

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



'Tama' Family

# 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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# TABLE OF CONTENTS

Vol. 55

November–December, 1993

No. 2

New Members.....	2
The Importance of Camellias as Oil Plants in China.....	3
Our Camellia Garden.....	6
A Baker's Dozen.....	7
What is Wabisuke.....	8
Judges Symposium—1993.....	11
The Winners of '93.....	16
Space—The Final Frontier.....	18
1994 Camellia Show Schedule.....	19
Shade Tree Research.....	20
Thank You!.....	20

### Cover Photo Tama Family

Top left: 'Tama Americana,' Top right 'Tama Beauty,'  
Center left 'Tama Electra,' Center right 'Tama Bambino,'  
Lower left 'Tama Glitters,' Lower right 'Tama Vino'

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Photos by Grady Perigan and Bill Donnan, color separation courtesy Nuccio's Nurseries

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## THOUGHTS FROM THE EDITOR



Somewhere in the pages of this issue is the answer to the following multiple choice question.

Camellia oil is a popular product in China. In order to get a sufficient supply, how many acres of camellias are planted?

- a) Almost 1,000 acres
- b) Almost 10,000 acres
- c) Almost 100,000 acres
- d) Almost 1,000,000 acres
- e) Almost 10,000,000 acres.

Professor Gao Jiyin has written an interesting paper about camellias as a commercial crop in China. If you are remotely interested in agriculture, I think you will find his paper fascinating.

I want to remind readers of *Camellia Review* that all articles printed herein are for your reading enjoyment. Hopefully, you will read each issue from cover to cover the day it arrives. This means that it must contain worthwhile information. Consequently, I appeal to you again that you give thought to writing articles or papers pertaining to the world of camellias.

—Melvin B. Belcher

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**Passings**  
Dr. Alvin E. Johnson

# THE IMPORTANCE OF CAMELLIAS AS OIL PLANTS IN CHINA

Gao Ji Yin

*Subtropical Forestry Research Institute  
The Chinese Academy of Forestry,  
Fuyang, Zhejiang, China*

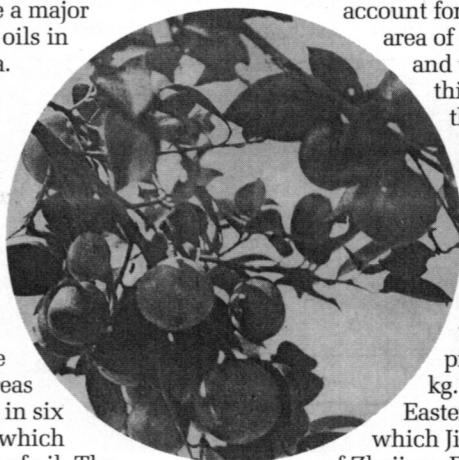
China has the world's richest camellia resources. Of the more than 200 species of camellias which have been discovered and named, over 90% of these originated in China. For thousands of years, camellias have been extensively cultivated as ornamental flowers and plants but it is also very important to note that camellias have been vastly grown as oil plants in 15 provinces or districts in the south of China. No other country in the world can compare with China in this respect. Camellia trees have become a major source of cooking oils in the south of China.

All camellias which are cultivated for oils are called oil-tea camellias regardless of species or varieties of the genus. According to incomplete statistics, there are large cultivated areas of oil-tea camellia in six sections of China which have high outputs of oil. The oil-tea camellias include more than 20 species and several hundred cultivars. About 70% are the species *C. oleifera* and 10% are *C. meiocarpa*. The rest, in descending order of importance, are *C. vietnamensis*, *C. reticulata*, *C. yuhsienensis*, *C. chekiangoleosa*, *C. gigantocarpa*, *C. semiserrata*, *C. polyodonta*, *C. tachunsis*, *C. phellocapsa*, *C. octopetala*, *C. gauchowensis*, *C. subintegra*, *C. nanyoungensis*, etc. The total area of the camellia forests is 3.7 million

hectares which equals 9.14 million acres or 15,238 square miles. The oil-tea camellia forests are distributed mainly over 18-34 degrees north latitude in China, and extend across 15-16 degrees latitude and 24 degrees longitude at elevations of 30-2600 meters. The forests can be roughly divided into five cultivation regions in light of their distribution and productive characteristics: (1) Central Region, which includes vast areas of hills and mountains in Hunan, Jiangxi and in the north of Guangxi is a famous area with a long history of camellia cultivation, a boundless stretch of forests with high yields of camellia oil. The forests of this region

account for half of the total area of camellias of China and the oil yields from this area are two-thirds of the country's total camellia oil output. There are 11 counties which produce 2.5 million kg. of camellia oil and 18 counties which produce 1.5 million kg. annually. (2)

Eastern Region, of which Jinhua-Juzhou Basin of Zhejiang Province is the center, includes the south of Zhejiang, the north of Fujian, the east of Jiangxi, and the south of Anhui and Jiangsu provinces. This area contains one-fifth of the oil-tea forests and produces about 15% of the country's total oil output. The distinguishing features of oil-tea camellia forests in this region are large areas of camellia plantations which were developed recently with a high level of management. (3) Western Region, which is divided into two parts, borders Hunan, Hubei and



Sichuan Provinces and an area where Guangxi District and Sichuan and Yunnan Provinces meet. This area produces 9-10% of China's total output of camellia oil. (4) Southern Region which is south of Qin Ling Mountain, includes the north and west of Guangdong, the east of Guangxi and Hainan Islands and is responsible for 3% of the oils from camellias in China. (5) Northern Region is located in the hill lands of Dabie, Tongbo and Qinling-ba Mountains and includes the south of Shanxi, Gansu and Hunan Provinces, the west of Anhui Province and north of Hubei Province. This region yields 2-3% of the total output of camellia oil in China. It should be especially noted that there are a number of large trees of *C. oleifera* estimated to be more than a thousand years old in the Ankang zone of this region. This indicates the long history of camellia cultivation in the northern border of China.

of oils is Jiangxi. The next provinces in yields of oil are Guangxi, Zhejiang, Guangdong and Fujian, respectively. The total output of the oils produced annually by these six provinces makes up 99.2%. It can be seen that the oil-tea camellia is the most important tree of woody origin for cooking oils centered in southern China.

