

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



'Queen Bee'

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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FOREIGN REPRESENTATIVES

DENISE DiSALVIA
61 Twynam Street
Narrandera NSW 2700
AUSTRALIA
badenis@webfront.net.au

BERNIE STEVENSON
95 Gleneagles Drive
R. D. 2 Katikati
NEW ZEALAND
bstevenson@xtra.co.nz

THE CAMELLIA REVIEW

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COVER PHOTO

Reticulata 'Queen Bee'. Soft pink. Very large, irregular semidouble. Vigorous, upright growth. M-L. Reticulata seedling U.S. 1993, Nuccio's.

Photo by Mel Belcher

AN INVITATION TO JOIN

THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY

The Southern California Camellia Society will welcome you as a member.

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Each three years a revised edition of *Camellia Nomenclature* with over 150 pages describing more than 4,000 varieties is published. The 2003 edition is available at a cost of \$10.00 to members and \$15.00 for non-members.

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THOUGHTS FROM THE EDITOR



As Editor of the Camellia Review I have appreciated all the support and contributions made by authors of articles for publication. Without them, we would cease to exist. I know I've not always given appropriate credit and acknowledgement to sources and authors and for that I apologize. Let me be specific. In the last several issues of the Review we've highlighted various species. The reprinted articles contained art work/sketches of pertinent flowers and foliage of the species being addressed. This art work was done by Tom Savige of Australia and came via the Australia Camellia Society. Thanks to Ken Tate, a fellow editor, for pointing out this omission.

Thanks to Bob Petersen for a very interesting paper/lecture at Camellia-Rama addressed how he transferred fifty years of knowledge and experience grafting millions of pistachio plants to grafting camellias. Bob's slides showed the phenomenal difference of leaving at least 30% of the "mother bush" or understock as nurse material to prevent the root stock from going into shock and simultaneously to providing immediate nourishment to the grafted scion. This method supports the concept that what is above ground reflects what is below ground; therefore, a good root structure needs an above ground superstructure with foliage to insure a balance.

Attendees at Camellia-Rama enjoyed Kathleen Hall's humorous perspective of becoming a member of Santa Clara Camellia Society—and, in fact, she is now the President. You will enjoy reading her article.

You will also want to read Jim Randall's article on the history of the camellia and its circuitous migratory route from the distant past to the present. It is obvious that much time was required in the research. Thanks, Jim, for a most interesting and educational article.

—Mel Belcher



To create a garden is to search for a better world. In our effort to improve on nature, we are guided by a vision of paradise. Whether the result is a horticultural masterpiece or only a modest vegetable patch, it is based on the expectation of a glorious future. This hope for the future is at the heart of all gardening.

—Marina Schinz

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Laguna Beach, CA 92651

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601 Manzanita Drive
Sierra Madre, CA 91024

Tracy Brennan
787 Diamont Street
Laguna Beach, CA 92651

Stanley Epstein
962 Walnut Street
Bellflower, CA 90706

Kathleen Hall
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Sunnyvale, CA 94089

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SOME NEW IDEAS ABOUT GRAFTING CAMELLIAS

Robert Petersen

Camellia-Rema 2002, Fresno, California

Editor's note: In his introduction of Bob, Master of Ceremonies Art Gonos told the assembled group that Bob and his sons had grafted over 9,000,000 pistachios in California—about 400,000 new grafts a year.

Although I have been in the pistachio business for over 50 years, I learned a lot about camellias through the years which I thought might be of interest. Of the last 53 years I have spent exactly 3 years being involved with camellias. At our first show last year my wife Virginia and I won Novice Best of Show and Runner-up with blooms from our two-year-old plant. Prior to the past 52 years I was involved in the family nursery in Chico California. My grandfather, a landscape architect, came from Germany in the late 1800's. He became a gardener and started Lindell Nursery which concentrated and specialized in camellias, fruit and nut trees as well as ornamentals. I was about 8 years old when I started working in the nursery. My dad tried to teach us as many things as possible about equipment, budding and grafting. I learned about budding almonds when I was 8. My mother told my dad I was pretty small, but he told her I wouldn't learn any younger—I heard that many, many times. My dad was a great horticulturalist and I learned a great many things from him. He played hard and he worked hard.

One thing about Lindell Nursery that made things easier for me was that it specialized in grafting fruit trees which meant that you had to be very fast at it. As a result when it came to doing work on camellias, we really had a good feel for it. My dad could do a cleft graft in 30 seconds if he had someone coming along behind him to seal his graft with wax. He didn't split

the trunk, he just sawed at 45 degrees after he cut it off then used his knife to fashion a slot to correspond with the scion and then tapped the scion in gently.

I worked in the nursery for about 15 years. When the nursery was sold, I bought agricultural property in the Chico area and put in pistachios, walnuts and almonds and grew all of our own stock. After several years I sold out to my brothers and went on my own as Petersen Nursery, Incorporated, specializing mainly in walnuts. I would grow the trees for a season and graft them the next spring. In about the late 1940's we planted some pistachios. The United States Department of Agricultural Field Station in Chico had done all the research on pistachios and kiwis in the United States and was giving out scion wood and seed. Together with four other growers, we were the first ones to plant this combination. We made every conceivable mistake even though we were orchardists and nurserymen because it was just a different thing altogether. After about 20 years, the rest of the state followed suit and in about 1970's big ranches in this part of the country really got involved and thousands of acres were committed to pistachios and kiwis. By that time I had 20 years experience with these crops which virtually no one in the Fresno area had, so I came to Fresno on some big projects. After two or three years I moved to this area thinking it would be a good deal for a few years and I would move back to Chico—and 30 years later, I'm still here. There are a little over 100,000 acres of pistachios in California now.

(Editor's note: Bob showed a number of slides and made the analogy of a reservoir and dam with the camellia plant which showed the

importance of keeping the proper and critical balance between the roots and vegetation above ground of the camellia plant. If the top doesn't have enough leaves, then there is no way to keep the root ball healthy and the top will not be able to store energy from the roots. He also showed slides of how he budded and maintained the new pistachio trees.)

When I was working with my dad, I learned about “nurse material.” In February 2000 I had 55 five-gallon ‘Kanjiro’ plants which were probably five years old. ‘Kanjiro’ is a very strong camellia and ideal when trying to get large camellias in a hurry.

