

THE *Camellia*
REVIEW

A Publication of the Southern California Camellia Society



Vol. 44

November-December, 1982

No. 2

Two dollars

Southern California Camellia Society Inc.

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

The Society holds open meetings on the Second Tuesday of every month, November to April, inclusive at the San Marino Women's Club House, 1800 Huntington Drive, San Marino. A cut-camellia blossom exhibit at 7:30 o'clock regularly precedes the program which starts at 8:00.

Application for membership may be made by letter to the Secretary. Annual dues, \$12.00

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THE COVER FLOWER

The Cover flower is a cross of 'Flower Girl' × 'Crimson Robe' and it has been given the tentative name of 'USC-Fight On.' The colors are the dark red and gold colors of the University of Southern California football team and the song "Fight On" is known throughout the football world. The seedling was developed by Lee Gaeta and Meyer Piet and it first bloomed in the spring of 1979. The flower is a 4 to 4 ½ inch semi-double with dark red, wavy petals. The center of the bloom has red stamens and a 2-inch burst of bright golden anthers. Negotiations are underway with a local nursery to propagate this new camellia for distribution to the public.

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THOUGHTS

from the editor

The drive to obtain funds for support to publish the book CAMELLIA NOMENCLATURE has now been in progress for a little over one year. As of this writing a little over \$12,000 has been contributed by hobbyists, camellia societies, and nurseries. In other words, we are about halfway toward our goal to raise \$20,000 to \$25,000 for the Fund. This would insure the release of an Eighteenth Edition in 1984 and perpetuate the release of future editions. Some individuals have raised the question as to why we need these funds? Why do we need this extra support when we have always been able to publish a new edition in former years without extra help? Is the Southern California Camellia Society getting rich at the expense of support from other groups and individuals? Let me assure you that no one is "getting rich" off the Endowment Fund! The Fund is a separate entity from the Southern California Camellia Society and the funds are handled by an individual who is not even on the Board of the Society! Furthermore, without this Endowment Fund, there will be no 1984 Edition of CAMELLIA NOMENCLATURE! Here are some rough figures which explain why your support is needed if we intend to have a new edition in 1984.

In November, 1980, the Society had about \$10,000 in its treasury in preparation for the publication of the 1981 Edition. However, the cost of printing and binding the book that year came to \$12,544.07. In addition, the expenditures for mailing out the book came to over \$900. The Southern California Camellia Society went "into hock" for over \$3,000 to cover these expenses until sales and membership dues could bring it back into "the black." Meanwhile, the costs of publishing 6 issues of the magazine CAMELLIA REVIEW had also gone upward to the point where the membership dues plus the sales of the 1981 Edition have not been sufficient to replenish the treasury. The Southern California Camellia Society does not have \$10,000 in its treasury to use to publish a new edition of CAMELLIA NOMENCLATURE! The Society will be lucky to have \$5,000 in its treasury when the time comes to finance the publication of the 1984 Edition — and this will only be accomplished with prudent management and considerable belt tightening.

Well, where do we stand with respect to the 1984 Edition? Printing and binding cost, paper, ink and postage will all take their toll in the rise in the expenditures for the next edition. The postage alone on the book will be \$1.58 per copy to mail domestically. If postage goes up, this figure will be even higher! Preliminary estimates on the printing and binding for the book are in the neighborhood of \$20,000. We are placing the 1984 edition on computer tape. The new book will be printed by offset. This one-time investment in placing the copy onto computer tape should pay off for future editions, but it is going to make the 1984 Edition quite costly.

Let's all face this simple fact. Right now we don't have enough money to publish a 1984 Edition and we won't have the money unless everyone contributes something. If you have already made a contribution, dig down and make another one. If you have not made a contribution, **WHAT ARE YOU WAITING FOR?** Let's all think this idea of making a contribution through *one more time* and then sit down and write out a check. **THE ONLY ONE WHO IS GOING TO "GET RICH" BY THE CONTRIBUTIONS TO THIS FUND — IS YOU!**

SOME DIFFERENCES BETWEEN CALIFORNIA AND NEW ZEALAND

by David Henderson, *New Zealand*

Stories of declining membership in camellia societies in America and the article written by Harold Dryden on his experiences in Australia and New Zealand in 1967 and published in the March-April issue of our "Camellia Review" have nudged me into setting out something more on our circumstances. Not that I would be so presumptuous as, or able, to tell American Societies what to do; and not everything is rosy over here.

The picture that Harold painted of Society membership in New Zealand would still be substantially true today. In most branches of the New Zealand Camellia Society there is probably a small central core of keen exhibitors, but the simple answer is that if Society groups had to rely on these exclusively, the Society would quickly fold. In the interest of maintaining membership, I have made various analyses of our membership, which in some years increases a little, in some is static and on occasions slips back a little. Although we have something under 2,000 New Zealand resident members, few in excess of 100 of these would be in the category of enthusiastic exhibitors. Although, with our national shows being held in different localities each year, attendance at them varies, the number of enthusiastic and regular competitive exhibitors would number no more than 30. While I cannot speak for them as individuals, I feel sure that most of these would regard themselves as gardeners first and competitors, mainly for the fun of it, second.

Perhaps it is generally favourable growing conditions. Perhaps it is our small population which does not concentrate so many people into high rise developments or into houses on small sections (lots in America). But a big proportion of New Zealanders think of themselves as gardeners. It is to these that the Society must appeal and be able to show them how they can grow

better camellias as garden plants, or make better use of them — as espaliers, standards, in containers on patios, etc. Beautiful individual blooms are very nice and desirable, but not at the expense of having fine garden displays of blooms. Pruning and disbudding would be moderate by American standards. The New Zealand Camellia Society's system of Awards of Garden Merit is symptomatic of this.

Our branches hold meetings, such as is apparently done in California, where blooms are brought in with pride, and where aspects of culture, etc., are discussed. And human nature being what it is, we sometimes fall into the same pitfalls. Members may spend more time speaking to their friends than making newcomers welcome. But much emphasis is given to garden visits, and regular visits to members' gardens always seem to be popular. Probably only about half of our branches run shows, and many of these tend to be friendly family affairs. There is not the opportunity for the real show enthusiast to participate in more than two or three shows per year, and so we are not faced with the difficulty of arranging garden visits because "there is a show every weekend."

In writing this I am not denigrating the show. It has an important place in camellia activities, and I would like to see more of them and more and more members participate. But as a fun thing, I would never like to see a mentality develop that the show is for "them," the super growers, and not for "us," mere novices. On a personal note, this is basic to my dislike of ghibbing. In New Zealand we do not use it. It is too specialised, and I feel that only the really addicted camellia exhibitor would go in for it. The average member who may be persuaded to exhibit would probably be disappointed by comparison and lose interest in show-

ing and possibly in Society membership. Also we want the public to come along, to help defray expenses, and also to become interested in camellias. They are less likely to do the latter if they find that they cannot grow something approaching what they see.

I wish you every success in your endeavours.

A NEW PLACE TO MEET

The Southern California Camellia Society has, after 27 years in one location, changed its meeting place for its monthly meetings. Beginning with November, 1982, the Society will hold its meetings in the new Exhibition Hall at Descanso Gardens. The Society during its early years (the late 1940s) held its meetings in the Odd Fellow's Temple on Los Robles Avenue in Pasadena. Then, in 1950, the meeting site was changed to the Pasadena City College Library. After three years there the meeting site was again moved, to the Jefferson School Auditorium on Villa Park Avenue in Pasadena. In 1954, the Southern California Camellia Society held its flower show in the auditorium of the San Marino Women's Club, in San Marino. The show was a success and the site looked like an ideal place to hold the monthly meetings. Thus, that Fall, the auditorium

was rented and meetings have been held there ever since.

However, with the ever-increasing rents, the Society has cast about for a possible, less costly, new site to hold its meetings. One of the possible new sites was the newly completed Exhibition Hall at Descanso Gardens. Application was made for permission to hold the Society meetings there on the second Tuesday of each month — November through April. There were 28 horticultural groups making applications for meeting night allocations. The Southern California Camellia Society was fortunate to be allocated the specific dates they requested and the Board of Directors voted unanimously to make the change. The new meeting room has ample facilities including a well-equipped kitchen adjacent to the hall. There is an ample, well-lighted parking lot. Lastly, the Gardens are adjacent to the #210 Freeway and centrally located to the bulk of the Society's San Gabriel Valley membership.



A hen and a pig, traveling together, passed a church that displayed the sermon topic: "How Can We Help the Poor?"

The sympathetic hen clucked, "I know what we can do! We can give them a ham and egg breakfast!"

"For you," the pig replied, "that's a mere contribution. But for me, it's total commitment."

