

The *Camellia*
R E V I E W

A publication of the Southern California Camellia Society

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May
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Southern California Camellia Society, Inc.

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

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THE CAMELLIA REVIEW

Bobbie Belcher, Editor

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Cover Photo

'Crimson Candles'

Cold hardy *C. reticulata* and *C. fraterna* seedling.

Dr. Clifford Parks, 1995

Photo by Gene Phillips

AN INVITATION TO JOIN THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY

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2009 Camellia Nomenclature

Special sections have been added listing cold hardy and fragrant cultivars. The price has been reduced to \$10.00 for US orders and includes tax and shipping. International orders, please contact for shipping costs. Orders can be placed by sending a check to:

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New cultivar introductions since the publication of the 2009 Nomenclature can be downloaded from the website socialcamellias.org
Nomenclatures can also be ordered online at socialcamellias.org

THOUGHTS FROM THE EDITOR

The "official" 2011-2012 camellia season is technically over. The shows are finished, the results are in and Don Bergamini once again has given us once his list of the winners for the season. Don also has a good tip for "beginners" about putting the winners on your shopping list! Jim Fitzpatrick has stepped down as President and Director after serving us creatively and loyally for three years. Brad King has stepped into the leadership position for another term. Two new Directors were elected to replace "Fitz" and Nancy Kress. New Director Joe Berendt has agreed to serve in the Vice President position and Linda Tunner will serve enthusiastically in her new role as Director.

We have two new contributors to our *Review* with this issue. Joe Berendt reports on the great tour we had of the newly renovated Japanese Garden at the Huntington. Peggy Neiman tells about the fascinating Japanese tea ceremony presented by members Akiko Horiuchi and Hiromi Sato at our February meeting. We are always looking for new contributions in the event you have something to say about camellias that you think might be of interest to our readers.

It was interesting to read in Roy Thompson's article about the camellia 'California' in its location in Pico. That was before it was transported with great difficulty to Ralph Peer's garden at Park Hill. In 1959 the then 75 year-old japonica 'California' was purchased by Ralph Peer I and moved the 30 miles from Pico, California to his Park Hill estate. At the time, the move was referred to as one of the major movings of a camellia transplant in the world. It was 30 feet high, about 30 feet wide and had a trunk 15 inches in diameter. As its name implies, Park Hill was not on a flat area. After the move the plant became diseased and growth on the original trunk died. In 1995 the Southern California Camellia Society enjoyed a scenic luncheon and guided tour of the Park Hill Estate. When the group toured the garden, 'California' had regenerated itself from some existing roots and had several trunks rather than one. Mel Belcher did some pruning on the plant during the "tour." When Park Hill was sold recently that historic camellia made its way to Huntington Gardens for what probably will be its final resting place.

Summer is on its way and camellias will begin to do that thing they do so well in the warm weather. Those buds will begin to appear – those buds that bring hope to their owners and visions of many blooms on the winning tables. Our friends across the Big Pond are just coming into their exciting season of blooms and shows. We wish these faraway friends great success and joy during their camellia season. In the meantime, camellia hobbyists in the northern half of this hemisphere will do all those good things they do regularly for these plants that are such an important part of the lives of our camellia friends.

As you are contemplating activities in your camellia garden, how about sharing some of your thinking and planning with the rest of us?

–Bobbie Belcher, Editor



CAMELLIA NOTE CARDS

The increasing cost of postage has forced us to raise the price on our beautiful Paul Jones camellia note cards. Sets of 8 cards are now \$8.00 per set in the US and \$10.00 per set outside the US. If any camellia society would like to use these cards as fund raisers, orders for 25 or more sets are priced at \$7.00 each in the US and \$9.00 outside the US.

Cards can be ordered through Susan Streeter, 1947 Midwick Drive, Altadena, CA 91001. Make your check payable to SCCS. Prices include tax and shipping. Orders can also be made on the website socialcamellias.org

AN EVENING TOUR OF THE NEWLY RENOVATED JAPANESE GARDEN AT THE HUNTINGTON

Story and Photos by
Joe Berendt

On April 26, 2012 approximately 65 members and guests of the Southern California Camellia Society were treated to a fabulous tour of the newly renovated Japanese Garden at the Huntington Library Botanical Gardens. This is a very special year for the Japanese Garden since it is celebrating its centennial anniversary.

Upon entering the Japanese Garden one is immediately struck with awe from the beauty from this lovely tranquil garden as depicted in these photos.



Some of the decorations that were actually acquired by Henry Huntington.



Besides the lush grounds abounding with waterfalls and streams, a beautiful rock garden has also been constructed for meditation or just relaxing.



One can see the intricate designs or patterns in these pebbles; these were made by a specially constructed rake just for this purpose. One is able to let imagination abound. Do you see an alligator in this picture? What do you see? I thought it was very resourceful of using the "rockscape" to help with the landscaping. This is done to help keep the branches of the pine tree from growing toward the sun.



In addition to being surrounded by very lush landscaping in the garden there is also a beautiful Cypress Bonsai collection



Our tour guide for this very interesting and informative tour was Mr. David MacLaren. He explained to our group, in tremendous detail, the many stories that



abound in these beautiful gardens. One of which is the addition of a 50 year old tea house that was donated to the Huntington Library from a local Pasadena Buddhist church. It was discovered that this tea house happened to be built by the father of a third generation Japanese American engineer, Mr. Nakamura, who is working for the Huntington Library & Gardens. The tea house was disassembled and sent back to Kyoto Japan to the company that originally built it in 1964. It was totally refurbished and returned to the Huntington Library & Gardens where it was meticulously reassembled with great care under the watchful eye of Mr. Nakamura. Only three of these tea houses were built; this is the last remaining tea house of the three.

Besides the addition of the "new tea house", the original 100 year old house located in the Japanese garden





also received a makeover. Some of the beautiful intricate detail of original house can be seen for the looking.

Even the outside of the house is a work of art including the curved shapely shingles that were specially chosen for the roof of this house.

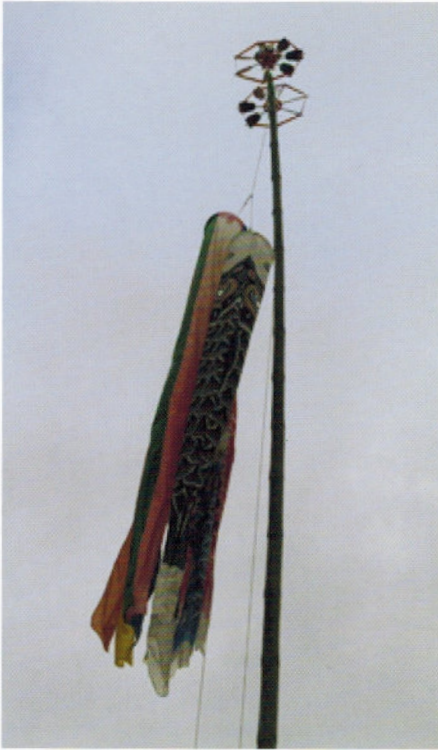




Beautiful lush landscaping surrounds the new tea house.

