

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



'Bill Woodroof'

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

'Bill Woodroof'

C. retic hybrid, scarlet occasionally toned lighter, very large, semi-double to loose peony. Hybridized by Nuccio's Nurseries. Photo by Grady Perigan. Color separation by Nuccio's Nurseries.

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THOUGHTS FROM THE EDITOR



I doubt that there is any other field, business or hobby that has experienced a leader of such towering influence as our own Bill Woodroof in the world of camellias. This issue of *The Camellia Review* is being dedicated to the memory of Bill and for the legacy that he leaves behind, not only by way of the historical masterpiece, *Camellia Nomenclature*, but in the hearts and lives of those many friends he has touched. We will all miss him but his legacy lives on, as manifested in accompanying articles from his friends. When Julius Nuccio heard that Bill Goertz had died so soon after Bill Woodroof, he said: "Well, those two Bills are probably playing basketball together now!"

I would like to express my sincere appreciation to the Pomona Valley Camellia Society for its contribution of \$1,000 to help defray costs of its publications.

Camellia-Rama, hosted as usual by the Central California Camellia Council during the first weekend in November, was educational and entertaining. I don't have a formal article to insert, but you will sense the frivolity by pictures included in this issue.

R. L. Bielecki of the Horticulture and Food Research Institute of New Zealand Ltd. has written an interesting paper titled "Science in Service of the Camellia Grower: Prospects for the Future." It will require several pages, so I've decided to print it in the next issue. You will find it interesting.

Happy reading!

—Melvin B. Belcher

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TRIBUTES TO BILL WOODROOF



Bill Woodroof and Julius Nuccio at The Nursery

Sergio Bracci

Bill Woodroof passed away last Friday on his way to his beloved Nuccio's Nurseries. It will be difficult for me to go to our weekly Monday morning meetings at Nuccio's and see him absent from his favorite corner at the table. Big Bill has gone to a place where all the camellia blooms are big and red and grow on nice compact bushes. Bill was a giant in our hobby for over fifty years, being a charter member of many local societies as well as serving as President of both the Southern California Camellia Council and of the Pacific Camellia Society. His greatest contribution, however, was to camellia hobbyists everywhere as author and editor of *Camellia Nomenclature*, the Bible of our hobby and an indispensable tool to us all.

I will miss the Monday morning walks through the seedling beds with him, listening to his comments and opinions of which he was never at a loss to give. Bill, beneath his gruff exterior, had a heart of gold and I was proud to call him "friend."

Bill Donnan

Do any of you remember the splendid movie, "A Man for All Seasons?" It was the story about Sir Thomas Moore, Advisor and Chancellor of the Exchequer to King Henry VIII of England. He had steadfast principles which he would not compromise and they cost him his head.

William E. "Bill" Woodroof was a lot like that. I have had the privilege of knowing and working with Bill for about thirty years and I never saw him waiver from his steadfast principles and ideas.

If my memory serves me right, Bill was born in Texas. He came to Orange County with his family as a boy. After high school graduation, he entered UCLA where he studied pre-law and excelled in basketball. He had a lifetime gold pass to all UCLA sports events. He received his law degree from Harvard and worked as a contract lawyer for Atlantic Richfield Oil Company. He traveled around the world—South America, Saudi Arabia

and the North Slope of Alaska—keeping a watchful eye on ARCO's contracts, etc.

But his great hobby was camellias and he obtained a lifetime of pleasure from them. His interest in camellia nomenclature stems from the fact that, being Scot, he was upset when he bought two differently named plants and found that they were the same variety. Thus, in 1946, was born the desire to create a camellia nomenclature which would protect the amateur camellia hobbyist. With the help of Ralph Peer, Bill Hertrich, Vern McCaskill and others, he created the Southern California Camellia Society's *Camellia Nomenclature* and edited it from 1947 to his retirement as Editor with the twentieth Revised Edition in 1990.

Bill was implacable when it came to camellia nomenclature. He had a set of principles which are best spelled out in "The Purpose" which can be found in the first page or two of every edition. I won't quote it, but the message was that the publication would contain a short, concise description of each variety and that it was dedicated to helping the amateur camellia hobbyist. All through his editorship he stuck to those principles. Some people wanted him to change the adjectives for form, change RHS color charts or even make a "stud book" out of the nomenclature. All to no avail. Bill was steadfast in his ideals and it has turned out that his basic conception of a usable camellia nomenclature has become the "Bible" for camellia hobbyists. As a result, the publication is used worldwide and Bill Woodroof has been honored with Life Memberships from the New Zealand Camellia Society, the American Camellia Society, and the Southern California Camellia Society.

I first became aware of Bill in about 1965 when I was a novice "runner" following a team of three judges at a camellia show. Bill would glance at a group of 6 or 8 'Elegans Splendor' or some other variety of benched blooms

and say, "You two guys look them over carefully, but I know which one you will choose for First Place," and that is usually what happened. He was, I believe, one of the most knowledgeable persons (aside from Julius Nuccio) and was able to recognize a variety and detail its qualifications. During his later years of judging, he was usually assigned to judge new seedlings.

I had the good fortune to work on the *Camellia Nomenclature* Research Committee beginning in 1978. In 1981 I became Assistant Chairman and later Business Manager. Finally, I was honored by being appointed Associate Editor. I cherish those years and the association with a man of granite character and unwavering standards. In some ways he was a curmudgeon, but he was a curmudgeon with a very soft heart.

After Bill retired from ARCO, he drove from his home in Sherman Oaks to Nuccio's Nursery every day that the nursery was open. He would arrive at 6:15 a.m. and leave about 10:30 or 11:00 a.m. I usually drove up to the Nursery on Tuesdays and spent three hours discussing sports, taxes, politics and, mostly, camellias. He was an inveterate smoker and, if I die of lung cancer, it will be from Bill's second-hand smoke!

