

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



Vol. 45

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Two dollars

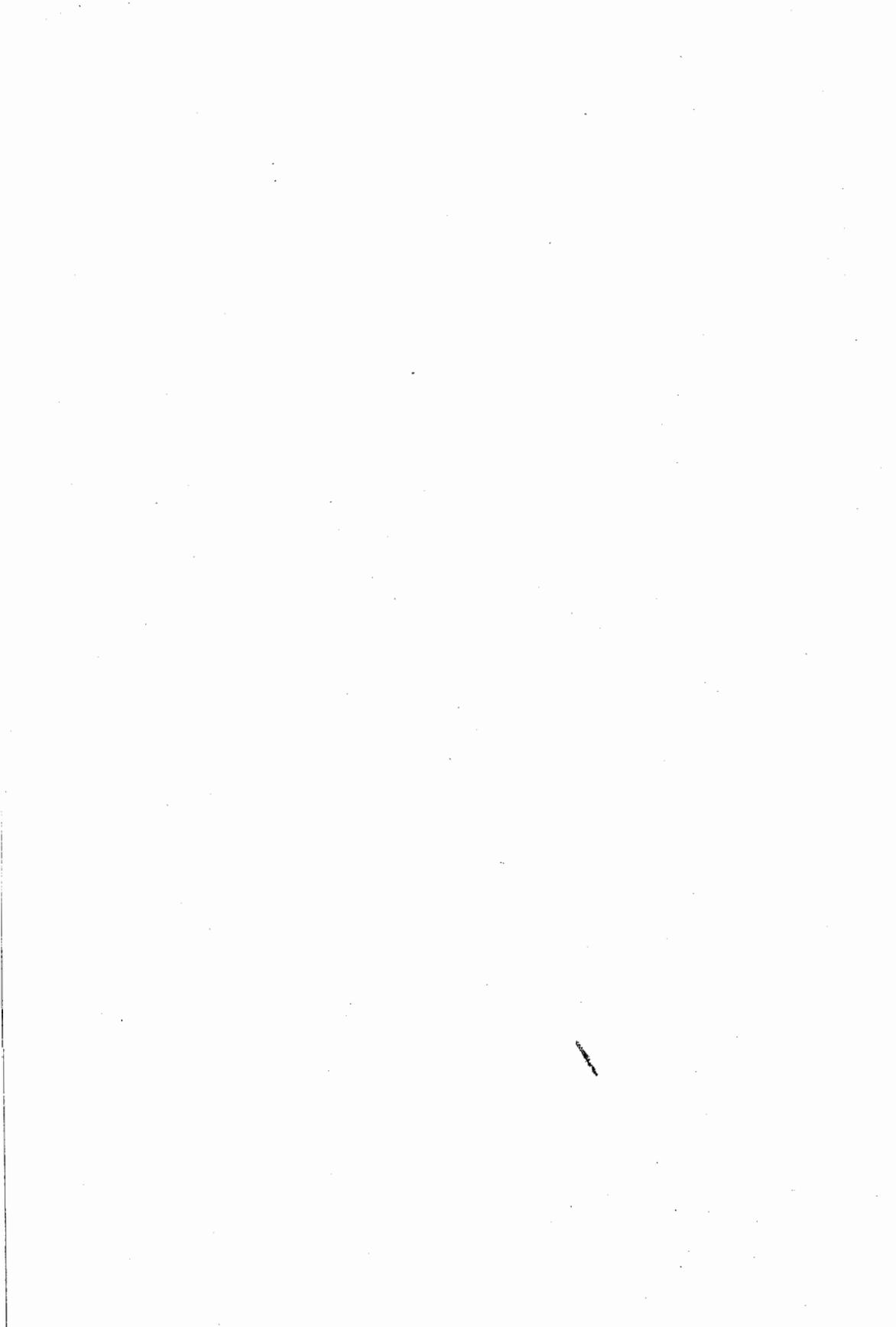


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THE COVER FLOWERS

The cover flowers for the January-February issue of *Camellia Review* consist of four top new C. Japonica Seedlings. In the upper left corner is 'RUDOLPH,' a deep red, full peony of medium size. This camellia blooms at Christmas time. (Hence the name for the "red nose reindeer") IN the upper right corner is 'NUCCIO'S CAMEO.' This is one of the finest pink formal doubles to come along in years. In the lower left corner is seedling Number 7640, a new medium to large, white formal double. In the lower right corner is seedling Number 7722. This is a sweet-pea pink shading to a white bud center. It is medium to large and it blooms early. It will be named and released in the Fall of 1984. (This last cultivar is so outstanding that I am afraid it is going to replace my alltime, alltime favorite "Fimbriata") These camellias were developed, tested and will be released by Nuccio's Nurseries. Photo by Bill Donnan, color separations, courtesy of Nuccio's Nurseries.

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THOUGHTS

from the editor

In the May-June, 1981 issue of CAMELLIA REVIEW I outlined to you a proposal to establish an Endowment Fund to help finance the publication of the 1984 Edition of CAMELLIA NOMENCLATURE. Contributions poured in from all over the world and as of December 31, 1983 there was a grand total of \$19,027.48 in the Endowment Fund. We now have been billed for the publication of 3,500 copies of the 1984 Edition. The cost was \$20,700—or a little over \$5.90 per copy. This cost together with the cost of postage to mail out copies of the book to the membership of the Society exceeds the sum in the Fund. It will require the proceeds from early sales of the book to bring the Endowment Fund back to solvency. Furthermore, we must maintain a balance of \$2,500 in the Money Market Fund account in order to preserve its status. Thus it can be seen that we are quite a way short of our original goal of having an Endowment Fund to perpetuate future editions of CAMELLIA NOMENCLATURE. What can we do about this situation? We have had several inquiries from local camellia societies and from individuals as to whether the Endowment Fund needed further support. The answer is an emphatic YES! We need your continued support and tax deductible contributions no matter how large or small. Future sales of the 1984 book together with a portion of the annual membership dues of Southern California Camellia Society will be channeled into the Endowment Fund. However, if we sold every remaining copy of the 1984 Edition the Fund still might be short when 1987 rolls around. Who knows what the 1987 Edition will cost? We now have the book on computer disk but it is hazardous to project the future costs three years in advance. Thus it seems abundantly clear that we will need the continued support of every camellia hobbyist. I, for one, am optimistic. I think that the CAMELLIA NOMENCLATURE will endure. I believe that with the help of every camellia hobbyist we can bring the Endowment Fund back up to a level which will insure the perpetuation of this priceless book.

—Bill Donnan

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GUIDEPOSTS FOR CAMELLIA SHOW JUDGES

REVISED

by Harold E. Dryden

Ed. Note: Required reading for all Camellia Show judges. This article has been reprinted on request.

Foreword

This is an update of an article that I wrote for and was published in the January 1966 issue of the Southern California Camellia Society's *Camellia Review*, and was reprinted in the March 1966 issue of the American Camellia Society's *Camellia Journal*. As I stated in the original article, the ideas expressed were an outgrowth of a meeting of accredited judges in Southern California for the purpose of arriving at a consensus, to define principles that supposedly had been in effect but were not always being observed. The Editor of the *Year Book* asked me to review the article, to update it where I think the elapsed years have brought change; and to add a section on judging seedlings.

I have read and reread the article. I have participated as judge in some forty-odd camellia shows since it was written. I can think of nothing that has changed in the camellia world that should cause us to change the principles that should guide us in judging camellias. It takes more than a set of principles, of course, to properly judge camellias. A judge must know camellias, and the proliferation of new varieties in the past ten years adds to a judge's responsibilities to keep up-to-date. A person cannot properly judge *reticulata* hybrids, for example, unless he knows the many new varieties either through his own collection or by studied attention to them elsewhere.

One person who reviewed the original article before it was published said: "I am of the opinion that the closer we approach dogmatism the more we become engaged with mischief. I do not think that we can canonize rules that we draw from principles no matter how absolute the principles." I concur, and it is not the thought in writing

these "guideposts" that we are eliminating the need or obligation for individual thinking and evaluation of camellia blooms in the process of camellia show judging. I do believe, however, that this obligation includes that of the judge making himself a part of a team that is undertaking to make a collective evaluation of the blooms entered in the show. This cannot be accomplished when the several judges undertake their respective evaluations on the basis of their own individual and sometimes conflicting opinions. It is on this premise that the following "guide-posts" have been written.

Guideposts

Camellia show judges have a two-fold responsibility: to the exhibitors and to the public who will view the show after the judging has been completed. The obligation to the exhibitors is that the blooms will be judged fairly in accordance with the rules and standards laid down by the Show Committee and uniformly among the tables that display a species. Judging a camellia show is a team effort, not only with respect to the several teams that participate but particularly with regard to uniformity in judging among the different teams that will result in the appearance that all parts of the show have been judged by the same group of judges. There is no place in the judging of a camellia show for the use of individual ideas, preferences or prejudices that will cause one section of a show to be out of line with the rest of the show.