When doing “multiple grafts” I especially like ‘Kanjiro’ because the plant is resistant to diseases. I also like the fact that they divide fairly low and lend themselves very well to putting your grafts in the more upright branches and allowing the more horizontal branches to be your “nurse” material in exactly the same way we did the pistachios. Leaving about 25-35% of the foliage on the tree without taking leaves off the cuts – trying to leave about 30% in a fairly horizontal position. If it isn't fairly horizontal, I'll tie it down to the top of the pot – maybe 45°. That camellia is the perfect plant for getting the size that you can start showing your second

year. And in the third year you can get your plants basically the height that you want to keep them. You need healthy understock and you must not disrupt the critical balance between top and roots. If you get a couple of grafts that just don't take off for a year, then the root system is not being nourished and you end up with a weak plant. If I can put a scion on a branch that is no larger than 3 times the diameter of the scion, I can get it to heal over by the first year or surely by the second. I especially like the five-gallon plants for grafting because you can put multiples on. You get plenty of shoots and it makes a very nice framework for the plant. The most important is that the 30% of the original foliage is enough to keep the root system healthy. The second year it will take off like “gang busters” and that's how we know that the plant has not suffered at all. You can use adhesive grafting tape or you can use the rubber bud straps that are developed just for nurserymen for budding tree, but don't put much tension on it. I seal the grafts with tree seal. I use bamboo stakes and tape the limbs to give the plant a nice framework. Ziploc sandwich bags work well to cover the graft sites – and, if the limbs go beyond that plastic bags, that's all right, too. We





sometimes have “nurse” material at the bottom of the plant and limbs that can go out beyond the grafts. Although it is a labor-intensive project, the results are worthwhile. Remember that you need to keep pinching out the new growth on the nurse material so it doesn't overwhelm the graft. This system probably won't work for the commercial nursery, but for the hobbyist who has the time it can be

fun. It's a lot of work and takes a lot of room with five-gallon cans and nurse material. When the grafts take off and new blooms appear, then the nurse material can be cut off.

Editor's note: The above article was transcribed from a recording done at Camellia-Rama. It is possible that some names and words were misundeerstood.

There is an appointed time for everything.
And there is a time for every event under heaven
A time to give birth, and a time to die;
A time to plant and a time to uproot what is planted.
Ecclesiastes 3:1-2

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 Avenue, Chino, CA 91710 (909) 628-1380. 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.

EXPERIENCE WITH FAIL SAFE GRAFTING

Bradford King
Arcadia, California

The most commonly used method of camellia grafting is the "cleft graft." Two other grafting methods are available that offer certain advantages to the camellia grower. They are "stem" or whip grafting and "branch" grafting. These are both "fail safe" techniques in that, even if the graft fails, the original plants are still alive. Thomas Lee's article "Fail Safe Grafting" published in the American Camellia Yearbook 2002 is the method I will refer to as "branch grafting." I have followed his approach with excellent results.

BRANCH GRAFTING

In brief, Lee instructs us to place a potted camellia next to an established in-ground camellia in the spring. The potted plant's branch is then attached to the "mother" plant's branch in such a way as to make the potted plant branch grow vertically. Both of the plants are marked at the junction point. A clean cut is made on the "mother" plant so that the smaller branch fits into the cut. The bark is scraped off both branches at the union and the two branches are snugly fitted together. The junction is tightly bound with electrical tape. Lee adds tree cement to make it airtight. I chose to omit this step. In late fall the tape is removed. In spring, about one year into this process, the "mother" plant is pruned leaving just the new graft.

This grafting approach is appealing for a number of reasons. Primarily, it maintains the "mother" plant in the landscape while providing an opportunity to add new varieties. It is possible to have multiple varieties on one plant. It is a "fail safe" way to improve the quality of your collection.

Let me illustrate with the following example. In my garden over the last several years a well-established 'Debutante' has shown more and more variegation. When and

how this occurred is unclear, but it has white blotches on its pink peony-form flowers as well as some yellow stippled leaves. Although this is an undesirable outcome for a show flower, it is an exciting opportunity to try branch grafting. I have been interested in adding a variegated 'Frank Houser' and variegated 'Royal Velvet' to my holdings. However, I also like the shade and beauty the variegated 'Debutante' offers in my yard. This particular 'Debutante' has three separate trunks and many branches. One trunk was left alone to provide shade. The other two trunks were used for grafting the 'Frank Houser' and 'Royal Velvet'.

Because of too much shade, one of my the two 'Frank Houser' was not thriving nor producing big blooms. This plant was dug up, potted and placed next to the 'Debutante' "mother" plant. Two grafts were made during the first week of February 2002. In March 2002, a 'Royal Velvet' which had never taken hold in the ground and had shown poor root development was dug and potted. This was grafted to the third trunk of the "mother" plant.

Since I have a very small yard and still manage to keep 100 camellias, I am aggressive in eliminating problem camellias if they are not robust in appearance and do not bloom profusely.

This "fail safe" grafting method provides motivation and opportunity to solve problems while improving the collection. What could it do to help you? If you and your plants are "mature" well-established specimens in one, three or five-gallon containers, waiting for them to produce show blooms may not be a good investment. This grafting method may be the way to go. Besides that, it's fun!

Labor Day week weather in September 2002 had dry 100° heat

that selectively damaged camellia leaves in the Los Angeles County and Pomona area. I had six japonicas, one 'Shibori Egao' and one 'Waltz time Variegated' show significant (10 to 40%) leaf damage. This included newer plants which had been in ground for two years to well-established plants with more than 25 years in the ground. The most damage was evident in those plants exposed to afternoon sun. The *reticulatas* showed minimal damage in that only a few leaves showed sunburn.

Tom Nuccio confirmed that Nuccio's nursery had noticed selected leaf damage on their camellias. He reported more damage for plants grown under lathe than under shade cloth. Tom also noted in November that the plants under shade cloth had survived this ordeal. Therefore, I was pleased that none of the grafts I'd attempted showed damage due to this late summer weather anomaly. During October 2002 the 'Frank Houser' had one graft with two variegated leaves and the second graft appeared to be robust in its growth. The 'Royal Velvet' showed less vigorous growth but was surviving.

In November 2002 the electrical tape was removed and revealed good callus on all of the graft sites on the 'Debutante' plant. By spring 2003 (roughly March) the 'Debutante' will be pruned out leaving the 'Frank Houser' and 'Royal Velvet'. The third trunk will remain a 'Debutante'.

STEM GRAFTING

In 1999 and into 2002 I tried the "clef" graft method on five established 'Pope Pius IX' camellias. Two grafts did well and three failed. The three survivors shot many stems/whips that I pruned so that only two stems remained on each plant on either side of the trunk. I decided this would be a good time to attempt stem grafting.

I purchased three 18-24" potted camellia varieties from Nuccio's Nursery that I had wanted to add to

my collection. Each of the three-gallon pots was set next to a 'Pope Pius IX' plant close enough so that one or two branches from the potted plant could be joined to the whip. The bark of both plants was scrapped off with a sharp knife to reach the white layer and expose the green cambium layer on the edges. The mother plant stem was scrapped about 40% of its diameter but the potted plant only 10%. The two stems were then joined together edge to edge (cambium layer to cambium layer) approximately 4 to 6 inches and then taped together. I have used both electrical adhesive tape and green plastic non-adhesive plant tape. If needed, I also use wire plant ties to gently bend or shape the branches to meet correctly. I secure each pot with a vertical stake or use bricks to keep the pot securely in place. Wind, animals, children or even a gardener's misstep have been known to disrupt the potted plant, so it pays to prevent them being moved. These grafts do not need to be covered and may not grow if covered. The plastic non-adhesive tape is easier to remove without disrupting the callus or breaking the top from the new stems. The adhesive electrical tape is easier to lace the stems together. I have used both types successfully.