I want to end this with an allegory. Bill gets up to the Pearly Gate and says to St. Peter, "May I come in?" St. Peter says, "Why sure, Bill, but there is no smoking up here." Bill pauses, looks left and right and says, "They have a small wooden shack near the seedling test area down at Nuccio's Nurseries. Would it be O.K. if I set up a cot there to sleep on? It would be the next best thing to heaven to be there!"

Jim Fisher

(from a letter to Julius Nuccio)

... Bill's dedication to *Camellia Nomenclature* alone sets him above the rank and file of camellia enthusiasts and his gradings of new varieties in his own backyard ("duchess" to "dog") were always a joy

to read. No one worked harder for camellias or loved them more. I remember meeting him for the first time in 1967—it seems only yesterday. I have the feeling God looked down and reckoned he'd earned a great way to go! Who can deny me that thought? Bill would have loved the service for him at your nursery and would have found it hard not to pop out of a thunderbolt to scare the hell out of all there. . . .

One meets so many nice people but it does hurt when one like Bill goes.

Marilee Gray

Will there ever come someone who will leave a greater legacy to our camellia hobby than did Bill Woodroof? Probably not. He was a giant among men and among us. He had that gift of vision that served him well. He saw a need, and he spent several decades giving of himself, his time, and his resources as the dedicated editor of *The Camellia Nomenclature*. The first twenty editions of *The Camellia Nomenclature* were under his editorship. Much of his initial, invaluable research was done at a time when primary sources were not available. Bill conceived the format and brought into being a camellia reference that would serve well camellia hobbyists throughout the world.

What was my first recollection of Bill? It was in the early 1970s, and I was fairly new at this hobby. I had entered my first gibbed bloom—a 'Herme'—at the Temple City show. As a clerk working nearby, I had eyes and ears on the team judging the gibbed blooms. This booming voice said, "Good Lord, it doesn't even look like a 'Herme'!" It sounded like a resounding denunciation. I was horrified and embarrassed, and, if anyone had asked me, I would have denied that that was my bloom. It was years later I finally realized that my gibbed 'Herme' had so transcended the norm that it evoked the exclamation and that Bill had actually given it a

compliment!

Once seen and heard, Bill was not one to be confused with any other. I soon learned that he was an ex-Texan and a lawyer. Given that voice, that long and lanky frame, those craggy features, and that stern look that often could be taken for a scowl, he must have been an awesome opponent in the courtroom! I imagined him with a beard and thought that he emerged from a mold not too unlike that which produced the Emancipation President. So it was that for years I observed Bill from a distance—and with awe.

There were those who knew Bill quite well and who assured me that one should not be misled by the gruff appearance—that under that facade existed the most tender and kind-hearted of men. And they were right. True to his profession, he had opinions, and he would not shrink from their defense. Undaunted courage was one of his sustaining pillars, but this did not diminish, only enhance, his caring and dedication.

After the 20th edition of *The Camellia Nomenclature* was put to press, Bill retired as its editor. As president of Southern Cal, I wrote him on behalf of the Society and thanked him for the legacy he had given us. It was a bit difficult to write, as this is, as I felt so indebted to the man that I found my emotions breaking through. I wish I might have been more eloquent in expressing my appreciation for all he had done, but he seemed to understand what I tried to say. At any rate, the next time I chanced to meet Bill was up at Nuccio's Nurseries where he was so prone to spend his time during the last years. His cheery greeting was not just a handshake this time, but a big, big teddy bear hug. My, how perspectives do change! This was the true man—warm and caring. If I could ask for just one more thing of Bill, it would be for just one more hug for the road.

Julius Nuccio

Bill Woodroof has been my very close, personal friend for over fifty

years. It has been my honor and privilege to have known such a man of high standards and beliefs that never changed.

Bill's love of family, country (Texas), career, friends and camellias will never be topped. For this reason, people who knew him for only five minutes knew him as well as I. He never changed and was the most consistent person I have ever known.

A couple of examples of Bill's feelings of love and dedication for UCLA and ARCO are that he could never watch a game of UCLA on TV for fear that they might lose. Once he was forced to use gasoline other than ARCO and swore that his car never ran good after that. That's true love.

Reg Ragland, who was Bill's boss at ARCO and an avid camellia hobbyist, wrote the following for the 1965 Camellia Year book, which I have previously quoted because it says it all: "He is a man of complete integrity, honest and forthright in word and deed. Honor and duty are very real watchwords with him. At the same time he is a warm human being, full of good humor and good sense, and as big of heart as he is of body."

Bill, all of us miss you.

Leonne Summerson

Bill was truly a wonderful friend to me. He not only told me lots about camellias, but he often invited me to drive out to see his plants. When he was growing plants for evaluation for the *Nomenclature* he would advise me, "Buy that one, it's a good one. Don't buy that one, it's a dog."

Once when Barbara and Bill came to dinner at our home, Bill looked down at our twenty-pound Siamese Cat and dryly remarked, "Well, I see you have been gibbing the cat." Did he really dislike gibbing? I'll never know.