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THE WINE AND CHEESE PARTY

by Elsie Bracci

This is the story of the Wine and Cheese Party held on Sunday, August 1, 1982. We are most fortunate to have two outstanding publications, the CAMELLIA REVIEW and the CAMELLIA NOMENCLATURE book, both sponsored by the Southern California Camellia Society. In the past, the cost of printing these fine publications was made possible by the membership dues paid to the Society. However, as many of you know, the cost of everything has doubled and tripled in the last few years and costs have far outstripped the dues. A Finance Committee was organized by S.C.C.S. to try to find ways and means for supporting the CAMELLIA NOMENCLATURE. They set up the CAMELLIA NOMENCLATURE ENDOWMENT FUND to support the publication of future editions of the book.

There were various methods used to try to raise money. A successful garage sale was held; then a raffle and another garage sale. Many people and some of the camellia societies made contributions. Thirty C. chrysantha plants, donated by Meyer Piet and Lee Gaeta, were sold and more are on order. Several nurseries made contributions. The Fund was growing but still not fast enough. What was needed was a fun project. Something where everyone could join in by donating some money and yet have some fun in the bargain. How about a Wine and Cheese Party? Terrific! We'll do it! A committee was appointed with Sergio Bracci as chairman and the Wine Tasting Party was off and running. The date of August 1st was selected and the Braccis' garden was designated as the site of the party. Tickets were printed free by the Straw Hat Pizza Parlor of Whittier through the efforts of Bernice Gunn. Most of the wine was donated by the Nuccio's Nurseries. Lee Gaeta "promoted" 40 pounds of cheese for the event. Kramer Brothers' Nursery do-

nated camellias for door prizes. There were other door prize donations from the McClellands, Braccis, Jaacks, Rudy Moore and several businesses. Also, there were many, many cash donations from people who could not attend the party. On July 11th tickets were sold at the San Diego Camellia Society Picnic and there were several generous donations made that day, including one from the San Diego Society. On July 17th, tickets were sold at the Pacific Camellia Society Picnic and several generous donations were made there. On the Thursday and Saturday before the party crews consisting of the Gaetas, Jaacks and Braccis worked to set up all the tables and get the garden ready for August 1st. Finally the big day arrived. After some very hot weather even the Weather Man cooperated because August 1st turned up warm, with a cool breeze. At about 1 o'clock on Sunday the Braccis, Gaetas and Jaacks began setting out the wine, cheese, fruit, cherry tomatoes, and crackers. What a job and what a feast. All of the Bracci Family pitched in to help, including sons Dan and Steve, who served as the wine pourers. Soon the people began to arrive. Before long it was wall to wall people and everyone having a good time. 121 camellia hobbyists and friends attended. There were representatives from San Diego to Fresno and all points in between. There was so much food, so much cheese, so much wine, etc., that some of it was sold at the end of the party! On Monday night another "work crew" came over to help to dismantle all the tables, etc., connected with the party. These were Warren Dickson, Grady Perigan, Alice and Bob Jaacks, Lee and Emma Gaeta and, of course, Sergio and myself. Was the Party a success? We all feel that it was a tremendous success and a fun time in the bargain. All told we have raised a little over \$1,300 for the CAMELLIA NOMENCLATURE ENDOWMENT

FUND. There is no way we can hope to list everyone who helped to make this event a success. Just know that you have done something to perpetuate the hobby we all love and enjoy — the hobby of CAMELLIAS.

Ed Note: A special note of thanks should go to the Bracci Family for their untiring efforts to make the Wine and Cheese Gala a success. They sold tickets, wrote hundreds of letters, and did everything possible to enlist support and to promote the endeavor. Then they opened up their home and garden to provide a nice setting for the event.

CRANBERRY

by R.S. Higgins

Ed. Note: Reprinted from Garden magazine, November-December 1980.

The Old World berry called fen-whort was too sour to eat, but the cranberry from Massachusetts was tasty enough to ship back to England. Although the cranberry *Vaccinium oxycoccos* is native to England, the word cranberry was unknown there before the late 17th century. The bog plant listed in 16th-century herbals, and suggested for concoctions to reduce fevers, was called marsh-whortle or marsh-wort, fen-whort and fen-berry, moss-berry and even fen-grape. The English didn't consider the small sour berries good for eating. The name cranberry, and the berry's culinary reputation, were made in America.

The English settlers in Massachusetts first learned how to prepare and eat the native cranberry, *V. macrocarpon*, from the Indians. The colonists began calling the larger (*macrocarpon* means large-fruited) and better-tasting species "cranberry." They were soon sending shipments of the long-lasting berry home to England, along with its name. By the 1800s, the new name had edged out the old ones, which were forgotten before long.

Where the colonists' word cranberry originated is not known. The

first written mention is contained in *New England's Rarities*, John Josselyn's account of the "birds, beasts, fishes, serpents and plants" of the New World. Josselyn, an Englishman with a passion for natural history, first visited the Massachusetts colonies in 1638, and returned in 1663 for a stay of eight years. It was during this later stay that he wrote and published his book, which is the first botanical account in English of the North American flora.

"Cranberry," Josselyn wrote, ". . . is a small trayling Plant that grows in Salt Marshes that are overgrown with Moss; . . . the blossoms are very like the Flowers of our English Night Shade, after which succeed the Berries . . . at first they are of a pale yellow Colour, afterwards red . . . of a sower astringent taste; they are ripe in August and September.

"They are excellent against the Scurvy," he continued — a folk-cure that has been vindicated by our modern understanding that cranberries contain vitamin C, which prevents the disease. Josselyn, like the herbalists before him, also noted that cranberries are "good to allay the fervour of hot Diseases."

Josselyn's greatest contribution on the subject of cranberries was culinary: "The Indians and English use them much, boyling them with Sugar for Sauce to eat with their Meat; and it is a delicate Sauce, especially for roasted Mutton: Some make Tarts with them as with Goose Berries."

It is not clear where Josselyn got the word for the berries he described. Cranberry was shortened from craneberry; that much is known. Some have suggested that the berry was so named because cranes were once abundant in the marshes where cranberries grow wild. Others offer the suggestion that the blossoms of the cranberry resemble the head and neck of the crane. The cranesbill, *Geranium* spp., was named for such a resemblance.

It is intriguing that among the several German words for cranberry, one is *kranbeere*. But if the colonists did bor-

row the name from the German, all traces of the link have vanished.

Neither does it seem that the name had its origins in Algonkian, the basic language group of the New England Indians. In Naragansett, an Algonkian dialect, the cranberry was called *sasemineash*, very sour berry — hardly establishing a relationship to cranberries.

The native Americans didn't give us the word; their contribution was to our cuisine. This Thanksgiving, try the following traditional Indian recipe for cranberry sauce, from *Native Harvests*, by Barry Kavasch: For one quart of sauce, combine two pounds of cranberries, one cup chopped black walnuts, one cup maple sugar and one cup cider in a large kettle. Bring it to a boil, then cover, reduce the heat and simmer for 30 minutes, or until the skins pop and the mixture looks glassy. Cool, chill and taste the "delicate sauce" whose renown gave cranberry a foothold in our language.

DID YOU KNOW

Did you know that the University of Washington Arboretum, in Seattle, Washington, has a camellia garden? They have over 330 varieties — most of them the very choice varieties which were introduced prior to 1950 and most of the real classics. The plants are planted in large 20 to 30 foot beds in the shade of large fir, spruce, and hemlock trees. The Arboretum is on the shore of Lake Washington and it merits a visit from any camellia hobbyist who happens to be in Seattle in the spring. The Oregon Camellia Society is now providing species and newly introduced varieties to augment the collections.

Did you know that Al Kruger saves all of his little plastic clips which are used to fasten bread wrappers? He puts them on the stem of his camellia plants at the point where he gibs the bud. By placing the date of the gib application on the clip he can follow the progress of his gib program.

* * * * *

Did you know that the dates of the Oregon Camellia Society Show will be April 9 and 10, 1983, at the Jantzen Mall in Portland? Mr. and Mrs. Bill Ingram will be the Co-Chairmen of the Show. Mrs. Ingram is the former Margaret Macdonald, who used to live in San Gabriel and who has contributed so many fine articles to the *CAMELLIA REVIEW*.

* * * * *

Did you know that the Southern California Camellia Society made over \$600 at its Third Annual Garage Sale, which was held in the Bracci yard on Saturday, September 18th? Many, many thanks to all of you members who contributed items for sale or who helped out with staging the event. A special thanks to the Bracci Family for all of their time and effort to make the event a success.

* * * * *

Did you know that the dates for the Fall "Gib" Camellia Show sponsored by the Southern California Camellia Council have been changed to December 4 and 5, 1982?

* * * * *

Did you know that the Southern California Camellia Council will hold a *JUDGES' SYMPOSIUM* at the Flower Pavilion of the Descanso Gardens on January 16, 1983? The meeting will start at 9:00 a.m. and continue to 4:00 p.m. Everyone interested in judging camellia shows should plan to attend. For further information and details, please phone Ernie Pieri, Chairman of the Judges' Symposium. Ph. 213-287-5977.

