

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



*Japonica 'Man Size'*

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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

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## COVER PHOTO

*Japonica* 'Man Size'. White. Miniature, anemone form.  
Open, upright growth.  
Photo by Mel Belcher

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### THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY

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## THOUGHTS FROM THE EDITOR



There has been much ado about Y2K and its potential consequences. Please look beyond Y2K to 2001. To be exact, February 20-24. That is the week that the Southern California Camellia Society will have the privilege, together with Descanso Gardens and The Huntington, to host the bi-annual International Camellia Congress. Blank out that date on your calendar because you will want to be part of this extravaganza. Camellia hobbyists from all around the world will be participating in the tours (pre and post-Congress), lectures on camellia culture and hospitality fun and fellowship. We have already received word that contingents from Jersey (the

Island not the State), England, Germany, New Zealand, Australia and Japan will be here.

A word to the wise—any Y2K consequence may pale in comparison to the consequence of your missing the ICS Congress. So, start making plans NOW! The next several issues of The Camellia Review will have important information about the Congress. Please stay tuned.

Many thanks to Don Bergamini for his articles on the winning camellias during this past season and also for the 80's and 90's. Thanks, too, to Mary Anne Ray who always faithfully sends information about Camellia Rama in time for the first issue of the new season. You won't like what their research showed, but you will appreciate the article that our New Zealand camellia friends prepared on petal blight.

On a completely unrelated and trivial note, but appropriate for camellia hobbyists, I was encouraged by my fortune cookie at our after-church Sunday lunch: "Your efforts are budding—results will appear soon." LET THE SHOWS BEGIN!

—Mel Belcher, Editor

### MANY THANKS!

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#### **In Memory of Lee Chow**

Chuck & Rosamond Gerlach • Kern County Camellia Society

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# CALIFORNIA CAMELLIA RAMA

Mary Anne Ray

**FRIDAY**, November 5 – Camellia hospitality room. The Central California Camellia Society members will be waiting to welcome you with an abundance of goodies.

**SATURDAY**, November 6 – Registration and Fun and Culture activities begin at 8:00 a.m. with entry of camellia blooms for the show. This is an open show with awards for Best Large and Medium Japonica, Best Reticulata, Best Hybrid, Best Boutonniere and Best Species. Judging begins at 9:00 a.m.

The symposium of talented camellia speakers, Sergio and Elsie Bracci, San Gabriel, Don Kendall, Modesto, Jim Toland, Concord, and Tim Thibault, Descanso, begins at 9:30 a.m. This is followed by a delicious buffet luncheon, voting for the best flower of the show and continuing with the afternoon symposium filled with door prizes and special announcements.

The champagne hospitality begins at 6:30 p.m. with all those wonderful—often zany—costumes. Of course, costumes are option, but they do add to the FUN. Then, it's off to the Banquet Room for the Costume Parade with awards and a great dinner after which there will be dancing to the music of Johnny and Jay Salatino. The evening will also include the Super Raffle and the awesome "Winner Need Not Be Present to Win" special drawing.

This year's theme is **MARDI GRAS**—a time of mischief and celebration. King Rex rules for one day! Among the characters celebrating are the mystic Crewes of Cronus, Bacchus, The Creole Queen and all kinds of "Street People." There will be black magic, voodoo dolls, masks, confetti, horns, doubloons and beads just to name a few. The colors of the beads are Green for "Faith," Gold for "Power" and Purple for "Justice."

**SUNDAY**, November 7th – Smuggler's Champagne Brunch beginning at 8:30 a.m. for those who want to get an early start for home.

**Come help us open the 1999-2000 Camellia Season and bring a friend.**



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# CAMELLIA RAMA REGISTRATION FORM

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Registration	_____	@ \$6.00 each	\$ _____
Saturday – Lunch	_____	@ \$12.00 each	\$ _____
Dinner	_____	@ \$30.00 each	\$ _____
Sunday Brunch	_____	@ \$10.00 each	\$ _____
		Total enclosed	\$ _____

Please include checks with registration payable to  
CALIFORNIA CAMELLIA RAMA

Name \_\_\_\_\_

(First and last names needed for name badges)

Address \_\_\_\_\_

## FORM 2 - Hotel Reservation

Four Points Hotel (\$67.00 per night plus tax Single or Double

Arriving Friday \_\_\_\_\_ Saturday \_\_\_\_\_

Queen \_\_\_\_\_ King \_\_\_\_\_ Two beds \_\_\_\_\_

Special instructions

\_\_\_\_\_  
Name \_\_\_\_\_

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Please do not call the hotel for reservations. Do not send any money for the hotel with this form. Rooms are guaranteed. You may pay when you arrive. If you have any questions, changes or cancellations call Chris @(559) 439-2228.