Barbara planned and carried out a surprise party for Bill's seventy-fifth birthday. She asked that each of us write something for Bill. This is the poem I wrote—

*Nomenclature, Nomenclature
What lovely secrets you tell*

*Of camellias with fragrance
And much beauty as well.
This "Book" Bill has written
For many a year,
And the work he has done
Is all too clear.*

*Now the arguments are often,
The fights are few,
But "The Book" settles all
And we're friends anew.*

*His wisdom and knowledge
Of petal rot,*

*Of leaf burn and insects
He knows quite a lot*

*His memory is long,
His mistakes are few*

*He contributes quite often
To the Camellia Review.*

*Now, when it comes to "gib"
And the talk of that,*

*He's apt to get
Hot under the hat.*

*He not biased,
No, not a bit,*

*But do be careful or
You'll get hit on the lid.*

*He's a fluffy old softy
Hiding under a guise*

*And it takes a few years
For friends to get wise.*

*Meantime, he frightened
Many a one.*

*They think he's a mean
Old son-of-a-gun.*

*You'll love him or hate him,
There's no in between*

*But one thing about him,
He always shoots clean.*

*Now I love him, and I always will,
So I say, "Hats Off," to our*

wonderful Bill.

This says how I felt about Bill then and it still says what I feel about him.

PASSINGS

Harlan Covey

Bill Goertz

Alfus O. Johnson

Bill Woodroof

SOME ANOMALIES IN CAMELLIA NOMENCLATURE

Bill Donnan, Bill Woodroof and Julius Nuccio

The book *Camellia Nomenclature* has been published bi-annually and tri-annually by the Southern California Camellia Society for the past 47 years. This book has often been chided by nomenclature purists because it persists in listing the names of some of the varieties which do not have priority according to the International Code of Nomenclature. For example, the book continues to list the name of the *Camellia japonica* variety 'Herme'. This variety has many synonyms, but the correct name, according to priority, should be 'Hikaru-genji'.

There are a number of these anomalies in the latest 1993 edition of *Camellia Nomenclature*. This article is written in an attempt to explain and perhaps justify the listings which have been made over the years.

But, first of all, what is an anomaly? According to Webster's dictionary, an anomaly is "a departure from the regular arrangement, general rule or usual methods." Secondly, what is the International Code of Nomenclature? This Code states that the first validly published name of a variety has priority which consists of listing the name accompanied by the description sufficient to identify the variety and the date (at least to the year) printed or similarly duplicated in a publication which is distributed to the public. This includes horticultural books or magazines, nursery catalogs and other publications of horticultural societies.

Thirdly, where does the book *Camellia Nomenclature* digress from this code? *Camellia Nomenclature* is published primarily for the amateur camellia hobbyist in the English-speaking world. The initial and continued purpose of this work is to decrease confusion and settle controversies surrounding names of both old and new varieties of camellias

and present a short, concise nomenclature list for the information and protection of the amateur grower.

Some camellia varieties have come under widespread use here in the United States under names which do not have priority. We propose to discuss several of these names and make an attempt to present sufficient justification for their use. In doing the research for this article, we have read the books and articles of William Hertrich, E. G. Waterhouse, G. G. Gerbing, H. Harold Hume, Tochi Domoto and Takasi Tuyama.

One of the most famous of the older camellia varieties is 'Herme' whose priority name would seem to be 'Hikaru-genji'. According to Tuyana, this camellia was developed and named in the year 1878 in Japan. Subsequently it was imported into Europe and, according to Hume, it was named 'Herme' in Germany and 'Souv. de Henri Guichard' in France. However, when it came to the United States, it was called 'Hermes' with an "s." (This happens to be the correct spelling of the Greek-Roman word.) When this cultivar came to the West Coast, it was given another name, 'Jordan's Pride'. However, when the first editions of *Camellia Nomenclature* were developed the name 'Herme' was listed. It is interesting to note that a cultivar of this variety, which is estimated to be over 100 years old, is still growing in the park which surrounds the Capitol Building in Sacramento, California. At most, if not all of our camellia shows in the United States, this variety is shown under the name 'Herme' and that is one of the reasons for retaining the name in the nomenclature book.

Another of the more famous old camellia varieties is 'Pink Perfection' whose priority name is 'Usu-Otome'. This camellia was developed and

named in Japan in 1879. The name 'Usu-Otome' means "maiden" or "virgin" and the name epitomizes the flower. This cultivar was imported into Germany where it was given the name 'Frau Minna Seidel'. However, when it was brought into the United States, to the Domoto Nursery in Hayward, California, it was named 'Pink Perfection'. This name caught on with amateur growers and with most of the camellia hobbyists in the English-speaking world, and it is this name which is used most frequently when the variety is discussed. There is a venerable old tree of 'Pink Perfection' purported to be over 100 years old growing in the North Vista of the Huntington Botanical Gardens in San Marino, California.

The name 'Magnoliaeflora' was given to a beautiful old camellia which was imported into Italy from Japan. The priority name for this variety is 'Hagaromo' which was developed and named in Japan in 1879. The word in Japanese means "robe of feathers." This variety was imported into the United States from Italy in about 1930 and it retained its Italian name here in America. It is listed in the 1943 Gerbing book with a beautiful color plate. It seems fair to state that the name 'Magnoliaeflora' will always come to the lips of the amateur camellia hobbyist when he sees this bloom.

One of the oldest of the *Camellia japonica*s in the United States is the white, faintly-scented rose form double cultivar named 'Purity'. This variety was discovered and named 'Shira-Giku' in Japan as early as 1681. The name in Japanese means "white chrysanthemum." This variety was imported into California by the Domoto Nursery in 1885 and was given the Anglican name 'Purity'. It is estimated that this favorite white camellia is planted in more amateur camellia gardens than any of the other older camellias, and the name 'Purity' has been retained by all of these owners and by all of the various

editions of *Camellia Nomenclature*.