* * * * *

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TIGER BY THE TALE?

by Meyer Piet

About 5 or 6 months ago I was returning from a business trip. Aboard the airplane (American Airlines) I read an interesting article in their publication about crossing for a *white* tiger. Now, there are plenty of yellow tigers, but these people had actually captured a *white* tiger and believed that it was a rare species, not a sport of an off-beat yellow tiger. They crossed the white tiger with a yellow tiger. Obviously, if you only have one white tiger you don't have much choice, all other tigers are yellow. Well, all of the first litter turned out to be yellow tigers (the common type). The breeders then concluded that since the *white* tiger "gene" was in all the first offsprings that the white tiger would probably show in the *next* generation. So when the first set of yellow offsprings were big enough, they back-crossed *them* with the original white tiger and sure enough in the second set of cubs about 50 to 60% of the cubs were white. You can now conclude that since we do not have a yellow camellia, to date, that we might as well talk about white and yellow tigers.

Let's get right to the heart of the matter and talk about Yellow. In or about 1975, 1976, we decided to try to produce a yellow flower Camellia. There were several methods that could be utilized. First, cross those camellias that already existed that had yellow color in their flower, such as Brushfield Yellow-Botanuki-Gweneth-Morely — Lee's Yellow, Species Granthamiania, etc.

The second method was to work with irradiated scions, and hope that we would be lucky enough to produce a generic change that would, somehow, affect color.

The third problem would be to use a near relative of the camellia (in the broad term all flowers are related) and try to cross and set seed and subsequently develop a *new* species.

This season we saw about a dozen of our various "crosses" for yellow

bloom for the first time. For the most part *all* we saw were white flowers. Of course, this was disappointing, but certainly *not* unexpected. We actually figured most of the flowers would be white, since *all* of the mother tiger, oops, I mean mother plant parents, had flowers that were white. As I noted in my previous articles we were working with "Mystery Yellow" or "Yellow-Orange pollen." We were *never* successful in setting seed on the mystery plant. It was difficult enough to find that in the entire camellia family available to us that only Granthamiania or crosses of Granthamiania X Sasanqua or Granth X Retic would set seed. This was a difficult enough step. We theorize that the only plant that probably would set seed would be one that was at the far end of the camellia spectrum and purposely chose Granthamiania Species because it does *not* set seed easily.

Last year I noted that we had 29 different (hopefully) crosses growing using the "Mystery Yellow" pollen. At this date I would say about 8 to 10 of them have bloomed, all white flowers except, and this is important, one cross, Granth X Yellow pollen. This flower has produced a shade of cream or yellow. It is certainly not an *all*-white flower like its mother parent. When the first crosses bloomed white, my dear wife *told* me to back-cross them. A good camellia friend from England told me, "When they bloom white, continue and back-cross them." Well, when I read about the white and yellow tigers, I knew that I had to continue the work and wait another 3 or 4 years to see our new colored flower. Of the 8 to 10 plants that bloomed only *one* set seed, by coincidence it is the plant described above that shows signs of an additive color pigment. Yes, it has about 4 seed pods on it and of course I am hoping they will mature, and set a new generation of white tigers, I mean yellow camellias.

The crosses were made 4 or 5 years ago of yellow cast flowers vs. yellow cast flowers such as Brushfield Yellow X Botanuki, etc., bloomed and the 6 or 8 different flowers are *white*. The only exception to this is a cross of Silver Chalis and irradiated Brushfield Yellow. This plant produced a cream color flower last year.

Say we started our work in 1975 to 1976. In 1980, four years after we had set seed, etc., the Chinese released seed of the yellow flowered camellia species *C. Chrysantha*. According to the various articles I have read, the Chinese obtained the Species *Chrysantha* as early as 1966, and again continued the work in 1973 and 1974. Their cross-breeding has been using *Chrysantha* pollen on species *Japonica*, *Reticulata*, *Saluenensis* and *Pitardii*. It is noted that several thousand flowers were pollinated with over 500 fruit achieved and there now exist more than 500 hybrid seedlings. No mention is made of any seedlings having bloomed nor have we had the results of the crosses on the new plants, leaf structure, etc.

From correspondence from my friends in Japan, I am fairly certain that they have set seed using *Chrysantha* pollen on species *Japonica* and *Granthamania*. I do not know the progress of the new seeds or seedlings. About 1980, when the Japanese camellia people first received some *Chrysantha* pollen and seed, one of my very dear friends in Japan, one that I have been corresponding with for about 8 years, was kind enough to send me one seed. He realized the effort we were making in hybridizing and was thoughtful enough to realize that *Chrysantha* would be important in our program. We received the one seed in 1980. When we received the seed, it had started to germinate. Instead of planting it, I treated it like our other seedlings and placed it in a plastic bag with moist, not wet, peat moss. It then went into our somewhat protected, heat and light grow box, which is under the work bench in the green house.

After about a month, I pinched off the root and put it back into the plastic bag with the peat moss and let the feeder roots start. Near the end of the season we potted up the *Chrysantha* into a 4" pot and let it grow in the greenhouse. We could have grafted then, but we did not know what understock to graft it on or whether the rooted seedling would survive. Since it was our only seedling we decided to be ultra conservative and let the plant grow undisturbed.

The second season (January 1981) our plant was about 8" high and very sick-looking. Lee and I decided to graft before we lost it. We selected 4 different kinds of understock, *Granthamania*, *Irrawadiensis*, *Japonica*, *Sasanqua*. We carefully cleft grafted 4 plants, using our normal procedure. When we graft seedlings we expect about 3 feet of new growth the first season. The *Chrysantha* grafts were not much different. We now have 4 healthy plants 2½ to 3½ feet tall. The original seedling is still growing on its own roots and is still a sick-looking plant about 8 to 12 inches tall.

Our original seedling was very interesting to observe. First the seed pod split into 3 sections (cotyledons) instead of the normal 2 feed sacs; next, the leaf growth was almost jet black-green, entirely different from any other camellia. As the new growth continued, the bark of trunk of the plant became a very smooth gray-green color — again, entirely different from any other camellia species. The grafted plants showed the identical characteristics and since they are healthy and rather large, I can tell you that they have the most beautiful foliage of any camellia species I have ever seen. The leaves are similar to those of *Granthamania* or *Irrawadiensis*, but they are near black in their new growth and they look like they have been waxed and polished. Our plants have continued to grow, perhaps 4 cycles in their first season. We expect to move at least 2 plants outside, hoping they will set flowers and pollen next year.

Lee and I grafted up about 50 or more plants in February 1982. The scions were taken from two of the four grafted plants. These plants were donated to the Camellia Nomenclature Fund and are given to anyone who donates \$35.00 or more to the Nomenclature Endowment Fund. If you are interested in obtaining one of these grafts next year, see Bill Donnan and get your name on the list. For those of you outside the Los Angeles area who would like to buy scions, we can mail scions to you at the same price of \$35.00 each, or perhaps arrange to ship a plant to you. There is a very limited supply, so first come, first served. Please remember, we do *not* know what the flower will be; since *all* seedlings introduced into the U.S. are probably chance seeds, the flower color and size could vary.

It is interesting to note that as of this date (August 1982), Lee and I have grafted about 80 plants of Chrysantha. Most are used, as noted above, for raising money for the Nomenclature Endowment Fund. We have about 6 plants that are 3 feet tall. Our largest plant, 4 feet tall, has been moved outside for the last 4 months in the hope it will harden off (stop growing) and bloom yellow flowers so that we can attempt to hybridize it and use its pollen.

From our very kind friend in Japan, I received pollen from Species Chrysantha, so during the last blooming season we tried about 20 "Zaps" at setting seed, using various mother plants. We emasculated each flower to be certain that we were not selfing the flower. We then stored the remaining pollen for this coming season, since most of these "yellow" working plants bloom early. Well, of the 20 tries we obtained 3 seed pods. The first is a cross of Royalty X Gay Time (Retic X Saluenensis). The second, a cross for a "white retic" that I talked about in previous articles, is a cross of white Saluenensis and C. Robe. The third seed was set on Applause, a very light-colored Retic Hybrid. This seed pod is the most interesting of the group, since

it is only about one-half inch in diameter. At this time, I do not know if the seeds are viable but I do know I have an almost identical seed in size and appearance by back-crossings two of my "Mystery Yellow" crosses, so I, hopefully, will pick about 3 pods of Chrysantha pollen with, hopefully, 6 to 12 seeds, and 7 pods of "Mystery Yellow" flowers (white) with, hopefully, 14 seeds.