The average yield of oil per hectare is low at 37.5 kg. in areas where there is a mixture of varieties, large areas of old and weak forests with a scarcity in the wood density, etc. It is worth noticing that there are many villages and counties where 350-750 kg. of the oils per hectare can be obtained each year because the trees in these areas have a higher productive potential. We are carrying out a glorious but arduous work of transforming the forests where oil yields are low by planting improved varieties and by better care. I think that there are bright prospects for the



*The oil-tea camellia forests become a boundless ocean of people singing and laughing as they pick the fruits*

Average yearly yield of the oils in China in the last ten years was 137 million kg. in ordinary years and 200 million kg. in special years. Owing to the differences in cultivation areas, tending and managing levels and species or variety of the camellias, the oil yields of camellias are different. The oil yields of Hunan Province are the highest at 42% of China's total output. The second province in yield

development of oil-tea camellias in China. If we are able to have oil yield increased to 112 kg. per hectare, it could solve the problem of 140 million people using camellia oil. This will result in a major agricultural change from herb-oil to wood-oil.

The Chinese have had a long history of using camellia oils for food. The oils are not only clear in color and fragrant in taste but are nourishing and



*The total area of the camellia forests is 3.7 million hectares which equals 9.14 million acres or 15,238 square miles.*

good for one's health. Research has proved that camellia oils contain 90.7% unsaturated fatty acids; human digestion can tolerate 85-90%. By using camellia oils, serum triglycerides can be decreased and levels of the serum high-density lipoproteins (HDL) can be increased in the blood of the human body. It was reported in medical literature that HDL can transfer the cholesterol piled along blood vessel walls away and play a role much the same as a street sweeper. Therefore, camellia oils are also ideal medical oils for preventing and curing coronary heart disease, coronary arteriosclerosis and high serum lipid disease.

In addition, camellia oils and their by-products are also used in lubricating and anti-rusting oils for industry and cosmetics. After extracting the oils from camellia seeds, the residue is used to make pesticides, fertilizers, saponifiers, tea-glucosides, carbonates, active carbons, etc. The leaves of camellia trees are used to purify anthocyanidins, cocaine and caffeine. The skins of camellia fruits are used to extract tannic acids and furfurals. The trees are used for

timbers for farm tools and playthings. Finally, the flowers of the trees, as everyone knows, are very beautiful and have been widely cultured in gardens. In a word, a full tree of oil-tea camellia is a treasure.

The time from mid-October to mid-November is the busiest season for picking camellia fruits in southern China. The oil-tea camellia forests become a boundless ocean of people singing and laughing as they pick the fruits, and a continuous stream of vehicles transports the fruits. Piles of red, yellow and green camellia fruits lay drying in the sun, and the rumble of oil presses can be heard.

The production of oil-tea camellias is presently being expanded in China. It is firmly believed that oil-tea camellia production in China will play an important role in reducing the cultivated land used by herbaceous oil plants and increase the supply of cooking oils. While enjoying the bright and colorful flowers of camellias, every camellia enthusiast in the world should be mindful of the camellia's other important uses, particularly that of producing the best cooking oil known to mankind.

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## OUR CAMELLIA GARDEN

Les Baskerville

The garden is quite small because we have a steep canyon lot with a great view to the east. The soil is bad consisting of adobe, rocks and hardpan. As a result, all of our plants are in pots. Ninety camellia plants share space with ninety cymbidium orchids. Many difficult decisions have been made because, if a plant is not a good bloomer, it is not kept.

suspect the inferior blooms have been stressed or neglected some time in the past. It is possible the better blooms have had better culture, and my friends who grow the good flowers have been very patient with me for bugging them for scions.

I have noticed among our plants that they produce the best blooms when they are between 6 to 12 years



Here in San Diego, unfortunately, we cannot bloom all the plants that can be bloomed up north. We have a great deal of trouble with formal doubles because they will not hold a bud center. When we find a plant that is a good producer, we may have more than one plant of that variety.

Our gibbing program starts some of the larger plants blooming in October. This gives them six months to bloom before we start pruning in April. For some time I have been collecting cultivars of the best flowers in the shows. If you line up ten flowers of the same variety, you will find that one or two are better than the rest. I am not sure exactly what causes this, but I

old. Because of this, I am in the continuing process of grafting replacement plants. This does not apply to plants grown in the ground. All plants coming into our garden are barerooted which puts them in the same mix and prevents us from having petal blight. Healthy young plants properly fertilized grow quite rapidly. Some of our new growth leaders this year were two feet long and this tells me this plant will soon need a larger container. I use the "squat" containers so I can get the width and not the depth to save planting mix. Containers larger than 15 gallons are not used because Edna cannot lift them.

I do not like the cost of Kansiro



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root stock, and this is the only understock that should be used because of its resistance to phytophthora. I bought a heating pad with a thermostat, built a wood frame above it, covered it with plastic and hung a florescent grow light inside. The thermostat was set at 80 degrees; two boxes of 30 cuttings each were started and all 60 grew. New grafted plants love that heat and some knit in 30 days.

I usually attempt to variegate a plant or two every year because I love variegated flowers. This is a gamble because you are not sure what will happen. The plant we are using for the

virus is 'Dixie Knight Supreme.'

Ken Hallstone came down to San Diego and talked to our society several years ago. He stayed overnight with us and convinced me I should not try any more chrysantha hybridizing. He made several suggestions. One of the crosses has been made and the first ten seedlings will bloom this year. Even if the flowers are not fragrant, we will have some beautiful understock.

Even if our flowers are not the greatest, we can always go to the northern shows, mingle with the "big hitters" and see how flowers should be grown.

