

THE *Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



'Larry Piet'

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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.

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## Cover Photo 'Larry Piet'

*Camellia Reticulata* hybrid, large rose form double to peony form, dark red color.

Photo by Jim Pinkerton, color separation courtesy of Pat Greutert.

Editor's note: One will note that this featured variety is a repeat of the cover photo for January—February, 1993, edition of *The Camellia Review*. Hopefully, the current photo does justice to the beautiful 'Larry Piet'.

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## THOUGHTS FROM THE EDITOR



You will enjoy reading through this issue of *The Camellia Review* since it contains some very interesting articles. Some are technical, yet some are of the "down home" variety. Pay particular attention to Marilee Gray's article entitled "Exhibiting and Judging the Unlike Trays of Three."

Professor Gao Jiyin describes a method of grafting onto a seed root shoot that, as Bill Donnan says, "boggles the mind." I may have gone overboard with photographs of this grafting technique, but it is exciting to see what can be done. Thanks to Mary Williams for the use of her outstanding photographs.

One of the articles in each issue that I most enjoy reading is the one entitled "My Garden." In this issue Dr. Dick Stiern tells in an interesting way why he grows camellias.

In the September—October, 1993 issue of *The Camellia Review* I listed nineteen topics that might stimulate your interest in writing articles to be published. This list is being reprinted because as of today, we have not had an avalanche of papers. If you feel inclined to respond, I want to hear from you.

In the event that any of you think that I, Mel Belcher, do all the work in publishing *The Camellia Review*, let me relieve you of that false impression. My wife Bobbie, with her knowledge of computers, does most of the typing and editing. She works closely with Carol Stickley who does the design layout and coordinates with the printer. It is amazing to me that the whole issue can be put on a floppy disc and, along with the color separations for the front cover, be sent to the printer and "Lo, and behold!" a thousand copies of the completed book are mailed back in a few days.

—Melvin B. Belcher

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## POSSIBLE TOPICS FOR THE CAMELLIA REVIEW

1. Camellia culture for the new hobbyist.
2. Best varieties for the new camellia hobbyist.
3. My favorite fifty varieties.
4. If I could only have ten plants.
5. Patio culture.
6. How camellia competition can be compatible with condominium living.
7. Camellias for landscaping vs. camellias for competition.
8. Information on new varieties.
9. How new varieties can be more readily available.
10. Characteristics of a good camellia show judge.
11. Camellia shows and the general public.
12. How to get your blooms to the head table.
13. Why we are getting fewer young people into camellia societies.
14. Fundamentals of hybridizing.
15. Who is doing research in camellias (shade tree research variety as well as technical variety)?
16. The camellia garden of the month/issue.
17. Camellia history from the literature and the files.
18. Good ground cover for the camellia garden.
19. Symbiotic relationship between the hobbyist and the professional.

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# A RAPID PROPAGATING TECHNIQUE, BUD-SEEDLING GRAFTING METHOD FOR CAMELLIAS

Gao Jiying

There are many methods to propagate camellias. Of them, grafting is a major method we have been using. However, the grafting technique also can be divided into many different methods, such as cleft grafting, bud grafting, and so on. It was very difficult for us to graft camellias in China before 1970. As you know, China not only has large areas of oil camellias but also has many camellia cultivars which are ornamental, such as are grown in United States. In order to keep the cultivars unchanged in their excellent characteristics and to speed up the production of clonal plants of camellias, we created a simple and quick method for grafting camellias in our Institute of China in 1979. The method is bud-seedling grafting that I will talk about at this time. After perfecting and improving the method over the years, it has proved to be very successful in China. The method has been extensively used in the production of camellia plants in China in recent years. Therefore, the achievement of the researchers has won a great prize given by the Forestry Ministry of People's Republic of China in 1990. We usually propagate more than 4,000,000 clonal camellia plants each year with this method. We have established many large camellia forests in different provinces of China with the grafted plants. The forests grow very well and most of them have bloomed or fruited now. They look very uniform and beautiful, which is quite different from the seedling plantations where the large trees are not at all uniform.

**What is the bud-seedling grafting method?** It is a special grafting method of using a new camellia seedling which is just growing up through the soil surface but has not developed any leaves as our understock (photo 1) and a semi-woody, even woody part of a camellia branch as a scion (photo 3).

Perhaps some of you might be surprised that the understock is so tender and the scion is so hard and that the grafted plant can survive. No problem. The grafted plant not only can live but can grow to be as large as you like.

**How many advantages does the method have?**

**1. High survival rate.** A high survival rate of 95% can be reached in normal conditions. If the technique is skillfully operated, 99% even 100% survival rate can be reached.

**2. High propagating rate.** Each leaf part of a shoot can be used as a scion for the grafting. That is to say that each leaf on a branch can become a new grafted plant. So, the method can increase plants two or three times more than the cutting method which needs at least 2 or 3 leaves for a cutting.

**3. Quicker to graft.** Each person can graft from 300 to 500 plants in an eight-hour day. If skilled, one person can graft 800 plants in a working day.

**4. Easier to learn.** Anyone can master the technique skillfully if he practices for thirty minutes.

**5. Fast growth.** One-year old grafted plants can reach 10-15 cm high; two-year old ones can reach 30-50 cm with many branches and about 30% of them bloom. Three-year old grafts can be small trees and about 75% of these bloom.

**6. Simple equipment.** The tools, media, ties and culturing materials for the grafting are all easy to find. One does not need expensive equipment such as spray irrigation. So, anyone can do it at his home.

**7. Easy to care for.** During the period of culturing, the plants just grafted do not need any care. It is enough for the plants to be covered with a plastic transparent cloth or bag for 45 days under semi-shaded conditions.

**8. Able to produce clonal plants on a large scale.** Like a factory, the grafting is done in a room and the processes of clefting of the bud-seedling stocks, making scions, grafting the stock and scions together as new plants are each done by a different person.

**9. Longer season suitable for the method.** The best time for this method of grafting is summer under natural conditions but, if seed and scions are kept at a suitable temperature, the grafting method can be used at any time of year.

**10. Suitable to special usage.** Dwarfing, variegating, starting blooms earlier than usual and keeping the scions alive that are difficult with other grafting methods including cuttings are easier with this method.

**What steps does the method follow?**

**1. Prepare the materials for grafting.** A single-edged razor blade, a piece of woody board, a container with water, some aluminum bands folded beforehand, camellia shoots and bud-seedlings which have been washed with clean water.

**2. To make a scion.** Take a camellia shoot backward, whittle scions from the base to the top of the shoot, hold a blade with one hand and put the shoot on a piece of woody board with the other hand and then cut down below the leaf about 3 mm from both sides of the leaf. It is necessary to keep the blade pulling and cutting continuously when sharpening the scion. Also, the blade must be kept at a gradient of about 30 degrees when shaping the scion. The scion must be wedge-like. We call the whittling a pulling and cutting method. The sharpened surface on each side of the scion should be at least 1-1.5 cm long (photo 3). Of course, the surface should be level and smooth. Then put the wedge-like scion into the water. You can prepare as many scions as you can graft within two hours.

**3. To cut and cleft bud-seedlings as**

**understock.** Firstly, cut off the root 5-7 cm below the seed of a bud-seedling (photo 1). Secondly, cut off the stem 1.5-2 cm above the seed (photo 2). Thirdly, cleft the remaining stem from the middle with the pulling and cutting method as mentioned above. Cover it with a moist towel. You can make as many understocks as you have scions.

**4. To graft the scions and the understocks made above:** The first step is to pick up an understock and to slip down an aluminum foil on the stem of it (photo 4). Second step is to insert a scion into the clefted mouth of the under stock. Third step is to correct the position of the scion to make the mouth smooth on one side of it in order to keep the cambiums of the scion and stock in contact and then the raise the foil to the top of the stem and to press it slightly. The scion has then been fixed in the mouth. The final step is to hold the part of the foil with the thumb and forefinger, to pull tightly the outside head of the foil with the thumb and forefinger of the other hand and then to hold the two heads of the foil together and fold it back and forth. (Editor's note: a "fan fold") As the grafted plant grows, the foil will open and fall off automatically (photo 5). When the grafted plant has been finished, put it under a moist towel. You can graft as many as you are able to plant in the day. If the leaf of a just grafted plant is held slightly and shaken and does not slip out, we can say that the grafting is good.