The second method we spoke of to obtain a yellow was to cross yellow cast flowers vs. yellow cast flowers. We have 13 different crosses; as I noted earlier, about 3 or 4 have already bloomed but produced white flowers. I attempted to back-cross, etc., and set seed, but unfortunately, since this is the first blooming season, there simply were not enough flowers or pollen to work with. Here again, I mention I have stored the pollen from several of these plants to use next season for hybridizing. Even though we appear to be successful and set 4 seed on one species cross for yellow, I would say that it is very unusual for a plant to seed the first time it blooms. Several other of the yellow cast camellia crosses have buds on them and will bloom this season. These buds look yellow, but they *all* look yellow before they open and then show their white flower. Fortunately, *most* of these unique plants are very healthy, so next year they will be easier to work with.

The third method of obtaining a yellow flower could be by irradiation. I mentioned in earlier articles that I had pretty well concluded this was a long-shot and a waste of time. As I noted, the irradiated scions show signs of harsh mutation in their early growth, but later revert to the same leaf structure and subsequently bloom the *known* flower identical to the original.

I also made the observation many years ago that a most interesting experiment, one that I don't believe anyone had ever done, would be to use the irradiated pollen on both normal flowers and also irradiated flowers. We have accomplished this and the results are

truly amazing. One of our last year seedlings, a cross of Silver Chalis, white Japonica, and Irradiated Brushfield Yellow pollen, has large super-dark green leaves that are almost true round in shape. If you did not know the plant parents, I am certain you could believe it was a new Camellia Species.

The most startling thing is to see the new irradiated pollen and irradiated mother plant seedlings of this season. Lee and I are in the process of grafting them and, believe it or not, all the new seedlings have muted leaves. When we look at our crop of, say, 400 seedlings, 50 to a flat, we can easily pick out those plants that have irradiated parents. I realize this is only a start, and here again, may lead nowhere, but we will watch these muted plants with special interest. Remember, several of them have the additional *plus* of being a yellow cast flower such as Brushfield Yellow, etc. In the case of last year's seedling with the Brushfield yellow irradiated pollen and the round leaves, the plant is at least 18" to 24" tall and the leaves are still basically round. This is a good sign that the original irradiation in the scion did indeed affect the genes in the chromosome structure and this abnormality is being carried in the new offsprings.

Now is a good time to think about what we have accomplished, even though we do *not* have a yellow flower. Our biggest plus is that we started at *least* 4 or 5 years *before* the species Chrysantha was released from China, laying the groundwork for a yellow flower. At the present time we have 42 different crossed plants, not counting about 15 to 20 irradiated seedlings that no one else has, or can obtain without going through 5 or 6 years of hybridizing effort.

If you don't believe we have a chance to obtain a new yellow species, I think you will agree that we have at least established a stable base into which to introduce the species Chrysantha as both a mother plant and the pollen parent. What choice do others have? I have read several articles that suggest using a white flowering plant as the mother plant. My course of action will be to use one of our 55 to 60 *new* crosses as the mother plant and use some of the pollen from the various plants which contain yellow "tiger" — oops, I mean yellow gene camellia flower pollen and back-cross these with the new species Chrysantha.

It may be great to talk about yellow and the obvious color advantages that will eventually appear with crosses of yellow species. However, getting our

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feet on the ground, Lee Gaeta and I believe there is plenty of work to do now, to fill various open spots in our present camellia flower collection. In fact, if you could hear our wives, Emma and Bev, talk about us two camellia nuts talking about hybridizing, you would realize our feelings are that we have just begun to create the camellias of tomorrow.

First, and most important, we are both very selective in new flowers we will introduce. We take the same care when we select parent plants for our hybridizing effort. Lee and I both feel very strongly that it is almost a waste of time to use chance seedlings. We believe too many of the new (?) releases are merely chance seeds or crosses of minimum value and therefore produce the same old semi-double, medium red flower that we have been seeing for about 10 or 15 years. What a waste of time and effort. If you have limited space, why wait 3 or 4 years to see a new seedling bloom without having the expectancy of an excellent flower? By knowing *both* parents, we are contributing to a step upward in the new flower construction. I can tell you that our feelings are that *most* new introductions should have been cut down for understock. By *selective breeding* we can obtain more peony flowers, formal flowers, better, fuller semi-doubles and much better selection of colors, such as vivid reds and pastel pinks and whites. For this reason, Lee and I have selected 7 color slides of new flowers to present to you in this issue of "Camellia Review," to give a color and visual representation of what we are striving for. Herewith is a description of each one.

The picture on the cover of this issue of "Camellia Review" is a cross of "Flower Girl" X "Crimson Robe." The "best flower in the box" (of slides) meaning the nurseryman's real need. A simple flower form, but what contrast. We crossed "Flower Girl" X "Crimson Robe" (Sasanqua, Narumi-Gata/Retic Cornelia X Retic Crimson Robe), one single flower out

of a half-dozen seedlings, produced a beautiful 4 to 4½-inch-diameter simple flower form, but what color! It's almost unbelievable. The entire row of outside petals is as dark a red as Firechief, the center has red stamens and a 2-inch-diameter "button" of gold anthers. This one could compete as a show flower but will undoubtedly be one of the all-time GREAT GARDEN FLOWERS.

I predict that when a good nursery starts mass-propagating this one for the normal garden flower lover who wants an outstanding flower and bush for his home, the plant will become an all-time best seller.

Lee and I go to the USC football games and since the school's colors are cardinal and gold, we tentatively identify this plant with a label, "USC — Fight On."

We have seen the flower for two years and it is beautiful. It blooms late in March, which seems strange because of its Sasanqua bloodline. Lee and I grafted up about 15 to 20 plants and expect many of them to bloom this coming season.

Plate #1 — C. Robe X Nuccio Ruby to be introduced and named "Alma Wood."

This is the best of our crosses using Nuccio Ruby pollen. It is a back-cross into C. Robe, which was the parent of Nuccio Ruby. It is an excellent 5½-6" flower with the ruby, vivid red color. It consistently produces the same excellent flower in abundance. In preparation for introduction, Lee and I grafted about 15 plants from the original mother plant. This coming season we will graft 100 total plants, and then sell these through the Southern California Camellia Society for the benefit of the Camellia Nomenclature Fund.

Plate #2 — C. Robe X Applause.

We have enjoyed this flower for 5 or 6 years. It is big, 6-6½-inch diameter. (We gibbed a few to 7½" plus.) This flower should be introduced but has just been sitting around all these years. We grafted up about 6 to 10 additional

plants and potted-up the mother plant into a big pot.

This season, Lee and I will use the mother as a breeder plant because of its excellent form, color and size.

Plate #3 — Pink Sparkle X Howard Asper.

This was our "best" new flower last year. It is 6½ inches in diameter and very full. There was only one plant, so we grafted up about 10-15 additional plants. It will bloom on several plants this year, and if the flower holds, it should be introduced.

Plate #4 — Charlie Bettes X Elsie Jury.

This is an excellent full peony *Saluenensis* hybrid. The flower is 4½ to 5" in diameter. We have seen this flower for 3 years and it maintains its excellent color and form. This last year, Lee used the pollen and set some excellent new seeds.

Plate #5 — Nioi Fubuki X Aki X Aki Fragrant and named "Bessie Dickson."

There are several of these crosses. All have good to excellent fragrance. They are the result of crossing good-size and fragrant Japonicas (Higo) vs. fragrant Japonica. Some of the flowers are peony, but most are excellent, semi-double, about 4 to 4½" in diameter. We will continue to cross these flowers with each other and also use our fragrant Japonica X Retic to hopefully improve the size.

I had the luxury of sniffing fragrant camellias for several months off of different plants (same cross). The best we have been able to do, and I think it has excellent fragrance, is the cross of Japan Higo "Nioi Fubuki" (Scented Storm) combined with pollen from a fragrant Japonica that my friend Al Kruger gave me about 5 or 6 years ago. Al's flower was very fragrant, about 3" in diameter, basically white, sometimes striped pink and quite often sported two different color reds, one medium color, one dark color. The Higo mother plant has good fragrance

and is about 4" in diameter. Since I have seen 5 plants continually bloom, I know this plant warrants introduction as an excellent fragrant flower. We have two other fragrant flowers that appear to be excellent. All three flowers have the same mother plant, Nioi Fubuki. This should tell you plant hybridizers who are interested in fragrance something about a good "mother parent." The other two plants are a white with very few striped pink marks to a white with many striped marks. The pollen parents were Smellie Nell and Sergio-Frag., a fragrant Japonica that Sergio Bracci obtained about 3 or 4 years ago. As I remember the story, a lady phoned Sergio and asked if he were interested in a fragrant camellia. Seems when she brought flowers of this seedling into the house it scented up the whole room. Sergio talked with her, obtained some cuttings and gave cuttings to me, which I grafted, then when the flowers bloomed I used the pollen to continue my Frag. Japonica X Frag. Japonica crosses. I have several crosses of Frag. Japonica X Retic that I can use to try to obtain larger size. It seems as soon as you use the Retics you start losing the fragrance. I hope that pollen from my Nioi-Fubuki and Aki will set seed in my Fragrant Frill X C. Robe-Kramer Sup. and also Lila Naff X Frag. Frill. The two latter plants have a moderate amount of fragrance, good color and size. I hope I can set seed this season.