The obligation to the public is that the judging be in accordance with normal growing habits of the respective varieties. Most of the people who at-

tend camellia shows are not camellia hobbyists and, therefore, are not familiar with the blooming habits of most of the varieties exhibited. Many attend shows for guidance in their selection of varieties for their own gardens, and expect that they will be able to go to a nursery and purchase plants that will produce blooms that are comparable with the blooms exhibited.

The Show Committee rules and specifications are supplied to all exhibitors and to the judges, to the end that there will be a common understanding with regard to the plans for the show and to be weight to be accorded the components that are considered in judging blooms. These show rules obviously cannot cover all the details that are considered and discussed by the judges, and the following outline of these considerations is written with the hope that it will contribute to the uniformity in judging that should be the objective of all judges, and to an understanding among exhibitors.

Most camellia show rules provide that every variety will be judged against the highest standard for that variety and that the judges will take into consideration the following criteria: Size, Form, Color, Condition, and Substance and Texture. The camellia shows that are held in Southern California give equal weight to all five categories, that is, a maximum of 20 points can be given a bloom under every category. Some areas have other point scales and may include other categories, such as foliage. The important thing is that the judges give heed to the schedule that has been adopted by the Show Committee. Theoretically, the judges would determine points under the different categories, add them up and award the blue ribbon to the blooms having the highest number of points. Actually, of course, this is not done for at least two reasons. First, it would take too much time. Second, and more significant, this detailed approach is not necessary because in the majority of cases the blue ribbon flower "stands up and looks at you".

The judges are subconsciously aware of the categories and reach their decisions in agreement on blue ribbon flowers in such cases with little or no apparent study of the blooms.

When, however, the blue ribbon flower does not stand out and for most of the decisions regarding second and third place awards, it is necessary to consider the different criteria named above. Here again, this is not always done deliberately, but in the interest of fairness and consistency in judging they should have at least subconscious consideration. Using the Southern California scale as a basis (which we shall do hereinafter), since all five criteria have equal weight no one factor in itself should swing a decision unless there is equality with regard to the other four. The use of points, consciously or subconsciously, helps the judge to guard against an inclination to be influenced by a single factor that may make the bloom stand out in his eyes above other blooms. The use of a point score is more practical if the judge mentally subtracts from maximum allowable points for each factor rather than attempts to add the total points. This makes it important that the judges know the varieties they are judging because the blooms in the show are being measured against the highest standards of the respective varieties.

Size

The blooms must meet the standard for the variety with respect to size to merit a blue ribbon. Indication of size in *Camellia Nomenclature* should be used only as a guide, because this description usually is in accordance with the statement of the originator on the registration form and may not be indicative of normal size in the area of the show. Size is controlling only when two or more flowers are equal with regard to all the other categories being considered. Size alone does not have sufficient weight to offset superiority of another flower in other criteria; for ex-

ample, a small bloom that meets the standard (large, very large, medium) but is superior in form, freshness, etc., should win over one whose chief asset is its size. All other things being equal, however, a good large flower should win the blue ribbon.

Form

Most flowers entered in shows, in fact that grow on the plant, are normal in form for the variety. There are exceptions, of course, when a plant will sport a new form. In such cases the flower is not eligible for entering under a named variety and the judges should disregard such a flower in their deliberations if it is entered with the variety on which it has sported.

The blooms of a variety that is known to change its form as the blooms continue to mature should have as the standard of perfection that form which represents its normal shape at peak of maturity.

Some varieties have more than one form which is typical for the variety; for example, 'MATHOTIANA', 'MATTIE O'REILLY', 'ELIZABETH LEBEY', 'GRAND SLAM'. Some Show Committees alleviate this problem for some of such varieties by having separate entry groups for both forms. When this is not done and entries include blooms of both forms, the judge is faced with the responsibility to subordinate his own personal preferences and to judge each form against the highest standard for that form of the variety. When other criteria are equal, one cannot avoid letting personal preference influence his choice. A good rose-bud 'MATHOTIANA', for example, will usually win over a good open semi-double form flower because most people prefer this form of flower. A second rate rose-bud flower, however, should not take precedence over a good open semi-double flower.

There are some varieties that possess characteristics that do not always show up in the flowers. The perfect 'GUILIO NUCCIO', for example, has un-

iformly spaced "rabbit ears" that make it a different flower from the simple flat semi-double of the variety. Many blooms of 'GRAND PRIX' are flat but the perfect bloom that is worthy of 20 points for Form has the "rabbit ears" that characterize the outstanding 'GUILIO NUCCIO'. This is not a matter of difference in form (such as anemone and semi-double) but rather differences within a form that make one flower stand out against those that do not possess these characteristics. These varieties illustrate how important it is that judges know the varieties they are judging, particularly with regard to form, and that they use this knowledge in their evaluation of flowers.

What is Typical?

Occasionally one hears the statement that a flower being judged is not "typical of the variety," often based on the premise that there can be only one "typical" form or color. The view has been expressed that the "typical" form is the one that predominates (constitutes a majority), which overlooks the fact that forms differ among growing areas which may not be far apart.

Most camellia judges are sufficiently familiar with camellia varieties to know whether a form is "regular" or "uncommon." The challenge to a judge in most cases is that he avoid personal preference for one form over another in reaching his decision. There is another type of situation, however, in which the challenge goes to the extent to which regularity is required to make a form or color "typical." It is accepted among camellia growers that both form and color may vary between areas as well as in a particular garden. Must the form or color of a flower being judged conform to that in our own garden or in other gardens or nurseries that we have seen in order that we may consider it to be typical? I had a beautiful flower of 'WATER LILY' ruled out of contention a couple of years ago because the color was not "typical",

meaning that the judges had not grown or seen similar flowers (a clerk told me of the judges' discussion). There was some discussion of an entry of five blooms of 'JULIA HAMITER' in a 1975 Northern California show because the rose buds were more pronounced than usual. It is my own opinion that judges should accept that there is occasional variation in the performance of camellias and that a flower should be discarded as untypical only when it departs so far from the norm that it at least approaches the status of sport of the variety. Certainly the test should not be whether the judge has seen such a flower before. If the judging team encounters a form or color that is not familiar to any of the members of the team, the Chairman of Judges should be consulted. In this connection, *it is desirable that judging teams include judges from the different areas that have blooms in the show.*

Color

Color, or rather shades of color, is influenced by a number of factors; consequently, there is no such thing as a typical color. We encounter different shades of a variety in the same garden in the same season as well as among different areas. Color should seldom be a factor in solid color varieties in arriving at a decision except when the shade is obviously faded. The 'MRS. D. W. DAVIS', for example, with the delicate soft pink shade and otherwise good under the other categories should win over an otherwise good flower that has lost the pink shade. As a practical matter, of course, a judge will lean toward the flower with the brighter or clearer color when two blooms are closely alike in the other four categories.

The place where color is important is in variegated varieties. For the purpose of show competition, variegation is considered to be a spot of white on the flower, *no matter how small the spot.* More than one bloom with a small spot of white has been forced out of competition in the solid color group where it

might otherwise have been a blue ribbon winner, and into the variegated group where it became an also-ran. To be a contender a variegated bloom should have enough white and the white should be so placed as to make the white a distinctive part of the flower. Here is one point on which there has not been agreement among judges; that is, as to how much white the bloom should have and how it should be distributed. Some judges have felt that the more white the better, regardless of how it is distributed on the flower. Others have looked at the pattern of variegation, with the idea that if the pattern is equally attractive and symmetrical in two or more blooms the one with the most white will win.

In the interest of achieving uniformity in the judging of variegated flowers, they are divided into two groups for the purpose of this discussion and guides for judging are outlined as follows:

Variegated—The white is superimposed on a red or pink background, with the color predominating. In most cases the variegation consists of spots or lines of white with little or no pattern or regularity. In such cases the evaluation will be based on the extent to which the variegation adds to the appearance of the flower. In some varieties, however, the spots or lines in what can be called the highest standards of the varieties forms a pattern, such as in 'ADOLPHE AUDUSSON VARIEGATED' with spots and 'TOMORROW VARIEGATED' with lines. Judging in such cases should be against the highest standard and points should be taken off when a flower does not meet this standard.

Special—Color is superimposed on a white background. These varieties, few in number, are usually designated as "Special" although 'MERCURY VARIEGATED' is in this category. In these varieties the highest standard is a moired pattern of color on the white background, the color providing the pattern in symmetrical contrast to the white. The perfect 'ADOLPHE AUDUS-

SON SPECIAL', for example, has a border of color and only sufficient flakes of color elsewhere on the flower to provide the moired impression. In these varieties, quantity of white in itself should not be sufficient to win a blue ribbon.