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## A BAKER'S DOZEN

Mel Belcher

Most camellia growers, whether they grow for show or for landscape, ask themselves the question, "What are my favorite varieties?" So, let's play the "what if" game. What if I could have only a dozen varieties or, better yet, a baker's dozen. Since I use camellias in landscape, I could select varieties for that purpose, but my greater interest is camellia show

competition; therefore, I'll select only what I most enjoy showing. Since I like large, spectacular blooms, most of the dozen will be comprised of reticulatas and large japonicas. I know that Bill Donnan gives a reason for his individual selections and that's great, but I'm not going to give reasons other than that they are **big**.

So, here they are:

1. 'Emma Gaeta Variegated'  
Reticulata Hybrid (very large)
2. 'Lasca Beauty'  
Reticulata Hybrid (very large)
3. 'Harold Paige'  
Reticulata Hybrid (very large)
4. 'Curtain Call'  
Reticulata Hybrid (very large)
5. 'Katie Variegated'  
Japonica (very large)
6. 'Guilio Nuccio Variegated'  
Japonica (large - very large)
7. 'Royal Velvet'  
Japonica (large)
8. 'Nuccio's Carousel'  
Japonica (large)
9. 'Grand Prix'  
Japonica (very large)
10. 'Hilda Jamieson'  
Japonica (large)
11. 'Tomorrow Park Hill'  
Japonica (large - very large)
12. 'Dixie Knight Supreme'  
Japonica (medium)
13. 'Ragland Supreme'  
Japonica (medium)

There you have it. If anyone thinks a better list exists, please send it to the Editor.

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# WHAT IS WABISUKE?

Bill Donnan

Ever since my wife passed away, my friends and relatives have gone out of their way to try to keep me busy. They think that if I am preoccupied with little jobs and tasks I won't tend to fret and get lonesome. One of my good friends, Julius Nuccio, is forever suggesting articles for me to write. The other day, he asked: "Bill, what is C. wabisuke? Is it a species or isn't it? Why don't you try to find out?" Well, this question really piqued my curiosity. So, here I am, imposing on you to read what I did find out about C. wabisuke.

At the outset, please note that I have spelled it C. w-a-b-i-s-u-k-e with a "u." I have made an 180 degree turn around to come to the conclusion that the word should be spelled with a "u" and pronounced as "wabisuke" and not as "wabiske." Those of you who have read past editions of *Camellia Nomenclature* with an eagle eye may have noted that the species wabisuke has, more recently, been spelled as C. wabiske. The reason for this change in spelling is a story in itself. In the early days, starting with the 1951 edition of *Camellia Nomenclature*, we listed C. wabisuke along with several other species and we continued to spell the word as wabisuke. Then, in 1985, Bill Woodroof, the Editor, asked me to handle all of the species listing and I went to work with lots of energy. In doing my research, I found that both Sealy (1958) and Chang-Bartholomew (1984) had spelled the word "wabiske." Thus, I insisted that we change the spelling to "wabiske" and we did just that in both the 1987 and 1990 editions.

Now I am not proposing that we change the spelling back to "wabisuke" in the next issue of *Camellia Nomenclature*. My reasons stem from the fact that, after consulting with Mr. Thomas J. Savings, the International Camellia Registrar, he

has indicated to me that C. wabiske and C. wabisuke are both correct depending on the context in which they are used. However, the question of whether C. wabisuke is or is not a species remains open to conjecture. I believe that it is not a true species and, if you want to find out how I came to that conclusion, you are going to have to wade through the rest of this diatribe! As usual, I consulted my library of camellia books and I will refer to them in the order in which they were published. Here is what I found:

H. Harold Hume, *Camellia in America* (1948), does not mention wabisuke anywhere in his publication.

Various editions of *Camellia Nomenclature* was the next "book" I consulted. It has been edited since its inception by William E. Woodroof. The 1951 edition was the first one to include C. wabisuke as a species. It listed three varieties, namely, 'Campanulata white', 'Campanulata bicolor' and 'Campanulata subuvidula.' In the 1956 edition, the listing was changed to C. wabisuke (Tea Virtuoso) and there were a number of added varieties named. This listing was again changed in the 1964 edition to just plain C. wabisuke and it continued that way until the spelling was changed in 1987. At that time a disclaimer read: "Note: Origin unknown. Reported to be a sub-species of C. japonica."

The next publication of note in my library is Sealy's *A Revision of the Genus Camellia* published in 1958. Sealy places the special C. wabiske (note spelling) in a category which he calls Section Dubiae. This is a section containing "possible species." Sealy states: "Wabiske is one of a number of plants cultivated in Japan which were described as varieties of the reticulata, in 1910, by the Japanese botanist Tomitaro Makon." Sealy then goes on

to describe the flowers and the leaves. In other words, I feel that Sealy was dubious about classifying wabisuke as a species.

There is an excellent chapter on "Camellia Species" which was written by Dr. John L. Creech and can be found in the book *Camellia Culture* edited by E. C. Tourje (1958). This work describes most of the camellia species then found in the United States, but it does not mention *C. wabisuke*.

In the beautifully illustrated *Camellia Cultivators of Japan* by Takasi Tuyama and Yoshio Futakuchi (1966), there are 227 color paintings of camellia varieties. These paintings were all made by Yoshio Futakuchi. Beginning on page 131 with 'Kiro-wabisuke' and on pages 221, 244, 225 and 226, the other four wabisuke varieties are shown in full color.

Tuyama gives a lengthy description of each color plate but, alas, it is all in the Japanese script. Thus, I do not know whether he designated that wabisuke is a species or a variety of hybrid.

My next book is the excellent two-volume publication, *Camellia of Japan*, edited by Takasi Tuyama and published in 1968. This book contains hundreds of excellent color photos of Japanese camellias including photos of four different varieties of wabisuke. In his descriptions (which are in English) Tuyama states that the word "wabisuke" is either the name of a person or else it comes from the two characters "wabi" (lonesome) and "suke" (refined taste). In Tuyama's discussion on hybrid forms (see page 38 of volume Number 1), he states that *C. wabisuke* might be a hybrid between *C. japonica* and *C. sinensis*. In other words, it might be a "cultivated hybrid" and not a real species.

