

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



'Henry E. Huntington'

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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THE CAMELLIA REVIEW

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COVER PHOTO

'Henry E. Huntington'

Japonica, medium pink, large to very large, semi-double.

Hybridized by Nuccio's Nurseries. Photo by Grady Perigan. Color separation by Nuccio's Nurseries. (Introduced in recognition of the 75th anniversary of the Huntington Library, Art Collections and Botanical Gardens.)

AN INVITATION TO JOIN

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THOUGHTS FROM THE EDITOR



Even though only a few pages are devoted to it, this issue of *The Camellia Review* is dedicated to the 75th anniversary of the Huntington Library, Art Collections and Botanical Gardens. This educational institution has a special appeal to camellia hobbyists because of the impressive planting of camellia cultivars. The cover photo of 'Henry E. Huntington' hopefully will reflect the popularity of its namesake. One of our members, Carey S. Bliss, a rare books expert, was instrumental in building the highly respected collection of rare books at the Huntington Library. He joined the staff at Huntington Library in 1937 and over the next 45 years earned the respect of rare book dealers, librarians and collectors throughout the United States and Europe. He died earlier this year at age 80.

You'll enjoy John Utvich's article about the Huntington because he is in a unique position to provide an intimate bridge between the Huntington and the Southern California Camellia Society. He spends much time as a Docent at the Library and has spent several terms on the Board of Directors of the Southern California Camellia Society.

This first issue of Volume 56 commences a series of conversations with people who have made a difference in the camellia world. This issue features Frances Butler who for some forty years has been an example and leader for many of us who are "younger" in the camellia arena. I think you will find her comments interesting and meaningful for today.

Let me take this opportunity to thank all those members, listed on page 27, who responded to the "over and above" contribution request.

I hope to see many of you in Fresno at Camellia-Rama, November 4-6. I will be happy to sit and discuss with you anything that will make *The Camellia Review* a better and more readable publication.

Here's hoping the 1994-95 camellia year will be an exciting one.

—Melvin B. Belcher

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THE HUNTINGTON LIBRARY, ART COLLECTIONS AND BOTANICAL GARDENS

John Utvich

On August 30, 1919, Henry Edwards Huntington and his wife, Arabella, executed a deed setting aside 200 acres of ground and its appurtenances as part of an institution that would become known as the Huntington Library, Art Collections and Botanical Gardens. We celebrate in 1994 the seventy-fifth anniversary of that event.

Henry Huntington was a collector by nature. Twelve years earlier he had decided to collect and maintain living specimen of exotic plants, and he decided that two hundred acres of his total five hundred and five acre ranch would be enough for such a collection.

The J. deBarth Shorb San Marino Ranch had been foreclosed by the Farmers and Merchants Bank and, in 1903, Mr. Huntington purchased it. A right decision was made in 1904 when William Hertrich, a trained horticulturist and landscape architect, was hired to assist Mr. Huntington in doing the botanical part of his work. Hertrich was competent, dedicated, frugal and honest. These qualities, admired and shared by Mr. Huntington, made these men an admirable team. Hertrich was paid seventy-five dollars per month, plus cottage, utilities, milk and vegetables. Ranch labor was paid \$1.25 for a nine-hour day. Mr. Huntington delegated details, but he knew what he wanted—the best—and he reserved to himself the major decisions in collecting and laying out the gardens in order to get his desired effect.

Mr. Huntington was an enthusiastic booster of the San Gabriel Valley and hoped to make “the ranch” his home. Mrs. Huntington preferred San Francisco, New York or Paris. In

1892, Mr. Huntington had stayed as a guest at the Shorb home and he always boasted the Valley and Southern California as a place with a “strong future.”

These are brief highlights of the developments which created the present library and gardens:

The new residence was completed in 1911. The library building, quake and fireproof, was completed in 1920. Soon after he purchased the ranch in 1903, Mr. Huntington and Hertrich created the lily ponds. Although he did not like cacti, he agreed, at Hertrich’s urging, to “a small cactus garden” on an area of poor soil. A huge lathhouse was built to house palms, ferns and other tropical plants being tested for survival locally and for growing thousands of trees and shrubs needed to be used in landscaping. Cyclamens and other plants favored by Mrs. Huntington were grown for her.

A family fruit orchard, a rose garden featuring species and hybrids, a large aviary including 26 kinds of parrots and 65 seed-eating birds were added. The cycad collection followed, greatly enlarged by the purchase in 1913 of the Bradbury collection in Duarte. Earlier, in 1912, a complete Japanese tea garden in Pasadena was purchased and moved—plants, buildings and artifacts—to the canyon on the estate.

Citrus plantings were enlarged by 85 acres in 1916. Twenty thousand seeds were planted; the best 10,000 were grafted to enlarge citrus production. Mr. Huntington boasted that the ranch paid for itself from fruit sales.

All of Mr. Huntington’s projects—books, art or garden—emphasized

experiment and research. Japanese persimmons, Chinese jujubes and guavas were planted experimentally to test their adaptability to local conditions.

In 1943, the plant collection was enriched by friendly connection with the Southern California Camellia Society and, after discussion and approval by the Board of Trustees, a camellia test garden adjoining the Japanese garden was begun. Here all known varieties of camellias were planted for scientific and educational purposes for students and the general public. At that time camellia nomenclature was confused. Some species were being sold under nine different names. Four hundred varieties correctly labeled were placed in the Garden. (In 1944 the Southern California Camellia Society published its first *Camellia Nomenclature*.) This

cooperative relationship continues today. Our members prune, gib, contribute plants and harvest seeds. Our annual camellia show is a regional highlight.

In 1984, the Virginia Steele Scott Gallery was constructed north of the Shakespeare Garden.

After the death of Arabella in 1924, and Henry in 1927, the library and gardens were opened to the public in 1928. The Board of Trustees continues to guide this great institution under the Trust. The strong commitment to research continues in art, literature and horticulture. This great treasure survives despite major changes in the economy that could never have been foreseen by Mr. Huntington when he endowed the Trust. Effective managing and fund raising have softened the blows, but this great inheritance needs and deserves the support of everyone.

THE EVOLUTION OF THE HUNTINGTON CAMELLIA SHOW

Bill Donnan

On February 26 and 27, 1994, the Southern California Camellia Society, in cooperation with the Huntington Botanical Gardens, staged one of the finest camellia shows ever held in Southern California. This was the 22nd annual Huntington Camellia Show, and it might be of interest to trace the evolution of this event.

The first Huntington Camellia Show was held in January, 1973. At that time there were seven camellia societies in Southern California: Los Angeles Camellia Society, Orange County Camellia Society, Pacific Camellia Society, Pomona Valley Camellia Society, San Diego Camellia Society, Temple City Camellia Society and the Southern California Camellia Society. In addition, there was the

Southern California Camellia Council. Several of these societies organized camellia shows during those years. The Camellia Council staged an early "Gib" show in December of each year. Then, at about the last week in January or first week in February, the San Diego Camellia Show was held, followed on succeeding weekends by the Temple City Show and the Pomona Valley Show. The Southern California Camellia Show season always ended with the Council's big camellia show which at that time was held out of doors at Descanso Gardens.

The original idea for the Huntington Gardens camellia show was to stage a camellia demonstration where blooms were exhibited and where camellia culture could be shown

to the general public. The Huntington Gardens and the Southern California Camellia Society has had a long association of cooperation, beginning with the establishment in 1944 of the Camellia Test Garden at the Huntington. The first several cooperative shows staged at the Huntington Gardens were quite modest. In fact, the first Huntington show had only six classifications: small, medium and large japonicas, reticulatas, non-reticulata hybrids and species (which included sasanquas and other species). The prizes consisted of silver-plated champagne cups and the blooms were exhibited in plastic champagne glasses. The show was staged in the marble loggia of the Art Gallery (the Huntington Manor House).

In addition to the actual display of camellia blooms there was a concerted effort to demonstrate to the public various aspects of camellia culture and propagation. There were demonstrations of planting, pruning, disbudding, grafting and other cultural technical arts. This was one of the first camellia shows to include culture demonstrations as a part of the show.

In the early 1980's, after Friends Hall was completed, the camellia show was moved to the open patio there. However, it continued to be a small

show with a limited number of classifications and modest show prizes. The principle objective of the show continued to center on educating the public about the hobby of growing camellias in home gardens.

In the late 1980's the show was moved into the auditorium of Friends Hall. The show classifications were expanded to include treated blooms, and the entry area of Friends Hall was used for the demonstrations of camellia culture.