'MARGARET DAVIS' has blooming characteristics that in my opinion call for similar consideration by judges. The amount of white in the flower varies widely, in the same area, in the same garden, on the same plant. With this and other varieties where color is superimposed on a white background, or where white is superimposed on a background of color, the judges' decision should be based on the application of what he sees before him to his breadth of knowledge of what constitutes the best of a variety. This emphasizes the importance of camellia show judges studying all varieties so that they will know the standards against which they are comparing the flowers being judged.

One critic of what I have written above has stated: "I believe that the balanced requisites for a good judge are not properly expressed or comprehensive in this paragraph. After all, judging is the ability to rate the typical floral tonal qualities of red and white relative to the elements of artistic proportion and arrangement of these elements. Rules may assist a judge but will do little to help these elements. Rules may assist a judge but will do little to help one who is color blind, or another who may be as hopeless because he does not have an artistic ability to see relationship of the elements of proportion which are necessary for properly judging variegation of flowers." I concur, and add that such people should not accept responsibility of judging camellias.

Condition

In thinking about condition we must make a distinction between the natural freshness of the bloom and bruises or abrasions caused by other

objects, particularly when the Show Committee has declared that because of adverse weather conditions preceding the show, leniency should be used in judging Condition. Such leniency should apply only in respect to bruises and abrasions and to other situations where adverse weather is obviously the cause. Other than for such exceptions, a bloom not in good condition has no place in a camellia show and should be summarily dismissed from consideration by judges. Lack of what we call freshness can be determined usually by discoloration of the stamens, an appearance of droopiness and sometimes by a faded color. It should be borne in mind that even when the Show Committee has directed that leniency be used in judging Condition, a bloom without blemishes will score more points under this category than will one that has been damaged by weather.

The flower is judged according to its condition at the time of judging and not according to what the judges suspect it might be on the following day. Some of the cases of blue ribbons being associated with spent blooms on the second day of the show could have been eliminated, however, if blooms that showed signs of fading had been judged down on Condition. Future deterioration can be detected in many cases by close attention to the stamens and anthers, also by the lack of turgidity in the petals. *No flower past its peak should get a blue ribbon.*

Condition should be conclusive in awarding ribbons only when the flowers are equal in all other characteristics. *A flower with a spot, for example, or with darkened stamens should not be automatically discarded;* that is, judges should not look first at Condition and eliminate from further consideration all flowers with spot or blemish. Stated another way, a judge should not be so influenced by minor defects in a bloom that he cannot recognize a better bloom that is fully developed and, therefore, may have darkened stamens.

Substance and Texture

Substance is thickness of the petals. Texture is the surface characteristic of the petals, such as sheen. Some varieties have substance to a greater extent than others. Any variation within a variety would probably be due to differences in age of the flower although a flower poor in substance for the variety could have come from a plant that is needing attention.

Multiple Entries

An entry of multiple blooms is a single entry and should be judged as such. It should be composed of blue ribbon flowers *with emphasis on uniformity of the flowers*. It should stand or fall on its weakest link, which is the poorest flower of the group. If it is a solid color variety, the judges should look for similarity in size, color, form and condition. Only a group that is uniform in all these criteria should merit a blue ribbon. If the variety is a variegated one, there is the added factor of matching variegation among the blooms, and only entries with matched variegation should merit a blue ribbon.

What if the variety has two or more typical forms, should all the blooms in a multiple entry be of the same form? In line with the above discussion, yes. If the exhibitor does not have the required number of matching blooms, a multiple entry should not be made.

Judging Miniatures

In judging miniatures (and small if the Division includes both miniatures and small), the same criteria are used that apply in the other Divisions except that size is a factor only to the extent that the bloom must conform to size as defined in the show rules.

There appears to be a feeling among some people that all qualified judges are not prepared to judge miniatures, probably because a majority of the judges do not grow minitures in quantity and therefore do not know the varieties and blooms they are judging.

This attitude might be relieved by designating as alternate judges, people who grow miniatures and thus could answer questions regarding normal size and form.

Collectors' Entries

Collectors' entries (sometimes referred to as collectors' tables) should be judged according to the quality of the individual flowers in the entry, under the same criteria that are used in all camellia show judging. A flower not of blue ribbon quality should count as a demerit, and one way to judge the entire entry is to award the blue ribbon to the entry with the least demerits. If two or more entries consist of all blue ribbon flowers or are tied with respect to number of demerits, the one with the most outstanding flowers should receive the blue ribbon. When it is impossible to select one over the other on the basis of quality of the individual blooms, and only then, the award should be on the basis of the artistic arrangement of the entry.

Judging Gibberellin Treated Blooms

The principles of judging gibberellin treated blooms are the same as for judging non-treated blooms; i.e., on the basis of size, form color, condition, and substance and texture as judged against the highest standard for the variety and with equal value for all five categories. While the principles are the same, the application of these principles may in some cases require closer attention by the judges to the details of the flower than is usually necessary in judging non-treated blooms. This is due to the effect of gibberellin on the flower in some cases, particularly with regard to size, form and color, which may cause the flower not to conform to what is generally considered to be the highest standard for the variety in one or more categories. It may be desirable in some instances, therefore, to weigh consciously the flowers on a point basis

to make certain that more than the 20 points (or whatever number of points the judging rules call for) is awarded a bloom for any one category. For example, the attractiveness of a flower because of its size may be more than offset by the fact that the bloom varies from the standards for the variety with regard to form or color, or both categories. The judges should remember at all times that they are judging against the highest standard for the variety as commonly known and that *new and separate standards have not been established for gibberellin treated blooms.*

Judging Seedlings

Judging seedlings in most camellia shows is a two-part affair; namely, judging for awards in the show and judging for American Camellia Society Seedling Certificates. All judges in the show are eligible for the first type of judging, although in some shows the judging is done by a team that is selected on the basis of experience. It is required that judging for ACS Seedling Certificates be done only by ACS accredited judges.

Most people hold the view that different yardsticks should be used in the two types of judging, that whereas Certificates should be given only to seedlings that are distinctive, of high quality, and "add something to the camellia stock-in-trade", the same critical attention should not be observed when judging for the local show. I believe there is merit in this point of view provided that we do not approach it on the basis that we must give seedling awards. I once judged seedlings in a show where the judging team concluded that no seedling merited an award. We so reported and were told that we must select a winner "because there is a Seedling Trophy". I draw the line at that in my thinking. When, however, the quality of the seedling entries is comparable with the quality of the other flowers in the show, awards should be given as called for in the Show Schedule.

We are in a different league, however, when we are judging seedlings for an ACS Seedling Certificate. Here we are in the process of giving special commendation to an outstanding new camellia seedling—one that rates high on any point scale, is distinctive and adds something to what we now have among the manyhundreds of camellia varieties. The fact that it is good should not be enough. It should be good and *different*, different in form or color or blooming habits. In my opinion a Certificate should be awarded to an early blooming reticulata hybrid seedling that blooms in, say, November even though it would resemble a variety that normally blooms in January or February. With this exception, we should avoid giving this special recognition to seedlings that resemble established varieties. With this approach, the field for new Certificates will narrow year by year. It will assure, however, that the Certificates will have the value that was intended when the certificate plan was introduced.

Choosing Best Flower

Fortunately, most Show Committees have discontinued "Best Flower of the Show" in their show schedules. This was all right back in the days when all the flowers were japonica varieties. The reticulata has altered things and it is difficult to pass by a beautiful reticulata bloom in favor of a japonica or a non-reticulata hybrid. The fact that this is done occasionally does not lessen the difficulty.

In selecting Best Flower in the several Divisions in which Best is chosen, it is no longer possible to be guided by point scoring. All the flowers selected for the final judging are usually equal or nearly equal in points, and objective as he may be, a judge will select the flower that seems to him to be the most attractive, desirable and arresting in its beauty. It is at this stage of judging that the comment quoted in the Foreword is most applicable: "we cannot canonize rules that we draw from principles

no matter how absolute the principles”.

I believe a judge should have one caution in his mind as he selects Best Flower; he should not be influenced by the newness, rarity or long and popular distribution of a variety. I can remember that on occasions I have tended to play ‘GIULIO NUCCIO VARIATED’ against the field, and there is a tendency now to give the same treatment to the ‘ELEGANS’ family sports. ‘SUPREME’ and ‘SPLENDOR’. I sometimes wonder what would happen if the same set of judges were asked to review their judging of Best Flower after a delay of two hours or so and after their minds had been neutralized in some manner as is done with the mouth of judges in wine tasting.

One other approach is used by some judges, namely, how does the flower stand up in comparison with what is normally best for the variety? That approach presents some problems to me, because even though a flower may be super-outstanding for the variety, it still may not be the flower that is “most attractive, desirable and arresting in its beauty”. I remember an incident in a show in which an exhibitor said to me after the judging had been completed, “I thought that my ‘NAGASAKI’ was

the best flower of that variety that I have ever seen.” I agreed, yet I had voted for a ‘TOMORROW’S DAWN’ that was “out of this world” and which, incidentally, won the Best Flower Award in its Division.