The next book, the lovely color photo book *Camellias* was published by Yoshiki Andoh in 1971. Andoh has some excellent color photos of wabisuke varieties. However, he does not indicate whether wabisuke is a species or just a group of hybrid varieties. It is of interest to note that in

the preface written by Professor E. G. Waterhouse there is a mention of the most-favored varieties. Waterhouse names four different varieties which he himself prized the most. Among the four was 'Wabisuke'. (See page 10, color photo number 25.) Note that Waterhouse lists it as a variety and not as a species.

The wonderful two-volume *Encyclopedia of Camellias in Color* by Tadao Tominari, 1971, has, beginning at page 186 of volume No. 1, a series of eleven color photos of different varieties of wabisuke. Since most of the text is in Japanese, I do not know whether this publication lists wabisuke as a species or as a variety of hybrid.

The *Colour Dictionary of Camellias* published by Sterling Macoboy, published in 1981, indicates that wabisuke is a species which was developed as part of the Tea Ceremony in the period from 1300 to 1500 AD. This would indicate to me that wabisuke is, indeed, a "developed species" and thus cannot be found in the wild.

*The Camellia Story*, T. Durrant, published in 1981, does not mention the species wabisuke.

I next turned to the definitive volume entitled *Camellias* by Chang Hung Ta and Bruce Bartholomew. It was released in the English language in 1984. The author spelled the epithet

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wabiske (probably taken from Sealy), but they do not consider it to be a species of the genus. In the Preface (probably written by Bartholomew) under the section entitled "The Cultivated Species," they state: "There are several camellia species known only from cultivated plants. As treated in the present work these species include *C. hiemalis*, *C. maliflora* and *C. uraku*. Although not treated in this work, *C. wabiske* (Mak.) Kitamura and *C. vernalis* (Mak) Mak. should also be mentioned... The correct taxonomic status of these camellias is still uncertain.... Whether all of these taxa are interspecific hybrids or whether any of them should be considered as distinct species must wait additional phytochemical and cytogenetic work." In the book *The Camellia, Its History, Culture, Genetics and a Look Into Its Future Development*, by David L. Feathers and Milton H. Brown, published in 1978, there is a chapter on "The Camellia Family," written by James. H. McClung. He more or less adopted the classifications set forth by Sealy (1958), but he makes one rather interesting observation. In his chapter he lists both *C. wabiske* and *C. wabisuke*. He states, "*C. wabiske* - originally described as a variety of the *reticulata*. The plant has small, single white flowers. It is impossible to place it in a specific category. *C. Wabisuke* - probably not a species. 'Wabisuke' describes a kind of flower - small cup-like - and may involve any number of garden species, varieties, hybrids and

forms that have this type of flower."

Lastly, I have consulted the March, 1985, issue of the *Bulletin of The Seibu Maizuru Botanical Gardens*. This is a special issue devoted entirely to camellia species. There are 50 excellent color photos of camellia species in this issue together with descriptions and the distribution in the wild. Of these 50, only one, namely *C. maliflora* of the so-called "doubtful species" is photographed and described. The description which follows the photo of *C. maliflora* states, "This species was introduced in England in 1819 from China but it has not been identified in China since then. It is now thought this species originally came from hybrid because of the characteristics and others." In other words, *C. maliflora* cannot be found in the wild and must be classed as a "developed species."

Well, dear reader, there you have my research into the subject of "What is a wabisuke?" I am going to answer Mr. Julius Nuccio by stating that wabisuke is a "developed species" and it is not a true camellia species. I am going to state that *C. wabisuke* is a hybrid of *C. japonica* and *C. sinensis*. It is a hybrid and, what is more, it is a "mule" in that it almost never produces seed.

In closing, I want to declare that I am not a botanist. Thus, I know that I have placed my neck way out there on a limb waiting for someone to chop it off. Here you are, fellas — start chopping!

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## JUDGES SYMPOSIUM—1993

Marilee Gray

The Southern California Camellia Council sponsors an annual judges symposium that is accredited by the American Camellia Society. Thus, participation in the symposium fulfills that requirement for initial or renewal accreditation for judges with ACS. Judges are required to attend such a symposium at least once every five years to maintain their accreditation with ACS. While no formal action has been taken, many chairmen of judges in Southern California have expressed the opinion that attending a symposium every three years would be more desirable. Additionally, they may opt to extend invitations only to judges who have been recent attenders.

The most recent symposium held at Descanso Gardens on January 16, 1993, was designed to be of benefit to experienced judges, novice judges, clerks, and exhibitors alike. It was deemed one of the more relevant and productive symposiums, as the speakers—Elsie Bracci, Marvin Belcher, Sergio Bracci, and Mel Belcher—through their experience and knowledge, zeroed in on problem areas. Questions and comments from the audience demonstrated the effectiveness of their presentations. Here follows a synopsis of the material presented.

**Elsie Bracci** began the program with "**Etiquette of Judges and Exhibitors.**" Much of the success of the show is attributable to the chairman of judges, who has the biggest job of the show, so a few considerations are due him/her. Give a prompt answer to the invitation and inform the chairman as soon as possible if circumstances require a change of plans. (Chairmen: A phone number on the invitation would facilitate last-minute notifications.) Even a call the night before the show would be preferable to waiting until

the show morning if a cancellation is necessary. Too many last-minute changes to the judging roster do not allow adequate time for thoughtful revisions.

If you have agreed to judge, clerk, or work the head table, check in with the person in charge of that position when you arrive at a show. If you have not been assigned, ask if there is a position you might fill. Not all positions require experience, and we need to be constantly training new people for all positions.

Here are some do's and don'ts for exhibitors. When placing your blooms, be very careful of the blooms already on the table; be aware of the damage that jackets, sweaters, jewelry, purses, pens, and pencils can do to blooms. When your placement or job is finished, help congestion problems by leaving the area. Do not create unnecessary problems and errors by hovering over the head tables, the recorders' tables, or the trophy tables.