**How do we culture the grafted plants and keep them alive?** Plant the grafted plants in order on a bed or in a pot of sand or other artificial media. Each seed carrying on the grafted plant must be low to the surface of the medium on the bed or the pot. Spread water enough to make the medium moist. Under semi-shade conditions, cover the bed or pot closely with transparent plastic cloth for 45 days. Do not take off the covering and do not water them during the period of the culturing.

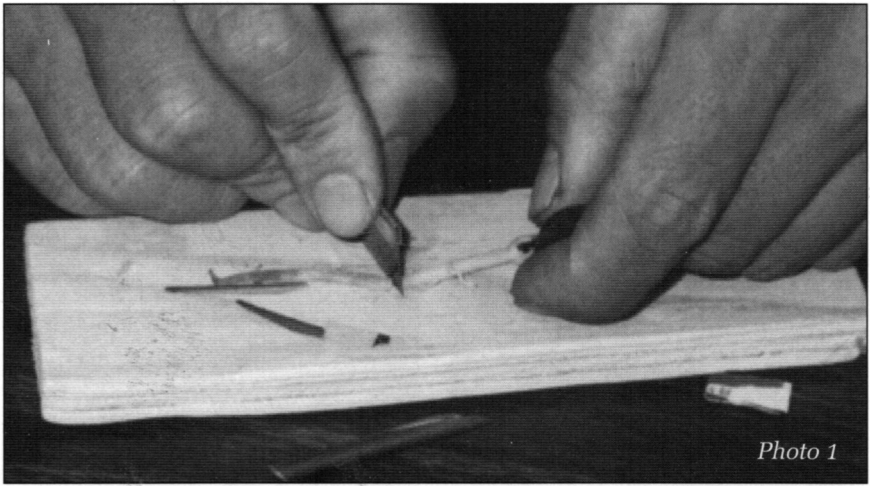


Photo 1



Photo 2

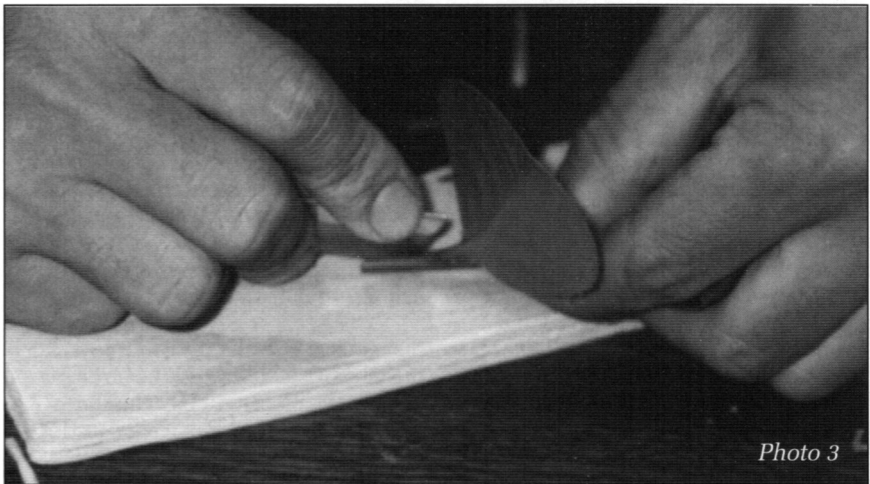


Photo 3



Photo 4

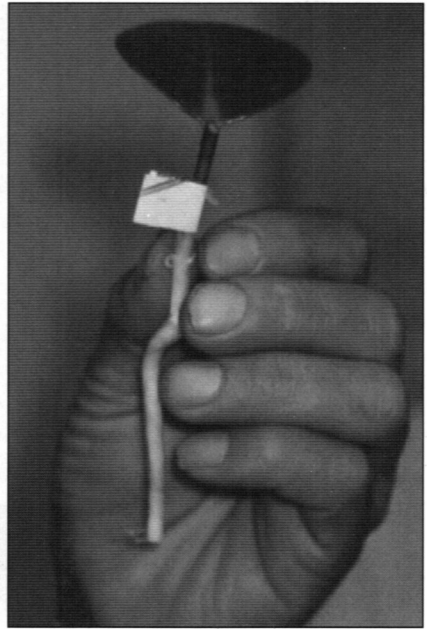


Photo 5

After 45 days, take off the covering, water them and cut off all of the sprouts grown from the stocks. You can care for them in the bed or pot or transplant them in four-inch pots as you like. After a growing season, the surviving grafts should be fertilized for healthful growth.

If there is no sufficient place available for the culturing, a hanging culture could be used. Put the just-grafted plants into a transparent plastic bag which contains a few drops of water, close the mouth of the bag tightly and hang it in a room with filtered light for 45 days. The best temperature for the grafts should be from 20 to 25 degrees centigrade, but it is no problem under 15 to 45 degrees centigrade.

**How do we culture the bud-seedling stocks?** Sow the camellia seeds on a bed or pot as usual, but these four points must be noted. One, it is better if the seeds are planted upside down, otherwise the tender stems of the seedlings will curve or bend making it difficult to graft. Another point is that the depth of sowing the seeds should not be less

than 5 cm because the deeper the seed is sown, the longer the stems will grow and the better the graft will be.

Thirdly, the media must be sand or loose artificial ones which are easy to wash away from the bud-seedlings when taking them out. The fourth point is that media must be kept moist after sowing the seeds. They might be weak and thin if allowed to dry out during the culturing period.

**What other points should we pay attention to with this method?**

1. The bud seedlings from the seeds of different species of camellias have different comparabilities (affinities) to the scions of a certain species. In other words, every species is not used as seeds for bud-seedlings to the scions of the species. However, for the scions of *C. japonica*, *sasanqua* and *reticulata*, most of the species are suitable as bud-seedlings except for The Section *Thea* in the genus.

2. The bigger a seed is the thicker the stem of it will grow and the easier the grafting is done and the stronger the grafted plant will be. Therefore, it is a good idea to choose large seeds to



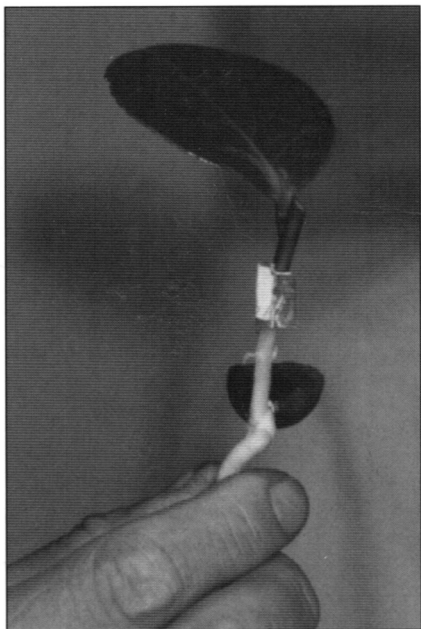


Photo 6



Photo 7

be sown (photo 6).

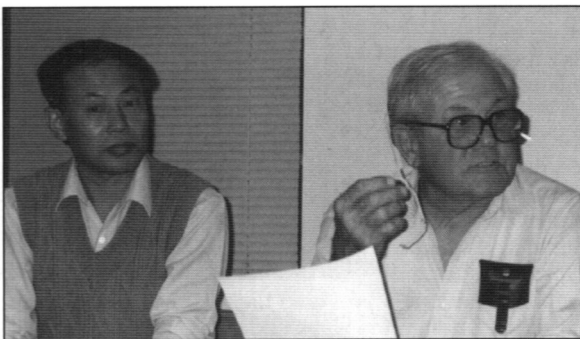
3. Some species as bud-seedling stock have dwarfing effects for the scions, such as *C. yuhsienensis*, etc.

4. If a scion is grafted on a stock formed by two bud-seedlings, the new plant will grow quicker than that on one bud-seedling (photo 7).