Judgment Will Always Control

Camellia show judging cannot be formalized by a set of rules or by guideposts. Individual judgment will always be controlling. When individual judgment is based on personal preference and prejudice, uniformity in the judging of a show cannot be achieved. When, however, individual judgment is built around rules and guideposts that are the consensus of the accredited judges, we can expect that the show will have the appearance of having been judged by a single team of judges, which should be the objective of camellia show judges. I close with a thought that I expressed at the beginning: a judge’s decision of the varieties he is judging. If he can be no better than his knowledge does not possess the knowledge that he needs to do a creditable job, he should graciously decline the honor that has been bestowed on him when he was asked to judge a camellia show.



CONTRIBUTORS TO THE CAMELLIA NOMENCLATURE ENDOWMENT FUND

Tax deductible contributions to the CAMELLIA NOMENCLATURE ENDOWMENT FUND for the period October 1 to December 31, 1983 are as follows:

Southern California Camellia Council Cash Contribution
Mr. & Mrs. Wilbur Ray Contribution in memory of Don George
John Bettencourt & Joe Hill
Tom Zuck Contribution for C. Chrysantha
Central California Camellia Society Contribution for C. Chrysantha
Southern California Camellia Society Membership dues allocation

The status of the Fund as of December 31, 1983 was \$19,027.48

SHOW RESULTS
SOUTHERN CALIFORNIA CAMELLIA
COUNCIL FALL SHOW
December 3 & 4, 1983

Best Large Treated Japonica—'Miss Charleston Var.'	Mr. & Mrs. Al Taylor
Runner-up—'Carter's Sunburst'	Dr. & Mrs. Fritz Schumacher
Best Medium Treated Japonica—'Pink Pagoda'	Mr. & Mrs. Al Taylor
Runner-up—'Nuccio's Jewel'	Mr. & Mrs. Sergio Bracci
Best Small Treated Japonica—'Marchioness Of Salisbury'	Mr. & Mrs. Jack Woo
Runner-up—'Tom Thumb'	Mr. & Mrs. Wilbur Ray
Best Treated Miniature Japonica—'Fircone Var.'	Mr. & Mrs. W. F. Goertz
Runner-up—'Man Size'	Mr. & Mrs. Al Taylor
Best Non-treated Large Japonica—'Harvey Short's Finale'	Dr. & Mrs. Fred Mowrey
Runner-up—'Kickoff'	Dr. & Mrs. Fred Mowrey
Best Non-treated Medium Japonica—'Mrs. Geo Bell'	Rudy Moore
Runner-up—'Doris Ellis'	Mr. & Mrs. Dean Altizer
Best Non-treated Small Japonica—'Ave Maria'	Chuck Gerlach
Runner-up—'Pink Perfection'	Mr. & Mrs. Milt Schmidt
Best Non-treated Miniature Japonica—'Little Slam'	Mr. & Mrs. Wilbur Ray
Runner-up—'Little Slam Var.'	Mr. & Mrs. Dave Wood
Best Retic Hybrid—'Al Gunn'	Mr. & Mrs. Sergio Bracci
Runner-up—'Lasca Beauty'	Mr. & Mrs. Sergio Bracci
Best non-retic Hybrid—'Garden Glory'	Dorothy Davis
Runner-up—'Anticipation'	Jerry Biewend
Best Species—'Koto Hajime'	Mr. & Mrs. Sergio Bracci
Runner-up—'Navaho'	Mr. & Mrs. Dave Wood
Best Pre-1950 Bloom—'Monjisu'	Mr. & Mrs. Wilbur Ray
Runner-up—'Robert Casamajor Var.'	Mr. & Mrs. Al Gamper
Best Three Pre-1950 Blooms—'Debutante'	Dr. Richard Stiern
Runner-up—'Herme'	Mr. & Mrs. Wayne Altizer
Best Three Large-Med. Treated Japonicas—'Nuccio's Gem'	Mr. & Mrs. Sergio Bracci
Runner-up—'Alta Gavin'	Mr. & Mrs. W. F. Goertz
Best Three Boutonniere Japonicas—'Ave Maria'	Mr. & Mrs. Lee Gaeta
Runner-up—'Pink Perfection'	Mr. & Mrs. Wayne Altizer
Best Three Retic Hybrids—'Dr. Clifford Parks Var.'	Mr. & Mrs. Sergio Bracci
Runner-up—'Dr. Clifford Parks'	Mr. & Mrs. Sergio Bracci
Best Three Non-retic Hybrids—'Waltz Time Var.'	Mr. & Mrs. Sergio Bracci
Runner-up—'Freedom Bell'	Mr. & Mrs. E. Verity
Best Three Mixed Varieties	Mr. & Mrs. Sergio Bracci
Runner-up	Mr. & Mrs. Sergio Bracci
Best Three Species—'Hiryu Nishiki'	Mr. & Mrs. Dave Wood
Runner-up—'Showa-No-Sakai'	D. T. Gray Family
Best Collector's Tray	Mr. & Mrs. Sergio Bracci
Best Seedling—#352	Mr. & Mrs. Wilkins Garner
Best Three Non-treated Japonicas—'Debutante'	Dr. Richard Stiern
Runner-up—'Ave Maria'	Mr. & Mrs. Carry Bliss

SHOW RESULTS
SOUTHERN CALIFORNIA CAMELLIA SOCIETY
HUNTINGTON GARDENS SHOW
January 14 & 15, 1984

Best Non-treated large Japonica—'Kramer's Supreme'	Harold Dryden
Runner-up—'Silver Clouds'	Mr. & Mrs. Sergio Bracci
Best Non-treated Medium Japonica—'China Doll'	Jerry Biewend
Runner-up—'Betty Sheffield Supreme'	Mr. & Mrs. Milt Schmidt

Best Non-treated Small Japonica—'Cotton Tail'	Dr. & Mrs. H. C. Schumacher
Runner-up—'Kewpie Doll'	Mr. & Mrs. Harry Reich
Best Treated Large Japonica—'Elegans Champagne'	Mr. & Mrs. Segio Bracci
Runner-up—'Donckelarii'	Al Gamper
Best Treated Medium Japonica—'Pink Parfait'	Mr. & Mrs. Al Taylor
Runner-up—'Eleanor Martin Supreme'	Mr. & Mrs. Sergio Bracci
Best Treated Small Japonica—'Demi Tassie'	Mr. & Mrs. Bob Jaacks
Runner-up—'Tom Thumb'	Mr. & Mrs. Al Taylor
Best Treated Retic Hybrid—'Emma Gaeta Var.'	Mr. & Mrs. Sergio Bracci
Runner-up—'Harold Paige'	Mr. & Mrs. Sergio Bracci
Best Species-Sasanqua, etc.—'Shishi Gishira'	Mr. & Mrs. Sergio Bracci
Runner-up—'Star Above Star'	Rudy Moore
Best Treated Non-retic Hybrid—'Anticipation'	Jerry Biewiend
Runner-up—'Charlean'	Mr. & Mrs. Al Taylor
Best Formal Double of the Show—'Valentine's Day'	Mr. & Mrs. Sergio Bracci

COURT OF HONOR BLOOMS

'Terrell Weaver'	Mr. & Mrs. W. F. Goertz
'Alta Gavin'	Mr. & Mrs. Al Taylor
'Magnoliaflora'	Mr. & Mrs. Dean Altizer
'Margaret Davis'	Caryll Pitkin
'Grand Prix'	Mr. & Mrs. Sergio Bracci
'Shiro Chan'	Mel Belcher
'Little Red Ridinghood'	Mr. & Mrs. Carry Bliss
'Carter's Sunburst'	Mr. & Mrs. Al Taylor
'Little Man Forman'	Mr. & Mrs. Sergio Bracci
'Tomorrow Park Hill'	Mr. & Mrs. Sergio Bracci
'Haru-No-Utena'	Chuck Gerlach
'Nuccio's Gem'	Mr. & Mrs. Sergio Bracci
'Ville De Nantes'	Dr. & Mrs. H. C. Schumacher
'Carter's Sunburst'	Russ Monroe
'Cornelean'	Mr. & Mrs. Sergio Bracci
'Moonlight Sonata'	Mr. & Mrs. Al Taylor

There were 642 blooms entered. The attendance was 2314.

WHAT SHOULD I DO WITH NANCY BIRD?

by Nancy Martin, New South Wales

In a rather important and noticeable part of my garden I have two young camellias, Lady Gowrie and R. L. Wheeler (var.) which flowered last year. This year—their second year in my garden—they both have a goodly number of buds and show every indication they will be beautiful and worthy garden subjects. Also in this area of the garden is wonderfully reliable and generous Margaret Waterhouse and NANCY BIRD.