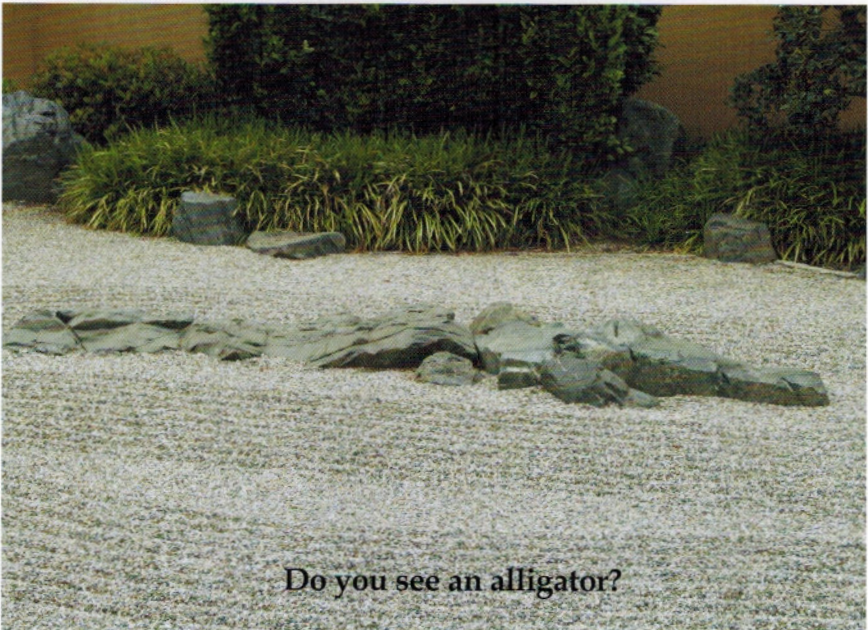
SCCS members are always analyzing blooms of camellias at every chance. They all concluded that the sign at the bottom of the plant was correct. "Red Japonica." (From left to right) Karly Lin, Tom Nuccio, Brad King and Martin Stoner.





These pictures depict only a minute portion of the beauty of the Japanese Garden at Huntington Library and Botanical Gardens. To fully appreciate all its splendor one should go in person and enjoy all its beauty. Congratulations to all involved in the remodeling of this beautiful garden - you all have done an excellent job! I can hardly wait for the Bicentennial Celebration.

The Southern California Camellia Society wishes to thank the Huntington Library and Botanical Gardens and all the people involved in organizing this tour for our group, it is very much appreciated and enjoyed.



Do you see an alligator?

CAMELLIAS AND TEA

Photo and Story by Peggy Neiman

At the February 24, 2012 meeting of the Southern California Camellia Society at the Los Angeles County Arboretum, we were pleased to have a very special "Japanese Tea Ceremony" presented by Mrs. Akiko Horiuchi. As a teacher, Mrs. Horiuchi is also known as "Horiuchi Somei." Her Tea Name was given to her by Grand Master of Urasenke. Mrs. Horiuchi shared the history and her experience studying with the Grand Master of Urasenke. Also present at the tea ceremony were Hiromi Sato, Host, Teishu, Yumiko Kikkawa, Guest, Kyaku and Miki Shibuya, Helper, Hantou.

All four ladies wore traditional Japanese clothing. A special small fan that is not opened nor used for fanning is worn inside the sash of the kimono for use as a sign of respect. Small, neatly folded napkins called Fukusa and Kaishi are also tucked inside the breast of the kimono.

Mrs. Horiuchi began her presentation by sharing the history of the origin of the Japanese language which has a number of words that were borrowed from the Chinese culture or developed from Chinese roots. These words followed Chinese patterns since the 5th century.

Mrs. Horiuchi then conveyed the history of green tea. Japanese tea ceremony is also known as the "way of tea" from the Japanese word "Sadō" or Cha-no-Yu. It teaches

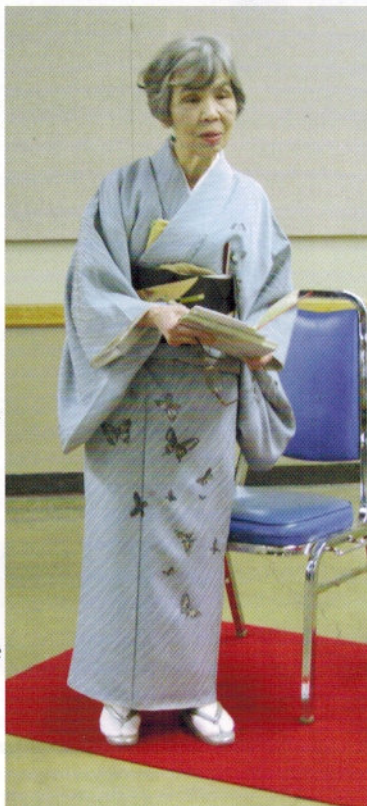
the beauty of human relations in the offering and accepting of a cup of tea. All true teas are made solely from one camellia plant known as *C. sinensis*, which include black, green or oolong. Where the tea is grown and how it's processed will give each type its unique flavor, color and aroma.

Tea plants are started from seed or cuttings. It takes about 4 to 12 years for a tea plant to bear seed and 3 years before a new plant is ready for harvesting. The temperature and strength of the tea also varies widely. For green teas, only the first 4 to 5

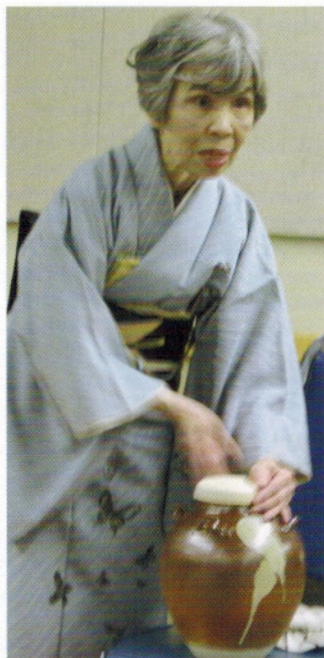
inches of the buds and leaves of the mature plant, known as flushes, are picked. A plant will grow a new flush every 7 to 15 days during the growing season. Plants can grow over 50 feet if not attended to, but cultivated plants are pruned to waist height for easy plucking.

Leaf size is the main criterion of the quality of tea. The smaller the leaves, the more expensive the tea. The leaves and buds are picked and harvested in Japan from April to November. These buds and leaves are then steamed and dried rapidly and fermented in air tight containers called Chatsubo. The leaves are cured and then processed with large

grinders into a jade green powder in order to make Japanese powered tea



Horiuchi Somei



Tea is stored in a Chatsubo

known as matcha. Matcha must be kept airtight because it is extremely perishable.

Green tea contains the highest concentration of catechins, which is an antioxidant. In the Japanese society, matcha green tea is a drink for special guests and special occasions. Regular green tea is a staple for family outings. There is evidence of tea in Japan dating to the 9th century. In the 13th century, drinking tea was reserved as a status symbol among the warrior class exclusively for men. By the 16th century, tea drinking had spread to all levels of society in Japan.

Zen Buddhism was a main influence in the development of the tea ceremony. Buddhist Monks returned from China with tea seeds and planted them. Sen Rikyu was born in the 16th century in Sakai. Sen Rikyu was the first Grand Master of tea ceremony. Currently, the 16th generation Grand Tea Master is Zabolai Soshitsu.

A Chakai is a simple course of hospitality that includes sweets and

thin tea. Chaji is more formal and includes a full course meal, followed by sweets and thick or thin tea. Chaji can last for 3 to 4 hours.

