia'</i>	Mr. and Mrs. Sergio Bracci
Best Non-Retic Hybrid	<i>'Angel Wings'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Freedom Bell'</i>	Mr. and Mrs. Robert Jaacks
Best 3 Large Japonicas	<i>'Royal Velvet'</i>	Matt Wilkin
Runner-up	<i>'Nuccio's Carousel'</i>	Mr. and Mrs. George Butler
Best 3 Medium Japonicas	<i>'Wildfire'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Eleanor Martin Supreme'</i>	Mr. and Mrs. Milt Schmidt
Best 3 Boutonniere Japonicas	<i>'Maroon and Gold'</i>	Mr. and Mrs. Roger Treischel
Runner-up	<i>'Lemon Drop'</i>	Mr. and Mrs. Wilbur Ray
Best 3 Retic Hybrids	<i>'Curtain Call'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Francie L Var.'</i>	Mr. and Mrs. Sergio Bracci

Best 3 Non-Retic Hybrids	<i>'Waltz Time'</i>	Mel Belcher
Runner-up	<i>'First Blush'</i>	Mr. and Mrs. Ben Makall
Best 3 Mixed Varieties		Mr. and Mrs. Sergio Bracci
Best 5 Large Japonicas	<i>'Royal Velvet'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Nuccio's Carousel'</i>	Mel Belcher
Best 5 Medium Japonicas	<i>'Sawada's Dream'</i>	Dr. and Mrs. Richard Stiern
Runner-up	<i>'Wildfire'</i>	Dean Alltizer
Best 5 Boutonniere Japonicas	<i>'Alison Leigh Woodroof'</i>	Dr. and Mrs. Richard Stiern
Runner-up	<i>'Hishi-Karaito'</i>	Mr. and Mrs. John Movich
Best 5 Retic-Hybrids	<i>'Emma Gaeta Var.'</i>	Mr. and Mrs. Robert Jaacks
Runner-up	<i>'Harold Paige'</i>	Mr. and Mrs. Sergio Bracci
Best 5 Non-Retic Hybrids	<i>'Elsie Jury'</i>	Mr. and Mrs. Sergio Bracci
Runner-up	<i>'Freedom Bell'</i>	Mr. and Mrs. Sergio Bracci
Best Novice Large	<i>'Elegans'</i>	Inez Webster
Best Novice Medium and Boutonniere	<i>'Covina'</i>	Glenda Webster
Best Fragrant Bloom	<i>'Scentuous'</i>	Mr. and Mrs. Glenn Attrill
Show Chairman-Chuck Gerlach		
Chairman of Judges-Sergio Bracci		

Camellia Society of Kern County

March 2-3, 1991

Best Large Japonica	<i>'Royal Velvet'</i>	Dr. and Mrs. Richard Stiern
Runner-up	<i>'Grand Slam'</i>	Robert Stiern
Best Medium Japonica	<i>'Grace Chow'</i>	Dr. and Mrs. Richard Stiern
Runner-up	<i>'Margaret Davis'</i>	Mr. and Mrs. Bob Jaacks
Best Small Japonica	<i>'Hishi-Karito'</i>	Al and Lois Taylor
Runner-up	<i>'Irene'</i>	Mr. and Mrs. Don Martin
Best Miniature Japonica	<i>'Ellen Daniels'</i>	Wilbur and Mary Anne Ray
Runner-up	<i>'Lemon Drop'</i>	Wilbur and Mary Anne Ray
Best Retic or Retic Hybrid	<i>'Harold Paige'</i>	Sergio and Elsie Bracci
Runner-up	<i>'Curtain Call'</i>	Sergio and Elsie Bracci
Best Non-Retic Hybrid	<i>'Kramer's Fluted Coral Var.'</i>	Ben and Marie Mackall
Runner-up	<i>'Elsie Jury'</i>	Sergio and Elsie Bracci
Best Species	<i>'Star Above Star'</i>	Marvin Belcher
Best 3 Large Japonicas	<i>'Royal Velvet'</i>	Dr. L. E. Chow
Runner-up	<i>'Nuccio's Carousel'</i>	Sergio and Elsie Bracci
Best 3 Medium Japonicas	<i>'Firedance Var.'</i>	Dr. and Mrs. Richard Stiern
Runner-up	<i>'Cloisonne'</i>	Marvin Belcher
Best 3 Small Japonicas	<i>'Hishi-Karito'</i>	Al and Lois Taylor
Best 3 Miniature Japonicas	<i>'Ellen Daniels'</i>	Wilbur and Mary Anne Ray
Best 3 Retics or Retic Hybrids	<i>'Harold Paige'</i>	Sergio and Elsie Bracci
Runner-up	<i>'Harold Paige'</i>	Sergio and Elsie Bracci
Best 3 Non-Retic Hybrids	<i>'Waltz Time'</i>	Marvin Belcher
Runner-up	<i>'Waltz Time Var.'</i>	Dr. and Mrs. Richard Stiern
Best Treated Bloom	<i>'Miss Charleston Var.'</i>	Al and Lois Taylor
Runner-up	<i>'Elegans Champagne'</i>	Wilbur and Mary Anne Ray
Best Seedling		Ben and Marie Mackall
Best Sport		John and Sonia Movich
Best Collector's Tray		Sergio and Elsie Bracci
Best of Show Arrangement		Dorothy Popek
Best Child's Arrangement		Dustin Jones
Best Novice Large Bloom	<i>'Mathotiana Var.'</i>	Rod Kunde
Runner-up	<i>'San Dimas'</i>	Jean Smith
Best Novice Medium Bloom	<i>'Herme'</i>	Carol Thornton
Runner-up	<i>'Margaret Short'</i>	Liza Kimble Edmonston
Best 3 Novice Blooms	<i>'Mathotiana'</i>	Rosalind King
Runner-up	<i>'Herme'</i>	Carol Thornton