For many years NANCY BIRD sat there and grudgingly presented her eager watchers with a few uninspired blooms. So, at last I began to lose patience with her and told her how much I despised her and begrudged the important spot in the garden she so uselessly occupied. After she refused again to produce a good crop of flowers in

Spring 1981 I began to plan to move her to a lesser part of the garden and of course told N.B. what I intended to do.

Then in Autumn of 1982 behold! She had a great flush of buds. So the threatened move to the back garden was forgotten and she was left where she was.

In spring she rewarded me with a wonderful and sustained burst of the most superb flowers one could wish. Great big pink and white ones and a few almost all pink with the occasional red stripe.

I told her how sorry I was to have been so mean to her and promised to leave her where she was.

All was forgiven!

This year she sits there smirking at me as if to say "Told you I could, told you I could!" All the while coyly hid-

ing this year's bounty of two poor buds under leaves at the back of the bush.

What should I do with her? How do I induce her to give again the glorious crop of flowers I now know her capable of?

Must I go back to abusing her every time I see her and threatening the spade and banishment to the back of the garden under a rapacious spreading tree? Or do I speak lovingly and encouragingly to her, hoping she does not detect the rising hysteria in my voice and the despair in my heart?

FROM A FRAGRANT FLOWER PETALS FALL . . .

by Barbara Butler

The wind has changed. Monarch butterflies are now propelled aloft on their way to winter in Monterey. A yellow warbler stops to feed and to explore the buds and the leaves of a hybrid camellia. The wet leaves of the Virginia violets offer him a quick drink and a bath. Our friendly hummingbird comes to sip from the last fuchsia blooms. If I sit very still in the tea house he will hover almost bill to nose, just to see if I am awake. He too, will soon fly to warmer climes.

As the shadows lengthen across the lawn, it is time to contemplate the progress made this year in camellia culture. My task is to write an article that will state the important issues that remain to be accomplished and to plan for future projects. But, in the softness of the late afternoon, my thoughts keep returning to this fragment of a Japanese poem, "From a fragrant flower petals fall . . ." This appreciation of the frailty of beauty increases our awareness of our dependence on floral beauty in all seasons.

Sight, smell, and touch are all stimulated by the ethereal beauty of flowers. Through our senses the floral environment of our gardens create an impact upon our lives. People just naturally react to this stimulus. This sen-

sual influence of flowers in our daily life is evident by the large number of great public and private gardens that have been maintained from generation to generation. The concept of the continuance of gardens is a family tradition that enriches our surroundings. This uninterrupted succession of beauty is well documented by the pioneers who carried treasured seed, cuttings, and plants across vast distances to establish new homes, gardens, and farms.

A need for comfort and for the aesthetic enjoyment of beauty is still evident in the designs of our small gardens today. Even apartment dwellers find they need growing plants and flowers to soften the harsh realities of city life. Man is a consumer and a collector of nature's beauty. It gives him a sense of immortality in an all too fragile and transient life-span. There is a definite inner companionship and communication with all growing things. Scientists now are measuring the results of these responses. The care and conversations people lavish on their plants have a direct affect upon the well being of both. The sensations and emotions attendant to this affection are evoked by the natural beauty of plants. There is a vital flow of energy in the magnetic attraction between man and plants.

What causes the generation of this vital flow of energy will lead to a better understanding of the unexplained phenomena of plant growth and health. Camellias are a good example; we gently talk to them, kindly swear at them, and dearly love them as we would another family member.

One of my earliest remembrances is that of the sensuous play of sunlight upon an endless mass of fallen petals from fragrant orange blossoms. As an April child, born at an orange ranch, the springtime air was always heavy with fragrance and the ground a carpet of thousands of fallen petals. The sound of bees was that of an orchestrated hum. I also can remember the perfume of the tall seedling petunias as

I stood eye-level deep in an overpowering moving sea of velvet color.

Surrounding the house were arbors of wisteria, Cecil Brunner roses, and yellow jasmine. This leafy bower made moving shadows across the granite surfaced ground, darkly marked by the bold pattern of redwood lath. Fragrant Virginia violets, descendants of carefully carried plants from the Shenandoah Valley, to Ohio, and before the turn of this century, to California; filled a bed by the kitchen grape arbor. Rows of roses bordered the driveway. Beds of hollyhocks, gaillardias, cosmos, and zinnias made a bold display of color.

Between the house and the barn stood a huge eucalyptus tree, whose branches reached the sky. This was a favorite place where one could watch all sorts of birds nesting in its branches. On rainy days the pungent fragrance of its leaves filled the air. In its fallen leaves beneath the rose bushes, quail nested. On a quiet summer's day this old friend fell with a resounding crash. The smell, sound, and talk that occurred at the task of cutting up its trunk and the burning of its branches seemed to mark the end of childhood. The old homeplace was later sold and everything dozed flat by the new owners.

Student days and the war years were spent on an old estate that was the former home of a world-wide plant collector. This Georgian home had a hill-top view that provided an everchanging landscape of the Bay and the Golden Gate. We found a garden with many conifers and plants whose names and culture were new to us. The wonderful world of camellias, azaleas, and rhododendrons challenged the mind and heart of a teenager. On foggy days the canopy of cedars, pines, and firs cast many sad vistas. The grand old house was sold and torn down. The new owners allowed the garden to die and be consumed by a careless match.

Located beyond the city limits of Modesto, a new stucco ranch-style house became home. The street was oiled, but there were no sidewalks,

curbs, or gutters. The only welcoming sign was a blooming Jimson weed by the front step, growing in ankle deep dust. Bare ground surrounded all. In the back yard, a huge pile of rubbish stood high above the wild oats. Now, thirty-three years later, the oaks, ash, ginkgo, Japanese maples, citrus, and flowering cherry trees grace the lawns. Camellias, azaleas, rhododendrons, and roses fill the back garden. Once again a beautiful sheltered environment has been created. Two granddaughters come to explore the camellia seedling patch; and to play among the petunias and the Virginia violets.

JUDGES??

by Jim Grant

There are several fields in which a camellia show can be improved upon, such as show policy, layout, and location, but at this time I shall discuss judges.

I want to reach as many judges as possible, so I will send this article to three different publications, one on the East Coast, the Carolina Camellias, one on the West Coast, The Camellia Review, and the Camellia Journal, by A.C.S.

This article does not include *all* judges. I do know some who are very honest with the flower they are judging. Whatever part anyone has in the camellia world, you have heard or seen, some of the following:

There are usually three judges to a team, and one judge will dominate over the others and make all the decisions. If you can't stand up for your viewpoint, then don't judge.

Then there are judges who look at the best flower in its class and say, "This guy has won enough trophies, let's give it to someone else." This has happened many times; you are not supposed to judge the exhibitor.

I have seen many times over the years where a team of judges does not possess a nomenclature book and comes to a flower they are not familiar with and makes a bad decision. I have

also seen judges with a nomenclature book come to a *new* camellia that is not in nomenclature yet and say it doesn't exist and pass it up. (stupid.)

At a show we recently attended, one exhibitor had the best flower in the show and a judge told me: "I won't vote for that one, he won't give me any scions of it."

I think one of the worst things a judge does is to allow personality or politics to enter into judging. One of the worst examples of this was displayed in Dallas, February 12, 1983 at the A.C.S annual show. Those of you who were involved know what happened; I am so *ashamed* of you.

I have known judges all over the U.S. and in foreign countries, wonderful people, but what happens when a judge's badge is pinned on them? Their chests pop out, their heads become three inches taller (this hinders their view of a flower) and they have that "know-it-all" attitude.

I have entered look-alike flowers in the wrong class to test a judge's knowledge. Everytime the flowers were judged for that class, most of the time they took a first.

Some friends of mine have discussed flower judging, which made good honest conversation, but when they became judges, they forgot what they had preached.

This year (1983) at a show, I observed three judges looking at and discussing a set of three _____. They were not sure of what they saw. ("Shall we send them up?") Well, like all good judges, the dominant judge with the nomenclature book said, "Let's see" and looked them up and said, "Oh, they're pretty old 194(X), let's just give them first." (Congratulations, "Judgee." Just keep it up. You won't judge at our show anymore.)

There are so many things judges have done over the years I could fill a book, but let's say next year will be better (will it?).

I find a lack of knowledge of what a cultivar is supposed to look like to be one of the biggest faults of a judge, es-

pecially on the very old, or the very new varieties.

Now, boys and girls, you look so pretty with that badge on, why don't you look at the beautiful flower, and stop worrying about the person who owns it. . . then you will see just how beautiful it really is and make a better decision.

Do you know of anyone who has dropped out of a society because a judge did not follow the rules of judging? I do.

If anyone sees himself (or herself) in this article, you'd better read it again, and also the nomenclature book and judge's manual.