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## CAMELLIA STATIONERY

Our beautiful camellia notecards (*back cover*) are still available in sets of eight for \$6.00 including tax and shipping. Folks who use them (and re-order) tell us how truly lovely they are. They make wonderful gifts for your fellow camellia lovers or those you are trying to get interested in this great hobby! You can even order them for your own use. They also look beautiful in frames.

Cards can be ordered through Dorothy Grier, 13229 Pipeline Ave., Chino, CA 91710 (909)628-1380, or through Southern California Camellia Society, 7475 Brydon Road, La Verne, CA 91750, (909)593-4894. In either case, make your check payable to SCCS.

If any camellia society would like to use these cards as "fund raisers," orders for 25 or more sets are priced at \$5.00 each, including tax and shipping.

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# RESEARCH ON CAMELLIA FLOWER BLIGHT IN NEW ZEALAND

Peter Long and Christine Taylor, New Zealand

*Editor's note: Peter Long presented this paper at the International Camellia Congress in Miyazaki, Japan in March, 1999. It is reprinted here with the permission of the author and the International Camellia Society.*

In this presentation on camellia flower blight I will talk about the work that has been carried out at Massey University over the last eighteen months by myself and by my Masterate student Christine Taylor. The work is summarised under the headings:

1. Disease survey
2. Symptoms and disease cycle
3. Other methods of spread
4. Sclerotial germination
5. Biological control
6. Infection and varietal resistance

## **1. Disease Surveys in New Zealand.**

The disease was first identified in Wellington in 1993. The infections were too widespread for eradication to be feasible and it was thought the disease had been present for at least 2-3 years. In 1996 it was discovered at Waikanae and Wanganui with the first case in Palmerston North found in September 1997. It was at this point that it became safe to commence work on the problem without risk of introducing it to a new area since the pathogen had already arrived in Palmerston North. One of my Masterate students (Christine Taylor) thought that this disease looked far more interesting than the problem I had originally suggested so changed her thesis topic and we carried out the 1997 survey in the lower half of the North Island.

The survey method had to be quick so that we could cover long distances. We drove along the main highways and some backroads and checked any camellias we could reach with out actually going onto private property. Churchyards and parks were also good sources of camellia plants. The disease was identified by the white/grey ring of

fungal hyphae at the base of the flower and by sclerotia, when present. Samples from diseased sites and any doubtful specimens were collected and held in the laboratory for sclerotia to form and thus confirm the identification.

The disease was found all along the West Coast from Wellington to Urenui with the exception of the West Side of Mt. Taranaki. On the East Side of the Rimutaka and Tararua ranges the distribution was more irregular and the disease had spread only to Pahiatua. It had not spread to the Hawkes Bay. In the centre of the North Island, the disease had spread to several locations north of Palmerston North with two outbreaks associated with new plantings (Mangaweka and Hatepe). The finding of one infected flower only at each of Urenui, Taihape, Turangi and Pahiatua suggested that this was the disease front. The disease was not present north of Urenui to the survey limits of Hamilton, Taupo and Rotorua. The disease site at Kakatahi was thought to be 40 km from the next nearest camellias but another farmhouse with diseased camellias has been located between Kakatahi and Wanganui. This still gives a minimum distance of spread of at least 20 km.

In 1998 Christine carried out an even more extensive survey and found that the disease front had spread further around Mt. Taranaki, north to Taupo and to Woodville. There was also an outbreak in Mt. Eden (Auckland). Christine carried out the first survey of the South Island and found the disease was well established in the Northern areas of Picton, Nelson, Blenheim and Golden Bay. The surprise findings were the location of the disease in several suburbs of Christchurch and of how well it was established it was in these areas. We estimate it had been present for at least 2-3 years.

The widespread distribution of the disease with few sites connected to recent plantings suggests that spread has been predominantly by wind blown spores. We have been surprised at the numbers of infections in gardens where we could find no apothecia. The spores must have blown in from neighbouring areas. The outbreak in the Nelson-Blenheim area could have originated from spores blown across the Cook Strait from the Wellington region or from infected planting material but the Christchurch and Auckland outbreaks must have come from the transport of infected planting material. As the disease continues to spread to new areas, camellias will become exposed to the disease in more retail outlets and the importance of infected planting material as a method of spread could increase.

apothecia formed on the sclerotia produce millions of ascospores over a period of about 7-14 days. These windborne ascospores cause the next infections. There is no flower to flower spread within the one season as found with other common fungal diseases such as grey mould disease (caused by *Botrytis cinerea*).

### 3. Other methods of spread

We have been surprised at both the rapidity of spread and the difficulty in controlling the disease that is recorded in the literature and decided that a re-examination of the life-cycle was required. The first task was to check whether microconidia could cause infection. In common with other investigations on this and related diseases, we were unable to stimulate microconidia to germinate on agar media or on petals.