Now, in 1994, due in part to a conflict in scheduling various camellia shows in Southern California, the Huntington show was moved to the last week in February. The entire auditorium was opened up to accommodate a much larger and more ambitious show. For the first time it was possible to enter trays of three and five blooms. In addition, there was a large demonstration area in the open space between the Hall and the Book Store which was used to sell camellia plants and to distribute camellia literature. The usual demonstrations of camellia culture were held in the Friends Hall patio. The 1994 Huntington Gardens camellia show was truly an outstanding event, and it is hoped that this transformation will continue into the future.

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OUR CAMELLIA GARDEN

Chris and Art Gonos

We grow our camellias in an “irrigated desert” known as the San Joaquin Valley—Fresno, to be specific. We can complain about the intense dry summer heat, but we don’t because the heat gives us an excellent bud set each year. We can also complain about the 90-120 days in the winter that we may experience frost and/or foggy conditions. But again, we don’t complain because camellia plants normally require a certain amount of dormancy in order to produce outstanding blooms. The fog usually holds the temperature in the 35-39°F range which helps with dormancy. Now you know why our camellia garden is located where it is!

There are about 350 plants in our collection and all but 12 are in containers ranging in size from plastic one gallons to wine barrel halves. We are forced to use containers, as our soil is a very heavy clay with a great deal of hardpan. Our clay has some excellent soil properties but, of course, very poor drainage. The containers not only solve our soil mix and drainage concerns, they also allow us to better control our fertilization.

Until about four years ago our children hand watered all of the plants. This was a task handed down progressively from older to younger siblings. However, when the youngest sibling became a “legal adult” we were informed that “involuntary servitude” was prohibited by the U. S. Constitution and, therefore, hand watering was unconstitutional. We now needed an automated system, but how could we do this when our garden included seven to eight different sizes of containers? A

landscaper friend came to the rescue and we are now watering using “spot spitters.” These “spitters” are made of plastic and are 4” x 1/4” in size. They attach to a 1/8 inch spaghetti line and are cleverly engineered to send out varying amounts of water. The “spitters” are color coded to easily



identify the amount of water that each “spitter” sprays. As a result we now can water a one gallon container and a half wine barrel that are next to one another for the same amount of time, and each receives the appropriate amount of water by using “spitters” of different colors.

Shade is provided either by wooden lath or plastic shade screening, and both are satisfactory. The average amount of shade provided is approximate 70%. We have not found any camellias that we dislike. Therefore, the collection includes a wide range of large and small japonicas, retics, hybrids and various other species. Some cultivars are selected to compete as singles while others—because of the uniformity of their blooms—are used primarily in multiple entries. Still other cultivars are selected because they mix or contrast well in collections, and we love them all!

CAMELLIA REVIEW VISITS WITH FRANCES BUTLER

C.R. I think there are a lot of people out there who are interested in knowing more about people who have contributed to the development of our camellia societies, so let's get better acquainted.

F.B. We moved to Santa Ana from



Newport Beach where we had only sand. This was in 1944. George and I were very much interested in fuchsias and we still had a nice collection, about 125 of them. Within six weeks we lost all of them to a virus which they say is related to tomato wilt. It was very discouraging. The virus was in the ground. Nothing could be planted. We became a little interested in camellias as we saw them here and there. Finally, I started choosing some plants. Since I had an aunt, Alice Wood, in San Gabriel, Mother and I went up to the Temple City Camellia tent show. It was at the time when their camellia festivals were a big thing. I remember so vividly that we saw a branch about two feet long of a beautiful miniature. It was a branch of 'Maroon and Gold' that Nuccio's had not yet named. They had just broken it off and taken it down, and I thought it

was a lovely thing. Mother was completely enchanted with it.

C.R. What year was that?

F.B. That must have been 1951 or 1952. Then I joined the Orange County Camellia Society in 1953. They were having their second show which was out at the old Army Air Base in the recreation building there. I had picked up several plants and had taken one bloom in but, because I had not owned it for thirty days, I could not enter it. So I just put it on display. It was the most beautiful 'Oniji' that I have ever seen. The Orange County people were friendly people—Reg and Lollie Ragland, Bob and Coral Powell, Paul and Edna McClelland. I enjoyed the people and suddenly found myself on the Board and was appointed Secretary the next year (1954). From that time on, I have been active.

C.R. When did the Orange County Camellia Society dissolve?

F.B. Not too many years ago. I don't remember and will have to look it up. It was too far from the center of action and traffic had gotten impossible. People couldn't get down. We had people coming up from San Diego during the time before traffic became so bad.

C.R. Where did you hold your meetings?

F.B. We first met on Eighth Street in the Air Base, which is now the Civic Center. Then we moved out and met in the YWCA for a while, then in the Great Western building on West 15th Street. These places were all in Santa Ana. Later we met at the Santa Ana First Federal Bank, and finally we moved to the Tustin Library Community Building. We were meeting there when we decided to disband.

C.R. How large a group did you have?

F.B. We had 75-80 during the time when we were basically staging the Disneyland Show. As people grew older and moved away, and as the traffic became impossible, we were down to about 15. The burden was falling on too few shoulders.

C.R. What responsibilities have you had in the Southern California Camellia Society?

F.B. None in Southern Cal, but I was Secretary in the Orange County Society from 1954 until it disbanded. I have worked the camellia shows consistently. I was a Council Representative for five years representing Orange County.

C.R. My main contacts with you have been at the shows and your leadership in clerking.

F.B. I was in charge of clerks at the Disneyland show. Later I acted in that capacity for the Descanso Show. About that time, Art Crumm wrote to ask if I would be in charge of clerks at the Temple City show. Reg Ragland thought it was time for me to qualify as a judge and, just as I qualified as a judge, two more shows asked me to be responsible for their clerks. Finally, I was doing the head clerk job at all of the shows. Even at that time, nobody wanted to clerk. They wanted to be judges. The early Descanso Shows, when they were held outside, required three clerks to work behind a team of judges because the show was spread all over.

C.R. Tell me a little more about the Disneyland show.

F.B. The Disneyland show was put on by the Southern California Camellia Council with the Orange County Society doing most of the work. It was for an American Camellia Society Convention and it was held at the time the Descanso Show would

have been held. Disneyland and the Disneyland Hotel were new and everyone thought that would be a delightful place to have it. It was a very beautiful show but was held there only once. At that time the Council was not the Southern California Camellia Council but the Los Angeles Camellia Council. It was organized to provide support for the Descanso Gardens. That was during the time that the Council purchased and operated the first trams.

C.R. How did Orange County Camellia Society make its money for operation?

F.B. When I joined, Orange County was an affiliate of Southern Cal and the greater portion of our dues went to Southern Cal. Most of the money came from plant sales.

C.R. Where did you get the plants that you sold?

F.B. For a long time the men in the Society grafted the plants onto purchased understock. Each January the men had their annual grafting session. Once grafted, the plants were cared for by one member of the Society. Paul Neilson did it for us for a long time as did Fritz Kahen. The grafting scions would come from Reg Ragland's garden or some other member's garden.

C.R. Back to your camellia garden. How extensive a garden do you have?

F.B. I had 250 plants but, when the Tustin Water District enacted water rationing a few years back, I gave away about 100 plants. I now have 125-150 plants. They are all under the eaves of the house and trees in the yard.

C.R. Are your plants planted in the ground?

F.B. No, none of them are. When we were in Santa Ana we couldn't plant because we thought the virus would kill the plants. So, they are all

in containers. That makes it easy to move the camellias when you move. The house we are in now has several eucalyptus trees, 75 to 100 years old. They were the original wind break trees. They tend to kill anything planted close by. In fact, they killed nine of the largest plants in about three years. Fortunately, when a drainage ditch was dug and cemented, the nearby eucalyptus trees died.

C.R. The camellia named after you was propagated by whom?

F.B. Reg Ragland. About 1958, he introduced several new camellias, but 'Jennie Mills' and 'Frances Butler' are the only blooms still being entered in the shows. All 'Frances Butler' blooms are identical in form; however, because they come loose from the calyx, they are difficult to get to the shows. The simplicity of the bloom has been appealing to our Australian hobbyists.

C.R. What are your favorite varieties?

F.B. I don't really have one. It's whatever blooms nicely for me. It changes from year to year. I particularly like those varieties that are named for my friends. 'Alice Woods' was named for my aunt. Lollie Ragland always wore a certain variety of camellia. Bill Woodroof developed 'Reg Ragland' and named it after Reg. When 'Reg Ragland' is good, it is a magnificent bloom.

C.R. What did you do professionally?