5. It is very good for rare or valuable cultivars to be used with this method.

6. It is also valuable for some research on the creation of new cultivars, because the method promotes early blooms and facilitates special experiments on camellias.

7. If 100 ppm concentration of IBA, a hormone for rooting, is used to dip the wedge-like scions and the roots of the bud-seedling stocks, the joint between the scion and the stock will be callus quickly and the lateral roots will grow well. Do not go beyond 100 ppm concentration of IBA, otherwise the growth of the buds on the scions will be inhibited.



Please try it for yourself in your home garden or your nursery, and success will be waiting for you.

*Editor's note: This paper was "given" by Dr. Jiyin of the Subtropical Forestry Research Institute, Fuyang, Zhejiang, China, at the November 9, 1993, meeting of the Pomona Valley Camellia Society. Dr. Jiyin's lecture was "read" by Julius Nuccio and Sergio Bracci (photo 8) while Dr. Jiyin demonstrated his method of grafting and fascinated an audience of 60+! Many thanks to Mary Williams for permission to use the photos she took during the demonstration.*

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## MY CAMELLIA GARDEN

Richard A. Stiern

Although I have owned camellia plants for a long time, my interest in show quality competition blooms dates back only about twenty-five years. It all started when I wandered into the local camellia show at the high school cafeteria and was introduced to the nuances of beautiful show camellias and the many show varieties by my friend, Mel Canfield.

At that time, I was planning the landscaping of my present home; I was determined that it would be a low maintenance yard consisting of pines, junipers, azaleas and camellias, with nary a single blade of grass to mow. I gave away my lawnmower and planted a carefully preconceived concept of plot plan, adding new camellias and azaleas as time and finances permitted. Sprinklers and bubblers on timers provided the watering through the week and when we were on vacation as well.

Results have been good except for the unpredictables. The Japanese pines must be constantly pruned lest they go to the sky; junipers require periodic topiary shaping, and the weeds of every known variety just grow and grow and grow. Easy maintenance was just an idle dream, as I now know there is no truth to such musing. Despite all the weeds and the pruning, I love my yard and the care that goes with it.

Shade is provided by a huge pecan tree in the back yard and a lath house and numerous free-standing lath shade structures. The motif is vaguely Japanese.

We are blessed with an excellent silt and sand soil that has been left by an ancient river channel, consequently almost all of my camellias are planted in the ground. Many of the older plants have sustained successive graftings of their stumps due to my dissatisfaction with existing specimens and the introduction of new varieties. I strive to grow winners,

but I also grow camellias which have never won but which are favorites of mine.

The friendly competition of camellia shows will always be exciting, and I will never forget the thrill of winning my first trophy with three 'Sawada's Dream' at Pomona many years ago. It was a beautiful three-some.

So many of my camellia plants have grown from

scions given to me by generous friends, and it's a joy to recall both the gift and the friends by recollecting "That's 'Eleanor Martin Supreme' from Milt Schmidt," or "That's my 'Astronaut' from Mary Anne Ray." I know of no other competition wherein you trade your best specimens with friends and then show the results in competition with them. And, when quality blooms are shown and the judging is sharp and knowledgeable, I will travel for miles to show my best blooms.

Can there be a healthier or more satisfying hobby than this—to work in your garden, nurture beautiful plants and thrill to God's handiwork when lovely blooms open wide?



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# CAMELLIAS AND COMPANIONS

David I. Gilfillan

Reprinted from *The Camellia Review* July 1958

You can't be a camellia lover and not be a garden lover, and by the same rule, you can't be a garden lover and not be a camellia lover. If you have never considered the practical use of compatible plants or shrubs as you plan the planting of your camellias, I truly believe you are missing something really worthwhile.

I am not overlooking the fact that our shade-loving plants and shrubs do present more of a problem than material that is sun-loving, but as gardeners we must not back down before adversities. The true gardener welcomes the challenge that comes from facing conditions not conducive to the successful growing of anything in the plant kingdom.

Before getting into the discussion on which plants are best suited as allies to the camellia, we should first of all give real thought to location and soil preparation before we even think about planting. Let's keep in mind that there is a vast difference between shade-loving plants and shade plants. No flowering plant or shrub will ever thrive if planted in too deep shade. They may grow and last for some years, but they will not flower.

The ideal location for all shade-lovers would be under a huge spreading oak where they could receive the filtered sun all day. This condition, of course, is rarely found in the average garden, so our responsibility lies in simulating such a condition as closely as possible.

While there is a school of thought that believes camellias will do well in full sun, I do not agree. It is true that there are some varieties that will do much better than others when planted in a sunny location, but this is the exception and not the rule. It is foolish to deliberately aggravate existing adverse growing conditions by planting camellias in the wrong location—either too much sun or too much shade.

A location where the shrubs will not

be subjected to the hot noonday sun, that is, where they will receive the early morning or late afternoon sun or both, will produce best results. While it is true that I could name many places where camellias can be seen growing in excellent condition in full sun, I still maintain that those same camellias would perform better if given light shade.

Next to location and actually more important is proper preparation of the soil before planting any of our shade-loving favorites. There's no getting away from the fact that our soils through this entire area are definitely on the alkaline side, and this condition which is so harmful to the successful growing of all shade-loving plants must be corrected before we start planting.

It is encouraging to note that the camellia seems to be more resistant to our alkaline soil than many of our shade garden plants, but this fact does not cancel or minimize the importance of soil preparation before planting or the regular treatment of the soil after planting.

Peat moss and leaf mold have always been the leading products used in the preparation of soil for acid-loving plants. Personally, I have always leaned towards the use of leaf mold. I am convinced it is more valuable than peat moss. However, during recent years some of our commercial growers seem to have encountered some difficulty with fungus in the soil and many of these growers attribute this condition to the overuse of leaf mold.

There are a number of excellent prepared outdoor planting mixes now available at all garden supply dealers and these are proving to be very good in the preparation of the soil before planting. These mixes are mostly composed of leaf mold and peat moss but some of them also contain nutritional additives.

Incidentally, with an unlimited supply of bat guano now available, don't overlook this precious product in the

growing of camellias. In addition to the alkaline condition of our soils, we must also keep in mind that we have a definite nitrogen deficiency and there is nothing finer than bat guano for taking care of this problem.

Having been composted in caves for an estimated 500,000 years, this natural all-organic plant food can be used quite safely in preparing the soil for planting or mixing with the soil around the root ball in planting from containers. It will not burn or injure the shrubs in any way and will bring new life to any soil.

Coming now to the best plants or shrubs to use along with your camellias, the selection will be determined by the amount of space you have to work with. If the border is wide enough you will have quite a choice.

Whatever you do, don't overcrowd the border. Give the shrubs room enough to grow. No garden ever looks attractive when one shrub is growing into the one next to it. In purchasing your camellias, find out from your nurseryman what the ultimate size of the shrub will be. Different varieties have different habits of growth, so be sure you have some knowledge regarding the shrubs you are going to use.

The first shrub that comes to mind when we think about planting something along with our camellias is the azalea, and rightly so. Azaleas and camellias are a most pleasing combination. However, we find that the azalea requires a great deal more attention than the camellia.

As already stated, the camellia seems to be more resistant to the alkaline condition of our soils than most plants. On the other hand, the azalea is one of the first plants to show the effects of this

disturbing condition. Once the azalea is affected by over-alkalinity, the entire shrub starts to go and when this happens there is very little, if anything, you can do to save it.

In larger areas as in extra long or rather wide borders, such shrubs as the aralia, aucuba and daphne can be used very effectively. In flowering plants we also have the fuchsia and begonia for glorious summer and fall color, with the primroses, cinerarias and English daisies as outstanding plants for frontal planting for winter and spring color.

Space, or lack of it, is forcing me into chopping off this article. There is much more I would like to say about the additional material that can be used very effectively along with camellias. Perhaps I may have the opportunity to go into this most interesting study at some later date.

Concluding, be sure to give your camellias proper care during the summer and fall months. I honestly believe that the care your camellias receive during this critical period will have much to do with what you are going to have in the way of quantity and quality of bloom next season.