Special black furniture, which consisted of 4 tables that Mrs. Horiuchi had shipped from Japan, was carefully placed for our tea ceremony. Three of the tables were grouped together on a red mat. One table held a covered blue and white porcelain jar and a small red jar. At the center table, Hiromi Sato cleansed all of the utensils to be used for the ceremony, carefully washing and drying each item as well as the vessel or bowl to be used to serve the green tea. The third table housed a stove which was used to heat the water in the kettle. To the left of Hiromi was a table that held a carefully placed brown bamboo vase. The vase held a camellia flower and a single bud. This



Hiromi Sato prepares the utensils for serving the tea

simple flower arrangement is known as Chabana. Flowers and vases are selected specifically for the season.

There was also a fan with calligraphy displayed in the open position, a small ceramic blue and

white bird and an incense container called Kōgō. The seasons are an important consideration in tea ceremonies and the items change with the seasons. The setup is just as important as the tea serving.

Yumiko Kikkawa and Tom Nuccio willingly participated in the main ceremony. First, they were served sweets. Then Hiromi Sato carefully prepared the tea. The following are a few of the essential items that were used:

A "Chakin" which is a small rectangular white cloth used to wipe the tea bowl.

A tea bowl - shallow bowls that allow tea to cool rapidly are used in the summer and deep bowls are used in the winter. Bowls can be over four hundred years old and are still used today for very special occasions. Some bowls with imperfections are often very valuable. The imperfection is featured at the "front" of the bowl.

A tea caddy, "Natsume," which is a small container with a lid in which the powdered tea is placed for use in the tea-making ceremony.

A tea scoop, "Chashaku," usually carved from a single piece of bamboo. Some are made of ivory or wood and are used to scoop tea from the tea caddy into the tea bowl. Bamboo tea scoops, in the most casual style, have a nodule in the approximate center.

A tea whisk, "Chasen," used to mix the powdered tea with the hot water. Tea whisks are carved from a single piece of bamboo which has been split and shaped into many bristles from the joint up.

Tea equipment is called Chadōgu.

Tools are handled with precise care and all tools are carefully cleansed before and after use and before storing. Japanese tea ceremonies follow a traditional technique and a ritualized protocol of brewing and serving tea for enjoyment in a refined setting.

The temperature of water for brewing the tea depends on the type of tea. Green tea is best brewed at a lower temperature so cool water may be added to the boiling water. If the water is too hot, it will produce a bitter taste. The powered tea was mixed into hot water and frothed with the whisk before it was served. Using powdered tea in Japanese Tea Ceremony is also known as Chadō.



The tea ceremony begins with bows that are exchanged between the host and the guest receiving the tea. The guest then bows to the second guest and raises the bowl in a gesture of respect to the host. Using the right hand, the guest places the bowl on the palm of the left hand and turns the bowl half way, rotating

the bowl to avoid drinking from its front. The guest takes three and a half sips. After the tea is consumed, the guest rotates the bowl back to the host and bows to the host out of respect.

Once the guests enjoyed sweets and tea, the host cleans the utensils in preparation for putting them away. The guests can request that the host allows them to examine some of the utensils and each guest, in turn, examines each item, including the tea caddy and the tea scoop. These items are often handmade and priceless, so guests handle them with extreme care.

Each element of the tea ceremony, such as how the kettle is used, how the

tea is prepared, how a teacup is examined, how the tea is scooped into a cup, is performed in a very specific, precise and careful way. There are many styles of serving tea depending upon the school, occasion, season, setting, equipment and other factors.

During a tea ceremony, the tea master and participants enjoy delicious tea while appreciating works of art and sharing a good time together. In the art of tea, the term Ichi-go Ichi-e, meaning "one chance in a lifetime," is of extreme importance and signifies that the tea master makes the tea with his whole heart. Master Takeno Jō-o's concept of

Ichi-go Ichi-e, is a philosophy that each meeting should be treasured, for it can never be reproduced. The principles he set forth are harmony, respect, purity and tranquility. These principles are still revered today and can be found in the calligraphy and pictures that are seen on some hanging scrolls in tea houses.

As our tea ceremony evening progressed, all guests had the opportunity to participate in the artistry of the tea ceremony. The whole evening brought a feeling of ancient Japan to all of us who attended and we were honored and grateful to be part of this beautiful and deeply moving experience.



• • •

What's in a Word?

DID is a word of achievement.
WON'T is a word of retreat,
MIGHT is a word of bereavement.
CAN'T is a word of defeat;
OUGHT is a word of duty
TRY is a word for each hour.
WILL is a word of beauty
CAN is a word of power.

---Ditto

GLORIOUS CAMELLIAS 2012

Story and Photo by
Bradford King

Every year *People* magazine offers its list of the "Sexiest Man Alive." After the Golden Globe Awards and the Oscars, pictures of Hollywood's biggest female stars dressed in sparkling gowns, together with critiques as to which star is best-dressed, adorn their pages. Frankly, camellias are as glamorous as these attractive male and female stars. To my way of thinking the reticulata cultivars are the male camellia stars and the lovely japonica and nonreticulata camellias are like the women — more delicate and beautiful especially in their designer gowns

In 2011 we proclaimed 'Frank Houser' the Sexiest Camellia Alive". The formal double camellias were annointed as the "Best Dressed Camellias" in the world. Which camellias do we proclaim as the winners for 2012? After viewing hundreds of camellia show winners in nine Southern Camellia Shows with the results tallied secretly by Royalty Accounting firm wholly owned and operated by myself these are the results.

SEXIEST CAMELLIA ALIVE

The reticulata 'John Hunt' is this year's sexiest camellia alive. Originally from Australia, he was introduced in 1988. Like many actors from Australia, he made his way to America and has been a star in many American camellia shows. He is particularly impressive when gibbed. He is very large and takes several forms — semidouble, loose peony and rose form double. He is at his best as a loose peony flower with veined and notched petals and rivals the Australian movie star Hugh Jackman who was once proclaimed "sexiest man alive." He gets his show winning abilities from his father 'LASCA Beauty' and his lovely pink color, very large size and loose peony form from both parents. His mother

'Arch of Triumph', a beautiful cultivar introduced by David Feathers in 1970, seems to have retired from entering camellia shows.



BEST DRESSED CAMELLIAS

'Lady Laura' is this year's best-dressed japonica camellia. She is beautifully gowned in lovely pink petals with contrasting rose streaks. She is a classy large to very large peony flower who came from Pensacola Florida. She is much classier than the Hollywood star Lady Gaga



who is funky and outrageous in her outfits. 'Lady Laura' is more like Nicole Kidman or Angelina Jolie.

The newest camellia stars are the non-reticulata hybrids. Some have been

around for years and others are new to camellia shows. They are like the child actresses who continue to develop over the years into beautiful young women.

The winner this year is 'Buttons 'N Bows' who has been a favorite since entering the camellia world in 1985. The light pink petals shade to a deeper tone on the petal edges form a beautiful small formal double flower.

She is always a favorite with young

and old for her delicate beautiful form.

WHAT CAN YOU EXPECT IN 2013?

This is expected to be an unlucky year for new talents as soothsayers are

uncomfortable with the number 13. However, your candidates for "Sexiest Camellia Alive" and "Best Dressed" japonica and non-reticulata camellias would be appreciated. Please send your nominations with a digital photograph of your candidate to bdk@usc.edu by April 2, 2013 or Royalty Accounting will unilaterally



determine the winners.



'Ruta Hagmann' – the "winningest" retic hybrid and Carol Stickley, the "winningest" Southern California exhibitor!

2012 SHOW RESULTS

Don Bergamini

The 2012 season has ended and we see the same cultivars winning their divisions — 'Betty Foy Sanders', 'Margaret Davis', 'Spring Daze', 'Frank Houser Var.', 'Ruta Hagmann', 'Man Size', 'Grace Albritton', 'Lady Laura', 'Royal Velvet' and 'Island Sunset'. There were some newer cultivars making the top of the list this year, such as 'Hot Stuff' and 'John Hunt'.