One of the most controversial names ever given to a camellia cultivar is the name 'Lotus'. There has been considerable research on the origin of this huge semi-double pure white bloom. The name 'Sode-Gakushi' was given to this variety and its description was published in the Chugai Nursery, Kobe, Japan, catalog in 1936. However, the name 'Lotus' was given to this cultivar by the Coolidge Nursery in Pasadena at a date purported to be earlier than the Japanese date. Perhaps the true date and priority name 'Sode-Gakushi' can be taken from the famous book *Camellias of Japan*. In this book the editor, Takasi Tuyana, states that this camellia was developed and named by the Kanaoka Camellia Garden in Japan in 1933. We in the English-speaking world still refer to this favorite cultivar as 'Lotus'.

One of the most confused names which has been applied to a camellia cultivar is the name 'Lallarook'. This cultivar is thought to have originated in Italy and is sometimes thought to be the same variety as 'Contessa Lavinia Maggi' because the blooms resemble each other. However, when this variety was imported to France from Italy, it came in under the name 'L'Avenir' and the name was changed to 'Lallarook'. When it came to the United States it was given the name 'Laurel Leaf' because its leaf resembles that of the laurel tree. Whether the priority name should be 'L'Avenir' or 'Contessa Lavinia Maggi' remains to be seen. In America we refer to it by the name 'Lallarook'.

These are but a few of the anomalies occurring in the names of our favorite camellia cultivars. We may wonder whether this controversy might be regarded as, to coin a phrase, "only the tip of the iceberg." For example, several years ago Nuccio's Nurseries imported scions of approximately 100 Chinese varieties consisting primarily of *Camellia japonica* "new cultivars" and a few

other species. Most of these have now bloomed and four of the blooms have been identified as follows:

VALID NAME	U.S.A. NAME	CHINESE NAME
'Shiro-giku'	'Purity'	'Yumeiren'
'Shiro-giku'	'Purity'	'Dadongfangliang'
'Usu-Otome'	'Pink Perfection'	'Yuchun'
'Daikagura Red'	'Daikagura'	'Qiumodan'

It is possible that some of the other "new" Chinese varieties could be identified as old Japanese cultivars which were imported into Europe and re-named with Anglican, French or Italian names.

SURVIVAL OF THE FITTEST

Bill Donnan and Julius Nuccio

Editor's note: More about CAMELLIA NOMENCLATURE

The book *Camellia Nomenclature* which has been the "Bible" of the camellia hobbyist for the past forty-five years has had a history of success. First published by the Southern California Camellia Society in 1947, it has continued publication periodically up to the twenty-first edition in 1993. It has been one of the "most used" and "most referred to" books in the *Camellia World*. Now, for the past several years, there has been considerable consternation and worry here in Southern California. This apprehension arose from the fact that, with the release of the two-volume I.C.S. *Camellia Register*, our venerable old *Camellia Nomenclature* would fall by the wayside! However, such has not been the case.

Let us all agree that the ICS two-volume *Camellia Register* is one of the most monumental and noteworthy creations of nomenclature of any plant species and genera. These two volumes of over 1,000 pages comprise, perhaps, the most comprehensive attempt to delineate camellia nomenclature ever created. This work will serve as our most definitive reference and will be on the shelves of every library and botanical garden.

On the other hand, the Southern California Camellia Society's *Camellia*

Nomenclature was conceived and published for the purpose of decreasing confusion and settling controversy surrounding names of old and new varieties of camellias. It has attempted to present a short, concise nomenclature list for the information and protection of the amateur camellia grower, nurseryman and landscaper. If we retain this stated purpose, we feel that "The Book," as we will call it, will always remain the publication of choice by the amateur camellia hobbyist. We believe that it will be matter of "The Survival of the Fittest." Here are some reasons why we think The Book will continue to flourish and be used:

1) There are upwards of 100,000 copies of *Camellia Nomenclature* which have been published and sold over the years of its existence. It is used by more camellia people worldwide than any other camellia reference. One can still find copies of the 1950, 1960 and 1970 editions being used. There are about 4,000 copies sold with each new edition.

2) The book is a soft cover, paperback item, although a few hard cover and spiral-bound copies have been sold. Thus, it becomes a packet of reference which can be carried by judges to camellia shows, discussed at camellia meetings or taken to garden visits.

3) The book gives a brief, concise description of each variety listed, including size, color and form of the bloom, the type and growth habit of the plant and, in most instances, the origin of the variety and the year of its release.

4) The entries in The Book have been codified and refined by usage and by critical analysis by many expert camellia hobbyists. The many mistakes made in earlier editions have been corrected over the years. Even mistakes in name, where camellia varieties have been imported from other countries or areas, and given names which later proved to be synonyms of the same varieties, have been corrected in later editions.

5) The nomenclature in The Book

represents the concordance of a wide usage of names and, in about twelve instances, The Book gives priority to wide usage of name in preference to priority of publication. Priority of publication is always kept in mind, but it is always tempered by wide usage.

6) The Book is republished every three years with all of the newest varieties and with any corrections for the older varieties. The Book publishes about three hundred new varieties with each new edition. This, in essence, is the key to The Book's popularity and demand. The ability to list and describe new varieties, new hybrids and even new corrected names for species makes The Book more up-to-date with each edition.

MY CAMELLIA GARDEN

Marvin Belcher

"Where are the rest of your plants?" "Do you mean to tell me that you've been winning all those prizes from this small growing area?" These questions from my brother Herm on a recent trip to Bakersfield expressed his surprise. Besides a few camellia landscape plants in the front yard, my basic camellia growing area is 15 feet by 30 feet. It is enclosed with "ice fencing" (lath held together with several strands of wire). The percent of shade is 70%. Anything less leaves camellia plants vulnerable to the hot sun of Bakersfield summers. We enjoyed 16 days of 100 or more degrees during this past July. Temperatures may go to 110 degrees. So my camellias enjoy the lath house.