The shrubs should never be allowed to suffer from lack of water at any time. If you are using peat moss mulch over your camellia border, be sure when you irrigate that the water is going down through the mulch into the vital root area of the camellias.

I have found that alternating my feeding using the prepared camellia food along the Hi-Bloom liquid fertilizer produces excellent results. The soil should be treated about every two months with Acidate, a liquid iron, to counteract harmful alkalinity.

### OMISSIONS

In the September—October, 1993, issue of *The Camellia Review*, some winners were omitted from the show results for the 1993 Sacramento Show. With apologies and congratulations to these winners, here are the names that should have been included in that list:

Best of Show	'Harold Paige'	Bob & Joan Conlin
Best Very Large Japonica	'Elegans Champagne'	William D. Stewart
Runner-up Very Large Japonica	'Grand Slam'	Bruce & Lynn Henz

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# EXHIBITING AND JUDGING THE UNLIKE TRAYS OF THREE

Marilee Gray

One of the more popular classes at the Southern California camellia shows is the tray of three unlike blooms. Specifically, the tray must be composed of a boutonniere (small or miniature), a medium-sized bloom, and a large or very large bloom. In addition, except at the early December gib show, all three blooms must be natural, or untreated. Since this is a relatively new category, little has been said or written about its composition and judging. As a consequence, exhibitors have been groping for direction, and judges have at times incurred criticism for their decisions, some of it without basis. Some definitive guidelines are needed to clarify what constitutes a good tray and how it should be scored. The following are personal observations and thoughts intended to be a basis for discussion and the development of these guidelines.

Even without formalized guidelines, judges consistently agree when there is an outstanding tray. Many may not be able to define exactly why a particular tray appeals most to them; however, unmistakably, some quality of the grouping speaks to the artist's eye in us and makes it outstanding.

Guidelines for judging trays of one variety have 50% awarded for the quality of the blooms and the remaining 50% given for the similarities of size, form, color, substance, and condition of the blooms. However, the trays of three unlike blooms must be judged with their composition in mind. The logical division of points is to award 50% on bloom quality and 50% on composition, or compatibility, for composition is as important to the trays of unlike blooms as similarity is to the trays of like blooms.

Judging the quality of blooms is the same whether one is judging an individual bloom or a tray. Harold Dryden's "Guidelines for Camellia Show Judges" continues to be recognized by

the Southern California Camellia Council as the standard for judging bloom quality. The quality of any tray, however, is only as good as its weakest bloom. For this reason, excellent blooms are wasted in an exhibit if even one bloom in the tray is inferior.

The judging of composition requires similar guidelines. Judges need to be able to put into words what it is that they like or dislike about a particular exhibit. Harold Dryden wrote that individuals who could not appreciate something of beauty should not judge camellia shows. Most emphatically, individuals who judge the unlike trays must have a heightened sense of what pleases the aesthetic eye and what does not. Poorly qualified judges did an intolerable job at one show last season; at other times, judges have been criticized wrongly. Judging composition does require some talent and education, so the chairman of judges needs to give careful consideration to the selection of individuals on this judging team.

**1. Color.** The most prominent feature of the combination is color. This is so because color so strongly influences our psychic interaction whether or not we realize it. Indeed, some judges are known to be partial to camellias of certain colors; but we all, knowingly or unknowingly, have color preferences.

The exhibitor may choose to use color in a variety of ways. All three blooms may be selected for their similarity in color. If this is so, the color match should be unquestionably the same. In artistic terms, this is repetition. One bloom slightly off in color is as discordant as a singer who is slightly off key. The same color with a variation of intensity, flowing from lighter to darker, could be very effectively presented. In artistic terms, this is movement. Color might also be varied, using perhaps one white, one pink, and one red. In artistic terms, this is contrast. A hybrid of

movement and contrast occurs if a variegated bloom is used between two solids. For example, if a white and a solid-colored bloom of the same red or orchid color of the variegated bloom are used, the effect is of a movement from one solid color through the variegated bloom to the other solid color. Here again, the color match must be exact to be correct. Of necessity, the variegated bloom might be either the small or the large bloom. Theoretically, in either case, something would be lost in the movement; however, other factors of color and contrast might make these very acceptable arrangements. More difficult to achieve, but effective, if successful, would be the combination of variegated blooms. Now not only color, but the presentation of the variegation must be similar to create the most harmonious composition. A contrast of the variegation presentation is another option, but such often appears too busy or disoriented. Ultimately, assembling a tray is the only way to determine if a combination is suitable.

Shaded blooms present another interesting possibility, particularly since there are a number of varieties that are white shaded with a pink to orchid edge. Most of these blend very compatibly, and judges have repeatedly shown themselves to be partial to such combinations.

Contrasting golden stamens or fluffy white petaloids can be an important consideration in the color scheme. Their impact is also linked to form, and will be again under the discussion of form.

**2. Form.** Form is perhaps the second most apparent feature of the composition. The same concepts that were discussed under color—repetition, contrast, and movement—apply also to form. Repetition would have the same petal formation and stamen presentation in all three blooms. Contrast would have three different flower forms, while movement might involve a transition from a rather full peony with few stamens to an open loose peony with more stamens to a semi-double with a bold stamen show. Note that for

movement to flow, the placement of the blooms is critical. If there is to be a transition from one form or color to another, then the middle bloom should be the transitional bloom around which the ends pivot.

The character of the stamens is very crucial. They are often the focal point of a composition; for example, imagine the impact of the stamens in a tray of higos, the golden stamens that contrast vividly with dark red petals, or the fresh lemon yellow that highlights delicately shaded blooms. Stamens can unite or dissolve a composition with either their color or presentation.

**3. Proportion.** Proportion would have a pleasing sense of balance between the blooms in the tray. Ideally, a line drawn tangent to the largest and smallest bloom would also be tangent to the middle bloom. Obviously, if any of the three blooms were noticeably oversized or undersized for the other two, one line could not be tangent to all three, and the grouping would not have a pleasing proportion. Beyond that, however, proportion would still be less than optimum if the sizes ranged from extremely large to extremely small or if the gradation between the smallest and the largest was only slight.

When judged for proportion, the tray that pushes the top on each size with a very large, a medium to large, and a small to medium is larger overall but not necessarily better than one significantly smaller that contains a large, a medium, and a miniature. If both trays pass the tangent test with pleasing and significant size gradations, then these two trays should be judged equal on proportion. However, a bloom of any size that is substandard in size for its variety will still have points deducted in the quality phase of judging.

**4. Pattern.** Pattern refers to the way in which the elements of repetition, contrast, and movement are used. The exhibitor preparing a tray of three unlike blooms initially determines what pattern he or she would like to achieve. Can one color be represented in different flower forms in the three sizes? Is there to be a

contrast of solid colors within one flower form? Are solids and a variegated to be coordinated? Are three variegated or three shaded blooms to be combined for the composition? Whatever pattern is chosen, it should be apparent to the judges that this was, indeed, the intent of the exhibitor.

Three exquisite blooms that have no relation to each other do not meet the composition expectation and could only receive the points for bloom quality. Repetition must certainly be used in a tray, or it lacks continuity and cohesiveness. It may involve a repetition of color and/or form. However, if both color and form are repeated—for example, three sizes of pink formal double—the tray may be monotonous unless the color is so radiant and the form of each bloom so stunning, that individually and collectively they are outstanding.

Generally, some element of contrast is needed to provide sufficient interest. With contrast, however, care must be given to the placement within the group. As has already been mentioned, if a transition from one form or color to another is the intent, then the center bloom should properly be the intermediate step. But if, for example, the tray was to contrast three colors—white, pink, and red—which color would be best used as the large and which would be best as the small? Given a good assortment of potential blooms, there are certain to be several good solutions, but the exhibitor will be limited by the blooms available. The best recourse is to physically arrange the blooms in order and determine which arrangement has the more aesthetically appealing flow of color and form. The challenge is to find that arrangement that allows the eye to find the focal point and follow naturally through the pattern. Properly composed, the smallest bloom is as appreciated as either of the larger blooms in the overall composition.