In the multiple categories the usuals were on top again — 'Nuccio's Carousel', 'Junior Prom', 'Wildfire', 'Maroon and Gold', 'Frank Houser', 'Frank Houser Var.', 'Shibori Egao' and 'Nicky Crisp'. A surprise move to the top was 'Shikibu'. No big surprises over all this year.

I hope you use this information gathered here to build your collections so that you will have cultivars that will have a better chance of winning at the shows. There are definite favorites among the judges. If you have limited space and plan to enter the shows, go for the ones that are winning! Good luck to all in 2013.

JAPONICAS LARGE/VERY LARGE

'Lady Laura'	7
'Royal Velvet'	6
'Carter's Sunburst'	4
'Elegans Champagne'	3
'Elegans Splendor'	3
'Katie Var.'	2
'Miss Charleston Var.'	2
'Mrs. D.W. Davis'	2
'Nuccio's Bella Rossa Var.'	2
'Royal Velvet Var.'	2
'Showtime'	2
'Swan Lake'	2
14 others with 1 each	

JAPONICAS MEDIUM

'Betty Foy Sanders'	5
'Margaret Davis'	5
'Elaine's Betty'	4
'Firedance Var.'	3
'Veiled Beauty'	3
'Black Magic'	2
'Happy Harlequin'	2

'In The Pink'	2
'Jennie Mills'	2
'Nuccio's Jewel'	2
'Prima Ballerina'	2
'Ragland Supreme'	2
'Toichi Domoto'	2
'Wildfire'	2
14 others with 1 each	

SMALLS (ANY SPECIES)

'Spring Daze'	8
'Demi-Tasse'	6
'Red Hots'	5
'Alison Leigh Woodroof'	4
'Ave Maria'	4
'Cabernet'	3
'Little Babe Var.'	3
'Pink Perfection'	3
9 others with 1 each	8'3

MINIATURES (ANY SPECIES)

'Man Size'	7
'Grace Albritton'	6
'Little Michael'	3
'Little Slam Var.'	3
'Ann Clayton'	2
'Kewpie Doll'	2
'Lemon Drop'	2
'Paper Dolls'	2
'Sue Kendall Var.'	2
8 others with 1 each	

RETICULATA & RETICULATA HYBRIDS

'Ruta Hagmann'	9
'Frank Houser Var.'	7
'John Hunt'	5
'Valentine Day'	4
'Crinoline'	3
'Frank Houser'	3
'Phyllia Hunt'	3
'Curtain Call'	2
'Emma Gaeta Var.'	2
'Hulyn Smith'	2
'Miss Tulare'	2
'Sir Robert Muldoon'	2
16 others with 1 each	

NON-RETICULATA HYBRIDS

'Island Sunset'	8
'Hot Stuff'	6

'Angel Wings'	4	BOUTONNIERES (ANY SPECIES)	
'Pink Dahlia'	4	'Maroon and Gold'	7
'Buttons 'N Bows'	3	'Shikibu'	7
'Nicky Crisp'	3	'Hishi-Karaito'	4
'Taylor's Perfection'	3	'Man Size'	4
'Waltz Time Var.'	3	'Red Hots'	4
'Senritsu Ko'	2	'Lemon Drop'	3
12 others with 1 each		'Pink Perfection'	3
		'Something Beautiful'	3
SPECIES		'Spring Festival'	3
'Egao'	4	'Freedom Bell'	2
'Shibori Egao'	4	'Little Babe Var.'	2
'Pink Yuletide'	2	7 others with 1 each	
'Star Above Star'	2		
3 others with 1 each		RETICULATA & RETICULATA	
		HYBRIDS	
MULTIPLES		'Frank Houser'	7
		'Frank Houser Var.'	7
JAPONICAS		'Dr. Clifford Parks'	2
'Nuccio's Carousel'	7	'Valley Knudsen'	2
'Junior Prom'	6	16 others with 1 each	
'Wildfire'	5		
'Haru No Utena'	3	NON-RETICULATA HYBRIDS	
'Katie'	3	'Nicky Crisp'	4
'Royal Velvet'	3	'Demure'	3
'Snow Chan'	3	'Jury's Yellow'	3
'Yours Truly'	3	'Waltz Time Var.'	3
'Firedance Var.'	2	'Buttons 'N Bows'	2
'Happy Harlequin'	2	14 others with 1 each	
'Henry Huntington'	2		
'Herme'	2	SPECIES	
'Katie Var.'	2	'Shibori Egao'	5
'Magnoliaeflora'	2	'Egao'	2
'Margaret Davis'	2	'Shishi-Gashira'	2
'Nuccio's Cameo'	2		
'R.L. Wheeler'	2		
'Ragland Supreme'	2		
'Royal Velvet Var.'	2		
28 others with 1 each			

Join Australia and New Zealand Camellia Societies

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SOUTHERN CALIFORNIA CAMELLIA COUNCIL
54th Annual Show
February 25 and 26, 2012
Descanso Garden

Japonica – Large/Very Large

Best Single	'Royal Velvet'	Bill Taylor
Runner-up Single	'Carter's Sunburst'	Beth Stone
Court of Honor Single	'Tomorrow Park Hill'	Carol Stickley
Best Tray of 3	'Junior Prom'	Carol Stickley
Runner-up	'Royal Velvet'	Carol Stickley
Court of Honor	'Miss Charleston Var.'	Don & Marilee Gray
Best Tray of 5	'Katie'	Carol Stickley
Runner-up	'Snow Chan'	Joe & Linda Tunner
Court of Honor	'Miss Charleston Var.'	Don & Marilee Gray
Special Culture		
Best	'Lady Laura'	Marvin & Virginia Belcher
Runner-up	'Mrs. Charleston Var.'	Don & Marilee Gray
Court of Honor	'Royal Velvet'	Maegan Allen

Japonica – Medium

Best Single	'Nuccio's Jewel'	Joe Berendt
Runner-up	'Betty's Beauty'	Carol Stickley
Court of Honor	'Tom Knudsen'	Joe Berendt
Best Tray of 3	'Jennie Mills'	Maegan Alen
Runner-up	'Silver Tower'	James & Armida Wilkin
Court of Honor	'Happy Harlequin'	Marvin & Virginia Belcher
Best Tray of 5	'Ragland Supreme'	Marvin & Virginia Belcher
Runner-up	'Herme'	James & Armida Wilkin
Court of Honor	'Purity'	Beth Stone
Special Culture		
Best	'Cherries Jubilee'	Brad & Lynn King
Runner-up	'In The Pink'	Marvin & Virginia Belcher
Court of Honor	'Cloisonne'	Marvin & Virginia Belcher

Japonica – Small

Best Single	'Cabernet'	Stephen & Anne Dashiell
Runner-up	'Red Hots'	Jane Brady
Court of Honor	'Black Tie'	Carol Stickley

Japonica – Miniature

Best Single	'Man Size'	Marvin & Virginia Belcher
Runner-up Single	'Little Slam'	Chris & Dorothy Christinson
Court of Honor	'Shuchuka'	Joe & Linda Tunner

Japonica – Small/Miniature

Best Tray of 3	'Hishi-Karaito'	George & Karen Harrison
Runner-up	'Shikibu'	Joe & Linda Tunner
Court of Honor	'Tinsie'	Joe & Linda Tunner
Best Tray of 5	'Maroon and Gold'	Carol Stickley
Runner-up	'Shikibu'	Joe & Linda Tunner
Court of Honor	'Lemon Drop'	Robert & Mary Sheriff