F.B. I was a school teacher three years in Corona and thirty-five years in the Newport Elementary School, mainly sixth grade, which meant that I taught everything including P.E. and Art. I even taught Spanish, but my Spanish was mainly "Latin and French." (Editor's note: Dorothy Christinson, the Recording Secretary for Southern Cal, was one of Frances'

sixth grade students.)

C.R. What do you consider to be the future of camellia societies and how do we get greater interest and stimulation in the societies?

F.B. I honestly don't know. The fuchsia societies remain strong, but I know their members can grow slips and those slips bloom that first year. Fuchsias are lovely plants and can be grown in a small patio area. I think as yards have gotten smaller it has become more difficult to grow camellias. Also, people don't have time enough. Unfortunately, many nurseries sell camellia plants in areas that are unsuited for their growth and the plants don't do well. For instance, I still see in nurseries plants that I know won't grow in that area. 'Glen 40' doesn't do well in some areas and the Elegans family doesn't do well in most areas because they just won't open. I have never opened a 'Tomorrow' or any variation of it.

C.R. A good article for the Review would be a detailed list of beautiful varieties that don't do well in most areas of California.

F.B. That information needs to go directly to the nurseries that sell camellias, for example, Armstrong, Nurseryland, Rogers and smaller local nurseries.

C.R. We are printing more Camellia Reviews than we need for our membership and take the extras to Nuccio's Nurseries and other promotion meetings.

F.B. But people who go to Nuccio's usually know about the growth habits. That information should go to other nurseries where the sales people don't know about variety characteristics.

C.R. That is an excellent idea and we'll see what can be done.

C.R. What is the reason, from your experience, that many of the camellia

societies are dying out? You got started with camellias in 1953. What are the major differences now 40 years later that you see in the societies?

(Editor's note: The conversation continued on, but a letter that followed, seems to answer these and other questions more to the point.)

"...I was thinking as I did the dishes about the decline of camellia groups and all the other things we were chatting about. Do you think that perhaps the decline could be indirectly our fault—that is, all of us who love the competition of shows. Have we put so much emphasis on 'big,' practically at all costs, that we have lost the idea of the healthy plant in the landscape bearing its bounty of beautiful blooms proudly and adding to the charm of a home? We prune drastically, fertilize carefully and perhaps too bountifully, disbud drastically, often cruelly, and many times disregard the need for shapely growth and beauty or health of the plant so that we may obtain one perfect specimen bloom. Then we exhibit them; the public 'ohs' and 'ahs' but, when they can't get their plant to produce such perfection, they lose interest. Gibbing may be an added deterrent to the everyday run of weekend gardeners. They may care faithfully for their plants, fertilize them regularly, see that they are not allowed to get dry, and their plants may bloom well but never reach the size that they remember from the shows.

Have we lost touch with the real joy of a beautiful and healthy plant blooming profusely to the great joy of the beholder. I think about the old plants in many areas of Pasadena, Pomona, Orange and other established neighborhoods. They may not be part of a professionally landscaped yard, but the size and beauty when they are

in bloom grace the yard and whole area. Perhaps this is one of the things we need to stress. In my own home, I have only two plants in the ground, for many reasons as I told you. One of them, 'Marion Mitchell', a lovely glowing red medium with no show pretensions, is a long-blooming glory that brings comments from visitors and neighbors. A most ordinary flower, its color makes it a beautiful Christmas tree at the proper season.

Maybe San Diego Society has a sound idea when they have competition for blooming grafts. I don't know just how it could be used and broadened, but there on display are the actual plants in bloom. I know that Marilee Gray has the touch with people, but somehow it doesn't seem to be catching and we need her enthusiasm for people as well as her skill and boundless energy.

I am not presenting this nearly as well as I did to the painful of dishes as I was washing and wiping them after supper...

You understand that I am not condemning shows, but perhaps we tend to carry things to too great lengths. (If it's worth doing, it's worth overdoing!) The most beautiful and effective show that Orange County ever staged was the one where Bob Powell brought three or four large plants in full bloom and placed them at strategic points in the building. The outdoor shows at Descanso were generally outstanding because there were naturally growing camellias in the garden in bloom and people could see and compare. It was an educational experience as well as an exhibition.

Now, for another angle. Many young people are moving into condos or small homes that are admittedly 'first homes.' They have no sense of permanence and their landscaping is bright and effective for 'now.' The

slow growth of camellias has no appeal for them. They won't be there more than two or three years, they think. To a great extent, the younger people don't think of time to come, they want to move, to up-grade, to go to another part of the country. Their occupations may force that.

Permanence, long-time occupation and growth for the future does not seem to be a conscious part of their lives. Housing lots are smaller, population concentration and the possibility of rapid movement bring about differences in landscaping ideas. The exotic, perhaps based on desert and semi-arid growth, or perhaps the tropical and subtropical ideas may dominate their plants. Water, and the lack of it, may influence their choice.

Those of us who are older may find the matter of frequent household moves abhorrent, but it is a way of life to many young adults the idea of landscaping for the future does not enter into their thoughts. There may be many other things that influence the dropping population of organizations. Why establish strong organization ties when we may be moving on before too long. They don't feel that they need the friendships of those whom they may not be associated with for long.

They have sporting events, a never-ending stream of TV programs and a multitude of opportunities to be with people, so why take the responsibility of an organized group. Acquaintances rather than deep friendships may be the norm.

...I realize that the two trains of thought are quite different in their implications and yet perhaps they are related. Younger people don't expect to be in one place long enough to realize the beauty of a mature camellia, and the appeal of planting them for the future is not so strong...

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INTRODUCTIONS FOR 1994-95

'Henry E. Huntington'

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'Puniceiflora'

'Ruta Hagmann'

'Golden Glow'

'Spring Daze'

'Something Beautiful'

Fragrant Varieties:

'High Fragrance'

'Koto-No-Kaori'

'Minato-No-Akebono'

'Minato-No-Haru'

'Souza's Pavlova'

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WINNERS OF 1994

Don Bergamini

As I was compiling the list this year, I was thinking of the article that many people have been asked to write concerning what are your twenty-five camellias you would take with you, if you were limited to that number of varieties. Looking at the list of winners I thought what better list could be compiled than from this list. Not only would you have a great collection, but you would have the best chance of winning silver. This would be my suggested list of twenty-five winners: 'Royal Velvet', 'Lady Laura', 'Miss Charleston Variegated', 'Elegans Champagne', 'Betty Foy Sanders', 'Grand Marshall', 'Wildfire', 'Nuccio's Carousel', 'Nuccio's Gem', 'Spring Daze', 'Dahlohnega', 'Something Beautiful', 'Lemon Drop', 'Spring Festival', 'Pink Perfection', 'Emma Gaeta Variegated', 'Larry Piet', 'Lasca Beauty', 'Valentine Day', 'Harold Paige', 'Waltz Time Variegated', 'Pink Dahlia', 'Julie Variegated', 'Freedom Bell' and 'Egao.' This list would do well both as singles or as multiple entries. This would be a fantastic collection for anyone just starting out or one who would like to make his collection smaller by keeping only a few varieties.

This year 'Royal Velvet' took the most honors in both the single and multiple entries with 25 wins followed by 'Waltz Time Variegated' with 13 wins.

New varieties to look for in the shows this year are 'Honeymoon', 'Grand Marshall Variegated', 'Red Hots', 'Tata', 'Spring Fling', 'Robin's Candy', 'Ruta Hagmann', 'Queen Bee', 'Phillip Mandarich' and 'Marie.'

I hope everyone will have a terrific show season in 1995 and that this list will provide insight into what will capture the eye of the judges in this show season.