Southern California Camellia Council Show

February 23-24, 1991

Best Large Japonica	<i>'Huby Cooper'</i>	Mr. and Mrs. Les Baskerville
Runner-up	<i>'Nuccio's Carousel'</i>	Mr. and Mrs. Larry Pitts
Best Medium Japonica	<i>'Desire'</i>	Mr. Jack Lewis
Runner-up	<i>'Fire Dance'</i>	Mr. and Mrs. Larry Pitts
Best Small Japonica	<i>'Little Babe Var.'</i>	Mr. and Mrs. Larry Pitts
Runner-up	<i>'Marchioness of Salisbury'</i>	Mr. and Mrs. Wilbur Ray
Best Miniature Japonica	<i>'Little Slam Var.'</i>	Mr. and Mrs. Art Gonos
Runner-up	<i>'Fircone Var.'</i>	Mr. and Mrs. Art Gonos
Best Retic or Retic Hybrid	<i>'Bravo'</i>	Mr. and Mrs. Marvin Belcher
Runner-up	<i>'Lasca Beauty'</i>	Mr. and Mrs. Larry Pitts
Best Large Non-Retic Hybrid	<i>'Julie'</i>	Mr. Robert Ehrhart
Runner-up	<i>'Julie Var.'</i>	Mr. and Mrs. Don Bergamini
Best Medium Non-Retic Hybrid	<i>'Waltz Time Var.'</i>	Dr. and Mrs. Richard Stiern
Runner-up	<i>'Garden Glory'</i>	Mr. and Mrs. Larry Pitts
Best 3 Large Japonicas	<i>'Nuccio's Carousel'</i>	Dr. and Mrs. Leland Chow
Runner-up	<i>'Julia France'</i>	Dr. and Mrs. Leland Chow
Best 3 Medium Japonicas	<i>'Betty Foy Sanders'</i>	Mr. and Mrs. Larry Pitts
Runner-up	<i>'Magnoliaeflora'</i>	Dr. and Mrs. Leland Chow
Best 3 Boutonniere Japonicas	<i>'Fircone Var.'</i>	Mr. and Mrs. Wilbur Ray
Runner-up	<i>'Little Michael'</i>	Mr. and Mrs. Art Gonos
Best 3 Retics or Retic Hybrids	<i>'Emma Gaeta Var.'</i>	Mr. and Mrs. Robert Jaacks
Runner-up	<i>'Valley Knudsen'</i>	Dr. and Mrs. Richard Stiern
Best 3 Non-Retic Hybrids	<i>'Julie Var.'</i>	Mr. and Mrs. Don Bergamini
Runner-up	<i>'Coral Delight Var.'</i>	Mr. and Mrs. Don Bergamini
Best 5 Large Japonicas	<i>'Nuccio's Carousel'</i>	Mr. and Mrs. Larry Pitts
Runner-up	<i>'Julia France'</i>	Dr. and Mrs. Leland Chow
Best 5 Medium Japonicas	<i>'Jenny Mills'</i>	Mr. and Mrs. Melvin Belcher
Runner-up	<i>'Magnoliaeflora'</i>	Dr. and Mrs. Leland Chow
Best 5 Retics or Retic Hybrids	<i>'Emma Gaeta Var.'</i>	Mr. Dean Alltizer
Best Species	<i>'Botan Yuki'</i>	Mr. and Mrs. Larry Pitts
Runner-up	<i>'Shibori Egao'</i>	Mr. and Mrs. Bill Green
Best Treated Large Japonica	<i>'Royal Velvet'</i>	Mr. and Mrs. Larry Pitts
Runner-up	<i>'Moonlight Bay'</i>	Mr. and Mrs. Art Gonos
Best Medium Treated Japonica	<i>'Betty Foy Sanders'</i>	Mr. and Mrs. Larry Pitts
Runner-up	<i>'Fire Dance'</i>	Mr. and Mrs. Larry Pitts
Best Treated Retic or Retic Hybrid	<i>'Valley Knudsen'</i>	Mr. and Mrs. Jim Randall
Runner-up	<i>'Dr. Clifford Parks'</i>	Mr. and Mrs. Larry Pitts
Best Treated Non-Retic Hybrid	<i>'Pink Dahlia'</i>	Mr. and Mrs. Robert Jaacks
Runner-up	<i>'Coral Delight'</i>	Mr. and Mrs. Art Gonos
Best Fragrant Bloom	<i>'Scentuous'</i>	Mr. and Mrs. Marvin Belcher
Best Large Japonica Seedling		No entry
Best Medium Japonica		Mr. and Mrs. Ben Mackall
Best Retic		Mr. Jack Lewis
Best Non-Retic Hybrid		Mr. and Mrs. Ken Hallstone
Best New Sport	<i>'Baby Sis Sport'</i>	Mr. Robert Ehrhart
Best Novice Large Japonica	<i>'Silver Lace'</i>	Mrs. Gardner
Best Novice Medium Japonica	<i>'Debutante'</i>	Ms. Roman
Best Novice Miniature Japonica	<i>'Pink Perfection'</i>	Ms. Roman
Entries Outside California		
Best Japonica	<i>'Miss Charleston Var.'</i>	Annabelle Fetterman
Runner-up	<i>'William C. Noell'</i>	Annabelle Fetterman
Best Retic	<i>'Annabelle Fetterman'</i>	Annabelle Fetterman
Best Non-Retic Hybrid	<i>'Spring Festival'</i>	Annabelle Fetterman
Runner-up	<i>'Buttons and Bows'</i>	Dr. and Mrs. David Scheibert
Best of Show	<i>'Bravo'</i>	Mr. and Mrs. Marvin Belcher
Show Chairman-Dean Alltizer		
Chairman of Judges-John Movich		