Reticulata/Reticulata Hybrid

Best Single	'Frank Houser Var.'	Brad & Brittany King
Runner-up	'Hulyn Smith'	Carol Stickley
Court of Honor	'Ruta Hagmann'	Brad & Lynn King
Best Tray of 3	'Mandalay Queen'	James Fitzpatrick
Runner-up	'Frank Houser Var.'	Brad & Brittany King
Court of Honor	'Frank Houser'	Brad & Lynn King
Best Tray of 5	'Dr. Clifford Parks'	Carol Stickley
Runner-up	'Curtain Call'	Brad & Lynn King
Court of Honor	'Frank Houser'	Brad & Lynn King
Special Culture		
Best	'Curtain Call'	Carol Stickley
Runner-up	'Larry Piet'	Carol Stickley
Court of Honor	'Queen Bee'	Brad & Lynn King

Non-Reticulata Hybrid

Best Single	'Hot Stuff'	Don & Marilee Gray
Runner-up	'Julia'	Maegan Allen
Court of Honor	'Honeymoon'	George & Karen Harrison
Best Tray of 3	'Jury's Yellow'	Joe & Linda Turner
Runner-up	'Coral Bouquet'	James & Armida Wilkin
Court of Honor	'First Blush'	Maegan Allen
Best Tray of 5	'Jury's Yellow'	Joe & Linda Turner
Runner-up	'Nicky Crisp'	Don & Marilee Gray
Court of Honor	'Grace Caple'	Joe & Linda Turner
Special Culture		
Best	'Darleen Stoner'	Marvin & Virginia Belcher
Runner-up	'Dream Boat'	Marvin & Virginia Belcher
Court of Honor	'Taylor's Perfection'	James Fitzpatrick

Species

Best Single	'Egao'	James Fitzpatrick
Runner-up	'Star Above Star'	Brad & Lynn King
Court of Honor	'Botan-Yuki'	Jeffrey Thurnher

Old Timers

Best	'Tricolor Siebold'	Jane Brady
Runner-up	'Finlandia Var.'	Carol Stickley
Court of Honor	'Adophe Audusson Var.'	James & Armida Wilkin

Higo

Best	'Ozeki'	Joe & Linda Turner
Runner-up	'Happy Higo'	Brad & Lynn King
Court of Honor	'Silver Waves'	Joe & Linda Turner

Collector's Tray of 3 Mixed Varieties

Best Tray	'Mouchang', 'Margaret Davis', 'Hishi-Karaito'	Carol Stickley
Runner-up	'Linda Carol', 'Lucky Star', 'Little Michael'	Joe & Linda Turner
Court of Honor	'Harold L. Paige', 'Grand Marshal', 'Maroon and Gold'	Brad & Lynn King

Best Fragrant

'High Fragrance'	James Fitzpatrick
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Best Sport	'Happy Harlequin' sport	Don & Marilee Gray
Novice		
Best Min/Small/Med	'Pink Perfection'	Courtney Lichterman
Intermediate		
Best Large/Very Large	'Grand Prix'	Karly Lin
Runner-up	'Katie'	Karly Lin
Best Medium	'Herme'	Karly Lin
Runner-up	'Purity'	Karly Lin
Court of Honor	'Purity Pink'	Karly Lin
Best Tray of 5	'Purity'	Karly Lin
Floral Design		
Best Line Design – "Shooting Star"		Monica Lewis
Runner-up		George & Karen Harrison
Best Mass Design – "Wisp of Winter"		George & Karen Harrison
Runner-up		Monica Lewis
Best Asian Design – "Sunrise"		Monica Lewis
Runner-up		Helen Maas

KERN COUNTY CAMELLIA SOCIETY
Golden Hills Mall, Bakersfield
March 3 and 4, 2012

Japonica		
Best Single	'Elegans Champagne'	Carol Stickley
Runner-up	'Swan Lake'	Gary Shipman
Court of Honor	'Royal Velvet'	Carol Stickley
Best Tray of 3	'Marie Bracey'	Marvin & Virginia Belcher
Runner-up	'Kramer's Supreme'	Gary Shipman
Court of Honor	'Tomorrow Park Hill'	Carol Stickley
Japonica – Medium		
Best Single	'Elaine's Betty'	Bob & Marilyn Patterson
Runner-up	'Herme'	Ken Barnes
Court of Honor	'Midnight'	Mel Canfield
Best Tray of 3	'Yours Truly'	George & Karen Harrison
Runner-up	'Nuccio's Cameo'	Marvin & Virginia Belcher
Court of Honor	'Cloisonne'	Marvin & Virginia Belcher
Japonica – Small		
Best Single	'Red Hots'	Marvin & Virginia Belcher
Runner-up	'Demi-Tasse'	Marvin & Virginia Belcher
Court of Honor	'Mrs. Tsutako Nakasone'	George & Karin Harrison
Best Tray of 3	'Red Hots'	Jane Brady
Runner-up	'Maroon and Gold'	George & Karen Harrison
Court of Honor	'Hishi-Karaito'	Carol Stickley
Japonica – Miniature		
Best Single	'Lemon Drop'	Richard Amaya
Runner-up	'Man Size'	Marvin & Virginia Belcher
Court of Honor	'Shikibu'	Joe & Linda Turner

Best Tray of 3	'Shikibu'	Joe & Linda Turner
Runner-up	'Man Size'	Carol Stickle
Reticulata/Reticulata Hybrid		
Best Single	'John Hunt'	Carol Stickle
Runner-up	'Hulyn Smith'	Jane Brady
Court of Honor	'Curtain Call'	Carol Stickle
Best Tray of 3	'Frank Houser'	Helen Maas
Runner-up	'Mouchang'	Carol Stickle
Court of Honor	'Emma Gaeta Var.'	Carol Stickle
Non-Reticulata Hybrid		
Best Single	'Taylor's Perfection'	James Fitzpatrick
Runner-up	'Pink Dahlia'	Maegan Allen
Court of Honor	'Darleen Stoner'	Marvin & Virginia Belcher
Special Culture		
Best	'Lady Laura'	Marvin & Virginia Belcher
Runner-up	'Mrs. D. W. Davis'	Bob & Marilyn Patterson
Court of Honor	'Pharoah'	Carol Stickle
Collector's Tray of 3 Mixed Varieties		
Best	'Clark Hubbs', 'Cherries Jubilee', 'Maroon and Gold'	Carol Stickle
Runner-up	'Marie Bracey', 'Cloisonne', 'Hishi-Kariato'	Marvin & Virginia Belcher
Court of Honor	'Bill Woodroof', 'Tama Beauty', 'Lemon Drop'	Joe & Linda Turner
Best Old Timers	'Glen 40 Var.'	Carol Stickle
Best Species	'Star Above Star'	Joe Berendt
Novice		
Best Large/Very Large	'Coronation'	Alica Dang
Runner-up	'Marie Bracey'	Alice Dang
Best Medium	'Mrs. Charles Cobb'	Stephenie Barnes
Floral Design		
Best Designer's Choice		George & Karen Harrison
Runner-up		Helen Maas
Best Line or Mass Design		Monica Lewis
Runner-up		Helen Maas
Best Oriental Design		Helen Maas
Runner-up		Richard Amaya
Best Floating Design		Monica Lewis
Runner-up		Helen Maas



Nostalgia: When you find the present tense and the past perfect!