Clerks and runners, be very careful in moving the blooms. Do not attempt to carry too many blooms at a time. Some winning blooms have been lost in the transfer to the head table.

Judges, don't be a problem by trying to select or refuse certain assignments. Do not pick up or handle blooms; however, a bloom could, and should, be moved, if necessary, for better viewing and judging. Do bring and use your *Nomenclature* whenever an unknown variety is encountered. Never turn over an exhibitor card; you are judging the flower, not the exhibitor. Do not be pushy or dominant in your team and remember that any one judge can opt to send a bloom up to the head table. If some problem occurs, call upon the chairman of judges or the show chairman for instructions. In the line for final judging at the head table, do

not discuss the blooms or be swayed by those who might.

Judges should send all possible contenders to the head table and not reject blooms because a suitable number of blooms has already been sent up. It is important that the head table have the very best blooms of each class for final judging. Judging is, after all, performing a service to the public who will view the show, the host group, the chairman of judges, and to all the exhibitors.

**Sergio Bracci** spoke on "**The Principles of Judging.**" He emphasized that judges need to know the characteristics and classification of varieties and be constantly adding to this store of knowledge by familiarizing themselves with the new and the older varieties. He admonished, "Never overlook a good old flower for a mediocre new flower." Whenever judging a new or unknown variety, judges should use their *Nomenclature* to compare the bloom with its description; then, if that concurs and the bloom is beautiful, it should be sent to the head table. The first obligation of judges is to judge each bloom fairly. If judges encounter a bloom placed in the wrong class, they should direct it to be moved to its proper class and be judged there.

Harold Dryden's "Guidepost for Camellia Show Judges" remains our most comprehensive directive on judging. Written in 1966 and later revised, it continues to be the standard for judges today. Equal weight, 20 points, is given to each of five categories—size, form, color, condition, and substance and texture.

Judges evaluate color on the lack of or the richness of color. Sergio cautioned that the words 'special' and 'supreme' in names are not an indication of what the color might be, and judges should use their *Nomenclature* to verify the variety's description. For example, the 'supreme' in 'Kramer's Supreme' means something different than that

in 'Dixie Knight Supreme.' Furthermore, 'Dixie Knight Supreme' is typified by a moired variegation, while 'Dixie Knight Variegated' has a blotched variegation. 'Adolphe Audusson Special' is mostly white and heavily moired, while 'Adolphe Audusson Variegated' has variegation of white blotches. An 'Adolphe Audusson Variegated' would be graded down if it was entered as an 'Adolphe Audusson Special'. If variegated, a bloom should have an even distribution of the variegation and of sufficient amount to be interesting. Be attentive to the color description; e.g., require that 'Shiro Chan' have the soft touches of pink and that 'Snow Chan' be pure white.

The form of a variety is given in the *Nomenclature*, and illustrations of the different forms are found on pages 7-9 in the 1993 edition. Be aware that some varieties, depending upon where they are grown, show different forms. For example, 'Julia France' comes formal double with a high bud center if grown in Bakersfield or farther north and a rose form double if from areas south of Bakersfield. Therefore, both forms are typical of that variety; it is up to the discretion of the show committee to stipulate whether or not different forms will be judged separately. Judges should inquire on this point if the chairman of judges has not so specified. If separate, both forms may be sent to the head table, but the judges should indicate the form difference on the exhibitors' cards.

Size is one factor that is too often over-rated. Size alone does not send a flower to the head table, for it is only 1/5 of the total points. Sergio expressed the feeling of most everyone at the symposium that blooms that are over-sized should not be discounted because of size. Some schedules do, however, still apply an oversize penalty but only to the small and miniature sizes. Gibbed blooms are expected to be larger than normal, so they are never discounted for being

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over-sized. Blooms are placed in size classes according to their description in the *Nomenclature*. If a two-size range is given, the variety is shown in the smaller class. For example, a small to medium variety would be shown as small; a medium to large would be in the medium class.

Condition is evaluated by determining how close a bloom is to the optimum presentation for that variety. Flowers should look as clean and fresh as the morning dew, should sparkle, should look at you. A tired bloom droops, lacks turgidity, and has dark stamens. If there are stamens, they should be bright, fresh and yellow. However, be aware that many non-reticulata hybrids, such as 'Angel Wings' and 'South Seas,' and many reticulata hybrids can, because of weather conditions, show discolored stamens on a new, fresh flower. However, even with such varieties, all other things being equal, the bloom with the bright yellow stamens would be preferred over that with discolored stamens.

The discussion of substance and texture revealed a concern for whether or not this category should be retained in the judging guidelines. It is difficult to distinguish features that would be judged under this category that are not already given consideration in other categories, especially that for condition. Substance is a quality that is also part of the judgement of the excellence of form. Texture, likewise, is an attribute that varies more between the varieties than between blooms of the same variety with the same genes. Were substance and texture to be omitted as a separate consideration, the remaining four factors—size, form, color, and condition—would be equally awarded 25 points.

Treated flowers must show the positive effects of gibberellic acid. Expect all treated blooms, even smalls and miniatures, to be larger than normal from the effects of the growth hormone in addition to blooming

earlier. Varieties vary in their response to gib; 'Elsie Jury,' for example, displays better color, form, and size if gibbed. 'Show Time' also gives a definite positive response. While gibbing can produce a superior bloom, it also can have a detrimental effect on a bloom. Unlike the untreated blooms, treated blooms are not checked at the head table; therefore, exhibitors need to be careful that only treated blooms are entered in the special culture classes.

Sergio's personal opinion was that judges should be lenient in awarding first places, since no Southern California shows have Sweepstakes Awards. Such an award might be an encouragement to a new or novice grower. As a courtesy to all exhibitors, judges should mark a check on all exhibitors' cards that did not place to assure that that bloom has been judged. Also as a courtesy, thank the other judges in your team AND the clerk(s) who assisted you. Show consideration and appreciation to the clerks. Many clerks are the newer exhibitors who will one day be our experienced judges. Share information to those clerks who are eager to learn.