*The culprits*

## 2. Symptoms and disease cycle

The infections first appear as small brown spots on the petals. They enlarge and the disease spreads to the base of neighbouring petals. A characteristic ring of grey/white mycelium forms at the base of the flower under the sepals on flowers that do not shatter. After a few weeks, black sclerotia form. They may be the size of an apple pip or they may unite to form a sclerotium 1-2 centimetres across and the shape of the flower base. The sclerotia survive the summer, autumn and winter to germinate in the spring. The tan

On the ground, we did find several buds (infected the previous year), about 2 cm diameter, from which apothecia were produced. We also found one leaf where a sclerotium had formed in the lamina.

Although the disease is most obvious on the petals, we examined many flowers and found that the disease had spread throughout all the flower tissues at an advanced stage of infection. Sections of stems where diseased flowers had been attached showed brown, rotting tissue extending for several millimetres into the stem.



The camellia flower blight pathogen *Ciborinia camelliae* was consistently isolated onto agar from this diseased stem tissue. Flowers at the tip of the shoot are usually attached very close to the vegetative bud that will form the new shoot on which flowers will be produced the following year. A few shoots with diseased flowers still attached were found to have discoloured terminal vegetative buds and *Ciborinia camelliae* was isolated from these buds. The fungus can therefore infect and kill such buds. The significance of these stem and bud infections to the disease cycle is not clear, but if the fungus can grow into the expanding shoot without killing it then the next seasons flowers could become infected. A comparable situation would be the cereal smuts where the fungus infects the seed or seedling and grows up through the stem without causing any symptoms until the grains start to form. The fungus then infects them and masses of fungal spores are produced instead of grains. Further work is required to determine whether *Ciborinia camelliae* can grow in the new shoot and infect the next crop of flowers and we hope to develop a molecular marker that can be used to identify the fungus within stem tissue. Such a marker could also be used to confirm whether *Ciborinia camelliae* is present in diseased flowers.

#### **4. Sclerotial germination**

The production of ascospores out of season is essential if studies on infection and resistance are not to be limited to 2-3 months per year. Sclerotia may remain dormant for 1-5 years and we need to find the trigger for apothecial formation.

The production of apothecia in the spring but not in the autumn suggests that there may be a winter chilling requirement followed by a critical temperature regime and or day length requirement. We have tested techniques used on other, related fungi and devised other methods based on the above principles but with little

success to date.

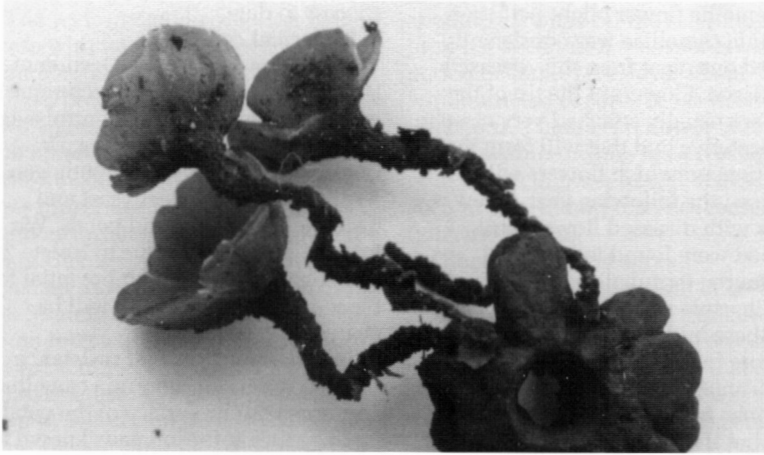
#### **5. Biological control**

One of our group, Ph.D. student Darryl Cook, developed a technique for isolation of microbial biocontrol agents from leaf and flower surfaces. Dr. Cook's technique uses the pathogen hyphae as bait to select yeast and bacteria from leaves and petals. We have used this technique to isolate 21 bacteria and 2 yeast with potential for biocontrol activity. These will be evaluated next season.

#### **6. Infection and varietal resistance**

Ascospores of *Ciborinia camelliae* germinate on the surface of the petals and produce infection pads known as appressoria. A hypha grows from the underside of the appressorium into the epidermal cells of the petals and then branches to form hyphae that ramify throughout the petal tissues. Plugs cut from colonies of the fungus growing on agar can be used to inoculate petals but infection usually takes place only through wounds. Ascospores on the other hand do not require wounds to cause infection. Studies on the infection process and resistance mechanisms must therefore be carried out using ascospores. Until apothecia can be produced out of season, this work will be limited to times of the year when ascospores are produced. It would greatly speed both the infection studies and the resistance testing if funding could be obtained for Christine to spend four months in America or Japan during the northern hemisphere camellia blight season (January/February to April). This would allow her to gain a year by working on infection out of the New Zealand camellia blight season (August to October).