Before we leave fragrance, I'll tell you about a small Fragrant seedling that attracted a lot of attention at January's meeting.

It is Al Kruger's cross of *Rosaflora* X *Fraterna*. Its small, pastel pink-white flowers were clustered like an azalea and very fragrant. The plant was so unusual that we took the entire plant to the camellia meeting so others could enjoy the plant and flowers. We grafted up about a dozen of these and will watch them next season.

(Please turn to page 17)



Plate Number 1 — C. Rose × Nuccio's Ruby

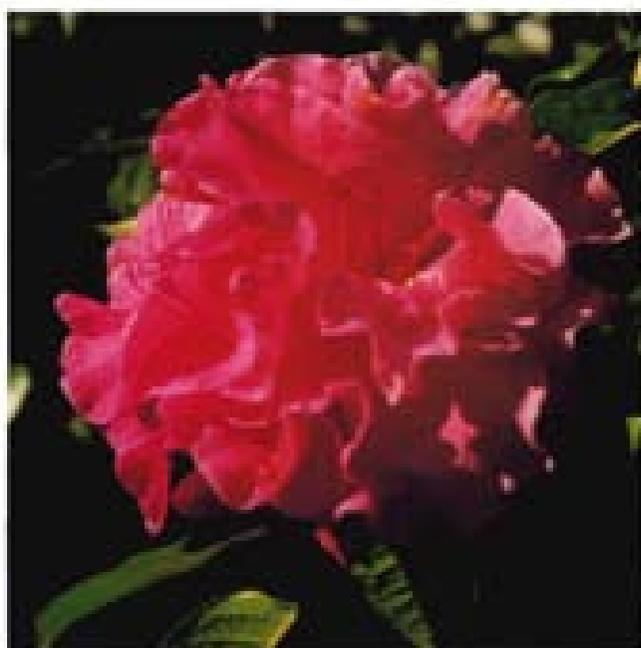


Plate Number 2 — C. Rose × Applesauce



Plate Number 3 — Pink Sparkle x Howard Ager

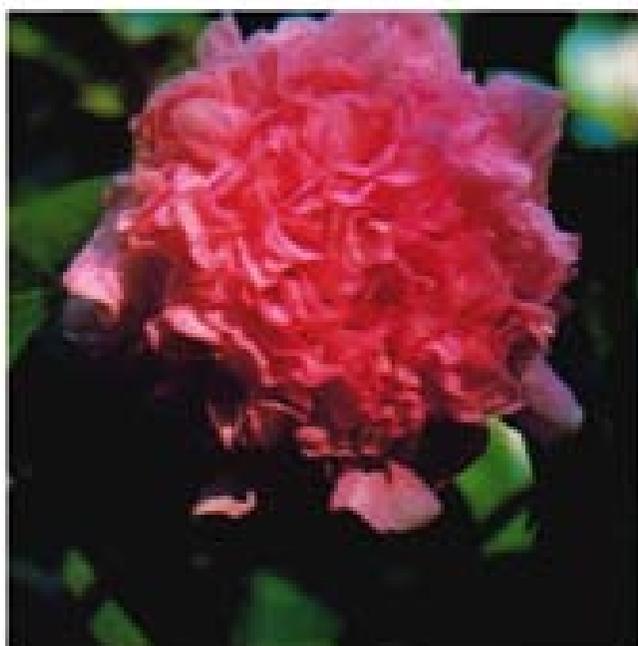


Plate Number 4 — Charlie Bettis x Elsie Juy



Plate Number 3 — Nini Fubuki × Aki × Aki Fragrant



Plate Number 6 — Sakuramae × Nuccio's Ruby

(Continued from page 13)

Plate #6 — Saluenensis X Nuccio's Ruby.

This flower was really outstanding, the best flower Lee and I saw last year. Unfortunately, *I do not know if it will bloom this way again.* Normally it blooms a loose semi-double, but this single flower for some unknown reason came out about twice the normal flower. The scion cut from this particular flower did not take when we grafted it. We have potted up this entire group of plants and very fortunately have many seeds coming along using both the Sal. X Nuccio's Ruby and Sal. X C. Rube crosses. These are the two plants I wrote about two years ago that I called "White Retics" even though I never expected the *White Saluenensis* to overpower the strong *red* from the pollen parent. Therefore, we will have to be patient and hopefully see the full flower re-open or expect similar results from the many seedlings.

The color pictures we have used in this issue only represent a cross-section of the various new flowers Lee and I have developed. We have an outstanding dark red flower (Firechief X Nuccio's Ruby #4) and several Flower Girl X Retic crosses that have produced excellent, unusual color flowers. We have about a half-dozen miniatures that should easily compete with the best of the miniatures now available. Last year a miniature pink and white flower was simply "the finest miniature I have ever seen." Very fortunately, we have about 6 grafted plants and expect to see this excellent flower bloom again on another plant. If the flower holds its form, we should have another winner and could easily graft 25 or so new plants to get it ready for introduction.

On the Girls (Flower Girls)

Lee and I now have at least 3 excellent garden plants from the various Flower Girl X Retic crosses we have made. We are still setting seed and have many new seedlings yet to bloom. We will continue to try for additional good Sasanqua X Retic crosses.

1. Cover Picture — Flower Girl X Crimson Robe.
2. F/G X Mouchang — This has bloomed two seasons. It is an excellent, 4-4½"-diameter flower that does not shatter. It lasts as long as a normal Retic — that is, 7 to 10 days. It drops in one piece. Basically, it is a peony form and a very interesting lavender-type color.
3. F/G X CORN.-Tiffany — This is really a good one. Lots of big, 4½ to 5" flowers, lavender color (you have to see it) flowers last about 7 to 10 days and when they drop, it's all in one piece. This plant and the one above have been growing in full sun. I would say they should not have the harsh sun, but certainly would grow beautifully under the same conditions that the Sasanqua species exist under. This plant in particular, because of its excellent F/G X Corn. X Tiffany parents, should be used for additional seed set.

Our new seed for this season (seeds picked in '82) is excellent. We have used Arcadia, Hody Wilson and Emma Gaeta extensively, both as seed and pollen parent. We are especially pleased with our use of the very dark red flower (Firechief X Nuccio's Ruby #4). After all, when you have a cross of such outstanding flowers as Firechief X Nuccio's Ruby #4 and Emma Gaeta, how can you keep from getting excited about the new flowers you will be seeing two or 3 years from now? The one big problem that really bothers us is the poor distribution system that exists for new, outstanding flowers. We believe that one of the problems with declining membership in some of the Camellia Societies is due to the lack of *new*, worthwhile flowers. Obviously, we have no sympathy with the reintroduction of the medium red, semi-double Retic Hybrid. Hybridizers should realize that continually reintroducing flowers of this type is simply stealing from camellia purchasers, both their money

and their expectations. Lee and I cut this type of flower down for understock or give them to friends who simply want a nice garden plant. Even though they could be used for further breeding, we already have more worthwhile candidates to choose from.

I would like to propose several methods of taking advantage of the new camellia flowers that Lee and I have coming along.

1. Select a flower. Make a sizable donation to the Camellia Nomenclature Fund. Lee and I will graft up 100 plants, give 10 plants to the donor and sell the remaining 90 plants. The money to be turned over to the Nomenclature Fund.
2. Same as above, but the funds, so derived, to be given to the "Camellia Review," to help defray print and publication costs, as is the case of this issue. To allow the "Camellia Review" to use more color pictures, which are expensive but certainly add to everyone's enjoyment.
3. To any or all nurseries in the U.S.A. or worldwide. Exclusive use of a new seedling. We will assume it will be an outstanding flower (such as our Cover Picture). A royalty on per plant sold, the fund to be used by Lee and me, at our discretion, to

further our camellia hybridizing effort.

I run an Aerospace Company and I know everyone has problems. I am not about to tell a nurseryman how to run his business! Heaven knows, I have enough problems running my business, but I cannot help but believe that a new flower that is outstanding will generate enough enthusiasm and new sales to make its introduction a worthwhile endeavor.

In any case, Lee and I will continue with our camellia breeding program because we simply enjoy it. We would like to encourage everyone to try hybridizing and develop new flowers, however or whatever the methods one may choose.

This coming season I expect to generate a more complete set of 35MM pictures, so others can enjoy seeing the new flowers.

If you are in the L.A. area, near the L.A. Arboretum (Santa Anita Race Track), Arcadia, you are about one-half mile from my home. If you would like to visit and see some of our work, new flowers, etc., give me a call. The phone number is 355-6947. Lee and I would enjoy chatting with you. If you have some thoughts and suggestions, please write. We will be pleased to hear from you.

THE NEW DESCANSO GARDENS FLOWER PAVILION

by Bill Donnan

Ed. Note: This article was taken, in part, from the Los Angeles Times Sunday Edition of September 12, 1982.