Japonicas—Large/Very Large

'Royal Velvet'	12
'Lady Laura'	6
'Miss Charleston Variegated'	4
'Elegans Champagne'	3
'Grand Slam'	3
'Holly Bright'	3
'Carter's Sunburst'	2
'Charlie Bettles'	2
'Clark Hubbs'	2
'Helen Bower'	2
'Katie'	2
'Moonlight Bay'	2
'Mrs. D. W. Davis Special'	2
'Reg Ragland Variegated'	2
'Showtime'	2
'Tomorrow Park Hill'	2
15 others	1 each

Japonicas—Medium

'Betty Foy Sanders'	5
'Grand Marshall'	4
'Wildfire'	3
'Charles O'Malley'	2
'Cherries Jubilee'	2
'Fire Dance Variegated'	2
'Jenny Mills'	2
'Magnoliaeflora'	2
'Nuccio's Gem'	2
'Nuccio's Jewel'	2
23 others	1 each

Any Species—Small

'Spring Daze'	5
'Dahlohnega'	4
'Ave Maria'	3
'Maroon and Gold'	3
'Pink Doll'	3
'Red Hots'	3
'Tom Thumb'	3
'Black Tie'	2
'Demi-Tasse'	2
14 others	1 each

Any Species—Miniature

'Something Beautiful'	5
'Lemon Drop'	4

'Grace Albritton'	3	'Grand Prix'	2
'Night Rider'	3	'Grand Slam'	2
'Tammia'	3	'Magnoliaeflora'	2
'Ann Clayton'	2	'Rudy's Magnoliaeflora'	2
11 others	1 each	'Sawada's Dream'	2
Reticulatas and Reticulata Hybrids		'Sweetheart'	2
'Emma Gaeta Variegated'	8	'Tomorrow Park Hill'	2
'Larry Piet'	5	'Wildfire'	2
'Pleasant Memories'	4	26 others	1 each
'Pharaoh'	4	Boutonnieres	
'Arcadia'	2	'Spring Festival'	5
'Black Lace'	2	'Pink Perfection'	5
'Bravo'	2	'Fircone Variegated'	3
'Desert Moon'	2	'Hishi-Karaito'	3
'Emma Gaeta'	2	'Man Size'	3
'Harold Paige'	2	'Maroon and Gold'	3
'Jean Toland'	2	'Ave Maria'	2
'Margaret Bernhardt'	2	'Kewpie Doll'	2
'Valentine Day'	2	'Little Babe Variegated'	2
24 others	1 each	'Red Hots'	2
Non-Reticulata Hybrids		18 others	1 each
'Waltz Time Variegated'	7	Reticulata and Reticulata Hybrids	
'Pink Dahlia'	5	'Lasca Beauty'	5
'Julie Variegated'	4	'Valentine Day'	5
'Waltz Time'	3	'Harold Paige'	4
'Anticipation Variegated'	2	'Francie L.'	3
'Freedom Bell'	2	'Cornelian'	2
'Honeymoon'	2	'Curtain Call'	2
'Mona Jury'	2	'Dr Clifford Parks'	2
'South Seas'	2	'Emma Gaeta'	2
13 others	1 each	'Emma Gaeta Variegated'	2
Species		'Lauretta Feathers'	2
'Egao'	4	'Pharaoh'	2
'Star Above Star'	3	9 others	1 each
3 others	1 each	Non-Reticulata Hybrids	
Multiples		'Waltz Time Variegated'	6
Japonicas		'Freedom Bell'	4
'Royal Velvet'	13	'Waltz Time'	3
'Nuccio's Carousel'	4	'Anticipation Variegated'	2
'Nuccio's Gem'	4	'Elsie Jury'	2
'Betty Foy Sanders'	3	'Honeymoon'	2
'Jennie Mills'	3	'Kramer's Fluted Coral'	2
'Julia France'	3	'Nicky Crisp'	2
'Kramer's Supreme'	3	'Pink Dahlia'	2
'Margaret Davis'	3	'South Seas'	2
'Charles O'Malley'	2	7 others	1 each
'Grand Marshall'	2		

SHADE TREE RESEARCH

MONSTER TOMATO

Marilee Gray

Something happened this spring. Or perhaps it is that something didn't happen last winter. What didn't happen was a freeze—a good killing freeze. This far inland, even in Southern California, we experienced lows of 11°F only a few winters ago, and we know how savage an Alaskan Express can be. But during the winter of '93-'94, the most we saw of Jack Frost was a very few mornings with his white whiskers on the roofs. Even unprotected tomatoes showed no cold damage throughout the winter months. They proceeded to produce a few early spring tomatoes and then finally withered and died of old age.

The first indication that something unusual was happening was when the first seeds began to germinate. In early December I noticed that the second leaves on a small seedling that appeared down by my camellia pots showed it to be a tomato. I didn't even bother to pull it. "No need," I had said. "Old Man Winter will take care of that for me." But he didn't and, before long, vigorous tomato tentacles were reaching everywhere.

By March two robust branches had crossed the pathway and made it impossible to reach the water faucet. I would have hacked it to death right then, but the early set of green tomatoes won it a reprieve. Instead, I only loped off the most offending tree-like branches that were the north half of the plant. Trying to keep the pathway open was like fighting off an encroaching jungle. I stomped on branches, tomatoes and all, and drug the hose back and forth in an effort to claim my right-of-way. Had I known

what was in store, I would have been even more alarmed than I was the day I discovered two more tomatoes growing in the 'Red Crystal' pot to the north and moving south across the much fought-over pathway.

I don't recall exactly when I realized what was happening, but it was some comfort to learn others were confounded also. It seems that every seed, weed and otherwise, that was produced during the growing season of '93 was spouting in the spring of '94. Areas that would normally have been all but weed-free were choking with all manner of invaders. Gardeners soon realized that this was a situation that defied the hands and knees weeding and boosted the sales of Round-Up.

Before long the severity of our tomato problem became obvious. True, we had grown tomatoes in '93, but what happened in '94 was like something out of a science fiction movie. Wherever water fell, tomatoes grew. Even the distant pots stacked on either end of the yard sprouted tomatoes where camellias once grew. Wiser by now, I pulled and destroyed those that trespassed on live camellias with the exception of 'Red Crystal'. It, I reasoned, could show some pluck and fight for itself. Almost overnight, large areas of the backyard were thickly carpeted with tomatoes. If a weed is defined as "any plant that grows where it is not wanted," then we became inundated in tomato-weeds. We withheld water when we could, used Round-Up where we could, and smothered with grass clippings everything that resembled a tomato.

It is now mid-July as I write this, and the tomato growing amongst the

camellias is surely winning the battle for the pathway. Its frenzied growth rate has slowed, but still it grows larger day by day. With only its south half surviving, this hapless seedling has grown into a monster that presently measures 15 1/2 feet by 10 feet by 9 feet high. Its highest tentacle has surpassed the 'Emma Gaeta' that it uses for support. Another branch has gone to the top of 'Grand Marshall' and back down to the ground again. Still another pathway further south has been surrendered to the spreading growth. Somewhere in the shade of its dense canopy and struggling under its great weight are several camellias, including a large 'Bob Hope' and 'Swan Lake' that, I fear, may transform into defoliated trellises.

Why do I permit this monster to

continue living in my garden? Pure scientific curiosity. Whatever it is that has enabled an ordinary tomato to thrive in wholly unamended, rock-infested, unhumused soil and grow into a botanical gargantuan specimen has undoubtedly come from the drainage from my camellia pots. **Is it the Miracid, the Subdue, or the trace element test solution? Whatever it is, its effect is something incredible.** If I ever get my camellias to react similarly, you will know it. You will see me lugging my camellias to the shows—each in its own washtub!

Editor's note: I don't know whether this shade tree research deals with tomato farming or camellia growing using MIRACID. The researcher is a strong advocate of MIRACID on camellias.

S.C.C.S. AWARDS DINNER

Chuck Gerlach

Tasty hors d'oeuvres, wine and a punch bowl greeted some fifty or more camellia people as they entered Ayres Hall at the Los Angeles County Arboretum in Arcadia, California, for our annual Pot Luck Dinner. The date was June 5, 1994, and each table was beautifully decorated with flowers and two American flags, due to the fine efforts of Bobbie Belcher, in remembrance of D-Day.

After a delicious dinner, President Marilee Gray called the group together for the award presentations. The Dr. John Taylor Award for an outstanding hybrid was given to Kramer Bros. for 'Spring Daze' and was accepted by Mr. and Mrs. Berkeley Pace for the Mackalls who were unable to attend due to illness. The Margaret Hertrich Award for an outstanding seedling was presented to Nuccio's Nurseries for 'Grand Marshall' and was accepted by

the congenial Tom Nuccio.

The monthly cut flower display winners were as follows:

First place—Marilee Gray

Runner-up—Bob and Alice Jaacks.

The Colonel Reid Trophy for most "gib" points ended in a tie between Marilee Gray and Bob and Alice Jaacks.

Sergio Bracci announced the William E. Woodroof Camellia Hall of Fame Awards as follows:

1993: 'Show Time' and 'Nuccio's Jewel'

1994: 'Marie Bracey' and 'Alison Leigh Woodroof'

A well-informed talk was given by your *Camellia Review* Editor, Mel Belcher, entitled "Twelve Steps Toward the Head Table."

A plant raffle, which included two 'Grand Marshall' plants was then held to complete the evening's festivities.

MAKING THE CAMELLIA SHOW SCENE

Helen Augis

You wake in the morning with a start
There's competition in the air and panic in your heart.
This is the year you vow you'll do your best
And now the time has come for the test.
Today's the first Camellia Show
And after that there's eight to go!