See you next year "Judgee"

YELLOW IS TODAY

by Meyer Piet

I would like to sincerely thank Julius Nuccio for releasing our first three flowers, 'Hody Wilson,' 'Arcadia' and 'Emma Gaeta, Var.'

Lee and I have been hybridizing camellias for over 12 years, and by continuing to "selective breed" only the better plants in order to obtain superior flowers, we have finally developed about 40 or 50 excellent show and garden type flowers. I had commented on one of my Camellia talks several years ago that it was conceivable that Lee and I would be too successful in our hybridizing program and subsequently would have a difficult problem in finding a proper method of plant sales and distribution. We plan to continue work on this perplexing problem until it is resolved.

'Arcadia' won the Frank L. Storment Reticulata Award for 1983.

In order to prepare for the new nomenclature Lee and I named *six* new beautiful flowers.

1. Nioi Fubuki X Frag. Jap.—Fragrant white peony named 'Bessie Dickson.'
2. C. Robe X Nuccio Ruby—5" dark red semi-double named 'Alma Wood.'

3. C. Robe X Applause—7" med. red semi-double named 'Margaret Wells Choice.'
4. Flower Girl X Crimson Robe—4-4½ dark crimson with a golden stamen center named 'USC-Fight On' (School colors)
5. Mixed Miniature Seeds—2" red formal with spiral named 'Joshua Fenska' (after my daughter's son).
6. Mixed miniature seeds—2½" semi-double pink (this may end up a 4" flower) named 'Kimberly Piet' (after my son's daughter).

For those of you who haven't followed our hybridizing progress, I would like to suggest you subscribe or resubscribe to the "Camellia Review" in order to keep up with the latest information on developing a yellow camellia. I try to write an article each year to keep track of our progress. I can tell you now that we are very close to success. I will review our progress in the last nine or ten years and bring you up to date as of this meeting (November 1983).

It all started about ten years ago, when the late Mel Gum and I had our weekly Thursday morning breakfast together. Mel consistently talked about "yellow" color break and the fact that it was conceivable that a yellow flower camellia non longer existed in China. Finally in desperation and in order to change the subject, I decided working on yellow color was probably the best way one could contribute to the Camellia flower.

Already having a successful camellia hybridizing background I decided on several methods that could possibly show results. The first step was to start collecting the various plants that already had some "yellow" color showing in the flower. As an example, Brushfield Yellow, Botanuki, Gwenth Morly, Granthamania etc. This took quite some time since I had to graft the scions and grow plants big enough to have flowers and set known cross seedlings. Being a "hobby," there was plenty of time to think about different

ways of achieving the desired results, realizing that many, many years could pass in order to simply obtain the necessary working material.

Now you have to realize that I am an aerospace Rocket Engineer, somewhat disciplined to do original thinking. I decided if I were to consider a bold step in a new direction, I had better learn a little about botany. If years of effort were necessary I would like to think that there was some basis for expecting success. In the September issue of *Camellia News—Australia 1972*, I read what I consider to be the best article on Chromosome structure of the camellia, entitled: 'Can you Count Camellia Chromosomes?', written by Dr. John A. Pearman. The cross reference and recommended reading was a book entitled: *Chromosome Atlas of Flowering Plants* by George Allen and Unwin—London.

I quick-read the book at the Arboretum in Arcadia in about four or five hours and found one reference that was extremely interesting. Using the chromosome count similarity I found a plant family that had yellow and yellow-orange flowers of reasonable size that could fit into a chromosome count of 30 for the camellia. My wife and I vacation each year in the Hawaiian Islands and we have several books and leaflets on the flower species of the islands. I found the flower species I was looking for and on our next vacation I took some "dehydrating" powder with me and obtained dry yellow and yellow-orange pollen. In my previous articles I have referred to obtaining pollen from a "source," thousands of mile away and the above clarifies this statement.

Since I now had pollen to use, what species of camellia would be best to work with? The first year (1974), I made about 500 crosses without success. The second year, after obtaining fresh pollen from Hawaii, I decided to concentrate on only those species of camellia that very seldom set seed.

The logic is simple. If the inter-species cross has never been made before,

then it is a difficult cross to make. Subsequently one will be better off working with a *Camellia* species that seldom sets seed, in the hope that another flower species pollen could be more compatible than that of the *Camellia* Species.

Because of the above and Mels continual reference to the flower species *Camellia Granthamania* being a "mule" and my own previous experience in the difficulty of obtaining 1st and 2nd generation crosses to set seed, I selected *Granthamania* and several of its crosses with *Retic* and *Sasanqua* to work with. I obtained ten big plants of *Granthamania* and spent the next flowering season making crosses. Needless to say, the second year was not successful, but I did note that several of the pollinations did start to set seed, but these aborted after four or five months.

The next flowering season I tried to set seed again, using the Hawaiian yellow, yellow-orange pollen, and finally I was successful in having two seed pods that were set and maturing.

All of this work is being done in the green house under some protection but not climatically temperature controlled. Humidity is controlled on hot dry days. Almost *no* seed set occurs accidentally. The seeds were pollinated on October 27, 1976, and picked in October 1977. There were two seeds in each pod, one which I lost, which resulted in two *Granthamiana* X Species Hawaii yellow and one *Granthamiana* X Species Hawaii yellow-orange. The seedlings were grafted. The next year I added a new mother plant, a cross of *Camellia* species *Sasanqua* X *Granthamiana* which resulted in seven new seedlings and also obtained an additional four seedlings with *Granthamiana* X *Retic* as the mother parent. (Seeds picked 1978).

At one of our Thursday morning Breakfasts, I mentioned to Mel that I had made a successful cross of *Camellia Granthamiana* Species and "Hawaii Yellow" for advance work on a yellow flower. His only comment was,

"that's impossible, I don't believe it."

At about this time our good friend, the late Hody Wilson, who was a plant pathologist at the University of Louisiana, and who had done extensive research on cross-breeding plants, was visiting our area and I drew Hody aside and asked what he thought of my program of crossing *Granthamania* and Hawaii Yellow Species. His response was to encourage me to continue with my program. The next year I had about 24 seed pods set, and was very optimistic about the new work, but mother nature gently reminded me of the difficulty of the basic problem by quietly aborting almost all of the seed pods.

The only unique seeds to survive were a cross of *Granth*, and *Sas-Granth* X Hawaiian Species XX, using a very dark-red pollen. I had discovered on my vacation trips while talking to plant pathologists in the Hawaiian Agriculture stations that a bright red flower variety of the species existed and subsequently I obtained this pollen. This interested me because I have contended in early articles written for the *Camellia Review*, that you could somewhat predict a new plant flower color by the color of the *new* grafted seedling growth. Sure enough when the seven new seedlings were grafted I noticed very dark red color in the new plant growth totally different than that of the mother plants, which is a very light green.

About this time I kept the basic program to myself with the exception of the previously mentioned discussions. In 1979, the Pacific *Camellia* Society asked me to talk at their yearly closing meeting, mentioning that my good friend Bill Woodroof had recommended having a different program. I accepted the invitation to speak and later in a discussion with Bill mentioned I was going to talk for a half hour. Bill thinks 15 or 20 minutes is more than adequate, so I ended up betting Bill one dollar that I could keep him awake for a 30 minute program. I, then decided to tell about my unique

hybridizing program. I won my dollar bet, even though I am not certain to this date that Bill stayed awake, but I did get the cash!

NOW LET'S TALK ABOUT THE YELLOW CAMELLIA

I started my talk at the Pacific Camellia Society closing meeting in April 1979, with this statement and had anticipated the roar of laughter. The response was terrific. If there is one thing we really need in this crazy world, it's a good sense of humor. My first article, "Hybridizing for Yellow—The Ultimate Challenge" was released in July-August 1979, Vol. 40, #6 of the *Camellia Review*.

Since this time, I have decided that a yearly article in the *Camellia Review* would be an excellent way to keep a running log of my "Mystery Program's" progress. I have been asked many times what pollen I am using and every time, including this one, it is important to me that I do not disclose the pollen parent. When you realize that I have spent about eight to ten years on this work I am certain that you will grant me the liberty of *not* disclosing one of the key ingredients. To go further in my original 1979 talk, I mentioned that the stated facts were only 95% true, because I purposely worded certain specific items in such a way as to lead you to think along a path different than the one I am actually following. Even though I believe my stated facts are actually 100% correct. This is still true and let me warn you right now that the same attitude exists as I give this presentation.

About two years after my initial success I decided to try still another different approach for the yellow camellia. I selected an excellent yellow flower that is available within one mile from my home. Using the fresh pollen I made several crosses not really believing I would get a take. Well, I was pleasantly surprised and obtained one seed of *Camellia Granthamania* X *Species Arcadia Yellow*. This single plant is now two or three feet high and it will bloom one flower this season.