On Wednesday, September 15, 1982, the new \$1.5-million-dollar building complex at Descanso Gardens in La Canada was opened to the public. Privately funded through the efforts of the Descanso Gardens Guild, this magnificent Exhibition and Education Complex was presented to Los Angeles County in a ceremony and tea. The 9,426-square-foot complex significantly expands existing facilities.

To preserve the rustic nature of the Garden, the complex was constructed on a 1.25-acre site which was previously part of the car parking lot. The new structures offer year-round accommodations for educational classes and for horticultural events. They provide lecture space for 500 people and dining facilities for 250.

The complex has demonstration classrooms adjacent to the exhibit hall

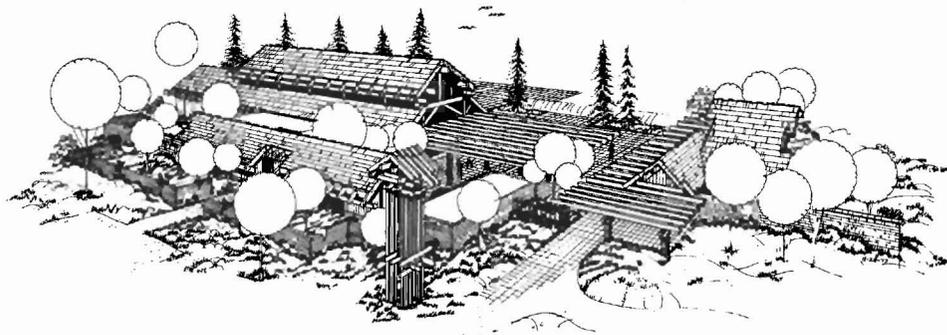
to shelter the Guild's docent programs for school children. The Guild also conducts special classes for handicapped children. The design of the complex is reminiscent of the Green and Green architectural style popular in the Pasadena area from the late 1890s to the 1930s. The exterior materials of the principal structure include brown concrete roof tiles and cedar siding. Brick is used for auxiliary buildings, support columns, planters and garden and seat walls. The dominant interior feature of the 3,500-square-foot Exhibition Hall is an exposed wood ceiling in truss form.

Designed for multiple uses, the Exhibition Hall will accommodate community flower shows, assemblies and slide and motion picture presentation. Outside, a 3,200-square-foot covered beam structure can be used as an ancillary space for large events. A small kitchen provides a staging area for catered functions and preparation space for flower arranging. A rear loading dock is accessible to both the kitchen and the main exhibition hall. The Administration building adjacent houses reception, information and ticket areas as well as office and library space for

the Descanso Gardens Superintendent. A gift shop is located adjacent to the Administration building. The complex also provides 1,000 square feet of rest rooms, replacing smaller facilities.

The Descanso Gardens are open to the public from 9:00 a.m. to 5:00 p.m. seven days a week, all the year around. One of the main attractions of the Gardens is its camellia forest, reputed to be the most extensive in the world with over 20,000 individual camellia plants.

The new Exhibition Hall will be the site of all of the future meetings of two of the camellia societies. The Pacific Camellia Society will meet in the new building on the first Thursday of every month — November through April. The Southern California Camellia Society will hold its monthly meetings in the Exhibition Hall beginning with the November meeting. The Garden and the building will be the location of both the Fall "Gib" Camellia Show and the Spring Camellia Show sponsored by the Southern California Camellia Council. This year's Fall Show will be held on December 4th and 5th, 1982, and the Spring Show will be held on February 26th and 27th, 1983.



Descanso Gardens

Education and Exhibition Building

THE "GOLDEN BULLET" FOR PHYTOPHTHORA ROOT ROT

by Bill Donnan

How many of you camellia hobbyists have had your favorite container-grown camellia plants begin to look sick? Some of the foliage starts to turn yellow and fall off. The plant is wilting and looks like it needs water. If you tap the plant out of the container and inspect the roots you will see that the root zone has plenty of moisture but the roots are badly rotted and show brown lesions. If you smell the roots at the bottom of the container they give off a pungent, foul aroma. Your problem is that your plant has Phytophthora root rot. It is caused by a water mold fungus, PHYTOPHTHORA CINNAMONI and it is very hard to control. The fungi are covered by wet, compact soil and have a wide range of host plants including azaleas, rhododendrons, avocados, and other woody plants, including camellias.

Up to quite recently the best thing to do with a plant which has root rot is to either wash off all the soil particles and re-pot the plant, using a well-aerated and well-drained soil mix (and then wait for a couple of years and hope that the plant will recover), or discard the plant entirely and start over. Yes, there have been fungicides prescribed to control the disease in container-grown

plants but for the most part they have not been effective. Now it is beginning to look like we have a cure for phytophthora root rot! Recent tests made at several of the nurseries have shown that SUBDUE 2E, a fungicide developed and released by CIBA-GEIGY, can control root and stem rot diseases of ornamentals. Tests on camellias and azaleas have shown remarkable results. Container-grown plants which six months ago would have been discarded have now been brought back to full vigor by applications of the fungicide. SUBDUE is a systemic fungicide having a specific two-way mode of action. First it gives systemic control that protects the plant from the inside out. Second it stops the disease in the soil with contact activity. Applied as a soil drench or soil mix for foliage and bedding plants, SUBDUE is an ideal preventative treatment providing excellent control of Phytophthora root rot. For camellias and other woody ornamentals, other than azaleas, SUBDUE is recommended only as a soil drench. But its good solubility provides control throughout the potting depth. For azaleas, a foriar spray gives good control of Phytophthora shoot blight. It can also be used as a light soil

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drench on azaleas. Furthermore, SUBDUE is compatible with most other fungicides.

The product is sold as a liquid in one quart or one gallon bottles. The reason I am calling it "THE GOLDEN BULLET" is because a quart bottle of the fungicide retails at about \$36 (tax included). However, a quart bottle of SUBDUE, when diluted to the correct solution, will make up 1,600 gallons of fungicide! Since the recommended application as a soil drench on camellias is about one pint of solution on a one gallon container, one quart on a two gallon plant, three quarts on an "egg can" container plant, etc., one can readily figure out that the cost of the treatment is not excessive. At the present retail price the solution for camellias comes to a little over 2¢ per gallon. For the ordinary camellia hobbyist having about 200 container-grown plants, in various-sized containers, the cost of treating his entire collection would be about \$2.50 per application. The recommended sequence of treatment to get rid of phytophthora root rot which is present in the containers is two applications at six months' interval. Then to keep the fungus from returning to the plant, an annual application of soil drench is recommended. In re-potting camellias it is recommended that the potting mix be drenched with the solution as a preventative before potting.

SUBDUE can be correctly proportioned by using a hose-end applicator of the type used to apply liquid fertilizers and herbicides. First, place one ounce of SUBDUE in a five-gallon pail of water and mix well. Then use this solution to fill the one-quart hose-end applicator and set the application rate at 1 to 10. At this rate you will have filled your applicator 20 times from the 5-gallon solution and will have produced 200 quarts of soil drench — or 50 gallons of soil drench — which is the recommended dilution for applying to camellias.

Added Note: The same fungicide is sold to farmers and ranchers under the trade name REDOMIL.

SAN DIEGO CAMELLIA SHOW

The San Diego Camellia Society will hold its Annual Camellia Show in Balboa Park on Saturday and Sunday, February 5 and 6, 1983. The Society has already made a generous contribution to the CAMELLIA NOMENCLATURE ENDOWMENT FUND. Now they would like to add to that FUND in a novel way. Bill Weber, President of the San Diego Society, has invited all exhibitors to the Show to bring extra blooms to San Diego. These extra blooms, over and in addition to the ones benched, will be waxed, boxed, and sold to the general public. Half of the profits from this sale will be donated to the ENDOWMENT FUND. So — everyone plan to be an exhibitor and bring lots of extra blooms. You will be helping in a very worthwhile endeavor.

LETTER TO THE EDITOR

Dear Bill,

In regards to Stirling Macoboy's letter in the July-August issue of the Review, here I am saluting. First I would just like to put forth a couple of thoughts about his letter and then go into more detail on specific items.

First of all, it seemed that Mr. Macoboy has drawn all of his conclusions regarding camellia shows in Northern California (N.C.) after attending *one* show at Concord and "quite a few *incredulous* conversations with some of his fellow Australians." I believe if he could have attended other shows in our area, his reservations about the treatment accorded visitors to camellia shows and super-large blooms would be extensively changed.

I know we Americans may not be the most hospitable, friendly or outgoing people, but I can never remember

anyone visiting down under, regardless of what they felt, calling the camellia hobby *incestuous* in a particular locale. It's hard work trying to recruit new members and granted we are not doing a very good job in this regard. Furthermore, I don't believe there are any clear-cut solutions to the problem. I'm curious as to how much of an increase there has been in the Australian Camellia Society membership in the past year?