The preliminary results of resistance screening show that *Camellia sasanqua* varieties are susceptible to the disease. *C. japonica*, *C. reticulata*, *C. saluenensis* and *C. pitardii* and hybrids between them all appear susceptible. However, *C. yunnanensis*, *C. forrestii*, *C. griiji*, *C. resistance. lutchuensis*, *C. transnokoensis* and *C. yuhsienensis*



*You probably will not want to find any of these "beautiful" creatures in your camellia garden!*

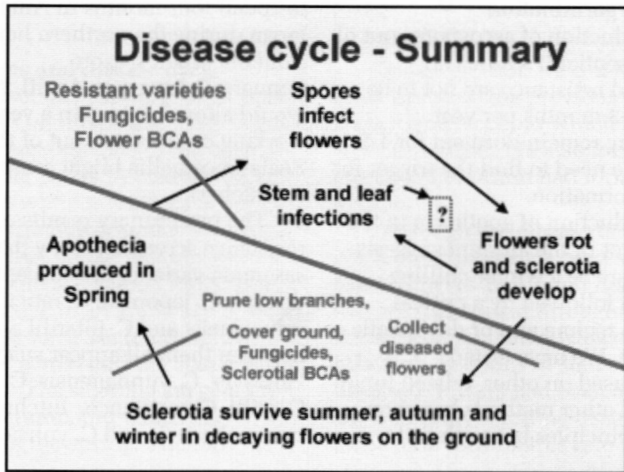
show various degrees of resistance.

Sources of resistance to flower blight are to be found within the genus *Camellia*. Before practical steps can be taken to use them in the production of resistant varieties, further work is required to elucidate the infection process, the mechanisms of pathogenicity and resistance together with a better understanding of the genetics of resistance.

**7. Summary**

In summary, the disease cycle can now be amended to show "stem and leaf infections" followed by a question mark for their significance in producing future infections. In New Zealand,

measures aimed at reducing sclerotial survival and apothecium production will play an important, but subsidiary, role in management of the disease. This is because the widespread popularity and planting of camellias and the ability of ascospores to ignore property boundaries will ensure a ready supply of ascospores to any camellia planting. Measures aimed at protecting the flowers will be paramount. The ultimate goal will be the development of resistant varieties but in the short term development of fungicides and of biological control agents that can be applied to the flowers will be required.



# THE TROPHY TABLE WINNERS OF 1999

Don Bergamini, Martinez, California

The excellent blooms arrived at the Head Table as usual. Each bloom shouted, "Here I am and I am the best-vote for me!" The best blooms were selected and the big winners are listed below. The top winners were 'Royal Velvet', 'Lady Laura', 'Fire Dance Variegated', 'Spring Daze', 'Frank Houser' and 'Julie Variegated'. Each variety took its class. There were some new varieties that made the list this year—'Sue Kendall' and 'Frank Houser'. The big winners with eleven wins each were 'Fire Dance Variegated' and 'Frank Houser'. I wish each exhibitor a winning year in 2000.

## SINGLE ENTRIES

Large/Very Large Japonicas

'Royal Velvet' .....	7
'Lady Laura' .....	5
'Katie Variegated' .....	4
'Junior Prom' .....	4
'Silver Cloud' .....	4
'Elizabeth Weaver' .....	3
'Nuccio's Carousel' .....	3
'Carter's Sunburst' .....	2
'Adolphe Audusson Variegated' .....	2
'Han Ling Snow' .....	2
'Ivory Tower' .....	2
'Katie' .....	2
'Swan Lake' .....	2
'Tomorrow Park Hill' .....	2

17 others with 1 each

## Medium Japonicas

'Fire Dance Variegated' .....	11
'Margaret Davis' .....	5
'Cherries Jubilee' .....	3
'Nuccio's Jewel' .....	3
'Betty Foy Sanders' .....	2
'Black Magic' .....	2
'Magnoliaeflora' .....	2
'Margaret's Joy' .....	2
'Nuccio's Gem' .....	2
'Nuccio's Cameo' .....	2

18 others with 1 each

## Smalls —Any Species

'Spring Daze' .....	9
'Little Babe Variegated' .....	6
'Red Hots' .....	6
'Maroon and Gold' .....	5
'Dahlohnega' .....	4
'Splash O' White' .....	4
'First Blush' .....	3
'Hishi-Karaito' .....	3