You stagger out in dawn's early light
Picking camellias with all of your might.
The boxes you fill with blooms galore,
Load up the car and shut the door.
"Are the entry cards ready?" you call to your mate.
"Hurry up, hurry up, or we'll be late!"

Down the highway you go full speed ahead
Already your legs feel like hunks of lead.
You arrive at the show, your mind's in a spin
You grab the boxes and rush right in.
You fly through the aisles your mind in a flutter.
"I'll show these guys," you're heard to mutter.

From A to Z your blooms are placed
The time now has come to see who wins that silver pot or vase.
The judges are ready to determine your fate.
No bribes, no money accepted.
This isn't Watergate.

The hours seem long as the Judges decide
So you take the family out for a ride.
At last! At last! The time has come
To see whatever you might have won.
With eager steps to the trophies you run
And there you see the winning one!

A bloom so bedraggled—a heck of a mess.
What happened here is anyone's guess.
"Are the judges blind? Can't they see
That mine was a better bloom? Oh, gee."
But in that moment you get a flash
Why worry now and start a big clash
When next week there's another show
And maybe then you'll be the one to glow.

TO DISBUD OR NOT DISBUD? —THAT IS THE QUESTION

C. W. Lattin

Reprinted from *The Camellia Review*, October, 1957

Some are for it—others agin' it. The decision is up to you. Disbudding your Camellias is a problem you must stand up and face alone. Your individual situation is not "The Jones" down the street and you must ask yourself these questions:

First—Do I grow Camellias—
For many flowers (one big splash)
For specimen flowers
For garden subjects
For specimen plants.

Second—Will I enter into competition at Camellia Show time?

Third—Do I dislike work?

Fourth—Do I let my Camellias "just take care of themselves"?

Fifth—Do I have petal blight?

After you have the answer to these questions, the rest comes fairly easy.

No—No

Unless you are interested in show type or specimen flowers—always aiming to have blooms in tip top shape—you should not disbud. But like all flat statements there must be an exception. In this case there are two:

1. Some plants by their very nature set too many buds. For the good of your plant—disbud.

2. Petal blight (the scourge of all camellia flower lovers). If you have it—one of the best controls is to disbud. By disbudding you greatly reduce the number of flowers—thus your percentage of infection. Also, it is much easier to "knock 'em off" than it is to pick up 50,000 petals from the ground.

To many who grow camellias, the tedious work of disbudding is too much of a chore, or the plants are too

large to disbud properly.

So again, I repeat—with my two exceptions—don't disbud unless you enter shows.

What do you care if the blossom is only 4 1/2 inches when, if you had disbudded, it might have been 5 inches. The mass effect of a plant covered with flowers more than offsets the extra 1/2 inch in a few flowers.

If you are a show competitor—a "ribbon hound"—or just enjoy the thrill of large flowers for the variety, you must disbud.

With a certain income (fertilizer) a parent can only provide an average meal for each of his many children, but if he only has one child (one bud) that child reaps the benefit of all the food. Generally speaking, his complexion (color) is better, his health (condition) is better, his size (to variety) is better and his strength (substance) is better.

Some camellia varieties do not benefit from disbudding. They are normally the "so-call stinkers" or it might be the locality and climactic conditions under which they are grown.

Other varieties are just the opposite. They get larger, their color is better and their substance is superior.

Yes—Yes

If, on getting back to my original question—Do you enter into Camellia Shows? and the answer is "yes," then here are a few pointers I have found helpful:

1. Select varieties which will improve by disbudding.
2. Select the proper time to disbud.
3. Select the proper bud to pinch off.

The Time

There is a considerable variation in the proper time to disbud. Early varieties set buds very early and must be disbudded early. Midseason varieties are somewhat later and late varieties are later yet. By this you can readily see that, if you have a number of plants of various varieties, disbudding cannot be done all at once. I know in my own case that I start disbudding in August and continue on into February. The time to disbud regardless of variety is as soon as you can distinguish between flower buds and new growth and the ability to select "the one to go" and one that is to remain and be "best of show." The longer the "ones to go" remain on the plant the more it impairs the growth of those that remain.

The Method

Many theories have been advanced regarding the proper way to disbud, but I have found (I may be wrong) that if you disbud early enough you do not injure the plant or the adjoining flower bud. Twist 'em off—knock 'em off—punch holes in 'em or snap 'em off. The main thing is to get 'em off and get 'em off in a hurry. Each weekend I check my plants. Disbudding—disbudding and disbudding. Buds I missed on the previous round—new buds or just ones I believe won't do good because of their position on the branch or position between the leaves.

In my opinion disbudding can be summed up thusly—

1. No more than one bud to a terminal.
2. No buds along the branch—or short terminals.
3. Save buds that hang downward so that, when the flower forms, its face will hang down thus being protected from rain, frost or sun. The color, size and substance of a flower that hangs

downward without exception are better than of those whose faces are upward. O.K.—call me a liar—but just try it.

4. Remove any terminal buds that will be malformed because of leaves on adjacent twigs or branches. Sure—you can use clothespins or Scotch tape to hold the leaves back or branches in place, but if you have to do that to have it bloom right—"knock it off" and let the strength go into a flower that will form correctly.

5. Make your job as easy as possible—while you are watering, keep your fingers busy—knock 'em off, twist 'em off or snap 'em off. Do two jobs at once and in a short time you will be amazed how easy it is to disbud and water at the same time and how soon the job is done.

6. On buds you knock off early there is no danger of continuing the cycle of petal blight. Every one you remove reduces the number of flowers that may be affected and certainly the number that must be picked up and destroyed later.

7. If there is a choice between buds, leave the one that will mature when you want it to mature—be it show time or any other time. With a little practice and a few flowering date records you can generally tell which ones must go.

8. On those varieties that have a heavy or very heavy bud set, more care must be taken in order not to injure the tip growth. On these varieties, it is wise to insert a shingle nail into the bud at the tip. The hole it makes will be sufficient to dry out the bud and it will fall off by itself in a short time.

Yes? No?

In conclusion, you can sum it all up in a few short words.

If you want specimen flowers—knock 'em off.

If you don't—leave 'em on.

HOPE SPRINGS ETERNAL—WITH GIB

Marilee Gray

Here it is the day after Thanksgiving, and I am so excited and eagerly anticipating the season! That is not the holiday season to which I refer, but the Camellia Season. For children old enough to understand chronology, their excitement heightens this time of the year because they know that if Thanksgiving has passed, Christmas can't be far behind. But for the big kids in the camellia hobby, their optimism surges this time of the year with the hope of an ever more productive season of outstandingly beautiful, stunning, and spectacular blooms! Hallelujah!

Here we are, a little more than a week away from the first show of the season, and I am regretting that I did not find time to begin gibbing before the 23rd of October. The first of some early natural and gibbed blooms have provided some lovely centerpieces for dinner parties, but color is still scarce in the garden. The rest of my buds are looking great, but I expect most will need more than two weeks to show their glorious selves. By Christmas time, the blooms should be more than abundant and will be used in holiday decorating, one of my prime reasons for gibbing.

Another reason for gibbing, of course, is to be able to exhibit in the treated classes at our shows. I am gibbing more blooms than ever now that both the South Coast show and the earlier of the Southern Cal shows, shows held on the last two week-ends in January, have a full component of treated and non-treated classes in singles and trays of three. This presents a lot of opportunity, but, unfortunately, I am not educated enough where gibbing is concerned, and my timing for these shows is a stab in the dark, at best. I have tried

gibbing various sizes of buds of individual varieties so that, regardless of the hastening or slowing effect of the weather between then and now, something gibbed will hopefully be blooming in late January.

What appeared to be a late season in my garden in late summer turned into an early season by fall, as an unusual number of varieties were already showing natural blooms as I began gibbing. Those varieties that consistently bloom early, such as 'Mrs. George Bell', 'Shibori Egao', 'Moonlight Bay', 'Silver Cloud', 'San Dimas', 'Coral Delight', and 'Ave Maria', I never gib or they would be bloomed out before the shows begin. 'Moonlight Bay' and 'Silver Cloud' have been trying to bloom for several weeks now, but these early buds have produced little or nothing because of the warm, dry weather. 'Shibori Egao', always one of the first to bloom, will be lucky to have any blooms left for the first show this year. Its blooms have not measured up to expectations, and, in addition, the majority of the blooms are 'Egao's', being totally without variegation. If this, their first year for me, is a true indication, 'Joe Nuccio' and 'Chie Tarumoto' will be added to the list of those too early to gib.