Sergio disapproved of the policy of severely screening the head table blooms down to a precious few blooms. Doing so allows the personal preference of the screener(s) too great an effect on the ultimate winners. He suggests that a reasonable number of blooms be left for final judging to permit the entire panel of judges more freedom in selecting the winning blooms.

Judges have been observed deliberating long over a large class and then neglecting to consider the winner for the head table. Indeed, the weakest link in judging is getting a bloom moved from a varietal table to the head table. The ensuing discussion considered the use of a sweep person or team to send up any overlooked blooms. If sweeping is done, it must be done immediately after the team has judged or late

blooms will delay the preparation of the head table for final judging. In some cases, sweeping might send up to the head table a bloom that had been accidentally overlooked by the clerk. In other cases, the original team of three judges may not have given enough consideration to the merits of an outstanding bloom. In any case, sending an outstanding bloom to the head table is one necessary step in judging all blooms fairly. Remember, no bloom ever won solely because it was sent to the head table; the entire panel of judges will determine the winners. On the other hand, no bloom—not even the best bloom at the show—ever won if it never made the initial move to the head table.

**Marvin Belcher** gave a very informative presentation on “**Judging Trays.**” Exhibitors need to begin by determining from the show schedule the make-up of the multiple exhibits. Most shows in Southern California have trays of 3 or 5 blooms of the same variety and a collector’s tray of 3 blooms of different sizes. Always begin with good blooms because a tray will be no stronger than its weakest bloom. If making a tray of the same variety, know that the blooms will be judged for uniformity as well as quality. Some varieties such as ‘Nuccio’s Carousel,’ ‘Royal Velvet,’ and ‘Jenny Mills,’ are good candidates for multiple trays as they tend to come in very uniform, cookie-cutter fashion. Arrangement of the blooms is important in the presentation of the tray. Do not overlook the importance of the leaves; their placement with the flowers can do much to minimize differences in the blooms. The challenge to the exhibitor often is to make the non-uniform appear uniform. Clean, rich green leaves enhance and offset the color of the blooms as well.

Judges of trays need to avoid biases that give an undue favoritism or dislike for a particular color or variety or for a newer variety over an older one. Although it is easier to achieve

uniformity with non-virused blooms, do not give an edge for the difficulty of the virused bloom. If the decision were to be based on uniformity or quality, Marvin felt uniformity should get the nod. However, he cautioned that a “uniformly poor” tray is hardly desirable.

If at all possible, all trays should be judged by the entire judging panel as compared to a single team or a group of 2 or 3 teams doing the final judging. Chairmen of the Judges should avoid placing anyone with color blindness in tray judging as the uniformity of color would not be appraised. Show committees need to provide an adequate number of trays so that an exhibit can be moved without disturbing the exhibitor’s presentation. The trays should be properly designed; if the cups are recessed too far in the trays, many varieties of camellias will not show properly. Furthermore, it is considered unfair to judge a tray class that has some of the exhibits with recessed cups and some with cups placed high on the tops of the trays. Unless the quality and quantity of a show is extremely high, judges should show leniency in awarding trays.

Collector’s trays will be defined by the number of blooms; there may also be stipulations as to the size and the varieties used. All collector’s trays, however, have a distinctive requirement: they must have a pleasing artistic presentation. The winning collection will contain outstanding flowers in an artistic arrangement.

The collector’s tray of three different sizes, the most challenging for the exhibitor, is an artistic combination of a large, a medium, and a small bloom. The variety used for each size must conform to size designations given in the most recent *Nomenclature*. The sizes should be proportional so that the outside lines of the display would form an isosceles triangle. In color there may be a harmony, a flow from light to dark, or



a contrast. Repetition of form would be pleasing, while disrupting the flow of form would be distracting. Contrasts must be used with care.

**Mel Belcher** identified problems and suggested solutions in "**The Head Table and Show Personnel.**" Granted that a shortage of personnel, including experienced judges, exists, he explored ways to use available people in the most efficient way. First of all, judges are essential to the management of the show, but no more so than the personnel who man the head table, the clerks, and the runners. The ideal judging team consists of two knowledgeable and experienced judges and one novice judge. The head table must also have a number of very knowledgeable and experienced people. Since there are not sufficient experienced people to man each class at the head table, some staffers can 'float' between positions and cover more than the one class. The chairman of judges and the head table chairman should meet prior to a show and determine where and how the more experienced people can best be used. A team of some of the most qualified judges might be assigned the more critical classes of Seedlings and Sports and then switch to head table assignments. Likewise, a team might

do a short judging assignment and then move to head table positions. The screening team could be composed of experienced judges from the head table. Head table trainees and novice judges should be assigned at every show. Judging teams must be kept at 3/team, even if it means that each team must work longer and cover more categories. Many people will need to wear more than one hat if all the jobs are to be filled. Those who have completed one assignment should ask if they can assist with another. With a system of compromise and cooperation, our shows can function efficiently and effectively.

The day included written tests on judging, bloom identification, and classification by species and size. After a fantastic lunch prepared by Dorothy Christinson, we got to some actual judging in the afternoon. Alice Jaacks and Elsie Bracci prepared single, multiple, and head table classes for practice judging. Whether the day was a refresher course or an introduction into showing camellias, everyone gained something in confidence and competency from the symposium. The Southern California Camellia Council plans another symposium on January 8, 1994. Watch for it.

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# THE WINNERS OF '93

Don Bergami

As I was compiling this data on the show winners, I began to think of which camellias needed to really be pampered to win the trophies or which varieties I didn't have and needed to purchase or graft. It becomes really obvious which varieties catch the judges' eyes most often. Look over the list and be aware of what's winning.