'Black Tie' .....	2
10 others with 1 each	

## Miniatures —Any Specie

'Botan-Yuki' .....	4
'Little Slam Variegated' .....	4
'Ann Clayton' .....	3
'Fircone Variegated' .....	3
'Grace Albritton' .....	3
'Little Michael' .....	3
'Ellen Daniel' .....	2
'Kristy Piet' .....	2
'Lemon Drop' .....	2
'Man Size' .....	2
'Spring Festival' .....	2
'Sue Kendall' .....	2
7 others with 1 each .....	5

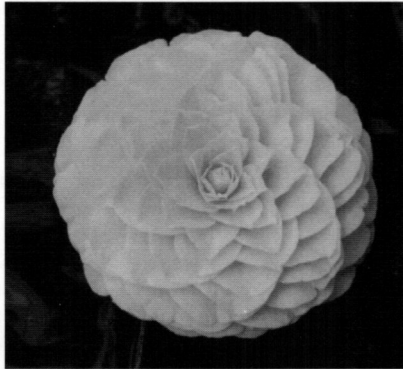
## Reticulata and Reticulata Hybrids

'Frank Houser' .....	11
'Larry Piet' .....	5
'Ruta Hagmann' .....	5
'Emma Gaeta Variegated' .....	4
'LASCA Beauty' .....	4
'John Hunt' .....	3
'Miss Tulare' .....	3
'Valentine Day Variegated' .....	3
'Dr. Clifford Parks' .....	2
'Jack Mandarin' .....	2
'Mary O'Donnell' .....	2
'Queen Bee' .....	2
'Valentine Day' .....	2
'W.P. Gilley Variegated' .....	2
20 others with 1 each	

## Non-Reticulata Hybrids

'Julie Variegated' .....	5
'Lucky Star' .....	4
'Pink Dahlia' .....	4
'Buttons n Bows' .....	3
'Anticipation Variegated' .....	2

'Angel Wings' .....	2
'Elsie Jury' .....	2
'Hot Pink' .....	2
'Julia' .....	2
'Julia Hamiter' .....	2
'Waltz Time' .....	2
'Waltz Time Variegated' .....	2
11 others with 1 each	
<b>Species —Larger Than Smalls</b>	
'Egao' .....	7
'Star Above Star' .....	4
'Shibori Egao' .....	2



'Fircone Variegated' .....	5
'Alison Leigh Woodroof' .....	4
'Ave Maria' .....	3
'Hishi-Karaito' .....	3
'Lemon Drop' .....	3
'Little Michael' .....	3
'Little Slam' .....	3
'Maroon and Gold' .....	3
'Night Rider' .....	3
'Kristy Piet' .....	2
'Little Slam Variegated' .....	2
'Marchioness of Salisbury' .....	2



**MULTIPLE ENTRIES**

**Japonicas**

'Fire Dance Variegated' .....	8
'Royal Velvet' .....	6
'Betty Foy Sanders' .....	4
'Grand Slam' .....	4
'Cherries Jubilee' .....	3
'Elegans Champagne' .....	3
'Moonlight Bay' .....	3
'Ville de Nantes Red' .....	3
'Carter's Sunburst Pink' .....	2
'Elegans Splendor' .....	2
'Jennie Mills' .....	2
'Katie Variegated' .....	2
'Margaret Davis' .....	2
'Miss Charleston Variegated' .....	2
'Nuccio's Carousel' .....	2
'Rudy's Magnoliaeflora' .....	2
'Snow Chan' .....	2
'Tomorrow Park Hill' .....	2
'Wildfire' .....	2
32 others with 1 each	
<b>Boutonnieres—Any Species</b>	
'Red Hots' .....	7

'Man Size' .....	2
'Spring Daze' .....	2
'Spring Festival' .....	2
'Something Beautiful' .....	2
16 others with 1 each	
<b>Reticulata and Reticulata Hybrids</b>	
'Dr. Clifford Parks' .....	7
'Emma Gaeta Variegated' .....	5
'LASCA Beauty' .....	4
'Curtain Call' .....	2
'Royalty' .....	2
18 others with 1 each	
<b>Non-Reticulata Hybrids</b>	
'Nicky Crisp' .....	7
'Lucky Star' .....	6
'Button 'N Bows' .....	3
'Elsie Jury' .....	3
'Freedom Bell' .....	3
'Coral Delight Variegated' .....	2
'Kramer's Fluted Coral' .....	2
'Pink Dahlia' .....	2
'Waltz Time' .....	2
10 others with 1 each	

# COMPARING THE 80'S AND THE 90'S

Don Bergamini, Martinez, California

The chart that follows compares the popularity rankings of winning varieties in the eighties with their favorability rankings in the nineties. This will give some insight into what varieties are still winning and which varieties were replaced with others. The varieties had to win at least at five shows in the decade. I hope you find this data interesting because I had fun doing it. The information below is for single entries only as I did not do the multiple entries in the eighties.