How do we know a unique cross has been successful? The major tell-tale sign is to look for *unique leaves* especially those that are formed like the pollen parent. This has obviously proven 100% true in our Mystery Crosses. I was elated when I found one plant that would act as an easy seeder, setting the next generation of seed, one of which is now about 1½ feet high and has thrown single leaves that are undoubtedly akin to the unique pollen parent.

In my article "Tiger by the Tale" (*Camellia Review*, Nov-Dec 1982, Vol. 44, #2) I wrote about back crossing the first generation seedlings and the fact that we had been successful and established about ten different 2nd generation plants. Three or four are good grafts and show unique leaf structures. The others will be grafted this year in November or December.

Please remember that to this date we have not seen a true yellow flower. We have seen some yellow pigment on the F1 crosses but nothing to get excited about. On the new crosses all the buds look yellow before they open and show their white flowers. In the early part of 1980, I received a letter from my good friend Yoshiaki Andoh of Japan. We have corresponded for about eight or ten years, sending each other plant material and camellia books.

I am going to quote from his letter of March 3, 1980:

Dear Meyer,

I greatly appreciate your kindness in sending me the scions of those valuable fragrant camellias raised by you. I am very happy that such interesting seedlings were obtained from the scions I sent you. I am looking forward to enjoying the fragrant flowers of these species.

Regarding *C. Chrysantha*, as my plants have not bloomed yet, I am afraid that I cannot send you pollen of them now. Actually, I recently obtained its scions from the Peoples Republic of China and did only two graftings. When

they grow big enough to cut off scions, I will surely send its scions to you, first of all.

Mr. Andoh, realizing the importance of *C. Chrysantha* to my hybridizing program sent me a single seed that Lee Gaeta and I successfully germinated.

When the various *Camellia* Journals started to refer to the New Yellow Camellias species in China (1979-1980), I predicted that most people would assume that I had obtained the species or pollen years earlier. The fact is that many of my new seedlings looked identical in leaf structure to new *Chrysantha* grafts. I have a series of pictures that group these new plants together and it is difficult if not impossible to distinguish the plant species. When my good friend Ken Halstone wrote to me, I answered in part that the introduction of the species *Chrysantha* from China could actually be detrimental to my program. Remember this was three or four years ago and I was expecting to see some of my seedlings bloom for the first time. In any case I made it clear to all that I was not using *Chrysantha* pollen. As a side note, the Hawaiian species pollen I am using is also found in China.

Continually remember my prime objective is to develop a vivid yellow camellia flower using material available here in the U.S.A.

When our *Chrysantha* seed was about an 8" height, Lee and I decided it was time to graft (1981). We cut four scions and used four different kinds of understock, *Sasanqua*, *Granthaniana*, *Irriswanisis*, and *Japonica*. The plants grow like weeds. The foliage is beautiful, perhaps the best foliage in any *Camellia* species. Even though we expect to see a flower 1 to 1½ inches in diameter the excellent dark green plant foliage with yellow flowers should be very exciting.

About this time a group of us camellia fans got involved with the *Camellia* Nomenclature Fund and we decided to offer a grafted plant of the seed of *Chrysantha* to anyone donating

\$35.00 or more. At this time we have probably raised over \$5,000.00 on releasing over 100 grafted plants. The logic is simply this, even though we did not see the flower, if our good friend from Japan, Yoshiaki Andoh was kind enough to send a seedling to us, why not share his generosity by distributing plants of seedling *Chrysantha* to those club members that were anxious to obtain them. If the shoe were on the other foot and I did not have a plant, I would appreciate the opportunity to receive one, without waiting four, five or more years for a release by a commercial nursery.

About two years ago Yoshiaki Andoh bestowed another kindness upon us by sending some *Chrysantha* pollen that he had received from China. Lee and I divided the pollen in two parts, dehydrating one part and storing it for early use next year. We had enough pollen for about 30 tries and were pleased when we obtained 3 seed set. The seeds were picked, one seed to the pod, and we now have three good size plants growing that have *Chrysantha* pollen as one of the parents. The *new* leaf growth of all three plants show some of the characteristics of the pollen parent. Late in 1982 (Nov-Dec), we used up the balance of the stored *Chrysantha* pollen and obtained one more seed set, again, only one seed to the pod. This seed was picked in September 1983, and is now germinating. About August of 1983, Lee and I decided that our seed *Chrysantha* plant was going to bloom this year. The new flower bud, identical to those of the *Thei* family (tea plant) or species *Irriswanisis*, are difficult to see form, but once they start to separate from the new growth bud they are unmistakable. After I returned from my vacation, Lee and I counted over twenty buds on three plants of seed *Chrysantha*. In addition one of our give away plants through the Nomenclature Fund has flowering buds.

Now for the Summary and Conclusion:

1. At the present time we have

- about 29 different crosses using Granth, Granth-Sas, Granth-Retic as mother plants and Hawaiian yellow, yellow-orange and bright red pollen.
2. We have 13 different crosses of yellow caste VS Yellow Caste flowers such as Granth X Brushfield Yellow, Brushfield Yellow X Botanuki, etc.
 3. We have one plant of Granthamiana X Arcadia Yellow. Of the above three items we have:
 - A. Four seedlings using Chrysanth pollen from China.
 - B. Nine or ten seedlings using Hawaii Yellow, Yellow-orange pollen. These are second generation plants (F2).
 - C. About seventy-five (open pollination) seedlings that set on our yellow caste flowers.
 4. We have three plants of seed Chrysanth that are going to bloom, hopefully in late 1983 that show twenty or more buds.
 5. We have already started to cross these various early blooming plants and expect to get into "high gear" when the seed Chrysanth pollen becomes available.
 6. As a "thank you" to Yoshiaki Andoh, he has selected one of our new seedlings, a beautiful six inch Retic-Japonica-Japonica known Cross, that is a higo type flower of exceptionally brilliant red color, with excellent plant foliage, to be named after him. Since Mr. Andoh is internationally known and his camellia work is admired throughout the camellia world, the selection of one of our new plants to bear his name is an honor and very complementary to me.
 7. For those of you that do not have "Seed Chrysanth," Lee and I will still ship scions for \$35.00 each as a tax deductible donation to the Camellia Nomenclature book or the *Camellia Review*. You can find my name and address etc. in the Directory listing of the *Camellia Review*.
 8. And finally, in conclusion, it is obvious that Lee Gaeta and I will have an extremely active and enjoyable camellia season which we will report in a later issue of the *Camellia Review*. Now is a great time to re-subscribe, lots of new things are happening in the camellia world.

MY TEN BEST CAMELLIAS PLUS FIVE

by Jim Randall

At the request of Bill Donnan I am presenting my "Ten Best Camellias." With a Camellia population of around 200 plants (150 varieties), it's impossible to just select my ten favorites, so I've added five more.

My collection of plants, most of which are in containers, which range in size from one gallon plastic pots to half wine barrels. Most of these plants are pruned to be columnar upright growers, since space is at a premium in my shade house.

I have been growing camellias for about twelve years and have been active on the "show circuit" for about

eight or nine years. To me there is no finer hobby or group of people than those associated with Camellias.

My best ten Camellias plus five are:

1. Charlie Bettes—Probably one of the most underrated camellias around. An excellent white semi-double flowers with deep yellow stamens. The plant is a strong upright grower.
2. Elegans Splendor—My favorite of the Elegans family. Anemone form, beautiful light pink flower edged white with deep petal serrations. This combined with a golden creamy petaloid center

- makes this an outstanding flower. Also long lasting on the plant.
3. Elegans Champagne—A really different camellia. Beautiful ruffled white anemone form with a creamy yellow petaloid center. One of the most popular blooms with show spectators.
 4. Fashionata—No other camellia has this beautiful apricot pink color. The bloom comes in three forms (semi-double, petaloid center and anemone forms) and the plant has an excellent upright growth with dark shiny leaves. A must for all growers.
 5. Grand Slam—A real knockout when shown as multiples. A brilliant dark red semi-double bloom with golden yellow stamens. Also, comes in anemone form. One of our best Camellias. An excellent plant.
 6. Margaret Davis—One of our best picotee blooms. A beautiful creamy white peony form with the petals edged bright vermilion. Does not revert like Betty Sheffield Supreme. One of the most striking medium sized flowers.
 7. Nuccio's Gem—To me this bloom is the best formal around and it's white. Especially beautiful with the spiral arrangement of petals. A great Camellia.
 8. Tomorrow Park Hill—Probably the most beautiful of all show flowers. A semi-double to full peony bloom with a blush pink center shading to darker pink in the outer and bottom petals with white variegation throughout. One of my best performers.
 9. Dr. Clifford Parks—At the present time this is our most popular retic hybrid. And why not, a beautiful bright red with orange cast semi-double to full peony form and golden stamens. Also, blooms as an anemone form in the Bay area. Excellent strong growing plant.
 10. Valley Knudsen—My favorite camellia. A beautiful deep orchid pink semi-double to loose peony form bloom. A real standout due to the color being different from most other retic hybrids. The plant is also very good with a vigorous compact upright growth habit.
- Five more of my favorites are:
11. Cornelian—One of the original retics. The bloom is semi-double to peony form, turkey red blotched white. When this bloom is right it can't be beat.
 12. Feathery Touch—Although this variety is hard to grow and is an extremely slow grower it is really unusual. A white, with a faint blush at center, layered semi-double with highly ruffled petals. A terrific bloom
 13. Harold Paige—Another outstanding new retic hybrid. A beautiful bright red rose form double to full peony form. Vigorous spreading growth. The best new hybrid since Clifford Parks.
 14. Lasca Beauty—A light soft pink semi-double with heavy textured petals that get real large without gib. An excellent strong upright growing plant. The only drawback is premature dropping of blooms.
 15. Miss Tulare—A terrific bright red to dark red rose form double to full peony form. The bloom stands very high and is very long lasting. The plant growth is vigorous and upright.
- In addition to the fifteen varieties I have listed above, I have many other favorites such as: Guilio Nuccio Var., In the Pink, Miss Chareleston Var., Man Size, Silver Cloud, Tomorrow's Dawn, Dr. Louis Pollizzi, Francie L, Howard Asper, Nuccio's Ruby, Elsie Jury, Sylvia May Wells and many more.
- I hope the reader does not get the impression that all I grow is large camellias. I also raise many small and