To take advantage of limited space, plants are in containers and are placed quite close together depending on size. As plants grow and require more space it has been necessary to give careful attention to quality bloom production. If plants do not produce quality blooms (spelled 'WINNERS'), they get the knife (for grafting) or they are given

away for landscape purposes. I have 120 blooming plants in containers.

In the selection of plants to buy or graft and keep, I give priority to varieties that do especially well in the San Joaquin Valley and particularly to plants that thrive in the particular micro-environment of my lath house. It soon became apparent that I was not going to be highly successful with large reticulata and retic hybrids. Similarly, large japonicas, with few exceptions, have not done real well. So I have concentrated on mediums and boutonnières. I have found that most non-retic hybrids like this environment, so I have several plants in this category.

Growing camellias in containers has several advantages, as well as some disadvantages. Advantages include mobility, control of growing soil content, water drainage and fertilization control. The most critical disadvantage relates to the problem of moisture control. The margin for error is much smaller here in the heat of summer, so I give close attention, usually daily inspections, to water. I



water by hose, plant by plant. I do have an overhead spring system for an occasional cooling down and adding humidity.

My effort in the last several months has been to add to my camellia garden by putting an additional 33 plants in the ground under a newly constructed shade area, bringing my total number of plants in the ground to 48. For these I have selected reticulatas, retic hybrids and large japonicas.

The hobby continues to excite me after the first 23 years, and I look forward to enjoying and exhibiting camellia blooms for many years to come. I am grateful for so many friends and mentors in the Southern California Camellia Council and especially for the members of the Camellia Society of Kern County. I cherish these many friendships.



Editor's note: I must give credit to Marv, my twin brother, for introducing me to the fantastic world of camellias. We've engaged in a fierce but friendly competition ever since.

INTRODUCTIONS FOR 1994-95

'Henry E. Huntington'
'Ruta Hagmann'
'Something Beautiful'

'Chrissie's Retic'
'Golden Glow'

'Puniceiflora'
'Spring Daze'

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OF PICKLES AND CAMELLIAS

Dick Stiern

We humans have devised a million different contests. And, whether it's choosing the best pickles at the County Fair or refereeing a fierce vendetta like the Super Bowl, all contests require competent judges.

Our camellia shows are unique among the many affairs that we have concocted. They must be considered one of the most amicable of all competitions because, after all, the competitors are our friends. And, if it's God's will and our own good fortune, we may have lovely flowers opening on just the right day before a show and our hopes are high.

When we judge the entries, we have been trained to suppress personal preferences and hue to standards that aim toward perfection of the bloom or blooms entered. For the most part we succeed, and the competition is tense but friendly.

Over the years, results have been bolstered by innovative changes such as regularly-scheduled judging symposiums, consensus balloting for final decisions, etc.

In my opinion, there still remains one portion of the judging sequence which can be disappointing and even tragic. I refer, of course, to the initial and very important encounter of our flowers with the team of three judges.

Haven't we seen exceptional blooms or trays which should have been sent up for further screening and balloting which never made it off of the

table? What happened? Was it a basic ignorance about the bloom, color preference or is there sometimes something ugly and personal involved? (Sorry, but I had to say that.)

To illustrate: At a recent Southern California show, a friend entered a tray of three non-retic hybrids. They were exceptionally well-matched, fresh and attractive. After the initial judging was over, my friend looked around the tables, as many of us do, to see how many of his entries had gone up for balloting. He called me over and said, "Look, this beautiful tray—mine—didn't even get off the table." We brought it to the attention of the Show Chairman and he also agreed that it was an exceptional tray. He told us to take it up, and it was positioned with five other lovely trays.

Have you guessed the result? Those six trays were balloted by about forty judges, and his was judged "Best Tray of Three, Non-Retic Hybrids." It received almost twice as many votes as the Runner-up tray.

Yes, it happens, and it's the most disappointing and weakest link in a sequence of judging that is otherwise quite good. Would it help to require annual attendance at judging symposiums? Could we use one or more screening caliber judges to sweep the tables looking for contenders that may have been overlooked?

There are probably better solutions, but I'd suggest these two for starters.

THANK YOU!

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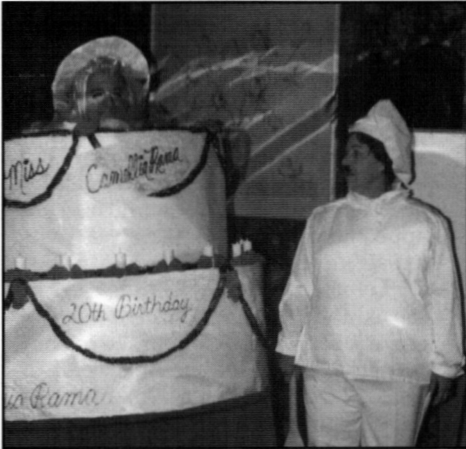
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5

1) Don and Mary Bergamini.
Two Dominos equal 20.

2) Bob Ehrhart and Linda
Williams explore at 20,000
Leagues.

3) Ann Blair Brown, ACS,
special speaker.

4) Sergio and Elsie Bracci
won 1st place for their 20th
Anniversary Cake.

5) Jim "Moses" and Jackie
"Under \$20" Randall.

6) Helen Maas, Glen
Burroughs, Gena Uhalt, The
Bakersfield Court, plus
Roaring 20's Helen Bates.



6

IN DEFENSE OF THE CLOSED SHOW

Marilee Gray

At this time, all of the camellia shows in Southern California are essentially "closed" shows. The definition of a "closed" show seems incongruous until the definition of an "open" show is considered. And this definition includes the meaning of "special culture" and "treated."