For whatever reason, three varieties—'Cloisonne', 'Betty Foy Sanders', and 'High Wide 'n Handsome'—are blooming unusually early this year; without even a scent of gib, they may all be done blooming before the shows. The 'Handsome' blooms have been far from that; the 'Betty' blooms have been acceptable; the 'Cloisonne' blooms have been outstanding, exceeding anything of previous years. In contrast, 'Miss Tulare' was one of the varieties I

delayed gibbing until today, as these buds seem unusually small for this time of year.

Gibbing smarts, like learning to fly by the seat of one's pants, is something that one gains only by experience. The number of buds on a plant that I gib is entirely dependent upon how that variety responds to gib. If a variety has natural blooms that are only so-so but has gibbed blooms that are knock-outs, most—or perhaps even all—of those buds will be gibbed. Leading this group is 'Show Time'. In my area, it is not a spectacular natural bloom, but it is breath-taking when gibbed. If I ever own a 'Mark Allen Variegated', it will also have every bud touched with the magic potion. Others that respond so positively that they are heavily gibbed are 'Miss Charleston Variegated', 'Cherries Jubilee', and even 'Herme'.

Some varieties I gib heavily because they bloom so late here that they seldom bloom well, if at all, because of the onset of summer's heat. Leading this category are all the 'In The's'—'In The Pink', 'In The Pink Variegated', and 'In The Red'. All of these have an outstandingly beautiful arch to the petals that is accentuated by gib to give truly exotic blooms. On the other hand, I never gib a 'Nuccio's Gem' unless by accident because I do not care for the flat bloom that results. I have seen many gibbed 'Gems' at shows, and, while they may become immense formal doubles, I have yet to see a gibbed one that shows the beautiful height and petal separation—the criteria of a good formal double—that appears in almost every natural 'Gem'. The effect of gib on formal doubles, particularly, should be accessed with each variety.

Other varieties I gib heavily because without gib they usually do not open in this area. This is a semi-arid area which in some years will cause all of the 'Elegans' family to bull-

head. The more complex the bloom, the greater the difficulty; 'Elegans Champagne', 'Elegans Supreme', and 'Elegans Splendor' with their ruffled edges are more sensitive to dryness than the parent from which they originally sported. For this reason, I never recommend any of these to beginners in this area. Unless one is a full-fledged fanatic about camellias, there is no reason to suffer disappointment year after year when other varieties will perform well here. 'Nuccio's Jewel' is another variety that I gib heavily for the same reason. A 'Nuccio's Jewel' that comes right is one of the most beautiful things one will ever see, and a gibbed 'Jewel' is even more delicious. I also gib 'E. G. Waterhouse Variegated' extensively both because it is too late a natural bloomer and too temperamental to open well here. It is, however, one of my favorite varieties, and, I think, one of the very best examples of stunning blooms from virus variegation. Every year when I observe the natural blooms bull-heading at the same time the gibbed blooms are opening, I vow to use the needle a lot more on these varieties another year.

All of the 'Tomorrow's'—'Tomorrow Park Hill', 'Tomorrow's Dawn', 'Tomorrow's Tropic Dawn'—respond beautifully to gib, but I have not gibbed too many of them this year. For whatever reason, the buds on all but a few of the plants look substandard, and I have saved most of the good-looking buds for natural bloom.

I also tend to gib rather heavily those varieties that are very dark red, such as 'Royal Velvet', 'Cherries Jubilee', and 'Midnight'. Between enriching the color and enhancing the form, these blooms become very striking and commanding of attention when gibbed. At the other end of color intensity, I like the added glow that gib

gives to those with only a hint of color, such as 'Magnoliaeflora'. So far this season, all the gibbed 'Magnoliaeflora' blooms have had the most beautiful color of any I have ever grown. I have yet to determine whether this is the result of the transient influence of the weather or the result of a trace element experiment that is in progress.

The buds that I gib are all chosen for one particular reason or another. If a plant has grown as tall as I wish it to be, I will I gib the top bud to discourage vertical growth. Likewise, if a lateral branch has extended as far as I would like, I will gib the tip bud to limit further extension. If, as often happens, the most robust growth appears on a strong lateral branch that threatens to dominate the overall shape of the plant, I will gib very heavily on that branch to retard its growth. If, after spring pruning, a small branch appears too low to the ground or directly under a major branch, its bud will be gibbed and bloomed, and then the entire branch will be removed with the bloom. If, again because my pruning has not kept pace with the growth, the branches and the bloom spacing are not open enough, I will gib those buds that are inner-most in the confined areas. These can be bloomed using clothespins to protect and open an area around them; after the bloom, the branch is removed so that the following natural blooms will have the needed space in which to open unhampered.

When, as frequently occurs, growth buds on a branch tip break giving it three tips and buds, I will gib the center one, so that it will be bloomed and removed to give the needed room for the two side buds to bloom later. Chances are, the center one would bloom first

anyway, but the gib makes this certain and beneficially spaces the bloom span.

The more demanding growers might never leave more than one bud per branch, but, depending upon the size and weight of the bloom, I often do leave a second bud on a branch. Whether or not I gib one of these depends upon how they developed. If the new growth developed with a bud on the tip and then subsequently developed more buds on the lower leaves, the tip bud will likely bloom first. In this case, there is no problem; when the tip bud blooms, the branch will be cut back to the second bud in readiness for its bloom. However, if the new growth sets a tip bud but then continues to grow and sets a second tip bud, this second tip bud will bloom after that that was first set back on the branch. In this situation, I would gib the tip bud to cause it to bloom first. Then, as before, the branch will be cut back to the second bud before it blooms.

At this point, I probably have gibbed all that is logically needed for shaping and making amends for pruning deficiencies. However, when something like the fabulous 'Grand Slam Variegated' that opened this morning winks at me, I am inclined to find more candidates for the needle. Such was the case when I looked at the swelling bud atop 'Bloody Mary'. It was the only bud on a relatively new graft, and ordinarily I would never have touched it. But this morning I had a bad case of needle fever, and I went for it saying, "I wonder...I hope...I hope...I hope..."

Editor's note: This article was written during the 1993-94 camellia year; however, this seems to be the appropriate time to publish it.

CALIFORNIA CAMELLIA-RAMA XX

November 4th, 5th and 6th, 1994

Sheraton Smuggler's Inn, 3737 N. Blackstone, Fresno, CA

C-R Motto: Camellia Fun and Culture

C-R XX Theme: "Twenty"

TWENTY very good reasons to attend California-Rama XX:

There'll be:

- (1) Tasty and friendly CCCS Hospitality
- (2) A yummy buffet luncheon
- (3) Traditional Prime Rib Dinner
- (4) Zany costumes

Win:

- (5) Door prizes
- (6) Show Trophies
- (7) Raffle Prizes

Enjoy:

- (8) That special camellia camaraderie
- (9) Luxurious accommodations
- (10) Comfortable relaxation
- (11) Early camellia blooms

Note:

- (12) A fine symposium
- (13) Voting for "Best of Show"
- (14) Dancing to Johnny Salatino's music
- (15) Speakers' words of camellia wisdom
- (16) Telling camellia Tall Tales
- (17) Soothing drinks
- (18) The Special Drawing*

You'll have:

- (19) FUN
- (20) A delicious Farewell Breakfast

*Winner-need-not-be-present-to-win tickets available to non-attendees. Call Mary Anne Ray (209/255-6277).

Possible costume ideas: 20/20 vision, two nickels and a dime, (4 and) Twenty blackbirds, 20th President (Garfield), 20 inches, #20 Racing Car, 20 Karats, 20:00 o'clock, 20th Century event, 20 digits, 20,000 Leagues Under the Sea, TWENTY ANYTHING!

Won't you please join us? AND, if you've never been to California Camellia-Rama, we'd love to WELCOME YOU WARMLY.

Registration	\$ 6.00 each
Saturday, Buffet luncheon	12.00 each
Prime Rib dinner	28.00 each
Sunday breakfast	8.00 each

Send checks payable to California Camellia-Rama to Chris Gonos, 5643 N. College, Fresno, CA 93704, (209/439-2228).

Room reservations for the Smuggler's Inn (\$67.00 per night, single or double) will be held without deposit and must be made through Chris.

Mary Anne Ray, *Twenty Plus*

CONTRIBUTIONS TO THE CAMELLIA REVIEW FUND

THANK YOU!