With all of the parameters of color, form, size, and placement to be considered, the tray of three unlike blooms is a worthy challenge to any

exhibitor. Therefore, I would suggest a modification of the current rules be considered. Present requirements have the size position for each bloom determined by its description in the Nomenclature and its placement in the other classes of our Southern California shows. If a range of two sizes is indicated, the bloom is placed in the smaller-sized class. For the unlike trays of three only, I would like to see the rules amended to allow a bloom that is listed in the Nomenclature with a range of 'small to medium' or 'medium to large' to be permitted to be used as either of those sizes in the tray. Presently a miniature to small would be used as a small and a large to very large would be the large bloom. Additionally, a small to medium would be used as a small and a medium to large would be a medium. However, depending upon the size of the bloom and the overall composition of the group, a small to medium bloom may serve better in the medium slot; and accordingly, a medium to large may be better used for the large bloom. If a medium to large bloom is really large, then it should be used as the large bloom, for it cannot serve as the medium bloom or it destroys the proportion of the exhibit. This means the very best of a medium to large variety would be excluded from the tray and the class, while a lesser bloom of the same variety would be acceptable. Since head table personnel verify the size of each bloom, this presents no additional problem for show management. This modification does, however, offer the exhibitor the needed latitude to better compose the tray without violating any size designations given in the Nomenclature. The exhibitors who enter the unlike tray of three class are certainly astute enough to understand that this provision does not cross over into any of the other classes.

All of the above dissertation is for the express purpose of stimulating discussion with the goal of a formalized set of judging guidelines. Think on it and please forward your evaluations and opinions.

# CAMELLIA-RAMA XIX

Mary Anne Ray

November 5—7, 1993, the one and only California Camellia-Rama XIX, with Fun and Culture “Under the Big Top” began at the Sheraton-Smuggler’s Inn, Friday evening with hospitality in the “Circus Cook House” hosted by the Central California Camellia Society’s “Roustabouts.”



Saturday, guests entered blooms in the show and registered at “The Red Wagon” office. **From the 194 blooms displayed, the winners were:**

- Best Reticulata & Best of Show—‘Harold Paige Var.’ by Bob and Alice Jaacks, San Gabriel
- Best Large Japonica—‘Show Time’ by Jack and Ann Woo, Fresno
- Best medium Japonica—‘Alta Gavin’ by Jack and Ann Woo
- Best Hybrid—‘Freedom Bell’ by Bob and Alice Jaacks
- Best Boutonniere—‘Spring Festival’ by Jack and Ann Woo
- Best Species—‘Yuki Komachi’ by Don and Mary Bergamini, Martinez

**Symposium speakers presented by “Ringmaster” Bob Kellas included**

- Tom Nuccio, Altadena—“Camellias in South Africa”
- Harlan Smith, Modesto—“Camellia Show Judging”
- Kamal Sakoury, MS Plant Science, Fresno—“Plant, Soil and Water Analysis”
- Jim Toland, Concord—“Evolution of the Camellia???”

**Distinguished Panel members:**

Wilbur Ray, Fresno; Elsie Bracci, San Gabriel; Jack Mandarich, Grants Pass, Oregon; Jim Randall, Sacramento; and Virginia Rankin, Modesto. The Champagne Gathering and Costume Parade were followed by the traditional prime rib dinner and dancing with music by Johnny Salatino and his son.

**Costume winners were:**

- Best Couple—“Three Clowns,” Sergio and Elsie Bracci, San Gabriel
- Runner-up—“Two Headed Clowns,” Hal and Deane Burch, Citrus Heights
- Best Clown—Art Gonos, Fresno
- Runner-up—Tom Nuccio, Altadena
- Sexiest—“Bikini Fat Lady,” Virginia Rankin, Modesto
- Most Glamorous—“Tattooed Lady,” Edith Mazzei, Clayton
- Most Unusual—“Snake Lady,” Jean Toland, Concord
- Most Immature—“Two Little Kids,” Don and Mary Bergamini, Martinez

**The special raffle with over 200 prizes preceded the “Awesome Drawing” with “Winner Need Not Be Present to Win.” Winners were:**

- Doris Thompsen Quilt—Elsie Hughes, La Cañada
- Tom Mahurin Grandmother Clock—Carroll Rippey, Fresno
- Joe Roup Opal Pendant—Elsie Bracci, San Gabriel
- Joe Roup Opal Necklace—Betty Kellas, Fresno
- Margaret Harmsen Hand knit Sweater—Elsie Hughes
- Jean Toland Christmas Shirt—Tony Miranda, Modesto
- Virginia Rankin Crafted Wallet—Gina Uhalt, Bakersfield
- Al Biggs Stained Glass—Howard Oliver, Menlo Park
- Betty Kellas Crafted Sweatshirt—Jackie Randall, Sacramento
- Jim & Jackie Randall Gold Camellia Charm—Harry Gobrecht, San Clemente



The "Troupers" headed homeward after the "Farewell Breakfast," Sunday morning. Thank you all for coming.

1994 will be our Twentieth Anniversary, Please plan to join us and bring a friend. The theme is "Twenty," "20," or anyway you like it. November 4, 5 & 6, 1994, Camellia-Rama XX.



*Above: Ringmaster Bob Kellas and feline friend. Left: Did Virginia Rankin ever sing to Bob Erhart? Below: Looks like Sergio is beside himself.*



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## THE TAMA-NO-URA STORY

Bill Donnan

One of the most remarkable camellia cultivars ever discovered is the *Camellia japonica* 'Tama-no-ura'. This camellia is remarkable for several reasons. First of all, this single form, five-petaled bloom has a very distinct color. The petals are bright red with a band of white on the borders. Secondly, the bloom has a prominent, compact burst of yellow stamens. When one sees the bloom, it seems to look back at one and shout "Hey! Look at me!" Thirdly, this plant blooms early in the camellia season as if it wants to confess that it might have a touch of *Camellia sasanqua* blood in its veins. Fourthly, the shrub is bushy and grows vigorously upright which results in an excellent variety for landscaping purposes. But the most remarkable attribute of 'Tama-no-ura' is its ability to infuse its band of white gene into the petals of nearly every hybrid cross pollination. (More about this factor later.)

The original tree of 'Tama-no-ura' was a chance discovery by a Japanese charcoal dealer. He found the plant in 1947 on the side of Chichiga-Dake Mountain near the town of Tamanoura. The mountain and town are located on the small island of Fukue Shima near city of Nagasaki in southwestern Japan. When 'Tama-no-ura' was discovered it was about six meters tall with a very bushy, dense growth. The tree was growing on a very steep, rocky slope. However, when this new camellia cultivar was exhibited there was a mad scramble by hundreds of Japanese camellia hobbyists to obtain scions of this wonderful bloom. As a result, the parent plant was completely destroyed. The grafted scions flourished and soon 'Tama-no-ura' became one of the favorite camellias in all of Japan.

In 1977, Julius and Bonnie Nuccio went to Japan on their first visit. When they arrived they contacted an

old friend, Mr. Hiroshi Terada, who took them to several nurseries in Japan. Here they saw the camellia cultivar 'Tama-no-ura'. Julius thought that it might be a sport or mutant, but Terada assured him that it was a seedling. Mr. Terada sent scions of 'Tama-no-ura', 'Egao' and several other cultivars to the nursery in Altadena where they were grafted on 15 gallon understock. 'Tama-no-ura' thrived in California and was introduced in the fall of 1979.

At that time I was the Editor of *The Camellia Review* of the Southern California Camellia Society and I wanted to have a color picture of 'Tama-no-ura' on the cover of the first issue that fall. However, I did not have a good color slide of the bloom and it was too early in the blooming season to obtain one. I did have several color photos of 'Tama-no-ura' which had been sent to the Nursery from Japan. So, I took a 35 mm color slide of one of these color photos and made the necessary color separations for printing the covers. The result was the cover photo for the September-October 1979 issue of our magazine. I can recall this story vividly because my friend Milton Brown, who was the Editor of the American Camellia Society *Camellia Journal* had also wanted to have a photo of 'Tama-no-ura' on the cover of his Fall 1979 issue. But, he had not been able to obtain one. He happened to be visiting Nuccio's Nurseries that fall and I came up there for a visit. I had several copies of the September issue with me and I tossed them down onto the table at Nuccio's. When "Brownie" saw them, he said, "Where in the hell did you get that photo?"