Whenever a camellia bud has been subjected to a growth hormone, such as gibberellic acid, the resulting bloom is said to be "treated" or produced with "special culture." Growing plants under a full cover that approaches greenhouse conditions is also defined as "special culture." If the competition in a class of camellias includes all of the "treated" or "special culture" blooms and the natural, untreated blooms that have been grown with outdoor exposure, then the class is said to be an "open" class. If all of the classes of a show are "open," the show is said to be an "open" show. The definition of a "closed" show is then deducted to be a show in which the "treated" and "special culture" blooms are judged together in classes that are separate from those for the natural, untreated blooms grown without benefit of an enclosed environment.

In Southern California, the distinction between the treated and non-treated blooms is often appreciable and is certainly expected to be perceptible. If, in fact, a treated bloom shows no glorified characteristics over a non-treated bloom, it receives demerits in judging. If this distinction exists, therefore, it stands to reason that, in the interest of fairness to exhibitors, the treated and non-treated blooms should be judged separately as in the closed show.

But, beyond the important consideration to the exhibitors, there are even more compelling defenses for the closed show. Consider the purpose of hosting camellia shows: it is for the explicit purpose of providing for the public a viewing of what is

available in camellias and encouraging their culture. If, at an "open" show, someone is enamored with a treated 'Mark Alan', a treated 'Show Time', or any of the varieties that respond stunningly to gib, imagine their disappointment when the plant they bought and diligently cared for produced blooms for the first time. Their untreated bloom will not have the flair of the show blooms and will not fulfill their expectations. It is deception, pure and simple.

If, on the other hand, the show is "closed," the distinction between what is "natural" and what is "special culture" can be readily discerned. Of course, the show committee must provide adequate placards that define not only the class but give the definition of "treated" or "special culture." Additionally, responsible show hosts will be certain to point out the distinction between the two classes and clarify what is the natural size and appearance for a given variety so that expectations will be realistic.

Let us consider further the plight of the exhibitor in the "open" show. If one is a seasoned exhibitor, he or she is quite aware of the significance of treated blooms and is very likely entering them. In either case, he knows whether or not he has a natural bloom that is able to compete with the treated blooms; it will depend upon the variety, the weather, and the progression into the blooming season. "Open" competition means, therefore, that many excellent natural blooms are not entered in the shows. What happens, then, when a new exhibitor appears with his blooms that are certain to be all natural blooms? They may be outstanding for the variety, but they are unlikely to be in contention amongst the treated blooms, and the exhibitor is discouraged. How many potential exhibitors never even make that first attempt when they compare their blooms with the show winners? The result is obvious: the "open"

show caters to the old-time exhibitors while discouraging the new. The irony of it all is that our societies will die off with the old-time exhibitors.

In Southern California, our early December show and the two late January shows that occur during the transition between the time of the mostly gibbed and the time of the mostly natural blooms—the South Coast show and the earlier of the Southern Cal shows—all have nearly duplicate schedules for the treated and the non-treated blooms. This means there are significantly more classes than with the “open” show, but the result is well worth the added effort. The natural classes both encourage the new exhibitors and present the camellia varieties at their natural best for the public.

One argument registered in favor of the “open” show is that it eliminates the need for policing the placement of treated blooms in the untreated classes. Granted, that it does. But if such incorrect placement in a “closed” show is more than the occasional accidental error made in the haste of the short entry time, then it is a sad commentary on our members, our shows, and our societies. When placement errors become so routine that it appears to be more than accidental, the show

committees must strengthen their policing efforts and enforce the class distinctions. Either we patronize those who flaunt the rules or we maintain the integrity of our shows. Considering that the lifeblood of our societies is at stake, do we have a choice?

In response to the question posed at the ‘93 Camellia-Rama, “Are we shooting ourselves in the foot with the “open” show?” I would answer, Most definitely! There are more important things at stake than merely who wins what award. The survival of our societies hangs in the balance.

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A GENETIC CHANGE CALLED “SPORTING” A DEFINITION OF . . .

A sport is a growing stem of a plant that exhibits characteristics different from the rest of the plant. Due to a change in the plant’s genetics, the blooms may be a different color, shape or size, or the leaves may be changed in some manner. The genetic mutation that causes this phenomenon occurs in a growth bud; all the branches that develop from that bud will continue to produce changed flowers or leaves. If a stable genetic change occurs it will not “revert.” Taking cuttings from this branch and propagating them will produce plants

of the new color or form. This is how many registered cultivars become established.

Camellia japonica tends to sport often. In cultivation for centuries, this species has been considerably hybridized accounting perhaps for its having a high level of genetic instability. The cultivar ‘Elegans’ (Chandler) in particular, has many beautiful registered sports although not all sports are worthy of naming because their qualities may not be desirable or distinct enough for registration.

CRITIQUING THE FORMAL DOUBLE

Marilee Gray

The key to showing winning blooms is to pick them at their peak of form and condition. To catch this peak, I find the greatest challenges with the formal doubles. Within just this one flower form there exist significant variations as well as differing behaviors that affect desirability during the development and maturation of the bloom. Why is there so much variation in appearance and behavior? Very simply, it's in the genes, and these genes have everything to do with how desirable or undesirable a variety is.

Some formal doubles present no problem at all to pick. 'Valentine Day', for example, is great for cutting from the first day that it opens with a large, high bud center and only two rows of outer petals to the fully opened formal double that develops several days later. Either form and everything in between is dynamic and pleasing. Few varieties are that accommodating.