In memory of Dean Alltizer
Chuck and Rosamond Gerlach
Bob and Carol Van Zandt

Please send contributions for
The Camellia Nomenclature Fund and The Camellia Review Fund to:
Bobbie Belcher, 7475 Brydon Road, La Verne, CA 91750-1159

CORRECTIONS AND MODIFICATIONS TO 1993 CAMELLIA NOMENCLATURE

As listed in 1993

Nomenclature

Change to

Japonicas

MELINDA HACKETT

Large Medium to Large

NUCCIO'S CAMEO

Coral Pink Light Pink to Coral Pink

Reticulatas

TERRELL WEAVER

Large Large to Very Large

Non-Reticulata Hybrids

NICKY CRISP

Large Medium to Large

NEW REGISTRATIONS FOR 1996

CAMELLIA NOMENCLATURE

Japonicas

ALICE PARKES—White. Medium, rose form double.

AMY McCAY—Deep pink, lighter at edges. Large, anemone form.

AUNTY LOLA—White. Medium, single.

BABY DOLL—Light clear pink.

Miniature, tight centered anemone form.

BEVERLY PARKES DAVIS—Deep pink. Large, peony form.

BLACK MAGIC—Very dark glossy red. Medium, semidouble to rose form double.

BRENDA LEE WILLBERN—White with narrow rose red stripes. Large, peony form.

BRONWYN JAMES—Sport of 'Little Brad'. Light pink margined and shaded white. Miniature, semidouble to loose peony form.

DAVE BULL—Soft pink with some darker pink streaks. Miniature, anemone form.

DOROTHY JOCELYN—Deep pink. Large, formal double.

ENA'S JOY—Pink to wide white border. Large, peony form.

ERIKA MERRYIN—Light salmon pink with iridescent sheen. Large, semidouble.

GUNGAH—White. Medium, anemone form.

HAPPY HIGO—Red. Large to very large, single to semidouble with flared yellow stamens.

HAWAIIAN BRIDE—Sport of 'Hawaii'. White. Very large, peony form with fimbriated petals.

JUNELLA HARDISON—Deep pink. Very large, semidouble to anemone form to peony form.

KALGOORLIE STORM—Red. Large, formal double.

LAURA COOPER—Pale pink striped deeper pink. Medium, formal double.

LITTLE HOOPER—White. Small, anemone form.

LITTLE JOY—Rose Pink. Medium, anemone form.

LOU AKIN—Pink. Medium, loose peony.

LOUISE HOWELL—Pale blush with bright pink overtones. Medium, anemone form.

MAVIS EDNA—White. Medium, semidouble

MAX HOLLIMAN—Deep bluish red with darker veining. Medium, peony form.

MIDDLE GEORGIA—Dark red. Large to very large, formal double.

MISS FORT WALTON BEACH—Rose pink. Medium, peony form to rose form double.

MOM JOHNSON—Sport of 'Herman Johnson'. Rose pink. Large, rose form double with rabbit ears.

MONTA HORTON—White. Medium to large, anemone form to peony form to rose form double.

MURCHISON LADY—White. Large, formal double.

NANCY K—Pink with darker specks and streaks. Medium, semidouble.
NELL CHESTER EMBREY—White with pink stripes. Medium, formal double.
OHKAN—Sport of 'Yamato Nishiki'. White with rose red border. Medium, single with flared stamens.
PINK WINGS—Soft pink. Medium to large, irregular semidouble with rabbit ears.
PRISTINE FRAGRANCE—Rose pink. Medium, anemone form.
RED HOTS—Brilliant red. Small to medium, tubular semidouble with pointed petals.
RELAND WESTGATE—Pink to dark pink. Large, loose peony form.
SARAH ANN GAVIN—Soft rose pink. Large, semidouble.
SERENA—White. Medium, semidouble.
SHERRY LYNN—Blush pink. Medium, formal double with upturned and pointed petals.
SPRING FLING—Red. Medium, formal double.
SUE LAURENT—Salmon pink. Large, peony form.
TAMA AMERICANA—Rose red with broad white border. Medium, semidouble with occasional petaloids.
TAMA BAMBINO—Rose pink bordered white. Miniature, peony form with narrow, pointed petals.
TAMA BEAUTY—Rose pink bordered white. Medium to large, loose peony form.
TAMA BELL—White with red at base of petals. Miniature to small, bell-shaped single.
TAMA ELECTRA—Brilliant dark red bordered white. Small to medium, single.
TAMA GLITTERS—Red bordered white. Medium to large, semidouble to loose peony form.
TAMA VINO—Wine red washing to broad white border. Small to medium, semidouble with long, narrow petals.

TINSIE GOLD—Genetic leaf sport of 'Tinsie' with leaves having a wide yellow border. Flower is small as 'Tinsie'.
TOTTS—White to creamy yellow. Very large, peony form.
VICKI MARIE—Very pale pink. Large, peony form.
VOLCANO—Scarlet red. Large, anemone form.
ZENOBIA—Oriental red. Very large, peony form with clusters of gold stamens between petal layers and rabbit ears in center.

Reticulatas

ALFONS—Flame to ruby red. Very large, semidouble to peony form.
BUBBLES RIVETT—Glowing red. Very large, peony form with rabbit ears.
CHRISTINE GONOS—Pink. Large to very large, anemone form.
EMMA L—Dark pink with deeper veining. Large, peony form.
EVELYN KILSBY—Deep red. Very large, semidouble.
FRED PARKES—Deep pink. Very large, semidouble to loose peony form with fluted petals.
GEORGE GERBING—Pink. Very large, semidouble.
JILL RIVETT—Lavender pink. Very large, peony form.
JOCELYN MOORE—Lavender pink. Medium, rose form double.
KEITH BALLARD—Pale pink at center shading to deep pink on outer petals. Large, peony form to rose form double.
LOUISE GERLING—Red. Very large, semidouble with upright petals.
MRS. DAN NATHAN—Pink with heavy sheen. Large to very large, semidouble with high rabbit ears.
PHYLLIS CLELAND—Coral red. Very large, semidouble.
QUEEN BEE—Soft pink. Very large, irregular semidouble.
RENA BERGAMINI—Red. Large, rose form double to formal double.

SOFT GLOW—Soft pink. Very large, semidouble with broad, rounded, wavy petals.

TED CRAIG—Red. Very large, semidouble.

THAI SILK—Salmon Pink. Medium, single with crepe and crinkled petals.

WAYNE REID—Glowing bright pink, shaded lighter. Large, peony form.

Non-Reticulata Hybrids

ALEXANDRA ROSE—Deep pink to white. Miniature, single.

ANTIQUÉ CHARM—Soft pink with pink edges. Medium, rose form double.

BARBARA'S OWN—White. Miniature, single with notched and wrinkled petals.

BOOZIE B—Very light orchid pink, darker at the edges with magenta rose stripes. Medium to large, semidouble to rose form double.

CAROLYN LOUISE—Soft pink fading to white at base of petals. Medium, semidouble with notched petals.

DONNA RITA—Light red. Small, peony form.

DRIFTING SCENT—Pink. Large, peony form.

EMMA JANE—White. Medium to large, semidouble.

FAIRY BLUSH—Apple blossom with bright pink buds. Miniature, single.

FRAGRANT CASCADE—Pale pink. Medium, single.

FRAGRANT DRIFT—China rose pink. Medium, peony form.

HONEYMOON—Coral pink bud opening to a very creamy white with yellow petals at the base. Medium to large, semidouble.

HYPERSCENT—Bright scarlet. Medium, rose form double.

ISABEL'S SURPRISE—White to light pink with darker pink streaks. Miniature, bell-shaped single.

JULIE'S OWN—Light pink with white tipped petals. Miniature, semidouble with notched and folded petals.

LISA BEASLEY—Pink. Miniature, rose form double.

LITTLE LISA LEIGH—Pink fading to soft pink on outer edges. Miniature, single with notched petals.

MARJORIE'S DREAM—White.

Miniature, loose peony form with notched petals.

MASTERSCENT—Coral red. Large, peony form.

MIMOSA JURY—Soft pink. Medium, formal double.

MOONSONG—Coral red. Medium, formal double.

PALE OPAL—White at center, shading from pale pink to red at tips. Medium, loose peony.

SCENTED SWIRL—Deep pink. Large, peony form.

STANDARD BEARER—Light pink. Miniature, anemone form.

SWEET JANE—Pale pink center shading to deeper pink on outer petals. Miniature, peony form.

TOM PERKINS—Rose red outer petals, neyron-red mid petals and blossom pink inner petals. Large, formal double with high imbricated petals.

WALDON'S FOLLY—Light pink in center fading to pale pink toward outer edges. Miniature, semidouble with rounded, occasionally notched petals.

WINTER'S DARLING—Deep cerise pink. Miniature, anemone form.

WINTER'S FIRE—Bright reddish pink. Medium, semidouble.

WIRLINGA BRIDE—White. Miniature, single with crepe petals.

Sasanquas

AVRIL CARR—White. Medium, semidouble.