The three pots provided six grafts, two on each of the 'Pope Pius IX' plants using the method described above. I regularly examined the grafts and removed any "suckers" that developed that were unrelated to the graft. Despite my best efforts, in June 2002 I discovered that one of the six grafts had dried up.

During November 2002 the tape was removed from the stem grafts and all the remaining grafts were well callused. I now have five grafts and the three original potted plants. This has more than doubled my investment. Not bad in today's bear market!

PERSPECTIVE OF A NEW MEMBER

Kathleen Hall
Santa Clara Camellia Society
Camellia-Rama 2002

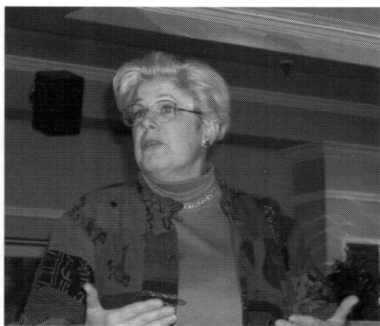
In 1997 my sister, knowing my love of flowers invited me to the Santa Clara Camellia Show. At the show I happened to run into Carolyn Evans who invited me to be a “runner.” (I guess I looked old enough so that I wouldn’t drop the flowers.) You know what got me – and this is exactly how I got started – everyone was so nice at that show. I had a wonderful time. It was great! I wanted to be with those people – I wanted to know more about camellias. My sister lived in a beautiful house with twenty-year-old camellias in her back yard. Whoever lived there before Christine did know camellias, so she has some nice show quality stuff. The hard thing was that I couldn’t show anything that wasn’t mine. I started going to meetings and my collection began to grow and grow because we had all those raffles – and I’m pretty lucky at raffles. I put them all in one little corner in my sister’s yard.—and I began to compete! And that begins my saga about being a new comer—and perhaps will offer some encouragement to other new comers to the world of camellias

Step 1 – Buy a Nomenclature! You will need one of these because it tells you all the colors and what a double is and how big the plant is going to get if it lives that long. If you don’t have a lot of money when you start out as a beginner, you can probably talk Nuccio’s into a free catalog. They’ve got lots of good stuff listed. You can sift through all that stuff. I think the best investment I ever made is a picture encyclopedia. It helps me identify flowers. The

pictures really help! Then when you buy raffle tickets, you will know which ones you want.

The next thing you need to do is to join the American Camellia Society. It isn’t that the people in your local club aren’t nice to you, but ACS actually gives you a guide book and sends you magazines in the mail that have good articles for the beginner. It also has really neat stuff you can buy in case you really want to get into this camellia culture – you can buy earrings and pins and the magazines even had advertisements from camellia nurseries all over the United States.

I was fortunate to learn that our club had back issues and they were so happy to get rid of them –maybe your club has back issues they don’t want



either. Last year at the Modesto show I inherited 20 years of yearbooks and I actually looked through most of them. If you can’t afford the magazine, there’s always a public library and websites on internet—the

International Camellia Society, the Japanese Camellia Society, the Italian Camellia Society—will give you all kinds of information and pictures about growing scions and seeds. The Japanese site is awesome with pictures from all over Japan you can sift through. In addition to these, lots of clubs in the United States have their own web sites and you can read about what is going on in the different areas of the US. And there are actually nurseries that sell camellias on the internet.

Our club puts out a calendar of instructions showing what you should be doing during different times of the year. Read that and do that. If you are really smart, you'll save all these and next year you'll know what to do in order to get those winning blooms.

Now that you know how to "save" all those plants by proper watering, fertilizing, etc., etc., the next thing you need to do is go to a show. I may not compete with the really big flowers yet, but I'm good at arranging flowers and I enjoy the shows where this is one of the categories. Find out about the shows, read the flyers and then GO to a show. Bob and Ruth Marcy were so kind to me. I had cold feet and didn't know what to do. They drove me to my first show. I don't think I brought any flowers, but they gave me another thing I could do at the show that had nothing to do with bringing flowers. You can "clerk." You can stand behind people who know a lot about camellias and you learn something you didn't know about camellias. So—you get a ride to the show, you get information – and you can sign up for a lunch which is a great way to meet people. Even if you don't understand what they are talking about, it's o.k. because after a few years it sinks in.

Now you're clerking, you're feeling a little more knowledgeable about camellias, your little one-gallon plants are budding and actually have some flowers and you're ready for the next big step. And that is to actually take flowers to a show.

The next thing I learned that you can actually pick blooms days in advance and put them in the refrigerator. What I didn't learn was that they needed to be covered. It put them in the refrigerator in those little cup things and you can guess what happened—the whole bottom shelf of my sister's refrigerator was filled with yucky camellias.

The hardest thing for the beginner to do is disbud. Everyone else seems to have so many flowers and I'm lucky

to get three. I was afraid that, if I took any buds off, I wouldn't have any flowers and I wouldn't be able to go to all the shows. What I didn't know is that if you chop them off, they grow back so fast that you're always out there picking the blooms off the ground. Don't worry about killing these babies. They pop right back up.

Walt Dabel is so great. I don't know how he survived a year and a half with my bringing in leaves and asking him what was wrong with my plant. I had never paid any attention to the leaves before. Walt assured me that the leaves on camellia trees get old and drop off. It was good to know that I didn't have that fungus disease I'd heard about.

Now about fertilizers – my favorite subject. It sounded so easy. You just buy one-third of this, one third of that and one third of that other thing. I couldn't find fertilizer any place – fir bark, pine bark, etc. It only took me four years, with Walt's teaching, to figure out that those big piles in the nurseries were fir bark. It even comes in bags at your grocery store. It says "100% fir bark." It's small. The second hardest thing to find besides fir bark is rice hulls. I have five whole one-gallon camellia plants and where firbark was available was in a part of town that I, as a woman, was not supposed to go. It is sold in 50 pound bales. When you live in an apartment, where are you going to put this kind of stuff? So, I discovered something all on my own that may be the only useful information in this presentation. This is called "Profile" and it's used on golf courses. It actually will do the same thing rice hulls do and it comes in smaller and more manageable sized bags if you live in an apartment or mobile home.

At the meetings they were always talking about fertilizing with cotton meal. That took me a long time to find, too – and it also comes in 50-pound sacks—not the most attractive thing in your apartment or mobile home.

Fertilizer is another mystery I will not go into. Folks are always telling me about these percentages. Go slower! Some of us don't have mathematical minds.

Now I am feeling really empowered because I bought a 'Kanjiro' and I have all these seeds. However, I realize that I'm not going to become famous unless I plant the seeds and label them so that I can register the seedlings with ACS. Get plastic labels because they last longer than some others. Be sure and plant your seeds so you can become rich and famous like all the other people in our camellia club. I didn't even know what a scion was and probably still don't, but I want to remind people to order them at the end of their meetings so they will have beautiful plants next year.

My recommendation to a beginner is that when you get home from a meeting with your first raffle plant

you invest in some metal labels so it won't take you two years to figure out what your flower is —like it did me with my first plant.