(Editor's note: The reference is the sequential ranking of the 80's)

	80's	90's			
<b>Japonica L/VL</b>			'Tata'	-	15
'Tomorrow Park Hill'	1	5	'Holly Bright'	-	17
'Elegans Champagne'	2	4	'Showtime'	-	19
'Miss Charleston Var.'	2	3			
'Grand Prix'	3	16			
'Carter's Sunburst'	4	8	<b>Japonicas Medium</b>		
'Elegans Supreme'	5	-	'Eleanor Martin Sup.'	1	6
'Moonlight Bay'	6	6	'Nuccio's Jewel'	2	1
'Swan Lake'	6	9	'Margaret Davis'	3	2
'Easter Morn'	7	16	'Nuccio's Gem'	4	9
'Silver Cloud'	7	12	'Wildfire'	4	5
'Grand Slam'	8	11	'Alta Gavin'	5	8
'Snowman'	8	17	'Magnoliaeflora'	6	8
'Katie Var.'	8	7	'Betty Sheffield Sup.'	7	12
'Chow's Han-Ling'	9	-	'In The Pink'	7	11
'Royal Velvet'	9	1	'Midnight'	8	15
'Tomorrow's Dawn'	9	-	'Feathery touch'	9	7
'Charlie Bettes'	10	-	'Dixie Knight Sup.'	10	14
'Elegans Splendor'	10	16	'Cherries Jubilee'	10	3
'Fashionata'	10	18	'Nuccio's Pearl'	11	-
'Elizabeth Weaver'	11	12	'Sawada's Dream'	12	10
'Carter's Sunburst Pink'	12	-	'Desire'	13	10
'Helen Bower'	12	16	'In The Red'	13	-
'Guilio Nuccio Var.'	13	-	'Jean Clere'	13	-
'Katie'	13	11	'Sweet Dreams'	12	-
'Mrs. D. W. Davis'	13	-	'Ballet Dancer'	14	-
'Adolphe Audusson Sp.'	14	-	'Spring Sonnet'	14	15
'Astronaut'	14	-	'Veiled Beauty'	14	13
'Lady in Red'	14	-	'Dawn's Early Light'	15	-
'Lady Laura'	14	2	'Ville de Nantes'	15	-
'Pirate's Gold'	14	-	'Mrs. George Bell'	15	13
'Pirate's Gold Variegated'	14	-	'Glen 40 Var.'	15	-
'Reg Ragland Variegated'	14	-	'Raspberry Ice'	15	10
'Tiffany'	14	-	'Betty Foy Sanders'	-	4
'White Nun'	14	19	'Fire Dance Var.'	-	4
'Nuccio's Carousel'	-	8	'Grand Marshal'	-	5
'Junior Prom'	-	10	'Black Magic'	-	8
'Mrs. D. W. Davis Sp.'	-	10	'Rudolph Var.'	-	11
'Ivory Tower'	-	13	'Margaret's Joy'	-	12
'Mary Fischer'	-	15	'Ragland Supreme'	-	12
			'Glen 40'	-	13

'Charles O'Malley' - 14  
'Nuccio's Cameo' - 14

'Shala's Baby' - 11  
'Kristy Piet' - 12

**Smalls—Any Species**

'Ave Maria' 1 4  
'Alison Leigh Woodroof' 2 6  
'Maroon and Gold' 3 3  
'Tom Thumb' 4 11  
'Black Tie' 5 6  
'Demi-Tasse' 5 8  
'Splash-O-White' 6 9  
'Little Babe Var.' 7 5  
'Wilamina' 8 12  
'Baby Pearl' 9 12  
'Black Tie Var' 9 12  
'Lady Hume's Blush' 9 -  
'Little Man' 10 -  
'Pink Perfection' 10 13  
'Marchioness/Salisbury' 11 10  
'Pink Doll' 12 12  
'Spring Daze' - 1  
'Dahlohnega' - 2  
'Red Hots' - 2  
'First Blush' - 7  
'Hishi-Karaito' - 9  
'Irene' - 12  
'Ave Maria Var.' - 13

**Miniatures—Any Species**

'Grace Albritton' 1 1  
'Man Size' 2 6  
'Botan-Yuki' 3 5  
'Little Slam' 4 -  
'Fircone Var.' 5 4  
'Ellen Daniel' 6 5  
'Kewpie Doll' 6 7  
'Kitty' 6 11  
'Pink Smoke' 7 12  
'Tammia' 7 9  
'Little Michael' 8 4  
'Lemon Drop' 9 3  
'Spring Festival' 9 8  
'Little Slam Var.' 9 8  
'Shuchuka' 10 -  
'Cottontail' 11 -  
'Francis Council' 11 -  
'Bob's Tinsie' 12 -  
'Tootsie' 12 12  
'Yuki Komachi' 12 -  
'Little Red Ridinghood' 13 -  
'Snowie' 13 -  
'Something Beautiful' - 2  
'Night Rider' - 9  
'Ann Clayton' - 10