Specific items I would like to comment on:

(1). *AGE OF MEMBERS* True, there are not many members under the age of 50. There are a few here in N.C. (myself included) who have not seen fifty yet. Here in Sacramento the inability of young people to purchase homes due to cost and high interest rates has had some effect on horticultural interest. The youth division in N.C. shows has at least acquainted some very young people with the hobby and hopefully they will return at a later date. As I also belong to the Australian Society, I notice very few members of this society under the age of 50 appearing in publication photos.

(2). *LOCATING CAMELLIA NURSERIES* This is a real problem for N.C. growers since there are no large camellia nurseries in our area. The largest ones available to the hobbyist are Nuccio's and Kramer's and they both are in Southern California,

some 400 miles away. Monrovia Nursery, I believe, is wholesale only. The Sacramento area has a good start in a new camellia nursery with Digger Pine Nursery in Folsom, about 30 miles from downtown. Also, the Port of Stockton Nursery in Stockton (40 miles) propagates some excellent camellias from cuttings. I might add, without the few professional camellia nurseries in Southern California, the hobby would eventually die here in California.

(3). *AVAILABILITY OF PLANTS TO GENERAL PUBLIC* The inference that most show winners are distributed (via scions) from hobbyist to hobbyist is just not true. I believe most hobbyists in N.C. purchase their plants (especially new varieties) from Nuccio's or other nurseries. Distribution of a few show winners, especially in the miniature category, amongst hobbyists is probably true. Only cultivars in commercial trade are eligible for show competition.

Many societies in N.C. conduct plant sales or auctions which make many of the newer varieties available to the general public. Here in Sacramento we have staged mini-shows in conjunction with plant sales and even order plants of new cultivars for individuals and deliver the plants to their homes.

We also have found that most of the general nurseries in our area will not

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stock the so-called "new" varieties because the general public has not shown that much of an interest in them.

(4). *THE VULGAR BLOATED HIS-BISCUS* Apparently, Mr. Macoboy did not look too far or too hard for the medium and smaller flowers — maybe because he only has eyes for the larger blooms. It also could be that he overlooked the miniature and small blooms which are shown in a separate section so as to try and draw more attention to them. In many shows in N.C. the blooms in final competition are grouped by physical size (measured) and do not go by the suggested size reported in the Nomenclature Book.

Most of our shows make Japonica awards for very large, large, medium, small and miniature. In fact, many shows combine very large and large into one category. This type of award distribution would seem to me to put more emphasis on medium and smaller flowers.

Some of the most popular, intense and spirited competition these days is in the miniature and small classes. This can be readily seen at the crowded tables at most shows. There is an extremely keen interest in growing small flowers and plants since it allows the hobbyist to grow more varieties in a given area. This is very relevant to many Californians due to the limited size of many home lots. Passing of prize-winning scions between friends is most frequent among those who are interested in growing and showing miniatures.

Best of show in Sacramento in 1982 was Pink Dahlia, a small non-retic hybrid, granted it was a new release from Kramer's.

Blooms winning the show competitions in Australia are surely not all that different from those here in California nor are they all medium and small flowers. All reports that I have read regarding Australian blooms is that they are bigger and better than those of the U.S., especially retics. So it seems to me that large blooms must be also greatly appreciated down under.

And, finally, the statement, "Was there really a prize for the largest miniature?" is an insult to all Camelliaphiles in California!

(5). *THE UNIVERSAL CAMELLIA* I'm confused as to what is the "Camellia flower known and loved throughout the world for centuries." Or what flower is "appreciated by the general public and average owner." Is the medium formal double? If so, a hell of a lot of hobbyists grow and show formal doubles and I may add they are very popular and are consistent show winners.

(6). *THE INCESTUOUS HOBBYIST* HOBBYIST — "One who pursues or undertakes a particular subject of absorbing interest primarily for pleasure during his leisure time." Mr. Macoboy seems to be knocking or putting down hobbyists who devote a great deal of time, energy, talent and, yes, even money on their hobby. It seems to me you get out of your hobby just what you put into it.

I think if Mr. Macoboy had the opportunity to investigate the preferences of his "professional exhibitors" he would be surprised. All the exhibitors that I am acquainted with grow and show flowers of all sizes, not just super-large blooms. I don't understand how someone could be put in a superior position just because he or she happens to grow some large blooms. Also, I think if you examine the show results throughout California, you would find that many of the older varieties also are exhibited at all the shows. Due to the space limitation of most Californian hobbyists, he or she can grow only a limited number of plants. So, if a hobbyist wishes to grow some of the new varieties, something has to go. I'm sure in most instances the older varieties are discarded or cut down to make space for new plants. But you will find most hobbyists keeping proven cultivars of outstanding blooming and plant characteristics.

I believe Mr. Macoboy's statement regarding the commercial grower being unable to match the show flowers

of hobbyists only pertains to a very small percentage of blooms. It is my experience that blooms of most commercial growers are equal to, if not surpassing, the quality of hobbyists' blooms because they grow superior plants which in turn produce your finest blooms.

(7). *LOVELIEST BLOOMS* Why shouldn't the loveliest blooms appear in private gardens, nurseries, and public gardens? Some of the reasons might be:

- a. The plants have received tender loving care.
- b. The plants are probably culturally superior to plants of many hobbyists, especially those in the ground.
- c. The newest varieties are also grown at all these locations, not just the "old timers."
- d. Blooms still on the plant have more turgidity and freshness in contrast to those displayed on a show table.
- e. Some of the private gardens mentioned produce some of the best gibbed blooms in California.

(8). *CHIEFS AND INDIANS* In some societies here in N.C. camellia shows are staged by only a handful of membes in the smaller societies and many times that in the largest society. Most shows use approximately the same number of judges and clerks. In Sacramento, we usually have a general show chairman and over twenty chairpersons reporting to him who are responsible for various aspects of staging the show. These chairpersons in turn have many people working in jobs such as hostesses, information, messengers, tabulation, etc. So you can see that there are some "Indians" involved in staging a large show and I might add that they are very important, for without them the shows would not be successful year after year.

(9). *GIVE THE NEWCOMERS A CHANCE* Here in Sacramento, if we limited the entry of cultivars to those that are available from our large diversified nurseries in our area, the show

would be limited to about 40 or 50 varieties and there would be only a handful of Retics and other hybrids exhibited. This would make for a very small exhibition of camellias for the approximately 10,000 visitors who attend our show annually. As previously mentioned, show entries in N.C. shows are limited to cultivars in the commercial trade. Some of the new releases are even difficult for our own members to obtain since most of the new varieties originate in Southern California.

Twelve years ago I was a newcomer to the camellia scene. I didn't know a Japonica from a Reticulata. But with the help and advice of a few members of our society, I soon developed a sound cultural program and even learned a few "tricks of the trade." A person has to have a real desire to want to grow these beautiful blooms since you will have to devote a great deal of time and energy to produce outstanding blooms.

(10). *JUDGE & SHOW* I still dislike to judge and exhibit at the same show. Sacramento has always barred judges from showing in the general show competition until last year. This was changed due to a show date conflict with another society. The status regarding judges for the 1983 show has not been determined as of this date. The premise of not judging when you are showing would be great but several shows in California find it necessary to combine judging and showing to make their show successful in terms of the number of blooms displayed.

In regards to a judge being barred from exhibiting for an entire year, would he be barred even if he did not judge at a particular show?

(11). *FOLIAGE* I think Sacramento has the only spray or stem exhibit of all the California shows. Most shows also have an arrangement section as part of their show. The thought of using large container plants in bloom sounds terrific and I hope to work this idea into our 1983 show.

(12). *EXHIBITING BY PROFESSIONAL NURSERYMEN* I believe

Nuccio's and Kramer's exhibit blooms at most of the Southern California shows. Here in N.C. our only camellia nursery is Digger Pine and we hope to have them exhibit at our 1983 show. Capital Nursery provides a beautiful garden and patio display for the Sacramento Show every year, featuring camellias and azaleas.

(13). *CATER TO THE VISITORS* I think that the competition at the shows provides the catalyst for inducing more people to enter their blooms in the shows. More blooms mean a larger show for the visitors to view and enjoy. In Sacramento, we usually have over 100 exhibitors who are not members of any camellia society.

(14). *BROCHURES & CAMELLIA CULTURE* Camellia shows in N.C. that have show programs always include an article on camellia culture. In Sacramento, we provide complete brochures on camellias and their culture during a week of continuous mini-shows at four branches of Home Savings of America the week prior to our show. We also have available Camellia Nomenclature and other literature for sale at our show.

All shows here in N.C. have cultural displays at their shows, including such things as grafting, general culture, species, etc.

(15). *NATIONAL CAMELLIA DAY* A State or National Camellia Day? We were lucky to finally have a camellia stamp! So much of the U.S. climate is not conducive to growing camellias, unless under glass, and that is economically prohibitive for most people.