One very important thing is to make a list of your camellias. In a couple of years, when you are no longer a beginner, you will want to know which ones did well, which ones died, etc.,

Sometimes you can get good deals at places like Home Depot and you can practice on those and, if it doesn't survive, you won't feel that you have lost a fortune.

Be sure to get involved in the club activities, e.g., tours, picnics. And don't forget to come to Camellia-Rama, the ultimate fun thing!

Editor's note: All new members would also benefit from membership in the Southern California Camellia Society. Thanks, Kathleen, for an excellent article.

Perhaps camellia societies could gain new members in this way . . .



A CONDENSED HISTORY OF CAMELLIAS

Jim Randall
Sacramento, California

"This article is the result of a talk I gave in February of 2002 at Descanso Gardens for the combined meeting of the Southern California Camellia Society and Pacific Camellia Society. This annual meeting is a prelude to the Camellia Festival at Descanso Gardens.

ASIA

As we know camellias are native to eastern Asia which includes areas in Japan, China, Korea, Indo China and the islands abutting these countries. It is believed that Buddhist priests carried seeds with them in their travels in Japan, China and Korea thereby aiding the spread of camellias throughout eastern Asia. The tea plant *C. sinensis* has been cultivated in China for many centuries. The earliest written accounts related to tea cultivation are from 2737 B.C. Many historians believe camellias may be one of the oldest flowers known to modern man. The earliest written sources associated with camellias are from the continent of Asia. Through ancient writings it is known that around 1200 B.C. japonica plants were being grown in Korea. Branches of *C. japonica*, known as the "enduring winter flower," were used at wedding feasts and symbolized longevity and faithfulness.

In botanical terms, the word Japonica means "originating or pertaining to Japan." Around 1000 B.C. the Japanese began growing the tea plant *C. sinensis*. Camellia oil has long been used for cosmetic preparation and a cooking medium. In the seventh century camellias were cited as a source of oil in Japan. It is believed that *C. japonica* was grown by the Shoguns in the 1400's. A Buddhist priest in Japan described ten varieties of camellias growing there around 1630 and plants over 300 years old are still growing in Japanese

gardens today.

Through historical accounts it appears that the Chinese have been growing camellias for tea cultivation or as ornamentals for centuries. In the 11th century a Chinese botanist listed 72 cultivars of *C. reticulata* being grown there. Chinese ornamental camellias probably began being cultivated sometime in T'ang dynasty during the years 618-906.

In the 17th century European ships traded with China, Indo china and other countries in eastern Asia; however, Japan did not welcome foreigners until the mid-1800's. Many of these Europeans became interested in native plants and sent many specimens home to their own countries.

BOTANISTS

In 1735 Carolus Linneaus, a medical doctor from Sweden, named the camellia after Georg Joseph Kamel, a Jesuit missionary stationed in Philippines. Father Kamel was a pharmacist and also an amateur botanist. During his tenure as a missionary, Kamel wrote an extensive treatise on plants in the Philippines that greatly impressed Linneaus. When Linneaus named the camellias after Kamel, he used the Latinized version of his name, "Camellus." Carolus Linneaus is famous for originating the binomial system still in use today in which plants are named with two Latin names—one for the genus and the other species.

Englebert Kaempfe, a German medical doctor, served as a ship's surgeon. During his extensive travels throughout Asia he visited China and Japan several times. In 1712 he published a 900-page book on plants he had seen in his travels. Twenty-five pages of his book were devoted to describing camellias which included the tea plant *C. sinensis* and two kinds

of Tsubaka (Japanese for "camellia") known today as *C. japonica* and *C. sasanqua*.

It is interesting that none of the three men linked with naming the camellia ever met. George Kamel died before Carolus Linnaeus was born and Eglebert Kaempfer died when Linnaeus was five years old. Although none were trained as botanists, they each became interested in plants as an outgrowth of their having used plants to treat human ailments.

EUROPE

Camellias were introduced in Europe via England in the early 1700's. Written records reveal that camellias were grown by Lord Petre in 1739. Some historians believe camellias may have come first to Portugal in the mid 16th century, but there is no concrete evidence of this. However, Portuguese sailors were the most far reaching of that period, especially to the Orient.

In the early 1700's, tea became a very popular drink in England and all the tea had to be imported from China. Some English businessmen thought it would be more profitable to grow their own tea and English merchants brought home what they thought were tea plants. However, the Chinese, not wanting to lose their lucrative tea export business, exported *C. japonica*. The real tea plants finally reach England in 1740, but were a commercial failure. The same venture was tried later in America in El Dorado County in California during the late 1800's but without much economic success.

The first *C. japonica* plant brought to England was a single red flower, probably a seedling. In 1792 the first named varieties, 'Alba Plena' and 'Variegata' were imported to the British Isles. The first *C. reticulata* 'Captain Rawes' arrived here in 1820 and established a second species available to English horticulture. Berlese published a manuscript (*Iconographie du Genre Caellia*) in

1841 that listed 282 camellia cultivars. Within a few years he added another 151 varieties and by 1859 there 14 distinct species known.

Seidel, a German nurseryman, was working in Paris during the Napoleonic wars in the early 1800's. In 1813 after the hostilities, he took cuttings back to Dresden and within 30 years had about 100,000 plants growing under glass. The plants were sold as "pot plants" in St. Petersburg, Budapest, Madrid and Florence. During this time frame camellias also were very popular and fashionable in France. Italy also became a lucrative market for camellias and an Italian Florentine aristocrat offered 650 cultivars for sale from his private garden in 1855. Camellias were all the rage in Europe until about 1900 when interest began to decline. Renewed interest in camellias did not occur until after World War II when interest was revived in the United States.

UNITED STATES

In 1797 or 1798, John Stevens of Hoboken, New Jersey, imported the first japonica to the United States. About 1800 he added the variety 'Alba Plena' which he purchased from Michael Floy, an English nurseryman. At the same time other American nurserymen began importing camellias, raising plants from seed and creating new cultivars. In 1822, the first camellia listed in a plant catalog was a *C. sasanqua* grown in a botanical garden in Flushing, New York. This was a bit ironic because sasanquas did not become popular until around 1900.

Camellias were becoming increasingly popular in New England and in Eastern United States. The Boston Conservatory displayed 1000 plants in bloom during the 1838 Christmas season. Wealthy amateurs and nurserymen in Philadelphia, Washington and Baltimore were also growing camellias. Only wealthy individuals could afford the elaborate

greenhouses required to grow these new and exotic plants.

The first camellia displayed at a horticultural show was in Philadelphia when three blooms were exhibited in 1828. During the Andrew Jackson administration the first camellias were displayed in the White House. In 1829, the Massachusetts Horticultural Society presented its first show that included camellia blooms. From that time on, camellias became important to the Society and in 1839 the Society held the first camellia show. The camellia show has been staged each year since making it the oldest show exhibiting camellias in the United States.