PACIFIC CAMELLIA SOCIETY

"Late Bloomers" Show

March 10 and 11, 2012

Descanso Gardens

Japonica – Large/Very Large

Best Single	'Elegans Splendor'	Carol Sticklely
Runner-up	'Kramer's Supreme'	Jane Brady
Court of Honor	'Royal Velvet'	Carol Sticklely
Best Tray of 3	'Royal Velvet Var.'	Tom & Dody Gilfof
Runner-up	'Henry E. Huntington'	Joe & Linda Tunner
Court of Honor	'Katie'	Carol Sticklely

Japonica – Medium

Best Single	'Nuccio's Jewel'	Joe Berendt
Runner-up	'Ragland Supreme'	Stephen & Anne Dashiell
Court of Honor	'Firedance Var.'	Don & Marilee Gray
Best Tray of 3	'Cherries Jubilee'	Carol Sticklely
Runner-up	'C. M. Hovey'	Joe & Linda Tunner
Court of Honor	'Yours Truly'	George & Karen Harrison

Japonica – Miniature/Small

Best Single	'Red Hots'	Marvin & Virginia Belcher
Runner-up	'Hishi-Karaito'	Jeffrey Thurnher
Court of Honor	'Something Beautiful'	Tom & Dody Gilfof
Best Tray of 3	'Maroon and Gold'	George & Karen Harrison
Runner-up	'Red Hots'	George & Karen Harrison
Court of Honor	'Hishi-Karaito'	Tom & Dody Gilfof

Reticulata/Reticulata Hybrid

Best Single	'Curtain Call'	Carol Sticklely
Runner-up	'Mouchang'	Carol Sticklely
Court of Honor	'Frank Houser'	Don & Marilee Gray
Best Tray of 3	'Harold L. Paige'	Carol Sticklely
Runner-up	'Hulyn Smith'	Carol Sticklely
Court of Honor	'Bravo'	Tom & Dody Gilfof

Non-Reticulata Hybrid

Best Single	'Pink Dahlia'	Helen Maas
Runner-up	'Island Sunset'	Don & Marilee Gray
Court of Honor	'Lucky Star'	Tom & Dody Gilfof
Best Tray of 3	'Nicky Crisp'	Carol Sticklely
Runner-up	'Lucky Star'	Tom & Dody Gilfof

Collector's Tray of 3 Mixed Varieties

Best	'Elegans Champagne', 'Witman Yellow', 'Botan-Yuki'	Jeffrey Thurnher
Runner-up	'Grand Prix', 'Cherries Jubilee', 'Maroon and Gold'	George & Karen Harrison
Court of Honor	'Kramer's Supreme', 'Maroon and Gold', 'Little Slam'	Jeffrey Thurnher

Novice

Best	'Bella Romana'	Pat Harker
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Floral Design

Best Oriental Design
Runner-up
Best Designer's Choice
Runner-up
Best Line or Line Mass Design
Runner-up

Karly Lin
George & Karen Harrison
Helen Maas
Karly Lin
George & Karen Harrison
Karly Lin

CAMELLIA CULTURE AT NUCCIO'S

Notes from a talk by Julius Nuccio at January 1973.
Meeting of the Southern California Camellia Society
Camellia Review Vol. 34, No. 4. February 1973

I am going to tell you how we grow camellias at our nursery. Whenever we talk about culture, we inevitably end up talking about soil mix. People come to the nursery and the first thing they will ask is "What kind of soil mix do you use?" Even though we know that soil mix is one of the most important parts of camellia culture, we sometimes forget that the mix is only as good as you treat it after you put it in the can with the plant in it. Mix should be designed to fit your management. Do you want to water once a week or three times a week? How do you want to fertilize your plants? You can grow a camellia in pure peat moss and sand if you are willing to fertilize every time you water. It is how you treat your mixture that is important.

Some of the biggest nurseries plant in pure peat moss and they have a reason for that. They truck thousands of gallon cans and it is more economical for them to stay away from soil mixes that will weigh as much as three pounds a can more than the pure peat.

We don't truck big volumes of plants and 70% of our plants are purchased by people with gardens. So we use a mix that is more compatible with the garden. We use a mix of 50% silt, 2% fir bark or pine shavings and 25% peat moss. This is just about the same mix that we have used since 1945 except that we have split the peat moss in half and added the bark.

(In answer to a question) We use

coarse Canadian peat moss. German peat moss is too expensive. We find the Canadian peat moss is satisfactory.

We stick to 50% soil because 50% of the people who buy plants from us plant into the garden. If we had a real light total mixture, we feel there would be too much a chance in planting them from the container into the garden. In addition to this, we ship a lot of plants bare root, and we have found that a pure peat moss or fir bark fixtures fall apart real easily and the stem of the plant will just flop around and there won't be any firm areas around the roots. The whole system is much firmer out of the base of the plant in our mixture. Camellias like to be aerated and peat moss didn't give us quite that. They like an acid condition and well drained. The bark keeps them a little looser than peat moss. This fits our program.

We use the same mix for *reticulatas* that we do for *japonicas* and *sasanquas*.

Generally we hand water. We undertake to water only when the plants need it. Because of our uniform soil mix and most of our plants are young and therefore have not accumulated full roots, we do not have a problem of some of our plants drying out before others. This is not always the case in private gardens, and you are able to know your plants and give more individual attention to watering the plants that need it more frequently than others do. We watch the *reticulatas*

carefully to avoid overwatering them.

We have had people take plants from our nursery and plant them into an entirely different mixture from ours, and their watering program is different. No matter where you obtain a new plant, you should replant it into your own soil mix.

Your soil mix is also related to your fertilizing program. Some mixtures will leach out much more rapidly. With our mix, we use cottonseed meal plus 10% iron, both applied together. We use the iron that comes under the brand name "Nuccio's iron." We try to feed in April, July and mid-October, finishing in November if necessary. We used to feed in September, and we managed to burn just about every September we have that "go back to school" heat. This year we had the heat wave in July just after we had fed and we fried camellias. Remember it was two weeks of 100°. Fertilizer goes into the soil mix and you can burn any time of the year, so you will have to know your own plants and your own location and soil. We start to feed in April not necessarily because we think this is the best time but rather because we are busy until then with azaleas and can't get to the camellia fertilizing.

We use a level teaspoon of the fertilizer on gallon plants, a heavy teaspoon full in 2 gallons, a light tablespoon full on new egg-can size and a heavy tablespoon full on older egg-can size. We never use more than a heaping handful of fertilizer no matter how large the plant.

We get trace elements in the soil we use, which we would not get if we did not use soil in the mixture.

(The following statements were made in answer to questions)

We find that mixing the iron with the cottonseed meal works the best for us. We would give the fertilizer and the iron at the same time even if we did them separately.

We use silt from behind Devil's Gate dam in Altadena. The man who hauls for us mixes 10% sand with the silt.

The fall feeding doesn't hurt the blooms as it is cooler then and the fertilizer doesn't go into the mix so quickly.

We discontinued using blood meal because it is too expensive. We believe it needs good water and warm weather. If you use it, don't do so late in the year.

Many of our customers ask about pest control. Camellias are about the easiest plants in the world to take care of in regard to pest control. We have a 2-spray program—in the spring after the new growth starts and in the fall before the blooms open. The chewers are the big thing and you with gardens probably have more of a problem than we do in the nursery because you have so many other kinds of plants, trees and other materials. We use the same material in both sprays. We believe both Malathion and Spectracide are good.