Central California Camellia Society Show

March 9-10, 1991

Best of Show	'Alta Gavin'	Jack and Ann Woo
Best Large Japonica	'Louise Hairston Var.'	Lee Chow
Best Medium Japonica	'Alta Gavin'	Jack and Ann Woo
Runner-up	'Midnight'	Sergio and Elsie Bracci
Best Small	'Alison Leigh Woodroof'	Jack and Ann Woo
Runner-up	'First Blush'	Sergio and Elsie Bracci
Best Miniature	'Night Rider'	Art and Chris Gonos
Runner-up	'Fircone Var.'	Ruth Ann Lewis
Best Retic	'Valley Knudsen'	Al Taylor
Runner-up	'Harold Paige'	Tom Hughes
Best Hybrid	'Coral Delight'	Jack and Ann Woo
Runner-up	'Coral Delight Var.'	Art and Chris Gonos
Best 3 Large Japonicas	'Easter Morn'	Al Taylor
Runner-up	'Mabel Bryan'	Harlan Smith
Best 3 Medium Japonicas	'Firedance Var.'	Richard Stiern
Runner-up	'Wildfire'	Bob and Alice Jaacks
Best 3 Smalls	'Hishi-Karaito'	Lee Chow
Runner-up	'First Blush'	Sergio and Elsie Bracci
Best 3 Miniatures	'Fircone Var.'	Ruth Anne Lewis
Runner-up	'Ellen Daniel'	Al Taylor
Best 3 Retics	'Harold Paige'	Sergio and Elsie Bracci
Runner-up	'Dr. Clifford Parks'	Sergio and Elsie Bracci
Best 3 Hybrids	'Freedom Bell'	Art and Chris Gonos
Runner-up	'South Seas'	Bob and Alice Jaacks
Best 5 Large Japonicas	'Royal Velvet'	Richard Stiern
Runner-up	'Lady Laura'	Lee Chow
Best 5 Medium Japonicas	'Magnoliaeflora'	Jack and Ann Woo
Runner-up	'Finlandia Var.'	Pat and Dick Pozdol
Best 5 Boutonnieres	'Hishi-Karaito'	Lee Chow
Runner-up	'Night Rider'	Art and Chris Gonos
Best 3 Different Camellias		Harlan Smith
Best 5 Different Camellias		Chris and Art Gonos
Best 9 Different Camellias		Art and Chris Gonos
Best 9 Different Boutonnieres		Mary Anne and Wilbur Ray
Best Miss Tulare/Tulare Var.		Art and Chris Gonos
Best White Camellia	'Chow's Han Ling'	Jack and Ann Woo
Best Higo	'Ohkan'	Art and Chris Gonos
Best C.C.C.S. Novice Member Bloom	'Silver Lace'	Bonnie Staley
Best Non-Member Bloom	'Eleanor Hagood'	Yoli D'Angio
Best Seedling		Ben and Marie Mackall
Best Spray or Stem	'Magnoliaeflora'	Jack and Ann Woo
Best Fragrant Camellia	'Scentuous'	Wilbur and Mary Anne Ray
Best Yellow Camellia	'Dahlonaga'	Jack and Ann Woo
Best Species	'Star Above Star'	Jack and Ann Woo
Best CCCS Novice Member Bloom	'Silver Lace'	Bonnie Staley
Best Non-Member Bloom	'Eleanor Hagood'	Yoli D'Angio
Best Seedling		Ben and Marie Mackall
Best Spray or Stem	'Magnoliaeflora'	Jack and Ann Woo