David Landreth founded the first seed company in Philadelphia in 1784 and in later years also sold camellias. In 1818 he opened a branch in Charleston, South Carolina and introduced some of the first camellias to the southern portion of the United States. Between 1830 and 1860 thousands of plants were sold to plantation owners for landscaping. Fruitland Nursery, established in Augusta, Georgia in 1858, sold camellias until the property became the Augusta National Golf Club. In 1853 Langdon's was the first nursery established in Mobile Alabama. As the Cotton Kingdom expanded, camellias were distributed throughout the South. The popularity of the camellia died during the Civil War but was reborn in the early 1900's when K. Sawada, a Japanese nurseryman, moved to Mobile in 1910 and became one of the foremost camellia growers among many other famous nurseries.

AMERICAN CAMELLIA SOCIETY

Camellia enthusiasm and perplexity about camellia nomenclature brought about the founding of the Azalea and Camellia Society of America in February 1921, in Macon, Georgia. In 1933 shows were held in eight cities throughout the South. By 1939 the Azalea and Camellia Society became the Camellia

Society of America, the forerunner of the American Camellia Society which was organized September 20, 1945. The main reason for forming the new society was to clear up the nomenclature chaos. The purposes of the newly formed ACS were "to promote interest in the genus *Camellia*, scientific research in its culture, standardization of its varietal names, certification of new varieties, dissemination of information concerning the above, creation of a foundation to further these purposes and to promote the organization and affiliation of local camellia societies in the United States." On March 19, 1946, the Azalea & Camellia Society of America merged with ACS. The first ACS headquarters was at the University of Florida at Gainesville. In 1967 it was moved to the University of Georgia Experimental Station at Tifton. In 1967 Dave Stother donated his seven-acre garden and 120 acres of farmland in Fort Valley, Georgia to ACS for a new headquarters which was built in 1968. A porcelain gallery was constructed in 1972 through donations that featured a beautiful Boehm collection. From 1985 to 1986 contributions allowed the completion of the rose and Japanese gardens. In 1989, the Annabelle Lundy Fetterman Building, housing a beautiful Boehm collection, gift shop, large auditorium, spacious dining room and kitchen facilities, was erected. A recently-completed 15-acre Environmental Education Center features plants native to the Southeast planted around a two-acre lake.

The American Camellia Society is the glue that holds the camellia hobby together by providing several bloom awards for seedlings, mutants, etc., acts as a collection center for camellia information, provides information, supplies, etc., to local societies and members and publishes four journals and a yearbook annually.

DOWN UNDER

Australia began importing

camellias from England around 1831. Australia and New Zealand are among the most enthusiastic camellia growing countries in the world today.

WESTERN UNITED STATES

James L. L. F. Warren came to Sacramento from Boston in 1850 and established a seed store at 15 "J" Street. He stocked his store with seeds and plants shipped from Boston. The first camellia plants, 'Wilderi' and 'Mrs. Abby Wilder', were shipped to San Francisco in 1852. Camellias were initially exhibited at the first California State Fair in San Francisco in October 1854. As in the South, camellia interest declined during the Civil War but revived again at the turn of the century.

Sacramento became known as the "Camellia City" around 1908. This name was due to a play entitled "The Camellia City" staged by a theatrical group known as "The Camellians." During the 1920's plants that had been planted in the 1850's had grown into specimen plants and highly desired by outsiders. Nurseries from other areas began buying them and shipping them out on railroad flatcars. Outraged public opinion soon put a stop to this practice. As the city grew, older houses and plantings were beginning to be destroyed but camellia enthusiasts kept abreast of these changes and moved camellia plants to Capitol Park or municipal gardens.

The first camellia show in Sacramento was sponsored in 1924 at the David Lubin School by the Sacramento Garden Club which also appointed a chairman for each annual show to follow. The club put on drives to encourage camellia plantings in private and public gardens. At one of the Planting and Show Committee meetings in the fall of 1943, the proposal to organize a Camellia Society in Sacramento was the brainchild of Jerry Olrich, Head Gardener for Capitol Park. Shows staged after the formation of the Camellia Society of Sacramento were

judged by color. In 1955, largely through the efforts of Ed Combatalade, the Sacramento Camellia Festival was formed and lasted through 1993. Today the only events remaining from the festival are the Folk Dancing and the annual camellia show. The Sacramento Society carries on the Festival tradition by having a camellia theme button made annually.

One of the principal reasons for forming the Southern California Camellia Society (SCCS) was the continuing confusion over camellia nomenclature that had persisted throughout the camellia world. In January 1940 a voluntary association of individuals was organized to form the society. After several years of discussion about the possibility of having a separate camellia show, they decided to join with the Pasadena Spring Flower show. However, they soon realized that show was held too late for good camellias. In 1947, a beautiful and elaborate camellia show was staged followed by an equally beautiful and elaborate show in 1948. These two shows set the pattern for other shows in the area. The first publication of SCCS, "Planting and Care of Camellias," was distributed to Society members in January 1942. The second publication "The Classification of Camellias" was a listing of 196 camellias and descriptions. In 1945 a more ambitious publication with 279 camellias was printed and also included cultural tips and information. This publication included 273 japonicas and 6 sasanquas. After this second publication, the Board of Directors ordered the publication of the Nomenclature Book on a biennial basis. After 1987, it began to be published each three years. Bill Woodroof was the driving force behind camellia nomenclature and probably more than any other individual brought international fame and recognition to the Southern California Camellia Society. The Nomenclature Book has become the

“bible” throughout the camellia world and is the official nomenclature book for ACS.

Prior to the first show in 1947, the SCCS published a two-page folder known as the “Bulletin” for each of the eight monthly meetings. This publication today is known as The Camellia Review” and has become an outstanding source of camellia culture and information for the hobbyists.

Southern California is blessed with beautiful camellia gardens both at Descanso and Huntington gardens. The history of Southern California camellias would not be complete without mentioning the many nurseries that enhanced and continue to enhance the camellia scene in all of California—names such as Kramer Bros., McCaskill, Miller, Short, Marshall and, of course the Nuccio Family. Over the years these names are associated with the development

of many of our finest camellia cultivars.

Without the support of these individuals and nurseries there probably would not have been a camellia hobby as we have known it!

What does the future hold for camellias? It is hard to say—most societies are losing memberships at all levels and in most areas of the world. In addition, the average age of memberships as a whole is getting older. ACS has hired a new membership coordinator to try to stabilize and increase membership with more personal contact. There is no silver bullet. I know that in Sacramento we are barely holding our own. It is up to everyone to try just a little harder to attract new and younger members to our hobby!



Jim and Jackie Randall, the
Doublemint Twins at
Camellia-Rama.

SASANQUAS IN REVIEW

Beth Stone
Pasadena, California

The Southern California Camellia Society kicked off its 2002-2003 season with a presentation on "Landscaping with Sasanqua Camellias" by Tom Nuccio of Nuccio's Nurseries.