You might like to know about our commercial propagation. Where possible we grow the plants on their own roots. We root in the summer—mid-June or the first part of July. We grow them in 2 1/4" pots for one year in the rooting mix, then repot them to gallons in our regular mix where they grow for two years. They are then ready for the market. We top the one-year gallons at the end of March so that they will be ready to take off when the new growth starts. Don't be afraid to cut your camellias. You will have better plants when you do.

We have not found that topping plants of the 'Elegans' family interferes with their proper growth even though we have been told that it might cause too much spreading of the plant.

A plant is usually about five years old before it produces a flower from which we can judge that it should have further consideration. We take as many grafts as possible when we think it has possibilities, usually up to 12. We use under stock at least 3/4 inches in diameter so that we shall have plenty of wood for the next year. We make more grafts the next year and will have 100 or so plants with flowers that will tell us

whether to go on or stop. We have had cases where we made a third sets of grafts, then changed our minds after we saw the large block of plants in bloom.

We like sasanqua stock best for grafting. We have used it heavily for about twelve years. The roots hold up better and it does not bleed so much. We have more root failures with japonica stock. We have not used reticulata stock much. We shall try some understock of Asper's "Girls" this year to see if this hybrid stock is good. Sasanqua stock suckers heavily and you have to watch out that the suckers don't

take control of the plant.

I want to close as I started. Any soil mix or fertilizing plan is only as good as we treat the plant. I get the impression sometimes that some people have a view that they are "in" if they have an approved soil mix or if they use a certain fertilizing plan. This isn't so. We used to have a nurseryman in our area named Horace Campbell. He grew some of the best camellia plants around here. He used no peat moss or fir bark in his soil mix, just light soil. He never over or under watered. He lived with his camellias.



TAPROOTS

Julius Nuccio

Camellia Review Vol. 52, No. 2
November-December 1990

It doesn't matter where you acquire your information pertaining to the propagation of camellia seeds. You will always find a slight difference of opinion as to the soil temperature light, fertilizer, etc., but never any dispute as to how you will handle the taproot. All agree that you must eliminate the taproot either by cutting or pinching shortly after germination starts (about 1 inch long) and rightfully so. This creates a faster root system instead of wasting all the plant's energy one huge, unwanted and valueless taproot that will wind around the pot with no place to go. The purpose for the pinching or cutting of the taproot is necessary if one wishes to grow camellias as captive that is: commercially in containers; field grown, to be balled and sold; or if one is a hybridizer who wishes to develop new varieties in containers to be grafted if seedlings prove to be inferior to use as rootstock before blooming the seedling.

Camellias do not always need captive culture. I am certain that many of you with camellia gardens have witnessed a volunteer seedling, one where the seed was missed or

overlooked and fell to the ground, left to germinate in place on its own, taproot and all, straight down and happy. This is usually the best looking plant in your garden, one that you hate to remove even though it is growing in the wrong place next to large shrubs, large trees and with plenty of root competition and often next to sidewalks or driveways. If you have such a seedling or seedlings and they bloom with inferior blossoms, don't hesitate to graft it with a variety of your choice and enjoy one of the best plants in your collection.

Let us go beyond our gardens into the native area of camellias, for example, the mountains of Kunming, China, where one can see thousands of camellia species such as *C. saluenensis*, *C. pitardii* and *C. reticulata* thriving in terrible conditions-full sun, steep hillsides, between rocks and in heavy soil.

In Japan on the camellia island of Oshiam, one can see thousands of *C. japonica* seedlings. These plants have survived and thrived for hundreds of years in spite of extreme droughts and freezing temperatures mainly because

of the taproot and its deep penetration regardless of soil conditions.

The camellia taproot even contributes to the wonderful world of camellias as a byproduct. The finest camellia bonsai are grafted on large camellia taproots have are dug from the wild. These offer many unusual shapes and forms. Mr. Ota of Ota's Nursery in Kumamoto, Japan, has the largest collection of camellia bonsai in the world. He recently perfected a miniature camellia bonsai by disturbing the newly germinated seed that he keeps in peat moss in a plastic bag so as

to cause many different twists and turns of the taproot. When the taproots are approximately 3 to 5 inches long, he grafts miniature type species such as *C. fraterna*, *C. lutchuensis*, *C. transarisanensis* and *C. transnokoensis*.

This article is not intended to create a dispute between taproot and no taproot because both have merit. I wish only to call attention to the many camellia hobbyists in the western world that taproot on a camellia plant in the right place adds greatly to its vigor and hardiness.



Serenity

"We are not going to change the whole world, but we can change ourselves and feel free as birds. We can be serene even in the midst of calamities and, by our serenity, make others more tranquil. Serenity is contagious. If we smile at someone, he or she will smile back. And a smile costs nothing. We should plague everyone with joy. If we are to die in a minute, why not die happily, laughing?"

—Swami Satchidananda, Yoga Sutras of Patanjali

Below: Serenity at Huntington Gardens. Photo by Joe Berendt



CAMELLIAS, TOO, HAVE SHAPE

Roy T. Thompson

Camellia Review, Vol. 19, No. 5, February 1958

With everything today, from can openers to manufacturing plants being stream-lined, it seems odd that we are paying but scant attention to the shaping of camellias. In buying a camellia, or in producing one, the value of its shape—its lines, cure, uniformity of parts, or trunk-pattern seems to come as an afterthought. Yet, this is a shape-conscious age, and shape of a camellia constitutes a considerable part of its value.

Perhaps one reason for our neglect of this feature is that most of us take a fatalistic view of growing plants we feel that they have a certain way to grow and will grow that way in spite of everything. If a camellia assumes a beautiful shape, that is a happy accident of nature. But the truth is that a camellia plant can be made to grow in almost any shape the owner may desire. Camellias are especially appropriate subjects to work on for they have a characteristic style and appearance—smooth, clean-cut, elegant, classic, even aristocratic—which yields the highest rate of return for the work done on them. Many of them do a pretty good job of shaping themselves; nevertheless there are many opportunities for help—help them to do even a more perfect job.

Look ahead

To begin with, we should know in advance what shape we'd like to produce in any given case since it may take years to achieve results we should stick to one plan from the beginning, for changing plans may cost still more time. We should be able to visualize the plant's appearance five, ten, even twenty years in advance. Re-shaping a big camellia will require many years, especially if large limbs are to be cut off. While big camellias can be re-shaped, it is far better of course to begin the process when the plants are small. When taken in hand early, little or not growth is lost. In any case, there is

always one principle to bear in mind: every branch of a plant or shrub needs to have an ample supply of light; the branches must be so arranged that there will be no light-starved ones. Once in a while you will find a fairly large branch which has foliage only on its extremity; this whole branch should be cut off because of the disproportion between the amount of branches and the number of leaves. Its place will soon be filled in by the other branches.

Shaping is a Personal Matter

One of the chief considerations involved in the shaping of camellias is personal taste. Some like single, upright trunks which are straight and true; others like multiple trunks which form a complex pattern. Fortunately, camellias can fill many patterns—low, high spreading, pendulous—and each will have its appropriate place in the landscape. On the larger shrubs and trees it is sometimes interesting to include a portion of the trunk in the picture by lopping off some of the lower branches. On the other hand, many camellia people like to have the branches make contact with the ground, like those of a pine tree.