'Nuccio's Gem', recognized by many as the best of the white formal doubles, is truly a gem. Its form is the standard against which all formal doubles can be judged. Its magic lies in the positioning of its petals where each petal is clearly defined. Each petal overlaps half of two adjacent petals in the row immediately under it. As such, each petal rises distinctively, and the bloom achieves considerable height, more so than with most formal doubles. The height is significant because, regardless of the form, the higher the bloom, the more attractive and more desirable the bloom. Additionally, in 'Nuccio's Gem' the petals form stairsteps that spiral inward and upward to the center of the bloom. Such a presentation is exquisite and elegant. Occasionally such an elevation and spiral can be found in other formal doubles, such as 'Sweet Dreams', but never with the consistency that is found in 'Nuccio's Gem'. In addition, each 'Gem' bloom

opens slowly and may be satisfactory if cut over a span of several days. Even when the bloom is fully open, it continues to be outstanding because a tiny remnant of the bud center remains.. This center is important because every good formal double needs some bud center to remain for a focal point. If a formal double variety opens completely and loses its bud center, as does 'Pink Dahlia', for example, it should be picked before it has matured to that extent. A bud center is a focal point with intrigue and mystery; a formal double that has lost its bud center has gone from a dynamic to a weaker bloom.

'Ragland Supreme' is a unique formal double that is a favorite of many. It achieves a height even greater than 'Nuccio's Gem' with a high rose bud center that is incredibly beautiful as the petals begin to unfurl. The disappointing feature of 'Ragland Supreme', however, is that the bloom holds its peak for a very short time that is counted in hours not days. The lower rows of petals quickly turn down and the stunning composition becomes unappealingly segmented. If the timing is exactly right, a 'Ragland Supreme' can certainly go to the head table, but many a winning bloom has passed its prime while waiting for the judges.

The positioning of the petals that makes 'Nuccio's Gem' so outstanding varies considerably in other formal double varieties. 'Glen 40' is considered by many to exhibit a standard of excellence for formal doubles, but for me it lacks the flair and class seen in 'Nuccio's Gem'. 'Elizabeth Weaver' tends to be somewhat flat, however, gib can inspire some spectacularly beautiful blooms. 'C. M. Hovey' usually produces disappointingly flat blooms and, like 'Gem', the petals shatter badly. Many do not achieve the desirable elevation because each petal tends to rest undefined on the lower

petals. Such blooms appear flat, collapsed, and fatigued even when they are fresh. Many of our older varieties demonstrate this undesirable trait in all of the blooms, regardless of the age of the bloom. I find such blooms so uninteresting that I most certainly have offended some growers of these varieties by advising them to cut down their plant and use the root for something worthwhile. I am equally disheartened with those varieties whose first rows of petals collapse in a fatigued appearance while the center is still in the process of opening. 'Mrs. Tingly' is on my "not too enchanting" list because of the frequency with which this trait appears and its inability to stay pert after cutting. I finally despaired of showing 'Mrs. Tingly' because the pert, fresh blooms with each petal clearly defined that I picked always arrived as the show in a flattened, collapsed state. This picture is typical of so many formal doubles and demonstrates that there is no substitute for good genes if you want a bloom that is something special.

One variation of the formal double that appears with some frequency in some varieties, such as 'Ave Maria' and 'Grace Albritton' and almost never in others, is the 'stacked' petal formation. When this occurs, each petal is centered precisely over the petal below it, and distinct rows are formed from the edge to the center, much like wedges of a pie. While such blooms sometimes end up on the head table, this is an abnormality that I do not consider as appealing as the normal appearance of the bloom.

Some variation in the formal double can occur through a waved effect in the outer petals. The undulating effect produced is more regular in some varieties, such as 'Buttons 'n Bows', and less regular in varieties such as 'Pink Frost'. Carried to the extreme, as often happens with my 'Pink Frost', the bloom loses some of its pristine qualities and appears ragged and undisciplined. Either my

'Pink Frost' has become more untamed in recent years or I am becoming more critical in my expectations. At any rate, I used to show it regularly, but I seldom show it anymore.

An exciting variation in the formal double is seen in the ruffled petals of the new variety 'Jerry Donnan'. I predict that this sport of 'Nuccio's Pearl' will be a consistent award-winner and will become a favorite of many.

'Ave Maria' is an absolutely beautiful light pink formal double that, under the influence of certain climatic conditions, can hardly be distinguished from a 'Pink Perfection'. However, I find that a comparison of the best of 'Ave Maria' against the best of 'Pink Perfection' will most likely be won by the former primarily because of the better definition given each petal. Additionally, if there is more clarity of color and/or a silvery sheen, that is probably also indicative of an 'Ave Maria'. Unfortunately, 'Ave Maria' is more prone to produce double-centered blooms than most formal doubles.

Whatever the cause, this is an unacceptable form defect.

Formal doubles vary greatly in the ease or the difficulty with which they open. Most years many of my 'E. G. Waterhouse' buds fail to open at all; other varieties may fail to open completely. 'Desire' is an incredibly beautiful bloom if it opens. In my area, however, 'Desire' is prone to open only the first one or two rows of petals, and the rest stick; the bud center swells and eventually splits. I have noticed that many 'Desire' blooms seen at shows have the typical few petals with the huge, swollen bud center that indicates that the bloom is unable to open further. Certainly the desirability of a variety is dependent upon its behavior in the area in which it is to be grown.

The year my area had two successive nights of 11° F, most of my formal doubles held their buds but produced defective blooms. Every

formal double that bloomed in this area that season had a dark and somewhat undeveloped center. This would indicate that the formal double bloom is more vulnerable than the plant itself and that formal doubles would not be the best choice for regions of marginal cold tolerance for camellias.