New or newer varieties that I would keep my eye on are: 'Candy Apple,' 'Grand Marshall,' 'Black Magic,' 'Charles O'Malley,' 'First Blush,' 'Dahlohnega,' 'Spring Daze,' 'Kristy Piet,' 'Larry Piet,' 'Crinoline,' 'Phillip Mandarich,' 'Ruta Hagmann,' 'Honeymoon,' 'Dobro' and 'H. C. Rambath.' These varieties, I think, will

be doing quite well in the winners' circle in the next few years.

Let us not forget some of the old timers that keep popping up on the trophy table, such as 'Mathotiana,' 'Ville De Nantes,' 'Donckelarii,' 'Herme,' 'Fimbriata,' 'Glen 40 Var.,' 'Ave Maria,' 'Hishi-Karaito,' 'Marchioness of Salisbury,' 'Cornelian,' 'Magnoliaeflora,' 'Gigantea' and 'Purity.' These varieties have lasted through the years and have outlasted the new camellia fads and fancies. All in all, the winners come when you have good culture and you put in the time fertilizing, disbudding, repotting, watering and spraying. Winners don't just happen — they take a lot of hard work!

## SINGLE WINNERS

### Japonica Large-Very Large

'Royal Velvet'	7
'Elegans Champagne'	5
'Tomorrow Park Hill'	4
'Swan Lake'	4
'Mrs. D. W. Davis Special'	3
'Grand Prix'	2
'Grand Slam'	2
'Lady Laura'	2
'Miss Charleston Var.'	2
'Moonlight Bay'	2
'Nuccio's Carousel'	2
'Showtime'	2
20 others with 1 each	

### Medium Japonicas

'Nuccio's Jewel'	8
'Betty Foy Sanders'	5
'Cherries Jubilee'	4
'Margaret Davis'	3
'Wildfire'	3
'Candy Apple'	2
'Feathery Touch'	2
'Grand Marshall'	2
'In The Pink'	2
'Jennie Mills'	2
'Midnight'	2

'Rudolph Var.'	2
'Rudy's Magnoliaeflora'	2
16 others with 1 each	

### Small, any species

'Alison Leigh Woodroof'	4
'Maroon and Gold'	4
'Spring Daze'	4
'Ave Maria'	3
'Demi Tasse'	3
'Black Tie'	2
'Dahlohnega'	2
'First Blush'	2
'Hishi-Karaito'	2
'Irene'	2
'Little Babe Var.'	2
'Marchioness of Salisbury'	2
'Splash O' White'	2
4 others with 1 each	

### Miniature, any species

'Grace Albritton'	6
'Lemon Drop'	4
'Little Michael'	4
'Kitty'	3
'Fircone Var.'	2
'Kewpie Doll'	2

'Man Size'	2	'Elsie Jury'	5
'Spring Festival'	2	'Julie Var.'	4
'Tammia'	2	'Angel Wings'	3
12 others with 1 each		'E. G. Waterhouse'	3
		'Julia Hamiter'	3
<b>Retic and Retic Hybrids</b>		'Anticipation Var.'	2
'Harold Paige'	10	'Freedom Bell'	2
'Larry Piet'	8	'Julie'	2
'Emma Gaeta Var.'	6	'Kramer's Fluted Coral'	2
'Valentine Day'	3	'South Seas'	2
'Arcadia'	2	'Waltz Time Var.'	2
'Betty Ridley'	2	6 others with 1 each	
'Dr. Louis Pollizzi'	2		
'Pharaoh'	2	<b>Species</b>	
'Valley Knudsen'	2	'Shibori Egao'	7
23 others with 1 each		'Egao'	3
		'Star Above Star'	2
<b>Non-Retic Hybrids</b>		'Yuki-Geshiki'	1
'Pink Dahlia'	6	'Rosea Flora'	1

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#### TRAYS - MULTIPLES

<b>Japonicas</b>		'Spring Daze'	2
'Jennie Mills'	5	'Spring Festival'	2
'Magnoliaeflora'	5	'Tama-No-Ura'	2
'Royal Velvet'	5	14 others with 1 each	
'Grand Prix'	4		
'Nuccio's Carousel'	3	<b>Retic and Retic Hybrids</b>	
'Wild Fire'	3	'Emma Gaeta Var.'	5
'Gigantea'	2	'Arcadia'	4
'Grand Slam'	2	'Dr. Clifford Parks'	4
'Ivory Tower'	2	'Harold Paige'	4
'Lady Laura'	2	'Francie L.'	3
'Nuccio's Jewel'	2	'Lasca Beauty'	3
'Nuccio's Cameo'	2	'Valentine Day'	3
'Purity'	2	'Cornelian'	2
'Tomorrow Park Hill'	2	5 others with 1 each	
27 others with 1 each			
		<b>Non-Retic Hybrids</b>	
<b>Boutonnieres</b>		'Pink Dahlia'	4
'Man Size'	6	'Angel Wings'	3
'Hishi-Karaito'	4	'Waltz Time'	3
'Maroon and Gold'	3	'Buttons and Bows'	2
'Alison Leigh Woodroof'	2	'Coral Delight'	2
'Chrysantha'	2	'Freedom Bell'	2
'Dahlohnega'	2	'Julia'	2
'Lemon Drop'	2	'Julie Var.'	2
'Little Susie'	2	'Kramer's Fluted Coral'	2
'Night Rider'	2	'Waltz Time Var.'	2
'Splash O' White'	2	4 others with 1 each	

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## SPACE—THE FINAL FRONTIER

Val Bielecki

The word "space" has many different meanings, but in all of these it is a word of great allure. It conjures up visions of little green men with eight legs and voices like underwater gargling; it carries the fascination of an endless void, space ships, planets, stars, Mr. Spock, the Universe — all visions of mystery and romance.

To me, space means room to grow more camellias. I consider that this is an idea of great romance. My family does not understand this. I put it down to their lack of maturity. Sometimes, when groups come to see the garden, I meet someone who shares this feeling. While most people wander around looking at the plants and talking together, there will occasionally be someone standing in front of a new bare patch where I've moved the sheep paddock fences again. They stare reverently at the empty area and say in a hushed whisper, "You have Space!" This is the true gardener, the friend who understands.