**Reticulatas**

'Harold L. Paige' 1 4  
'Dr. Clifford Parks' 2 3  
'Miss Tulare' 3 6  
'LASCAs Beauty' 4 6  
'Nuccio's Ruby' 5 18  
'Emma Gaeta Var.' 6 1  
'Valentine Day' 7 7  
'Valley Knudsen' 8 5  
'Pharaoh' 9 13  
'Curtain Call' 10 9  
'Emma Gaeta' 11 13  
'Cornelian' 12 16  
'Howard Asper' 13 -  
'Valentine Day Var.' 14 15  
'Francie L.' 15 17  
'Black Lace' 16 14  
'Al Gun' 17 17  
'Miss Tulare Var.' 18 16  
'Terrell Weaver' 17 -  
'Dr. Louis Polizzi' 18 16  
'Jean Pursel' 18 -  
'Royalty' 19 -  
'Francie L. Var.' 20 -  
'Arcadia' 21 10  
'Nuccio's Ruby Var.' 22 -  
'Hulyn Smith' 22 15  
'Kohinor' 22 -  
'Larry Piet' - 2  
'Queen Bee' - 8  
'Ruta Hagmann' - 11  
'Frank Houser' - 12  
'Bravo' - 13  
'Pleasant Memories' - 13  
'John Hunt' - 13  
'Crinoline' - 14  
'Mary O'Donnell' - 15  
'W. P. Gilley Var.' - 15  
'Linda Carol' - 15  
'Margaret Hilford' - 17  
'Betty Ridley' - 18  
'Applause' - 18  
'Lauretta Feathers' - 18

**Non-Reticulatas**

'Elsie Jury' 1 4  
'Angel Wings' 2 5  
'Pink Dahlia' 3 1  
'Waltz Time Var.' 4 2  
'Freedom Bell' 5 9  
'Anticipation' 6 14

'Julia Hamiter'	6	10	'Julia'	-	8
'Waltz Time'	6	11	'Pink Dahlia Var.'	-	10
'Coral Delight Var.'	7	15	'Honeymoon'	-	11
'Kramer's Fluted Coral'	7	9	'Lucky Star'	-	13
'South Seas'	8	17	'Hot Pink'	-	13
'Anticipation Var.'	9	6	'Nicky Crisp'	-	15
'Garden Glory'	10	14	'Julie'	-	15
'Julie Var.'	10	3	'Joe Nuccio'	-	15
'Coral Delight'	11	-	'Dreamboat'	-	15
'E. G. Waterhouse'	12	-	'E. G. Waterhouse Var.'	-	16
'Gay Time'	12	-	'Mona Jury Var.'	-	16
'Charlean'	13	-			
'Debbie'	13	10	<b>Species</b>		
'Mona Jury'	13	9	'Star Above Star'	1	3
'Sylvia May Wells'	13	-	'Egao'	2	1
'Water Lily'	13	-	'Shibori-Egao'	2	2
'Rose Parade'	14	-	'Shishi Gashira'	3	4
'Button 'N Bows'	-	7			

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# AVOIDING POTHOLES AT CAMELLIA SHOWS

Mel Belcher

*Note: Please accept the following comments as positive even though some are covered in a rather negative manner.*

The old adage that, if you don't know where you are going, any road will get you there is appropriate for the success or failure of a camellia show.

It is my impression that many participants and even planners of the shows do not have a uniform idea as to the purpose of the show. There are at least two concepts that erupt now and then. First, the shows are for the participants and exhibitors. After all, it is they who spend all the time and money making sure that the "Twelve Steps to the Head Table" are diligently adhered to. This group can be defined as vehement competitors and "Head Table Junkies." I must admit that I have a strain of this virus in my make-up but, being a life-long educator, I want to subscribe to the second concept. The second concept maintains that camellia shows are devoted to the advancement of the camellia for the benefit of mankind—physically, mentally and inspirationally. In other words, it is an educational adventure and geared towards enticing or encouraging new members to get involved in the world of camellias.

I am suggesting that the show be a platform for educating the public about camellias as it/they simultaneously provide opportunity to vent our competitive natures. Put another way, I think that our goal should be to educate the public via the arena of fair competition.

Now, what road do we travel to attain this goal? How do we avoid some of the "potholes" along the way?

The object of this paper is to review ways in which we can have a smoother ride and avoid uncomfortable potholes.

**The right people for the job.** Based on experience of 5 years in East Africa,

I maintain that knowledge can be transmitted out under a mango tree on a wooden bench provided we have the right people doing their job. The key is the people and that is the key for a successful camellia show. Unfortunately, with smaller membership rosters in the camellia societies come fewer people to man the shows. So how do we avoid this identified pothole?