When selecting *C. sasanquas* for your landscape, there is more to consider than the beauty of the blooms alone. Take into consideration where you will site the plant and attend to the mature height and shape of the variety. Tom grouped Sasanquas as low, medium 4-6 feet or vigorous/fast growers maturing at 6+ feet tall. Forms can vary from upright to willowy or cascading. Some varieties are particularly dense and compact while others are open and lacy. Sasanquas have an advantage over other camellia species in that they can take significantly more sunlight.

Sasanqua camellias are the first to come into bloom. In Southern California they begin to flower in early November. The blooming period extends into December.

Tom illustrated his talk with about 36 named specimens, either in one gallon pots or as cut blooms, plus four 6 year old seedlings in 5 gallon pots. The first Camellia blooms of the season were a welcome sight!

Here are notes on some of the varieties Tom presented:

Low Growers

Note: most low growers are double flowered.

'Bonanza': large deep red, semi-double flowers prefer a little shade. Medium-low growth habit.

'Pink Showers': low cascading growth. Large semi-double pink blooms.

Common in Japan at the Imperial Palace and also in street plantings and planters are 'Shishi Gashira', wherever a low compact habit is desired, and 'Kanjiro' when an upright form is

needed. Both have blooms of the same brilliant rose red color.

'Showa-No-Sakae': fastest of the low growers. First to bloom in the fall with semi-double to peony form, pink flowers.

'Twinkle Twinkle': true dwarf, very bushy and compact. Very small, semi-double, star-like, white flowers.

'White Doves': low growth with white semi-double blooms. Buds will bull-nose, particularly in coastal areas of Southern California. 'Silver Dollar' is a better choice for the coast. The peony form blooms are half the size of 'White Doves' but 'SilverDollar' buds don't bull-nose. 'Silver Dollar' has compact, mounding, medium growth.

Medium Growers

'Little Pearl': compact upright growth. Pink buds open to medium, irregular semi-double flowers which are mostly white.

'Stars 'n Stripes': unusual striped variety, white blooms with rose red stripes. Medium upright spreading habit, hybrid.

'Yuletide': unique deep orange-red Sasanqua. Single flowers with contrasting bright yellow stamens. Medium growth is sturdy, compact and upright. Similar growth habit to 'Slim 'N Trim' which is dense and manicured looking but with single, deep rose pink blooms.

Vigorous/Fast Growers

'Apple Blossom': lacy, bushy, upright growth. Flowers are single, white with pink at the edge

'Asakura': vigorous upright growth. Large double white blooms, pink buds.

'Autumn Dawn': medium-fast upright growth which is free flowing and loose. Loose peony flowers are white, toned pink at the edge.

'Kanjiro': see above

'Narumigata': this 6-10 foot shrub,

sets tons of seeds. Tom knows of a single plant that yielded two 5 gallon buckets of seeds. Flowers are single, white edged with pink.

'Shibori Egao': virus variegated form of 'Egao', blooms are pink blotched with white. Egaos may actually be Sasanqua-Japonica hybrids. Full sun OK.

'Taishuhai': fast growing and upright with a graceful, willowy growth habit. Blooms are medium to large, single to semi-double, with a deep rose border to off-white center.

And More

'Choji Guruma': lacy growth. Rare anemone form Sasanqua, blooms are light pink

'Hana Daijin Special': a sport of 'Hana Daijin' featuring small, irregularly shaped, gray-green leaves with yellow margins due to genetic variegation.

'Hana Jiman' and 'Yae Arare' blooms are nearly identical, difficult to tell apart – even for Tom who admits that he has to ask his dad! Blooms are similar in form and coloration to 'Apple Blossom' but are bigger.

'Hugh Evans': really heavy bud set, single pink flowers.

Also included were:

'Chansonette', 'Double Rainbow', 'Interlude', 'Jean May', 'Navajo', 'Onishiki', 'Painted Desert', 'Pink Apple Blossom', 'Rainbow', 'Setsugekka', 'Shinonome', 'Tanya', 'Yume'.

Sasanqua flowers are fragile and often do not hold up well when cut. An advantage of this is that the plants are self-grooming, meaning that the flowers fall to the ground on their own and don't require dead-heading. The Sasanqua species do not seem to be very susceptible to petal blight. Tom encouraged us not to rake up the fallen petals and to enjoy their colorful display on the ground and around the base of each plant. He recommended pruning in February for the full benefit of the entire growing season.

Tom makes every plant seem exquisite, even when not in bloom when its form or leaf or hardiness or just plain uniqueness can be enjoyed.. His enthusiasm about each and every camellia variety is contagious.



Join Australia and New Zealand Camellia Societies

Australia Society
\$11.00 Single
\$12.00 Family

New Zealand Society
\$12.00 Single
\$14.00 Family

(These are U.S. funds.)

Send your check payable to Southern California Camellia Society
c/o Beth Stone
1997 Queensberry Road
Pasadena, California 91104-3351.

FROM THE ARCHIVES: HYBRIDS—PAST AND PRESENT

David L. Feathers, Lafayette, California

In his informative Revised Edition of *Camellias in America* published in 1955, Dr. H. Harold Hume has included a discussion of *Camellia* Breeding in which he points out some of the desirable objectives in the crossing of species and, possibly, also of genera. In this chapter, mention is made of the camellia 'Emperor' said to have been described by Berlese as being a hybrid between *camellia reticulata* and *camellia japonica*. Upon investigating into the matter, primarily because it is generally believed there are no such hybrids extant, the writer found the following description of this supposed hybrid in Verschaffelt's *New Iconography of the Camellias* (page 112)

'Emperor'—extremely lovely irregularity, very large petals, compact, twisted, ruffled, variously grouped, of a deep crimson red, fading to a whitish tint at the edges.

We owe this camellia, which has been grown for several years, to Mr. Davies, a horticulturist near Liverpool, who obtained it by pollinating a *C. colullii* by the *reticulata*. The individual plants which we examined in his establishment at the time were two or three meters high, and were literally covered with blossoms, its successive blooming in our greenhouses has proven that it is a constant variety of splendid aspect and of an unusual floral fertility. There is, however, no authentication of this as being an actual *japonica* X *reticulata* hybrid. In fact to the best of the writer's knowledge it has not yet been established beyond all doubt that such a cross is possible. In any event, this particular camellia does not appear to have attained lasting popularity unless it is, as some contend synonymous with 'Emperor of Russia', which the above description generally fits.

Aside from the question of compatibility, which is serious enough in itself (*C. japonica* has 30 chromosomes—15 pairs—while *C. reticulata* has 90 chromosomes—45 pairs) because there is every reason to believe that the only *reticulata* available to Davies at the time must have been the variety 'Captain Rawes', the question of fertility arises, as the latter is commonly believed to be sterile. Thus the element of doubt as to authenticity of his presumed hybrid is rather heavy. There are, however, a number of arguments that can be advanced to the contrary.

For one thing, it is not certain that 'Captain Rawes' is sterile as reputed, as there are recent reports of seed having set on a plant in California. Furthermore, the writer's own attempts at crossing *C. japonica* 'Triphosa' using 'Captain Rawes' pollen, give every evidence of having proved successful judging from the first year's blooms on one seedling and growth characteristics on others. To complicate the matter still more, Mr. Walter G. Hazlewood of Epping, New South Wales, Australia, expressed the conviction that the 'Captain Rawes' in Australia differs from that in this country and, if one may rely on foliage indications and accurate labeling, his belief has been sustained.