One of the problems I have with gardening is that it involves a great deal of decision making and I'm not good at this. I like to keep all options open till the last possible minute and, even then, would prefer not to have my decisions written down and witnessed. I know that once the area is planted, the joy of planning is over. I will be committed to sticking with a decision that I may regret and all the fun of standing and staring at my space, dreaming of the many variations of wonderful garden that will appear there, will be over.

Recently the Final Frontier was pushed back yet again. Space appeared to be gloated over; hands were rubbed together with joy and, in anticipation, catalogues were consulted, lists were made. I mentioned to several friends in an offhand manner that I had Space and that I was making important plans for its use. I could see they were impressed. They asked when they could visit and see the final planting. Now I wish I hadn't mentioned it; I feel committed to an urgent plan of action, harassed by friends who do not

understand that anticipation is usually better than realization. In the future I shall keep my space to myself.

The truth is I am overwhelmed by possibilities. There are one of two *C. reticulatas* that would fit in nicely, but they would take up a large area, and I don't want that. Perhaps some of the small-leaved, small-flowered varieties would fit nicely there, perhaps a group of 'Cinnamon Cindy,' 'Fragrant Joy,' 'Snowdrop' or 'Spring Festival' would be nice. Or instead, perhaps a sole plant of *C. Transnokoensis* as a central focus surrounded by a carpet of *Liriope* with their bluebell-type flowers, or *Helleborus* in shades of pink and white. But then again, perhaps . . .

At times I have to stand guard over my space as if it were a National treasure. Apparently, where there is a bare area, everyone wants to fill it.

People arrive with little gifts — "Just a little something for your space," they say in kindly fashion as they hand me armful of a plant that I spent ages pulling out of the garden the year before. My husband, Rod, does not seem able to pass by without planting something purple or orange that he no longer wants in his own garden. I feel I should perhaps set up a little tent at night in front of my space and sleep there with a dagger between my teeth to preserve its inviolability.

And, so, my garden-to-be remains in its barren glory. The family come and inspect me at intervals as I stand in front of it deep in thought. I know that, when the decision is made, everyone will come to see and cry "Yes! You did just the perfect thing with your space. How wonderful is the planning; how creative is the thought!"

From past experience, I know I will luxuriate in those praises for at least two weeks—perhaps even three. But then the old yearnings will come back again; the nervous twitch will start; I will pace the floor at nights and start muttering to myself.

You don't happen to have a bit of space you don't want, do you?

## INTRODUCING IN 1993 - 94

'K. Ohara'                      'Queen Bee'                      'Satsuma'  
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### 1994 CAMELLIA SHOW SCHEDULE

- |                        |   |
|------------------------|---|
| January 22 & 23, 1994  | South Coast Camellia Society<br>South Coast Arboretum, Palos Verdes           |
| January 29 & 30, 1994  | Southern California Camellia Society<br>Los Angeles County Arboretum, Arcadia |
| February 5 & 6, 1994   | San Diego Camellia Society<br>Balboa Park, San Diego                          |
| February 12 & 13, 1994 | Southern California Camellia Council<br>Descanso Gardens, La Canada           |
| February 19 & 20, 1994 | Delta Camellia Society<br>Marina Center, Pittsburg, CA                        |
| February 19 & 20, 1994 | Pomona Valley Camellia Society<br>Pomona First Federal S & L, Claremont       |
| February 26 & 27, 1994 | Southern California Camellia Society<br>Huntington Gardens, San Marino        |
| March 5 & 6, 1994      | Camellia Society of Kern County<br>First Christian Church, Bakersfield        |
| March 12 & 13, 1994    | Central California Camellia Society<br>Fashion Fair, Fresno                   |
| March 19 & 20, 1994    | Camellia Society of Modesto<br>Gallo Administration Building, Modesto         |

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## SHADE TREE RESEARCH

### Keeping Camellias Fresh - With Sugar

Tammi Bench, as told to Grandpa Marvin Belcher

I needed a sixth grade science project, and I was more than pleased when my Grandpa offered to help me with a project testing three different solutions as means of keeping cut camellias fresh. I knew Grandpa really enjoyed his camellias, so this seemed like fun for both of us.

We prepared nine containers for stay-fresh solution. In a row of three containers we placed a mixture of three aspirin to a quart of water. In the next row of three containers we placed a mixture of three tablespoons of granulated sugar to a quart of water. In the last three containers we placed a mixture of one tablespoon of Chrysal to a quart of water. We then cut nine of the most similar open blossoms we could find of one specie of japonica. We chose 'Jennie Mills' for our test. Grandpa said those blossoms looked like they had been made with a cookie cutter. He was very careful to get flowers of the same freshness. We took pictures of the flowers each day for four days.

My thesis was that the flowers in the Chrysal solution would stay in the best condition, the most fresh looking, because Grandpa expected that outcome. To his surprise, and mine, after the first day the flowers in the sugar solution were best looking, and the flowers in the other two solutions looked about the same. By the fourth day, the flowers in the sugar solution looked quite fresh, and the pictures definitely showed this. The flowers in the Chrysal and in the aspirin were about equally distressed—big time! Grandpa couldn't believe it.

Grandpa then said that, if this is good science, we can get the same results by repeating the procedure. We did everything over: new solutions, new flowers (being very careful to pick flowers in the same condition of freshness). Grandpa was right. We got the same results—again, to his surprise.

My teacher liked my project. Grandpa is still not convinced.

#### CONTRIBUTIONS TO THE CAMELLIA REVIEW FUND

The Editor of *Camellia Review* wants to express his sincere appreciation to the Pomona Valley Camellia Society for its contribution of \$1,000 to the *Review* Fund. **Thanks!**

Please send contributions for  
The Camellia Nomenclature Fund and The Camellia Review Fund to:  
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#### THANKS!

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## DIRECTORY OF OTHER CALIFORNIA CAMELLIA SOCIETIES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