Nuccio's Nurseries continued to produce and sell 'Tama-no-ura' and they, along with the bees, did a lot of cross-pollinating to see whether they could get the unusual white-banded flower petals on the hybrid crosses.

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They soon discovered that 'Tama-no-ura' had a dominant gene which would carry over into the hybridized cross and produce some additional white-banded or bordered colored blooms. The first of these crosses results in the beautiful new chance seedling which was discovered in 1987. Several years later it was released under the name of 'Merry Christmas'. This is a red to red bordered white single bloom which produces flowers from Thanksgiving through the first month of the year. Since then the bees have been busy and the Nursery has created 10 or 12 more chance seedlings all of which have the tell-tale 'Tama-no-ura' imprint. Some of these have been so outstanding that the Nursery has chosen seven of them to propagate, name and introduce. (Editor's note: These camellias were featured in the November-December, 1993 issue of *The Camellia Review*.)

The seven new 'Tama' hybrids which were introduced in the Fall of 1993 are as follows: 'Tama Bell' discovered in 1987 is a miniature to small bell-shaped, single, white with red at the base of the petals. 'Tama Glitters' was discovered in 1988. This is a red-banded white, medium to large

semi-double to loose peony form. 'Tama Beauty', discovered in 1989, is a rose pink bordered white, loose peony form. 'Tama Americana' discovered in 1991, is a rose red with a broad white border. This bloom is a medium size, semi-double with occasional petaloids.

'Tama Electra' was discovered in 1991. It is a small to medium semi-double with long narrow petals, colored wine red washing to white in a broad border. 'Tama Vino' was discovered in 1991 and it is a small to medium semi double with long narrow petals. The bloom is wine-red washing to a broad white border. 'Tama Bambino' was discovered in 1992 and it is a miniature peony with rose pink petals bordered with a white stripe around the edge.

The camellia 'Tama-no-ura' has reached high acclaim not only in Japan but here in America and in the rest of the camellia world! To this end, the Atagawa Botanical Gardens in Tokyo dedicated its 1994 Camellia Show to this cultivar. The Show was held from January 27-31, 1994. There was a huge display of 'Tama-no-ura' and cut blooms of all eight of this cultivar's hybrid "children." Many of these blooms were shipped from Nuccio's Nurseries here in California.

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## IF I COULD HAVE ONLY TEN PLANTS

Chuck Gerlach

My first choice would be 'Freedom Bell' which was introduced by Nuccio's Nurseries in 1965. It received some attention a few years later when Grady Perigan won with a tray of three at the Pomona show to the surprise of everyone who was not familiar with it.

I first won with 'Freedom Bell' in 1979, followed by twenty-six more wins over the years both in single and trays of three and five. Over the same period I have won points seventeen times at Pacific Camellia Society's monthly meetings.

My second choice would be 'Maroon and Gold', I have won twenty-two times with it both in single and trays of three.

My next choice would be 'Ave Maria', again having won twenty times in singles and trays of three.

This may not seem like much of an accomplishment, but I'm proud of my "little guys."

Completing my list of ten are 'Nuccio's Gem', 'Grand Prix', 'Valentine's Day', 'Eleanor Martin Supreme', 'Tom Thumb', 'Valley Knudsen' and 'Dr. Clifford Parks'.

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## 1993 GARDEN DISPLAYS— LOS ANGELES COUNTY FAIR

Marilee Gray

The greatest of county fairs, the Los Angeles County Fair, opened September 10th for a 24-day run. Members of the Pomona Valley Camellia Society were eagerly awaiting the opening and the announcement of the judging results in the Flower and Garden Showpark, which many consider to be the greatest feature of the fair. The judges declared that this was the best garden show ever presented at the fair and it also ranked among the best that they had judged nationally. They were very appreciative of our efforts, as our two gardens took top honors and a total of five bonus awards. This made it another banner year for the group, whose reputation for excellence has been won through hard, hard work.

The concepts for the exhibits had been established a year earlier as the 1992 displays were being removed. We had decided that 1993 would be the year to feature a cycad garden; the collections of both Sergio Bracci and Julius Christinson had recovered from the devastating freeze in late 1991 and were looking fantastic. Ideas were mulled and refined, and the working schedule was determined. Work would, of necessity, need to begin early so that the cycads could be transported and placed before the tender, new fronds appeared. So, in mid-May the crucial sculpting work was done. With the help of a Bobcat to cut hills and valleys, to place large boulders, and bring in loads of dirt, a

rough landscape was achieved. That done, we rented a large truck to transport several large specimen cycads from Sergio's San Gabriel garden to the fair. Julius brought in a nearly equal number of cycads from his Riverside garden. Once the cycads were in place to produce their new fronds without disturbance, they also provided the foreground setting that was needed for the artist to coordinate our garden with the background mural. The time needed

to create the sweeping 60-foot mural gave us a few weeks of respite.

Cycads, the prehistoric palms, exist the same today as they did in the age of the dinosaurs, and we wanted our display to make this association. We chose the theme, "The Dinosaurs' Nursery," and showed nests with eggs and hatchling dinosaurs under the arching fronds

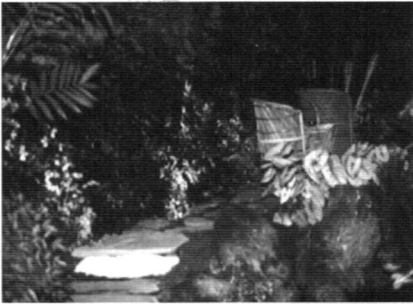
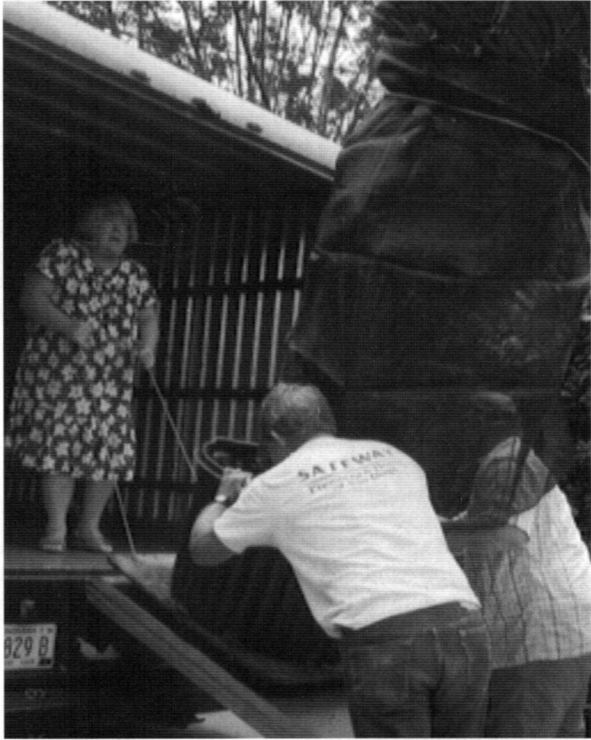


of the cycads. The mural showed the triceratops guarding her nest, a racing raptor, and several giant brontosauri, almost obscure in the mist as they waded in a distant swamp.

With the mural completed, we resumed work in mid-August. A boulder was plumbed to appear as if the swamp in the mural drained over it and into the lagoon in the display. In addition to the the spreading cycads, a giant-leafed alocasia, 'Odorata,' skirted the lagoon. Color was introduced with several dozen brilliant-hued

Guzmanian bromeliads, tillandsias, and kalanchoes and some scarlet anthuriums and orchids. Dozens of spathiphyllums and ferns added a tropical lushness.

We rated this cycad garden the best of our display gardens to date. It offered an abundance of plant material for the most sophisticated horticulturist, yet youngsters and adults alike were delighted and fascinated with the nests and the baby dinosaurs. Sergio, in turn, was delighted to meet someone who will, in the future, be available to fertilize cycad cones of most all species with frozen spore dust. With the ever-lessening availability of cycad



plants, this could become a very important, if unexpected, side benefit of this fair.