For another, while there are as yet no recorded hybrids involving the species *japonica* X *reticulata*, the evidence is compelling that *C. saluenensis* crosses rather readily with *C. reticulata*. The chromosome number of *saluenensis* is the same as that of *japonica* (30) and that these latter two species are high compatible and given excellent hybrids is demonstrated by 'Donation' and 'E. G. Waterhouse', to name just two of the better ones. While the fact that

reticulata is compatible with saluenensis and saluenensis is compatible with japonica is not in itself absolute proof that japonica will cross with reticulata it is, nevertheless, presumptive evidence until proven false. Furthermore, there is this highly important indisputable fact to consider: the genius Camellia is so unstable and unpredictable generally as to warrant some waif that genetic rules may not always apply.

Proceeding along these practical lines of reasoning, but without sufficient confidence in the outcome to warrant the use of the usual controls (emasculation and bagging of the pollinated flowers), the writer attempted a large number of crosses a few years ago, involving *C. reticulata* 'Captain Rawes' and 'Crimson Robe' as pollen sources and *C. japonica* 'Triphosa' and 'Lady Vansittart Red', among others, as seed bearers. Based on the first year's flowering and judging from foliage and growth habit characteristics, it would appear that the crosses were successful in a number of instances and, furthermore, that they are rather readily accomplished. In some instances, the flowers are quite inferior to either parent and definitely retrograde. In other and fewer cases, rather unusual and promising forms were obtained. Color transparencies have been shown of the better blooms to date and, while absolute proof of their presumed hybrid origin is lacking, the blooms seem to have created interest among plant breeders and geneticists. Unfortunately, until offspring are obtained from back-crosses and self-pollinations some years hence, there can be no more than reasonable conjecture as to their actual hybrid origin. This brings us to another point.

The results of the first generation of hybrids are usually indicative only—not the end product that one aspires to when he makes the cross. Geneticists tell us that, in hybrids, the best hope lies in the second or succeeding generations. It may be that,

the wider the cross, the greater the number of combinations required to achieve the desired end. One may assume therefore, that the Yunnan hybrid reticulatas may very well have been the result of many generations of careful experimentation. This principle appears to have been completely borne out, in so far as camellias are concerned, judging from second generation hybrids which have come into bloom during the past year, originating from crosses of the species *C. saluenensis* X *C. cuspidata*, *C. saluenensis* X *C. japonica* and combinations of, perhaps, all three of these species. We are getting new color shades, new growth habits, new leaf patterns and even new flower forms. Vigor seems to have been generally improved in most cases. Esthetic beauty, particularly, is emphasized rather than flower size—at least, until very lately, when we have had a number of indications of flower sizes and forms which give every promise of rivaling the *C. reticulata* itself, besides combining some absolutely new color tones. *C. saluenensis* appears to have contributed lily-like flower forms and strap-petal types, *C. cuspidata* some axillary blooming, pendant small-leaved sorts with greater bushiness, while we have some brand new leaf styles in the larger sizes. All in all, it looks as if the hybrids are approaching the center of the stage. Some are being area tested now and we will have more on this, including the degree of cold resistance, within the near future.

Editor's note: The above material may, to some, appear dated. Hopefully, present-day hobbyists will be motivated to think more about hybridizing techniques.

MEMORIES OF CAMELLIA-RAMA 2002



Hospitable hostess Chris Gonos made certain everyone was comfortable and having a good time!

Virginia Rankin made this beautiful camellia quilt for the raffle



Don and Dolores Martin were in charge of the awesome raffle

The fellowship was great, too!



These are television characters and commercials -- do you think?
And do you recognize any of them?



PACIFIC CAMELLIA SOCIETY SHOW

Descanso Gardens, January 11 and 12, 2003

JAPONICAS—LARGE/VERY LARGE

Best Single	'Royal Velvet'	Victor & Linda Rodriguez
Runner-up Single	'Carter's Sunburst'	Dale & Mary Kay Mittag
Court of Honor Single	'Han-Ling Snow'	Les & JoAnn Brewer
Best Tray of 3	'Grand Prix'	Brad & Lynn King
Runner-up Tray of 3	'Edna Bass Variegated'	Sergio & Elsie Bracci
Court of Honor Tray of 3	'C. M. Wilson'	Margaret Moses
Special Culture		
Best Single	'Grand Prix'	Mel & Bobbie Belcher
Runner-up Single	'Elegans Champagne'	Mel & Bobbie Belcher
Court of Honor Single	'Junior Prom'	Sergio & Elsie Bracci
Best Tray of 3	'Mathotiana Supreme'	D. T. Gray Family
Runner-up Tray	'Miss Charleston Variegated'	D. T. Gray Family
Court of Honor Tray	'Katie'	Sergio & Elsie Bracci

JAPONICAS—MEDIUM

Best Single	'Mrs. George Bell'	Dale & Mary Kay Mittag
Runner-up Single	'Nuccio's Cameo'	Mel & Bobbie Belcher
Court of Honor Single	'Candy Apple'	Mel & Bobbie Belcher
Best Tray of 3	'Rudy's Magnoliaeflora'	Les & JoAnn Brewer
Runner-up Tray	'Firedance Variegated'	Dale & Mary Kay Mittag
Court of Honor Tray	'Wildfire'	Brad & Lynn King
Special Culture		
Best Single	'Nuccio's Jewel'	Sergio & Elsie Bracci
Runner-up Single	'Betty Foy Sanders'	Sergio & Elsie Bracci
Court of Honor	'Firedance Variegated'	Sergio & Elsie Bracci
Best Tray of 3	'Firedance Variegated'	Sergio & Elsie Bracci
Runner-up Tray	'Magnoliaeflora'	D. T. Gray Family
Court of Honor Tray	'Dixie Knight Supreme'	Sergio & Elsie Bracci

JAPONICAS—MINIATURE OR SMALL

Best Single	'Demi-Tasse'	Mel & Bobbie Belcher
Runner-up Single	'Alison Leigh Woodroof'	Mel & Bobbie Belcher
Court of Honor Single	'Red Hots'	Tom & Dody Gilfoy
Best Tray of 3	'Red Hots'	Brad & Lynn King
Runner-up Tray	'Aoi Sangosho'	Jim & Dorothy McQuiston
Court of Honor Tray	'Tama Peacock'	George & Karen Harrison
Special Culture		
Best Single	'Grace Albritton'	Mel & Bobbie Belcher
Runner-up Single	'Little Slam'	Mel & Bobbie Belcher
Court of Honor Single	'Maroon & Gold'	Brad & Lynn King