The identifying characteristic of a formal double is that the bloom has no stamens. Rarely, probably as a result of unusual climatic influences, formal doubles have appeared with a few weak stamens, but this is very unusual. As such, the formal double is much like the sterile mule; it cannot set seeds and has no offspring. However, there are some varieties, such as 'Alta Gavin', in which the bloom may appear to be a formal double with a good bud center in its initial stage, but which will eventually mature into a semi-double with stamens and seed-setting capacity. Another example is 'Mathotiana'. Many exhibitors feel the formal double presentation with the high bud center

is the stronger and more desirable form and prefer to show this form over the more mature, fully open form. In such a case, the exhibitor needs to experiment with the individual variety to determine whether or not the bloom can be held in the formal double form by picking and refrigerating it before it has developed to the semi-double stage. Varieties do vary in the extent to which the blooms continue to develop after they are cut and held under refrigeration. I have heard exhibitors lament that the bloom they picked was an unqualified winner but it opened to show stamens before judging and became merely a pretty bloom. Such are the woes in dealing with the fickle semi-doubles that would masquerade as formal doubles!

The exquisite precision of the formal double is the quality that makes this form the favorite of many. The degree to which a bloom approaches the highest standard of perfection varies greatly with the individual varieties. The reason is very simply put—excellence is all in the genes.

MEMORIAL CONTRIBUTIONS

THANK YOU!

IN MEMORY OF DEAN ALTIZER

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*Please send contributions for
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IN MEMORY OF SAMUEL AYRES

Our thanks to June DeWitt for sending us her March 8, 1980, copy of the Home Section of the Los Angeles Times with its interesting article about the Ayres. June thought it was appropriate to give a bit of historical perspective about these people who were instrumental in establishing the Los Angeles County Arboretum and for whom Ayres Hall where the Southern California Camellia Society meets and has its shows is named.

After finishing his residency in dermatology at Massachusetts General Hospital, Samuel and his wife moved to California. In 1936 a trip to Hawaii sparked an interest in horticulture and, when they got back to their "adopted state" of California, they realized that they could drive for miles without seeing any flowering trees. They suggested that the Horticulture Institute establish an arboretum where people could see that it was possible to grow flowering plants and become encouraged to do so on their own property. Sam was appointed chairman of a committee to explore this idea. When the Lucky Baldwin ranch was being sold and was already "mapped" for a residential subdivision, Samuel Ayres encouraged the Los Angeles County to purchase the property for an Arboretum. Because the county

supervisors felt public support was needed, Samuel's horticultural committee formed a nonprofit corporation called the California Arboretum Foundation to help raise large sums of money for the development and maintenance of the Arboretum. Later, the owner of land now known as Descanso Gardens decided to sell and some local citizens in La Canada persuaded the county to buy that, too. Later, the Department of Arboretum Botanic Gardens was formed and Dr. Ayres served on the Board of Governors of that department from the beginning. He called it a "hobby," but it was truly a huge project and responsibility. Later, this Department took over the Arboretum and Descanso Gardens. This Department also helped to establish the South Coast Botanic Gardens in Palos Verdes.

The Ayres traveled to many countries and, because he had a special permit from the Department of Agriculture and from the State of California, Samuel could bring back seeds for propagation of new plants. California does not have many indigenous flowering trees and shrubs, and Sam's "seeds" provided much of the color and beauty we see when we visit the Arboretum.

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CORRECTIONS AND MODIFICATIONS TO 1993 CAMELLIA NOMENCLATURE AND NEW REGISTRATIONS FOR 1996 CAMELLIA NOMENCLATURE

CHANGES IN '93 NOMENCLATURE

Japonicas

BLACKGOLD

'93 NOMENCLATURE: Medium

CHANGE TO: Small to Medium

NEW REGISTRATIONS FOR 1996

CAMELLIA NOMENCLATURE

Japonicas

HENRY E. HUNTINGTON—Rich

light pink. Large to very large,
semidouble.

KATHRYN SPOONER—White. Large,
full peony without guard petals.

MARLENA BOZEMAN—Dark red.

Large, semidouble.

Reticulatas

BETH DEAN—Red. Very large,
semidouble.

CHRISTINE GONOS—Pink. Large to
very large, semidouble to anemone
form. (Note change in description.)

RENEE LANE—Pink. Very large,
semidouble.

GOLDEN GLOW—Creamy white
deepening to light yellow at base
with edge and back of petals slightly
toned pink. Medium, semidouble.

Sasanquas

AUTUMN DAWN—White with edges
toned deeper pink. Medium, loose
peony.

DO WE HAVE AS MUCH SENSE AS A GOOSE?

Next fall when you see geese heading south for the winter flying along in a "V" formation, you might be interested in knowing what science has discovered about why they fly that way. It has been learned that as each bird flaps its wings it creates an uplift for the bird immediately following. By flying in a "V" formation the whole flock adds at least 71% greater flying range than if each bird flew on its own. (People who share a common direction and sense of community can get where they are going quicker and easier because they are traveling on the thrust of one another.) Whenever a goose falls out of formation, it suddenly feels the drag and resistance of trying to go it alone and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front of it. (If we have as much sense as a goose, we will stay in formation with those who are headed the same way we are going.)

When the lead goose gets tired, he rotates back in the wing and another goose flies point. (It pays to take turns doing hard jobs—with people or with geese flying south.) These geese honk from behind to encourage those up front to keep up their speed. (What do we say when we honk from behind?)

Finally, (Now I want you to get this) when a goose is sick or is wounded by gun shot and falls out, two geese fall out of formation and follow him down to help and protect him. They stay with him until he is either able to fly or until he is dead, and then they launch out on their own with another formation to catch up with their group. (If we have the sense of a goose, we will stand by each other like that.)

Editor's note: Thanks to a camellia enthusiast for this information. I think for all camellia societies struggling to "go the distance" the goose makes sense.

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—Dean Turney; 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.