In our second garden we were able to utilize some extensive rock and water work that we had built the year before. However, with different plant material and rattan furniture, we transformed it into a beautiful tropical Hawaiian garden. Water cascaded over boulders from a large upper pond, along a stream bed, and into a lower pond. Many types

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of orchids, anthuriums, spathiphyllum, tropical foliage plants, ferns, plumeria, grass bamboo, and palms produced a tropical paradise. Bamboo torches lighted the pathway across the bridge and the patio. Several specimen hanging ferns added a lush overhead. The large recirculating pump in the lower foreground pond was concealed with slate that formed a table at the water's surface. On this was placed an incredibly beautiful, spreading tropical arrangement of proteas, anthuriums, and orchids. "Romantic! Absolutely romantic!" was one appreciative exclamation.

Once the fair has opened, the second phase of our fair participation begins. Our garden exhibits entitle us to promote our societies at the garden information/lecture area at assigned times. To do the exhibits without utilizing this opportunity would not maximize on the months of effort already extended. Two days each week—a total of eight days—our group manned the area, giving out information and presenting lectures and demonstrations. Additionally, six hour-long demonstrations were scheduled on other days. All totalled, an appreciable number of hours were devoted to interfacing with the public. This is all enjoyable time that we consider well-spent. We hope that those who attended

lectures and went home with information packets or a superb variety of a newly-grafted camellia will one day become camellia enthusiasts themselves. We have made some good contacts, this we know, for already we have received communications from some, and others have joined. This is such a fantastic hobby, it is a delight to share and promote it.

Once the fair closes, the third phase begins. Removing all of the plants, lights, pumps, and props is an exhausting experience. After-the-fair plant sales are necessary because we invest a few thousand dollars in disposable color and foliage plants and must recoup some of this to make the venture profitable. These receipts plus the awards from the exhibits provide most of the monetary needs of the group for another year. In addition, a donation is annually made to the Southern California Camellia Society for their publications.

We get even more from the fair efforts. Everyone who works on the displays gets an incredible rush of creative excitement as the exhibits come together. Several new members became wholly dedicated to the project and were invaluable finish and detail workers. While we are learning together, we are also having a great time. And, oh yes, we are thinking about next year.

## NEW MEMBERS – WELCOME

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Linda Williams  
820 Rosedale Avenue, Lafayette, CA 94549, (510) 283-3882

Descanso Gardens Guild, Inc.  
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Graham Smith  
2013 Midlothian Drive, Altadena, CA 91001, (818) 798-5345

David Benton  
Dibden Purlieu, Southampton SO4 5NJ, England

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# GROWING CAMELLIAS IN CONTAINERS

Caryll Pitkin

Reprinted from *The Camellia Review*, April, 1958

Those who grow camellias in containers usually do so from necessity and not from choice. Unsuitable soil conditions or lack of room suggest one answer—plant them in containers. The soil in a tub or box can be tailored to just the right mixture. As the plants grow, the tubs can be moved from place to place in the yard and many more “fitted in” than would be possible if they were planted in the ground.

Mobility has advantages. When choice plants are in bloom they can be moved into places of prominence. Also it is sometimes possible to move them into protected areas in case of unusually hot weather, or out of the rain or sun if you are trying to keep a bloom for a special occasion.

Planting in containers is no different than planting in the ground. Proper soil mixture depends, of course, on what you have to start with. The soil I have mixed with 50% peat moss seems to give good results. If the soil is heavier as in many other areas one-third peat moss, one-third leaf mold or decayed pine needles and only one-third soil is recommended.

I'll be the first to admit that camellias in containers require more care in watering and fertilizing but beyond that I've found no special problems.

Since container plants dry out faster than those in the ground, they just won't stand neglect especially on some of our extra warm days. Sometimes it is advisable to water them twice in one day when the temperature in Southern California goes high in the nineties and humidity is practically non-existent. I have often heard it said “Don't sprinkle foliage when the sun is on it or it will burn.” Frankly, that hasn't been my experience. I sprinkle anytime and especially when the foliage is hot and I have never had any damage to the

leaves from water. Some of the prominent growers in this area report similar results, notably Harvey Short and Vern McCaskill. I am not afraid to cool them off when the sun is on them; that is when they need it.

Since frequent waterings leech out fertilizer, try to apply small amounts frequently—once a month every month in the year. I use cottonseed meal or a commercial camellia food and work it into the mulch with my fingers, then water thoroughly. Sometimes a plant seems to stop growing when it has been in the same container for several years. This is no doubt due to the exhaustion of the soil or the crowded conditions of the roots and it is time to re-pot. A larger tub is best but if this is impossible simply re-pot in the same container in a new soil mixture.

It is a good plan to place wooden containers on blocks or bricks to keep them from deteriorating and to prevent roots of other trees or shrubs from working up into the tub and robbing the camellia of its water and nourishment.

The only secret involved in growing good container plants is constant attention. Don't let them dry out and fertilize sparingly and frequently.

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# PACIFIC CAMELLIA SOCIETY CAMELLIA SHOW

## "GIB SHOW"

December 4 and 5, 1993

### Japonica

Best large	'Carter's Sunburst'	Russell Monroe
Runner-up large	'Adolphe Audusson Spec.'	Jim Wilkin
Best medium	'Margaret's Joy'	Marvin Belcher
Runner-up medium	'Desire'	Tom Hughes
Best small	'Ave Maria'	Bob & Alice Jaacks
Runner-up small	'Alison Leigh Woodroof'	Bob & Alice Jaacks
Best miniature	'Baby Sis'	John & Sonia Movich
Runner-up miniature	'Little Slam Var.'	Wilbur & Mary Anne Ray

### Reticulata Hybrid

Best	'Emma Gaeta Var.'	Bob & Alice Jaacks
Runner-up	'Valentine's Day'	Sergio & Elsie Bracci

### Non-Retic Hybrid

Best	'Button & Bows'	Jack and Ann Woo
Runner-up	'Pink Dahlia'	Sergio & Elsie Bracci

### Species

Best	'Egao'	Dave & Alma Wood
Runner-up	'Shibori Egao'	Grady & Helen Perigan

### Chemically Treated

Best large japonica	'Mary Fischer'	Jack & Ann Woo
Runner-up large japonica	'Easter Morn'	Jack & Ann Woo
Best medium japonica	'Grand Marshal'	Sergio & Elsie Bracci
Runner-up medium japonica	'Wildfire'	Sergio & Elsie Bracci
Best small japonica	'Alison Leigh Woodroof'	Sergio & Elsie Bracci
Runner-up small japonica	'Red Hots'	Sergio & Elsie Bracci
Best miniature japonica	'Man Size'	Leone Summerson
Runner-up miniature japonica	'Lemon Drop'	Jack & Ann Woo

### Trays

Best 3 large japonicas	'Grand Prix'	Sergio & Elsie Bracci
Runner-up 3 large japonicas	'Lulu Belle'	John & Sonia Movich
Best 3 medium japonicas	'Margaret's Joy'	Walt & Margaret Harmsen
Runner-up 3 med. japonicas	'Nuccio's Jewel'	Sergio & Elsie Bracci
Best 3 boutonnieres	'Ave Maria'	Bob & Alice Jaacks
Runner-up 3 boutonnieres	'Little Slam'	Walt & Margaret Harmsen
Best 3 reticulata hybrids	'Dr. Clifford Parks'	Sergio & Elsie Bracci
Runner-up 3 retic. hybrids	'Lasca Beauty'	Sergio & Elsie Bracci
Best 3 non-retic hybrids	'Freedom Bell'	Bob & Alice Jaacks
Runner-up 3 non-retic hybrids	'Pink Dahlia'	Sergio & Elsie Bracci
Best 3 species	'Egao'	Dave & Alma Wood
Runner-up 3 species	'Shishi-Gashira'	Dave & Alma Wood
Best 3 of mix varieties	'Eleanor Martin Var.'	
	'Betty Foy Sanders', 'Fircone Var.'	Jack & Ann Woo
Runner-up 3 mixed varieties	'Kitty',	
	'Midnight', 'Easter Morn'	Sergio & Elsie Bracci