CAMILLIA BEASLEY—Pink with sheen. Medium to large, semidouble.

DAYDAWN BELLE—Pink. Miniature, semidouble to rose form double.

KELSEY BEASLEY—Red. Medium to large, semidouble with crinkled petals.

KENNY HOWARD—Rose. Small, with stacked and swirled petals.

THIRTY-THIRD CAMELLIA CAVALCADE SHOW

MODESTO, CALIFORNIA, March 19 and 20, 1994

Best of Show	'Larry Piet'	Larry & Nancy Pitts
Sweepstakes		Robert E. Ehrhart
Runner-up Sweepstakes		Don & Mary Bergamini
Japonica—Very Large		
Best Single	'Royal Velvet'	Larry & Nancy Pitts
Runner-up Single	'Moonlight Bay'	Jack & Ann Woo
Best Tray of 3	'Fashionata'	Don & Joan Leismeister
Best Tray of 5	'Royal Velvet'	Harlan & Judy Smith
Japonica—Large		
Best Single	'Royal Velvet'	Larry & Nancy Pitts
Runner-up Single	'Holly Bright'	Elmer & Bernice Achterberg
Best Tray of 3	'Royal Velvet'	Don & Joan Leismeister
Japonica—Medium		
Best Single	'Miss Charleston Variegated'	Art & Chris Gonos
Runner-up Single	'Wildfire'	Robert E. Ehrhart
Best Tray of 3	'Charles O'Malley'	Don & Mary Bergamini
Best Tray of 5	'Margaret Davis'	Elmer & Bernice Achterberg
Small Blooms		
Best Single	'Something Beautiful'	Robert E. Ehrhart
Runner-up Single	'Dahlohnega'	Harlan & Judy Smith
Best Tray of 3	'Spring Daze'	Robert E. Ehrhart
Best Tray of 5	'Dahlohnega'	Harlan & Judy Smith
Miniatures		
Best Single	'Black Tie Variegated'	Harlan & Judy Smith
Runner-up Single	'Baby Pearl'	Bob & Nancy Steele
Best Tray of 3	'Spring Festival'	Jack & Ann Woo
Best Tray of 5	'Botan Yuki'	Robert E. Ehrhart
Reticulata or Reticulata Hybrid—Large to Very Large		
Best Single	'Larry Piet'	Larry & Nancy Pitts
Runner-up Single	'Bravo'	Mrs. William Bruener
Best Tray of 3	'Lasca Beauty'	Elmer & Bernice Achterberg
Reticulata or Reticulata Hybrid—Medium		
Best Single	'Margaret Bernhardt'	Eric Hansen
Runner-up Single	'Bev Piet'	David & Ruta Hagmann
Non-Reticulata Hybrid		
Best Single	'Charlean'	Larry & Nancy Pitts
Runner-up Single	'Pink Dahlia'	Mary Jo Pinheiro
Best Tray of 3	'Honeymoon'	Bob & Joanne Logan
Seedlings		
Best Medium or Very Large	'215 Mandarich'	Don & Mary Bergamini
Best Miniature or Small	'My Pet'	Skip & Carolyn Evans
Youth Division		
Best Japonica	'Lady in Red'	Lauren Shorter
Best Retic or Non-Retic Hybrid	'John Hunt'	Jarod Bates
Best Miniature	'Man Size'	Mike Henz
Best Fragrant Bloom	'Scentuous'	Wilbur & Mary Anne Ray
Best Higo Bloom	'Kumpei Nosoya'	Elmer & Bernice Achterberg
Best Yellow Bloom	'Dahlohnega'	Hal & Deane Burch
Best White Bloom	'Charlie Bettles'	Art & Chris Gonos
Best Collection 9 Different Flowers		Art & Chris Gonos
Best Collection 9 Different Boutonnieres		Don & Mary Bergamini
Best Collection 3 Different Blooms (small, medium, large)		Jack & Ann Woo

Best Japonica Modesto Member	'Royal Velvet'	Harlan & Judy Smith
Runner-up Japonica		
Modesto member	'Ragland Supreme'	Mayling Butler
Second Runner-up		
Modesto member	'Eleanor Martin Supreme'	Pete & Hazel Grosso
Award of Excellence	'Robert Ehrhart'	Mary Jo Pinheiro
Arrangements		
Most Outstanding—Open Division		Jane Main
Most Outstanding—Society Member (Class 1)		Mrs. Robert Dorn
Most Outstanding—Society Member (Class 2)		Mrs. Robert Dorn
Most Outstanding by a Woman Member		Mrs. Donald Stoutamire
Most Outstanding—Novice Division		Jamie Iby
Most Outstanding—Intermediate Division		Marge Beckwith
Most Outstanding—Advanced Division		Joe & Avis Roup
Most Outstanding—Men's Division		Harlan & Judy Smith
Most Outstanding—Table Setting		Mrs. Donald Stoutamire
Most Outstanding—Miniature Under 5"		Mrs. Donald Stoutamire
Most Outstanding—Miniature 6-8"		Jane Main
Most Outstanding—Junior, Ages 7-10		Brittney Weatherly
Most Outstanding—Junior, Ages 11-14		Heather Clayton
Most Outstanding Floor Arrangement		Harlan & Judy Smith
Most Outstanding Arrangement in Show		Mrs. Robert Dorn

THANK YOU !!

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CAMELLIA SHOW SCHEDULE 1994-95

December 3 and 4, 1994	Pacific Camellia Society ("Gib Show") Los Angeles County Arboretum 301 Baldwin Avenue, Arcadia
January 21 and 22, 1995	South Coast Camellia Society South Coast Botanic Gardens 2300 Crenshaw Blvd., Palos Verdes
January 28 and 29, 1995	Southern California Camellia Society Los Angeles County Arboretum 301 Baldwin Avenue, Arcadia
February 4 and 5, 1995	San Diego Camellia Society, Room 10 Casa del Prado, Balboa Park, San Diego
February 11 and 12, 1995	Southern California Camellia Society Huntington Gardens, 1151 Oxford Rd., San Marino
February 18 and 19, 1995	Pomona Valley Camellia Society Pomona First Federal Savings and Loan Foothill and Indian Hill Blvd, Claremont
February 25 and 26, 1995	Southern California Camellia Council Descanso Gardens, 1418 Descanso Drive La Canada ("Spring Show")
March 4 and 5, 1995	Camellia Society of Kern County First Christian Church, corner 17th & "S" St. Bakersfield
March 11 and 12, 1995	Central California Camellia Society Fresno Fashion Mall, Fresno
March 18 and 19, 1995	Camellia Society of Modesto Gallo Administration Building, Modesto

A Success Story:

Kiyoko Nishimura, our newest member from Japan, has asked permission to translate Dr. Gao Jiyin's article "A Rapid Propagating Technique, Bud-Seedling Grafting Method for Camellias," (Volume 55, No. 4) into Japanese for printing in the 1994 year book of the Kobe Camellia Society. She writes: "...Dr. Jiyin's demonstrations report is really exciting. How surprised I was when I



read it. And I tried the method with old leaves for scions on the 30th of May. Shoots were too young for grafting at that time. After 45 days I opened the aluminum bands. The results really 'boggled my mind.' They were beautiful. The cuts have completely swell up with rich cambium. The success of my work tells me that the power of the seeds are very strong and Dr. Jiyin's method is excellent. Now I am very happy to report my experience to you..." Mrs. Nishimura included this picture taken on July 26 of a graft she made of 'Ro Ran' on June 16.

DIRECTORY OF 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 Burroughs; 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—Sue Kendall, 1505 Gary Lane, Modesto 95355. Meetings: 2nd Tuesday September-May, 7:00 p.m., Memorial Hospital Education Dept., Room 62, 1800 Coffee Road, Modesto.

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

PACIFIC CAMELLIA SOCIETY: President—Mary Simmons; Secretary—Alma Wood, 2434 Allanjay Place, Glendale 91208. Meetings: 1st Thursday, November-March, 7:30 p.m., Descanso Gardens, 1418 Descanso Drive, 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 Christinson, 3751 Hoover St., 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—Bob Conlin; Corresponding Secretary—Mary Louise Jones, 4454 Marley Drive, Sacramento 95521. 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—Catherine Marlar, 4734 Cather Circle, San Diego 92122. 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—Helen Augis, 2254 Fairvalley Court, San Jose, CA 95125. 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 Boulevard, Palos Verdes Peninsula.

SOUTHERN CALIFORNIA CAMELLIA SOCIETY: President—Marilee Gray; Secretary—Bobbie Belcher, 7475 Brydon Road, La Verne 91750. For meeting times and places call Marilee Gray (909)624-4107.