RETICULATAS OR RETICULATA HYBRIDS

Best Single	'Queen Bee'	Michael Mathos
Runner-up Single	'Frank Houser'	Brad & Lynn King
Court of Honor Single	'Al Gunn'	Michael Mathos
Best Tray of 3	'Valley Knudsen'	Ralph Shafer
Special Culture		
Best Single	'Frank Houser'	D. T. Gray Family
Runner-up Single	'Frank Houser Variegated'	Sergio & Elsie Bracci
Court of Honor Single	'Harold L. Paige'	Sergio & Elsie Bracci
Best Tray of 3	'Frank Houser'	Sergio & Elsie Bracci
Runner-up Tray	'Larry Piet'	Sergio & Elsie Bracci

NON-RETICULATA HYBRIDS

Best Single	'Autumn Jewel'	Les & JoAnn Brewer
Runner-up Single	'Waltz Time'	Mel & Bobbie Belcher
Court of Honor Single	'Buttons 'N Bows'	Dale & Mary Kay Mittag
Best Tray of 3	'Paper Dolls'	Sergio & Elsie Bracci
Runner-up Tray of 3	'Coral Delight Variegated'	Sergio & Elsie Bracci
Court of Honor Tray	'First Blush'	Sergio & Elsie Bracci
Special Culture		
Best Single	'Lucky Star'	Sergio & Elsie Bracci
Runner-up Single	'First Blush'	Sergio & Elsie Bracci
Court of Honor Single	'Elsie Jury'	Sergio & Elsie Bracci
Best Tray of 3	'Phil Piet'	Sergio & Elsie Bracci

SPECIES—"Open"

Best Single	'Egao'	Mel & Bobbie Belcher
Runner-up Single	'Grady's Egao'	Tom & Elsie Hughes
Court of Honor Single	'Kanjiro'	Brad & Lynn King
Best Tray of 3	'Shibori Egao'	Sergio & Elsie Bracci
Runner-up Tray	'Kanjiro'	Todd & Lindsey Brewer
Court of Honor Tray	'Grady's Egao'	Brad & Lynn King

COLLECTOR'S TRAY OF 3 MIXED SIZES

Best	'Buttons 'N Bows', 'Mrs. George Bell', 'Carter's Sunburst'	Dale & Mary Mitag
Runner-up	'Splash-O-White', 'Firedance Variegated', 'Emma Gaeta Variegated'	Sergio & Elsie Bracci
Court of Honor	'Red Hots', 'Blood of China', 'Mathotiana Supreme'	D. T. Gay Family

COLLECTOR'S TRAY OF SIX DIFFERENT VARIETIES

Best	'Arcadia', 'Francie L.', 'Hulyn Smith', 'Hall's Pride', 'Linda Carol', 'S. P. Dunn'	Sergio & Elsie Bracci
Runner-up	'Dr. Clifford Parks', 'Frank Houser', 'Katie Var.', 'Larry Piet', 'Mrs. D. W. Davis Special', 'S. P. Dunn'	Sergio & Elsie Bracci
Court of Honor	'Elegans Variegated', 'Elegans Splendor', 'In The Red', 'Jackpot', 'Magnoliaeflora', 'Rob Roy'	D. T. Gray Family

OLD-TIMER'S BLOOM—pre 1960

Best	'Adolphe Audusson'	Jim & Armida Wilkin
Runner-up	'Cornelian'	Michael Mathos
Court of Honor	'Kramer's Supreme'	Michael Mathos

NOVICE

Best Bloom	Seedling	Margaret Moses
Runner-up	'High Fragrance'	Penelope Stanley
Court of Honor	Seedling	Margaret Moses

INTERMEDIATE

Best Single 4" or larger	'Elegans Chandler'	Kathy Holmes
Runner-up Single 4" or larger	'Silver Waves'	Kathy Holmes
Best Single less than 4"	'Herme'	Kathy Holmes
Runner-up Single less than 4"	'Man Size'	Kathy Holmes
Best Tray of 3	'Man Size'	Kathy Holmes

DIRECTORY OF CALIFORNIA CAMELLIA SOCIETIES

CENTRAL CALIFORNIA CAMELLIA SOCIETY: President—Jeane Shoemaker; Secretary—Joan Hill, 37341 Ave 17 1/2, Madera, 93638. Meetings: 3rd Wednesday, November-February, 7:30 p.m. Sheraton Smuggler's Inn, 3737 N. Blackstone, Fresno.

KERN COUNTY, CAMELLIA SOCIETY OF: President—Helen Maas; Secretary—Jane Brady, 7401-21 Hilton Head Way, Bakersfield 93309. For meeting dates and times, call Helen Maas (805)872-2188.

MODESTO, CAMELLIA SOCIETY OF: President—Don Kendall; Secretary—Sue Kendall, 1505 Gary Lane, Modesto, 95355. Meetings: 1st Sunday, October-April, 1:00 p.m., 220-A Standiford Avenue, Modesto.

NORTHERN CALIFORNIA CAMELLIA SOCIETY: President—Don Bergamini; Secretary—Eric Hansen. Meetings: 1st Monday, November-April, 7:30 p.m., Oak Grove School, 2050 Minert Road, Concord. Final meeting in May is a dinner meeting.

ORANGE COUNTY CAMELLIA SOCIETY: President—Doug Nowlin; Secretary—Bob Sheriff. Meetings: 1st Monday, October-April, 7:00 p.m. Dept. of Education Building, 200 Kalmus, Costa Mesa

PACIFIC CAMELLIA SOCIETY: President—Elsie Bracci. Meetings: 1st Thursday, November-April, 7:30 p.m., Descanso Gardens, 1418 Descanso Drive, La Canada.

PENINSULA CAMELLIA SOCIETY: President—Barbara Coates Tuffli; Secretary—Nicky Farmer, 360 Santa Margarita Avenue, Menlo Park 94025. Meetings: 4th Monday, October-March, Veterans' Building Annex, 711 Nevada St., Rm. 20 (elevator available), Redwood City

POMONA VALLEY CAMELLIA SOCIETY: President—David Trujillo; Secretary—Dorothy Christinson, 3751 Hoover St., Riverside 95204. Meetings: 2nd Tuesday, November-April, 7:30 p.m., Lutheran Church, Corner Baseline and Wheeler, La Verne.

SACRAMENTO, CAMELLIA SOCIETY OF: President—Jackie Randall; Secretary—Gary Schanz, 1177 Cavanaugh Way, Sacramento 95822. Meetings: 4th Tuesday, October-April, 7:30 p.m., Studio Theater, 1028 "R" Street, Sacramento

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

SANTA CLARA COUNTY, INC., CAMELLIA SOCIETY OF: President—Kathleen Hall.. Meetings: 3rd Wednesday, October-April, 7:30 p.m., Lick Mill Park, 4750 Lick Mill Boulevard, Santa Clara.

SOUTHERN CALIFORNIA CAMELLIA SOCIETY: President—Brad King; Secretary—Beth Stone, 1997 Queensberry Road, Pasadena, CA 91104-3351. Meetings: 7:30 p.m., Ayres Hall, Los Angeles County Arboretum, 301 Baldwin Avenue, Arcadia. Call Marilee Gray for meeting dates (909) 624-4107.



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