I hope the above thoughts will give Mr. Macoboy some insight as to what we try to do in our N.C. camellia shows.

In closing, I would like to congratulate Mr. Macoboy on his excellent book, "The Colour Dictionary of Camellias." I have enjoyed the book immensely but I am a bit disappointed in some of the photos as far as illustrating the desired form of some of our most

outstanding cultivars. Outside of this, the book makes a splendid addition to any camellia hobbyist's library.

Sincerely,
Jim Randall
"Professional Exhibitor"

MINIATURES ARE NO SMALL DEAL

Ivan J. Mitchell, Melrose, FL

Ed. Note: Reprinted from Fall 1981 Issue of Carolina Camellias.

There was a time, especially deep in Dixie, when a man who raised miniatures was looked at askance. And if he had the temerity to enter them in a show, he was even more suspect — maybe like a guy who might clandestinely cast a Republican ballot. Recently, horticultural bigotry was overcome in a dramatic way when a miniature camellia was elected to receive the coveted Illges Award Medal! There may be a few dyed in the wool fanciers of the old school still in deep shock since 'Man Size', first recipient of the John A. Tyler, Jr. Miniature Award, was proclaimed the latest Illges Award winner.

Camellia miniatures travelled a long and rocky road before achieving any degree of popularity or success. It was not until cooperative camellia shows established miniature classes in the horticultural divisions that enthusiasm for these diminutive cultivars zoomed, and they began to be propagated in earnest. Exhibitors no longer regarded them with the same jaundiced eye when they found they could actually win a piece of silver with these under-sized entries.

Early impetus to the increased interest in miniature varieties was initiated in California, largely through the combined efforts of amateur growers, nurserymen, and the southern California Camellia Society. The McCaskill Gardens, located in Pasadena, was probably the first nursery in this country to propagate and feature new miniature

introductions. Mr. William E. Wylam, of the same city, was known to be an avid miniature enthusiast and collector. The William E. Wylam Miniature Award — actually a boutonniere award — was created in his honor in 1962, and sponsored by the Southern California Camellia Society. *Camellia Nomenclature*, periodically updated and published by the Southern California Camellia Society, became the designated authority for all camellia classifications, including miniatures.

Additional interest and enthusiasm was generated in miniature camellias in 1979 when the American Camellia Society established the John A. Tyler, Jr. Miniature Award in honor of the late John A. Tyler, Jr., Past President of the South Carolina Camellia Society, and a Vice President of the American Camellia Society.

While many miniatures are grown as landscape plants, or for their dainty cut flowers to be used for corsages, as boutonnieres, or in flower arrangements, they are even more highly prized for their potential as prize winning show flowers. It is primarily from this viewpoint that this article is written.

Nearly every cooperative camellia show provides for miniature entries in the horticultural schedule, with an award for the best miniature bloom, of any species, in the show. There are two basic requirements mandated by A.C.S.: All qualified entries must be listed as miniatures in the latest issue of *Camellia Nomenclature*, or subsequent issues of the *Camellia Journal*, and must not exceed a diametric maximum of 2½ inches.

The published size of varieties listed in *Camellia Nomenclature*, including miniatures, is for a typical, untreated, outdoor grown bloom of that variety. The size listed is usually that entered on the registration application completed by the originator, or from other initial sources in the case of unregistered plants. Varieties are subject to reclassification if widespread growing experience indicates that need.

In the past quarter century, many cultural developments have taken place that have contributed much to the growing and showing of camellias. Three of these have an important bearing on miniatures, and to some extent may or may not be counterproductive. For example:

- 1) Gibberellic acid is most helpful in accelerating the blooming period of camellias. Many of the miniatures are mid-season to late bloomers. At the same time, more and more camellias shows are being staged in October, November, and December each year. Unfortunately, gib often increases the size of the little fellows, at least some varieties, to more than the 2½ inch maximum.
- 2) The growing of camellias has expanded rapidly into the colder geographic areas, concurrent with the widespread use of plastic covered greenhouses. These same cool houses that spawn such fantastically large show blooms, sometimes enlarge the measurements of choice miniature blooms also — occasionally to more than the 2½ inch permissible limit.
- 3) Most camellia fanciers have developed expertise in grafting, and they exercise that skill in impatiently acquiring hot show numbers by grafting the prized scions on robust understock — which usually responds by initially producing larger than average blooms. This is great when grafting such varieties as 'Elegans Champagne,' but not when the graft is 'Tammia,' 'Mini Pink,' 'Botan Yuki,' or some other choice miniature cultivar.

Some of the early fall shows are combining the small and miniature classes into a single boutonniere class, restricted to entries of blooms 3 inches or less. However, this does not suspend the requirement that miniatures must not exceed 2½ inches in diameter. It does continue to focus attention on the two petite classes, and swells the entires for the

combined class to a more respectable showing.

The blooms of some camellia cultivars consistently vary in size. That is why some of the boutonnières are classed as "miniature to small," and can be legitimately entered and judged as either miniature or small blooms. In the 1981 Historical Edition of *Camellia Nomenclature*, 'Tammia' and 'Grace Albritton,' for example, were reclassified to "miniature to small." There are probably more likely candidates for this same reclassification, such as 'Kitty.' At one time it was a winner of many miniature awards, but for several years has been classified as "small."

My wife and I have been in love with the boutonnières for many years, and we have a number of choice miniature and small varieties in our camellia plantings. My interest was intensified when I was asked to serve a couple of times on the John A. Tyler, Jr. Miniature Award committee. During that time I learned a lot from the other very knowledgeable members of that committee.

I searched through my camellia library, but could find few articles on miniatures. It seemed to be a minority subject indeed. At camellia shows, society meetings, and on other opportune occasions, I asked questions of fellow judges, nurserymen, and amateur growers. I came to the conclusion that, with a few exceptions, most of us were a bit less "up" on miniatures than most other things camellia wise.

The horticultural schedule should spell out that qualified miniature entries, of any species, must be listed as such as *Camellia Nomenclature*, and must not exceed 2½ inches in diameter. The Chairman of judges should endeavor to appoint an accredited judge that has had experience in growing, showing, and judging miniatures, if possible, to head up the judging team

assigned to judge the miniature class. Since "guess-timating" size is not always a dependable method, sizing rings, sizing discs, or some other satisfactory measuring device, should be available — and should be used. One camellia society prints a handy 6 or 7 inch linear scale along one edge of the horticultural schedule, helpful to both judges and exhibitors.

In all competitive divisions except seedlings and mutants, a maximum of 15 points, out of a total of 100, are allocated for size — size according to the best that can be expected of a variety. The trend for years seems to have been "big is better", and many judges tend to mentally award all 15 size points to the largest bloom in contention, all other things being at least equal. This may be all right when judging the medium, large, or extra large specimens — but is not all right when judging miniatures. Here, smallness becomes the sacred criterion and excess size becomes a penalty factor. In fact, if the bloom size exceeds the maximum 2½ inch permissible diametric limit, all 15 size points are in forfeit. This effectively renders such a bloom ineligible for miniature competition.

Miniatures have come of age, and are no longer small fry. They are now big time. But perhaps we are remiss in failing to do for these delightful and beautiful little camellias some of the things that have been done so well for their bigger kin folk. Maybe now is the time to start doing something. Here are a few suggestions for openers:

- 1) Carolina Camellias, *Camellia Review*, and *The Camellia Journal* might solicit selected articles about miniatures. The American Camellia Society might consider a special issue of *Camellia Journal* devoted to the boutonnières, as well as selected Yearbook articles, such as "Choosing the Best Miniature in the Show."

- 2) Changes in varietal size classifications made by the Camellia Research Committee are presently included in the next updated issue of *Camellia Nomenclature*. Since this splendid publication triennially, it would be good if reclassification changes — particularly those involving the boutonnières — could be immediately and simultaneously sent to A.C.S., Carolina Camellias, *Camellia Review*, and possibly to I.C.S., New Zealand, and Australian publications. This would cost little, but would facilitate prompt dissemination of these changes throughout much of the camellia world.
- 3) It would be really nice if authoritative data on showing and judging the boutonniere classes could be found in one place — similar to Book Two of *Procedures and Judging of Cooperative Shows, 1978*

A.C.S. Yearbook. Book Two specifically deals with seedlings and mutants, and has effectively clarified this formerly confused area. A similar book on miniature and small classes would be invaluable.

- 4) Finally, it might be beneficial to include the judging of boutonnières at future judging schools and refreshers.

I once read that one of our nation's greatest humanitarians reportedly said upon meeting the man who was to become his dearest friend, "Instinctively I don't like this man. I must get to know him better." Just wonder what would happen if some of our camellia enthusiasts, who still retain an antipathy for the little ones, should acquire choice specimens of 'Man Size,' 'Grace Albritton,' 'Little Slam,' 'Fir Cone,' or 'Fragrant Pink' — and get to know them better?

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