Inside Back Cover Correction

South Coast Camellia Society president is Helen Gates. Meetings: 3rd Tuesday, October through May. I am sorry the information will be incorrect in the season's remaining issues.

— Editor

Directory of Other California Camellia Societies

ATWATER GARDEN CLUB AND CAMELLIA SOCIETY—President, Lyman Duncan; Secretary, Ruby Gorden, P.O. Box 918, Atwater 95301. Meetings: 4th Tuesday of each month, 7:00 p.m., Bloss House, Cedar & First Street, Atwater.

CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, Mary Anne Ray; Secretary, Chris Gonos, 5643 North College Avenue, Fresno 93704. Meetings: 3rd Wednesday, November through February, 7:30 p.m., Sheraton Smuggler's Inn, Fresno.

DELTA CAMELLIA SOCIETY—President, Larry Pitts; Secretary, JoAnn Weeks, 2337 Westbrook Ct., Walnut Creek 94598. Meetings: 2nd Tuesday, November through March, Oak Grove School, 2050 Minert Rd., Concord.

KERN COUNTY, CAMELLIA SOCIETY OF—President, Glen Burroughs; Secretary, Fred Dukes, 733 Del Mar Dr., Bakersfield 93307. Meetings: Call Fred Dukes for meeting dates, time and location.

MODESTO, CAMELLIA SOCIETY OF—President: Ronald Jackson; Secretary, Betty Grover, 1108, Ulrich Ave., Modesto 95350. Meetings: 2nd Tuesday, September through April, 7:30 p.m., Centenary Methodist Church, Room 6, Norwegian & McHenry Ave., Modesto.

NORTHERN CALIFORNIA CAMELLIA SOCIETY—President, C. Adair Roberts; Secretary, Jim Toland, 1897 Andrews Drive, Concord 94521. Meetings: 1st Monday, November through April, 7:30 p.m., Oak Grove School, Concord. A final meeting in May is a dinner meeting.

PACIFIC CAMELLIA SOCIETY—President, Russell Monroe; Secretary Mary L. Simmons, 5616 Freeman Ave., La Crescenta 91214. Meetings: 1st Thursday, November through April, 8:00 p.m., Descanso Gardens, 1418 Descanso Dr. LaCanada.

PENNINSULA CAMELLIA SOCIETY—President, Bob Logan; Secretary, Mickie Farmer, 360 Santa Margarita Ave., Menlo Park 94025. Meetings: 4th Tuesday, October through March, Veteran's Building Annex, 1455 Madison Ave., Redwood City.

POMONA VALLEY CAMELLIA SOCIETY—President, Julius Chrisinson; Secretary, Dorothy Christinson, 3751 Hoover St., Riverside 95204. Meetings: 2nd Monday, November through April, 7:30 p.m. Church Fellowship Hall, White & 6th St., La Verne.

SACRAMENTO, CAMELLIA SOCIETY OF—President, Donald Lesmeister; Secretary, Evalena Smith, 601—34th St., Sacramento 95816. Meetings: 4th Wednesday, October through April, 7:30 p.m., Shepard Garden & Arts Center, 3330 McKinley Blvd., Sacramento.

SAN DIEGO CAMELLIA SOCIETY—President, Beth Kalal; Secretary, Edna Baskerville, 4871 Lucille Pl. San Diego 92115. Meetings: 3rd Wednesday, 7:30 p.m., Casa Del Prado, Room 101, Balboa Park, San Diego.

SANTA CLARA COUNTY INC. CAMELLIA SOCIETY OF—President, John Mendoza 111; Secretary, Mrs. Roy Williams, 1159 Park Ave., San Jose 95126. Meetings: 3rd Wednesday, September through April, except Wednesday, November and December, 7:30 p.m., Sumitomi Bank Community Room, 515 No. First St., San Jose.

SOUTH COAST CAMELLIA SOCIETY—President, Helen Smith; Secretary, Pauline Johnson, 1251—10th St., San Pedro 90731. Meetings: 7:30 p.m., South Coast Botanic Garden, 26300 Crenshaw Blvd., Palos Verdes Peninsula.

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