Best Collector's Tray 'Emma Gaeta', 'Miss Tulare',  
 'Valentine's Day Var.', 'Silver Clouds', 'Queen Bee',  
 'Valentine's Day' Sergio & Elsie Bracci  
 Runner-up Collector's Tray 'Emma Gaeta',  
 'South Seas', 'Arcadia', 'Miss Tulare Var.',  
 'Chow's Han Ling', 'Elsie Jury' Jack & Ann Woo

**Seedlings**

Best Sasanqua Lee Gaeta

**Novice**

Best novice less than 4" 'Ave Maria' Jo Mitchell

**Court of Honor**

'Elegans Splendor'	Roger & Lavenia Treischel
'Lemon Drop'	Dean Alltizer
'Demi-Tasse'	Mel & Bobbie Belcher
'Betty Sheffield Coral'	Milt & Marian Schmidt
'Tootsie'	Leone Summerson
'Shishi-Gashira'	Dave & Alma Wood
'Midnight'	Sergio & Elsie Bracci
'Demi-Tasse'	Bob & Alice Jaacks
'Phil Piet'	Lee Gaeta
'Royal Velvet'	Leone Summerson
'Chansonette'	John & Sonia Movich
'Fircone'	John & Sonia Movich
'Dr. Clifford Parks',	Sergio & Elsie Bracci
'Buttons & Bows', 'Valentine's Day',	
'Margaret Davis'	Sergio & Elsie Bracci
'Buttons & Bows'	Jack & Ann Woo
'Debutante'	Dick & Jackie Stiern
'Carter's Sunburst', 'Elsie Jury',	
'Chow's Han Ling', 'Tomorrow Park Hill',	
'South Seas', 'Valley Knudsen'	Bob & Alice Jaacks

**INTRODUCING IN 1993 - 94**

'K. Ohara'	'Queen Bee'	'Satsuma'
'Surusumi'	'Jerry Donnan'	'Pink Wings'
'Tama Americana'	'Tama Beauty'	'Tama Ecectra'
'Tama Bambino'	'Tama Glitters'	'Tama Vino'

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## 1994 CAMELLIA SHOW SCHEDULE

- |                        |   |
|------------------------|---|
| February 5 & 6, 1994   | San Diego Camellia Society<br>Balboa Park, San Diego                    |
| February 12 & 13, 1994 | Southern California Camellia Council<br>Descanso Gardens, La Cañada     |
| February 19 & 20, 1994 | Delta Camellia Society<br>Marina Center, Pittsburg, CA                  |
| February 19 & 20, 1994 | Pomona Valley Camellia Society<br>Pomona First Federal S & L, Claremont |
| February 26 & 27, 1994 | Southern California Camellia Society<br>Huntington Gardens, San Marino  |
| March 5 & 6, 1994      | Camellia Society of Kern County<br>First Christian Church, Bakersfield  |
| March 12 & 13, 1994    | Central California Camellia Society<br>Fashion Fair, Fresno             |
| March 19 & 20, 1994    | Camellia Society of Modesto<br>Gallo Administration Building, Modesto   |

### PASSINGS

H. C. "Ram" Rambath

#### JUST FOR LAUGHS

*The following is an excerpt from a "tongue-in-cheek" memo the Editor received in 1987.*

News Flash!—Horticulturalists from far and wide have been coming to see for themselves this phenomenon that has occurred on Palo Verde Street in Bakersfield. The size of camellia flower buds is indicative that each mature flower will probably require a table of its own when exhibited next Spring, and a separate box will no doubt be required to transport them to the show.

*Interested readers might want to compare Dr. Stiern's 1987 garden with 2X4 "props" with "My Garden" in this issue. —Ed.*



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## DIRECTORY OF OTHER CALIFORNIA CAMELLIA SOCIETIES

**ATWATER GARDEN CLUB AND CAMELLIA SOCIETY:** President—Ward Dabney; Secretary—Connie Freitas, P. O. Box 918, Atwater 95301. Meetings: 4th Tuesday of each month, 7:00 p.m., Bloss House, Cedar and First Street, Atwater.

**CENTRAL CALIFORNIA CAMELLIA SOCIETY:** President—Mary Anne Ray; Secretary—Christine Gonos, 5643 North College Avenue, Fresno 93704. Meetings: 3rd Wednesday, November–February, 7:30 p.m., Sheraton Smuggler's Inn, 3737 N. Blackstone, Fresno.

**DELTA CAMELLIA SOCIETY:** President—Larry Pitts; Secretary—Evelyn Kilsby, 11 Tiffin Court, Clayton 94517. Meetings: 2nd Tuesday, November–March, 7:30 p.m., City of Pittsburg Environmental Center, 2581 Harbor St., Pittsburg.

**KERN COUNTY, CAMELLIA SOCIETY OF:** President—Glenn Bourroughs; Secretary—Fred Dukes, 733 Del Mar Drive, Bakersfield 93307-3843, For meeting dates and times, call Fred Dukes (805) 831-4383.

**MODESTO, CAMELLIA SOCIETY OF:** President—Anthony F. Miranda; Secretary—Dean Ragland, 709 Leytonstone, Modesto 95355. Meetings: 2nd Tuesday September–May, 7:00 p.m., Memorial Hospital Education Dept, Room 62, 1800 Coffee Road, Modesto.

**NAPA VALLEY CAMELLIA SOCIETY:** President—Don Fretz; Secretary—Peggy Aaron, 1156 Lokoya Road, Napa 94558. Meetings: 2nd Thursday, September–May, 7:00 p.m., Villa Del Ray, 3255 Villa Lane, Napa.

**NORTHERN CALIFORNIA CAMELLIA SOCIETY:** President—C. Adair Roberts; Secretary—Jim Toland, 1897 Andrews Drive, Concord 94521. Meetings: 1st Monday, November–April, 7:30 p.m., Oak Grove School, 2050 Minert Road, Concord. Final meeting in May is a dinner meeting.

**PACIFIC CAMELLIA SOCIETY:** President—Mary Simmons; Secretary—Dorothy McQuiston, 6212 Yucca St., Los Angeles 90028. Meetings: 1st Thursday, November–March, 7:30 p.m., Descanso Gardens, 1418 Descanso Dr., La Canada.

**PENINSULA CAMELLIA SOCIETY:** President—Ed Tooker; Secretary—Nicky Farmer, 360 Santa Margarita Ave., Menlo Park 94025. Meetings: 4th Tuesday, October–March, Veterans' Building, 1455 Madison Avenue, Redwood City.

**POMONA VALLEY CAMELLIA SOCIETY:** President—Mel Belcher; Secretary, Dorothy Christinon, 3751 Hoover Street, Riverside 95204. Meetings: 2nd Monday, November–April, 7:30 p.m., Church Fellowship Hall, White and Sixth Streets, La Verne.

**SACRAMENTO, CAMELLIA SOCIETY OF:** President—Ron Morrison; Corresponding Secretary—Evalena M. Smith, 601 34th Street, Sacramento 95816-3819. Meetings: 4th Wednesday, October–April, 7:30 p.m., Garden and Arts Center, 3330 McKinley Boulevard, Sacramento.

**SAN DIEGO CAMELLIA SOCIETY:** President—Ruth Sheldon; Secretary—Edna Baskerville, 4871 Lucille Place, San Diego 92115. Meetings: 3rd Wednesday, November–May, 7:00 p.m., Room 10, Casa del Prado, Balboa Park, San Diego.

**SANTA CLARA COUNTY INC., CAMELLIA SOCIETY OF:** President—Bev Allman; Secretary—Treasurer—Bob Marcy, 1898 Kirkmont Avenue, San Jose 95123. Meetings: 3rd Wednesday, October–April, 7:00 p.m., Lick Mill Park, 4750 Lick Mill Boulevard, Santa Clara.

**SOUTH COAST CAMELLIA SOCIETY:** President—Helen Gates; Secretary—Pauline Johnson, 1251 Tenth Street, San Pedro 90731. Meetings: 3rd Tuesday, September–July, 7:30 p.m., South Coast Botanic Garden, 26300 Crenshaw Blvd, Palos Verdes Peninsula.