Some of the most advanced "shapers"—perhaps they are perfectionists—go to the length of tying wooden slats to crooked branches to straighten them or to fix them in the desired place, and if the branches are fairly large, they will use heavier lumber, sometimes two-by-fours to achieve this. Others will drive heavy stakes in the ground to tie branches to. If there is a "hole" in the plant's foliage, nearby branches can be tied over the hole and will eventually fill in. This result is quite dependable because of the tendency of plants and shrubs to "fight for the light," and thus quickly fill any opening there may be. In tying up the heavier branches it is best to use strips of canvas rather than heavy cords

or wires, for the latter soon tend to bury themselves in the wood.

Judicious pruning is, of course, the most common method of shaping camellias and the important thing to remember is to prune for the years ahead, not just for the current season. It takes some courage to cut off more of a branch than appears to be necessary, but the point is that you have to allow plenty of room for the new branches which will grow out from the end of the cut one. If this isn't done, the branch may have to be cut back, a second time and thus much time will have been lost. It is good practice, also, to pinch off new tender shoots before they harden, if they appear to be coming out in the wrong places.

Take a Tip From Others

It is a good practice to observe other people's camellias in order to see what has happened to them and to obtain from the growers concrete suggestions for future use. The most symmetrical big camellia in California, and perhaps in the whole country, is the 'California' tree at Pico. It is now 70 years old, about 23 feet tall and has a trunk measuring about 14 inches at the base. Its foliage is compact and of good color but its outstanding, perhaps unique, feature is its all but perfect symmetry. It is roughly cone-shaped, like a Christmas tree, except that its top is blunt rather than pointed. But it still has the "camellia look." This tree is so shapely and so beautiful that no camellia person should miss seeing it. It might result in the determination to "go and do likewise," that is, produce one equally symmetrical. Another fine tree is the old 'Wakanoura' tree at Rosebud Farm south of Sacramento. Both these trees have character and might well serve as models for one's future guidance.

But these are only two types; there are many others, such as the pendulous, the tall, slender type, the ground cover type and, especially effective, is the espaliered type when it stands against a rock wall or a fence.

Any japonica or sasanqua having normal growth habits can be shaped or espaliered, but the very slow growing varieties are not worth the trouble to shape. The slowest ones have their uses; however, they can be planted in spots where fast growth is not desired, such as under windows.

Health Comes First

One of the absolute "musts" in shaping camellias is that they have good health and vigor. Some varieties and some individual specimens have more vigor than others; these are, of course, the most adaptable to shaping. An example is 'Masterpiece' which is so vigorous and fast of growth that you have to prune it to keep it within bounds; as for espaliering, it is ideal. If you are in a desperate hurry to get your camellia shaped, you can pick off all seedpods, and even all flower buds, for a time so that the plant can concentrate on growth.

In areas where space is limited one can sometimes adjust the tall ones and the spreading ones so that they can grow together in less space than they would normally take. In Glendale there is a 20-foot 'Purity' trimmed away at the bottom so as to permit a big 'Francine' to occupy the space at its base and both are vigorous and healthy. When carefully planned, there is probably no limit to such adjustments.

A physical feature which makes camellias far more amenable to shaping than other shrubs is their ability to heal wounds quickly. A branch which is broken and hanging by only a small piece of bark will, more often than not, heal itself and keep growing. When a part of the camellia has been cut off, new growth buds will form near the cut and new branches will form. This makes it possible to transform scraggly plants into compact ones.

The important thing to remember is that camellias can be shaped — streamlined, if you will — to your own specifications more easily than most plants and shrubs!

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DIRECTORY OF CALIFORNIA CAMELLIA SOCIETIES

ATWATER GARDEN CLUB & CAMELLIA SOCIETY: President—Kathleen Hill, 2419 Koehn Court, Atwater, CA 95301, (209) 357-0782. Meetings 3rd Tuesday, September-June, 6:30 p.m. St. Nicholas Episcopal Church, 1635 Shaffer Road, Atwater.

KERN COUNTY, CAMELLIA SOCIETY OF: President—Ben McMahan; Secretary—Betty Wachob, 3324 La Cresta Dr., Bakersfield, 93305. For meeting dates and times, call Helen Maas (661)872-2188.

MODESTO, CAMELLIA SOCIETY OF: President—Sharon Adams; Secretary—Marvin Bort. Meetings: 2nd Sunday, October-April, 1:30-4:30 p.m., 7th Day Adventist Church, G & 16 Street, Modesto.

NAPA VALLEY CAMELLIA SOCIETY: President—Nancy McGowen Russell; Secretary—Fran Kane fkane@sonic.net. Meetings: 2nd Monday, September-May. Napa Senior Center, 1500 Jefferson Street, Napa.

NORTHERN CALIFORNIA CAMELLIA SOCIETY: President—Robert Ehrhart; Secretary—Mary Bergamini, 2023 Huntridge Court, Martinez 94553. Meetings: 1st Monday, November-April, 7:00 p.m., 1st Baptist Church, 2336 Buena Vista Ave., Walnut Creek. December and May are dinner meetings.

ORANGE COUNTY CAMELLIA SOCIETY: President—Steve Mefford; Secretary—Bob Sheriff, 27333 Paseo Laguna, San Juan Capistrano 92675. Meetings: 1st Monday, October-April, 7:00 p.m. Tustin Senior Center, 200 S. "C" Street, Tustin.

PACIFIC CAMELLIA SOCIETY: President—George Harrison. Secretary—Dorothy McQuiston, 6212 Yucca St., Los Angeles 90028. Meetings: 1st Thursday, November-April, 7:00 p.m., Descanso Gardens, 1418 Descanso Drive, La Canada.

POMONA VALLEY CAMELLIA SOCIETY: President—Marilee Gray; Secretary—Dorothy Christinson, 3751 Hoover St., Riverside 95204. Meetings: 2nd Thursday, November-April, 7:00 p.m., La Verne Community Center, 3680 "D" Street, La Verne.

SACRAMENTO, CAMELLIA SOCIETY OF: President—Carol Schanz; Secretary—Joan Lesmeister, 4512 Marble Way, Carmichael, CA 95608. Meetings: 4th Monday, October-March, 7:00 p.m., Lutheran Church of the Master, 1900 Potrero Way, Sacramento 95822

SAN DIEGO CAMELLIA SOCIETY: President—Gene Snooks; Secretary—Lew Gary, 11419 Cabela Place, San Diego 92127. Meetings: 3rd Wednesday, November-April, 7:30 p.m., Room 101 Casa del Prado, Balboa Park, San Diego.

SAN FRANCISCO PENINSULA CAMELLIA SOCIETY: President—Caroline Beverstock; Secretary—Linda Kancev, 1514 S. Delaware, San Mateo 94402. Meetings: 4th Monday, October-March, Veterans' Memorial Building Annex, Madison Street, Redwood City (formerly Peninsula Camellia Society)

SANTA CLARA COUNTY, INC., CAMELLIA SOCIETY OF: President—John Mendoza, 1025 Harrison Street, Santa Clara 95050. Meetings: 3rd Wednesday, October-April, 7:30 p.m., Lick Mill Park, 4750 Lick Mill Boulevard, Santa Clara.

SOUTHERN CALIFORNIA CAMELLIA SOCIETY: President—James Fitzpatrick; Secretary—Bobbie Belcher 3800 Bradford St., Spc. 43, La Verne, 91750. Meetings 4th Thursday October to April 7:00 p.m., Ayres Hall, Los Angeles County Arboretum, 301 Baldwin Avenue, Arcadia. Meeting is 3rd Thursday in November. No meeting in December.



Beautiful settings in Huntington's Japanese Garden
Photos by Karly Lin