Part of the answer is to make sure that the critical positions, such as facility set up chairman, show chairman, chairman of judges, chairman of clerks and , head table coordinators are filled with knowledgeable people committed to making the show a success.

**Working together.** Since we normally have a shortage of experienced people, all of the above mentioned critical position people must agree to give and take and share experienced and non-experienced people with other position as the need arises. We of necessity must be willing to wear more than one hat. For example, judges and clerks can be expected to be available to help with the Head Table counting once their assigned duties have been met. This example does not negate the need for some knowledgeable judges to work the Head Table from beginning to end. It is a shared duty concept but becomes mandatory because of today's diminished resources.

Bringing along inexperienced players. I think everyone agrees that new people need to be recruited for ALL of the critical positions. One learns by doing. This Judges' Symposium is an important training function for new judges. I encourage all who attend this symposium to be assigned to a team of experienced judges starting next show.

Age can produce crotchettiness. One unfortunate characteristic I have noticed at some of the shows is that



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some of our older, experienced workers are not as up-to-date as they once were. Their eyesight has diminished. They tend to be a little less tolerant and somewhat crotchety, particularly with new people and those individuals who are taking over leadership rolls. Of course, none of these people are here today, but what I'm trying to say is let us older members support enthusiastically new and possibly aggressive younger members who are coming along. We certainly need huge quantities of cooperation and flexibility across the board. "That's the way we've always done it" is not an acceptable position today.

**Keep to time schedule.** In order to meet the open-to-public time as advertised, it is imperative that we not only have a realistic time schedule from beginning to end but that we adhere to it. For example, it is impossible to have bloom placement from 7-11:00 and judging commencing at 11:00. Time must be allowed to transition from placing blooms to getting tables ready for the Head Table, assemble the Judges and dress up the bloom tables prior to judging. Bloom placement of 7:00-10:30 is more appropriate. It is essential that placement of blooms be completed by the designated closing time otherwise the Head Table committee function is compromised. This is directed to those who come late and those that bring many blooms. Hopefully, this time constraint would not diminish the quantity of blooms that are needed to have a good show.

**Head Table Judging.** One does not have to work the Head Table very long to conclude that the winners are invariably the blooms that have the most "pizzazz" (whatever that is). Therefore, the final judging is, for practical purposes, a vote for our favorites. It is my opinion that very little "judging" takes place there simply because we have no guidelines for judging one variety against another. Therefore, if that is the case, all judges,

clerks and runners could vote for their favorites.

The suggestion, just presented is contrary to my desire to see older varieties seriously considered. The Elizabeth Dowd Silvers and Hermes of the camellia world may rate a 100 point position on the judging scale but, if it gets sent up, it will invariably languish among the also-rans. It seems to me that something is wrong here. These blooms help the show but are deficient in sparkle and acceptance. Perhaps there should be a category for "blah" blooms. Otherwise, we need to consider changing the guidelines for Head Table "judging."

**Expedite Head Table Judging.** In order to meet the published open-to-public time, Chair of judges should maintain discipline in getting all judges through the final judging line in a controlled manner. One problem encountered is having too many judges bunched up thus prohibiting a second look at blooms in a particular category. Also, part of this problem is that a "slow" judge causes gridlock on the line. I'm not wise enough to know how to handle slow gridlockers, but they do cause a problem.

Two suggestions might help with the final judging line. First, the maximum number of blooms in each category should be limited to twelve (12) blooms. Second, if a category has more than seven blooms, they should be arranged in a double row rather than one long table length row. Judging, or rather picking favorites, is difficult if you can barely see the end of the row of blooms in the subject category.

**Jiggling the blooms.** One last point. Most exhibitors take great care in placing their blooms on the exhibitor tables but, in mot cases, all blooms will be moved, of necessity, by the Placement Committee to a potentially second rate position (i.e., back on the fourth row.) Judges may then want to know if the bloom has been treated and will lift it to inspect its condition. Then a bloom destined for the Head

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Table will be again picked up and jiggled all the way to the Head Table. Then it will be off loaded at the Table. The Head Table worker will twist and turn the bloom numerous times hopefully presenting it in a most favorable position but by this time a "mature" bloom may be "off its rocker."

It is obvious that care must be exercised all along the way. Further, discussion on this subject would be appropriate particularly at the inspection stage.

Each of the above topics can be

greatly expanded, but that will be done at a later time. Hopefully, some of these concerns or potholes, even though presented with a broad brush, will stimulate meaningful thought and discussion.

*Editor's Note: Information in this paper originally presented to a Southern California Camellia Council Judges' Symposium may not apply to shows governed by different guidelines and conditions. Hopefully it will be food for thought for most people putting on the shows.*

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