miniature flowers as my wife, Jackie, has become quite interested in the smaller varieties. If any of you are passing through the Camellia Capital, please stop by and I'd be glad to give you a tour of my camellia patch.

* * * *

THE NEW ZEALAND CAMELLIA SOCIETY

by Richard Clere, Pres. N.Z.C.S.

One of the happiest times that Jean and I have experienced in our twenty-five years of association with camellias was our recent holiday in California. The shows we attended, the flowers and gardens we saw and the people we met and stayed with, have given us memories that will be with us for many years to come. We were able to attend and judge eight camellia shows from San Diego to Santa Rosa and had the added bonus of attending the International Camellia Society Congress at Sacramento. We consequently saw much of your state and gained first-hand knowledge of the many different ways Californian camellia societies stage and handle their shows and conduct their meetings.

As usually happens, when camellia enthusiasts get together we got the inevitable question "How do our societies and shows compare with yours?" Those of you who have visited New Zealand will know that your shows compare most favourably with ours but others who have not had the good fortune to visit this country could be interested in knowing just how we run our Society and conduct our national shows. Naturally there are differences, not so much with the flowers we grow, but in the way our shows are staged and judged and the way our branches operate.

Briefly, one has to understand the way the N. Z. Camellia Society functions. Basically, it consists of 19 branches, all with an elected representative on a Council, who coordinate all activities of the Society. Our country, approximately the same size as California, has regions, just as you do, that

Dan: What are those ropes around those trees?

Don: Those aren't ropes. They are flea collars.

Dan: You mean . . .

Don: Yes, this is a grove of dogwoods.

are very suitable for growing camellias. Instead of the enthusiasts in these areas forming individual societies, they have, thanks to their foresight and wisdom, all chosen to become members of the New Zealand Camellia Society. This has been our great strength for there are now 19 branches scattered over the length and breadth of the country, who, while conducting their own activities, adhere to the constitution of the parent body. There is marvellous liaison between the Branches and the Council, enabling us to hold interbranch functions and host international visitors. All members pay their dues to the N. Z. Camellia Society and in return receive a quarterly Bulletin, devoted to camellia interests, a cultural handbook and the right to attend any branch function in any part of the country and have free attendance at a Branch or National Show. At the start of each season a Branch can ask for a capitation fee, based on the number of active members that support them, and so have a small fund to draw on for expenses such as hall hire and programmes of proposed seasonal activities. The Branch is then left to its own devices and many and varied activities take place.

Barbecue evenings, following an afternoon of grafting and pruning demonstrations are popular. Visits to members' gardens and public plantings are always well attended, especially at peak flowering periods and evening programmes can be devoted to culture, travel talks and other related horticultural hobbies. Most areas, where Branches are particularly strong and active, hold small public

displays or shows. These can be competitive, with perhaps new cultivars as trophies, or simply a display for public viewing. Whatever is decided, the function is advertised locally and the public invited to attend and see the flowers. Such is the interest in horticulture in this country, that a door charge can be made and the Branch will be rewarded with a financial boost to its funds and more important than money, the possibility of an increase in interested newcomers becoming members. Branches can so become quite financially independent of the parent body and indulge in luxuries such as bus trips to distant areas and social gatherings and end of season banquets.

For the last twenty-three years a National Show has been held in some part of New Zealand by one of our Branches. It can be a number of years since it was staged in the area, consequently the public are not overexposed to camellias and interest in the floral display can be high and members, too, enjoy visiting a different region, experiencing the local hospitality and viewing new gardens. The Society maintains a 16 page folio which consists of notes for guidance when staging a National Show and Convention. This is invaluable for first timers for it covers details such as arranging the accommodations for members attending the conference, the setting up of the show, the judging and the conference programme and entertainment. The Society also maintains a National Show Reserve Fund and money from this account is available to underwrite all expenses the Branch might incur and cover any possible losses. So far, all Branches have shown a profit on their operations and the Reserve Fund has been reimbursed. The Branch and the National Society, after all expenses have been met, divide the profits equally and the Branch is often left in a very healthy financial state and the Reserve Fund is building up to the stage where the Society can move into a new camellia area and pay for a show to be

staged, regardless of whether it is profitable or not.

Amongst the many officers the Society has in its constitution is a Show Liaison Officer whose duty it is to oversee and coordinate all aspects of staging the actual show. The experience of this officer, together with the Chief/Show Steward of the Branch, ensures that we have a well presented spectacle, conforming to the guidance suggested by Council, with adequate room for all exhibits and adequate numbers of Stewards to supervise the accuracy of bloom placement, the marking of benching cards and the tabulation of results. Once judging has been completed they also tidy up the display tables to make them presentable for public viewing.

The Society also has a Senior Judging panel who supervise judging seminars, approve recommendations for Associate Judges and promote these people to Accredited Judges when they are qualified. For a National Show, where there would possibly be between two to three thousand blooms to be judged, we use, under the leadership of a Chief Judge, 18 Accredited Judges, 6 Associate Judges and a small number of Roving Judges who cope more than adequately with the task. Once the main judging is done, the team leaders together with the Roving Judges (2 or 3), and Chief Judge select from the honour blooms that have been sent up to the Top Table, the Champion Blooms. This system works very well and the judging has been done by the most qualified people judging on the day of the Show.

This then, very briefly, is the New Zealand Camellia Society whose success, I am sure, is due to its unity. It has the largest membership, per capita, in the world and with approximately 2,400 members is second only to the American Camellia Society in numbers.

1983 — 1984

CALIFORNIA CAMELLIA SHOW SCHEDULE

DATE	EVENT	LOCATION
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Feb. 4 & 5, 1984	<i>Peninsula Camellia Society Show</i>	Vet. Mem. Bldg., Redwood City
Feb. 4 & 5, 1984	<i>San Diego Camellia Society Show</i>	Balboa Park, San Diego
Feb. 11 & 12, 1984	<i>Temple City Camellia Society Show</i>	Arboretum, Arcadia
Feb. 18 & 19, 1984	<i>Pomona Valley Camellia Society Show</i>	Pomona First Fed. S&L, Claremont
Feb. 18 & 19, 1984	<i>Santa Clara Camellia Society Show</i>	Community Center, Santa Clara
Feb. 25 & 26, 1984	<i>So. Cal. Camellia Council Spring Show</i>	Descanso Gardens, La Canada
Feb. 25 & 26, 1984	<i>Delta Camellia Society Show</i>	Campolindo High School, Moraga
March 3 & 4, 1984	<i>Sacramento Camellia Society Show</i>	Convention Center, Sacramento
March 3 & 4, 1984	<i>Camellia Society of Kern County Show</i>	Aram Adams Gardens, Bakersfield
March 10 & 11, 1984	<i>Central California Camellia Soc. Show</i>	Fashion Fair Mall, Fresno
March 10 & 11, 1984	<i>Northern California Camellia Society Show</i>	Willows Shopping Mall, Concord
March 17 & 18, 1984	<i>Modesto Camellia Society Show</i>	Gallo Admin. Bldg., Modesto
March 24 & 25, 1984	<i>Sonoma County Camellia Society Show</i>	Santa Rosa Jr. Coll., Santa Rosa



NEW CAMELLIA AWARD

by Paul Harkey

The Dallas, Texas Camellia Society has announced a special award for the best specimen bloom hybridized from the yellow Camellia Chrysantha. Carol Greenberg, President, stated the award was established in the memory of Imogene Fitzgerald through the generosity of Mr. and Mrs. Waller C. Boedeker.

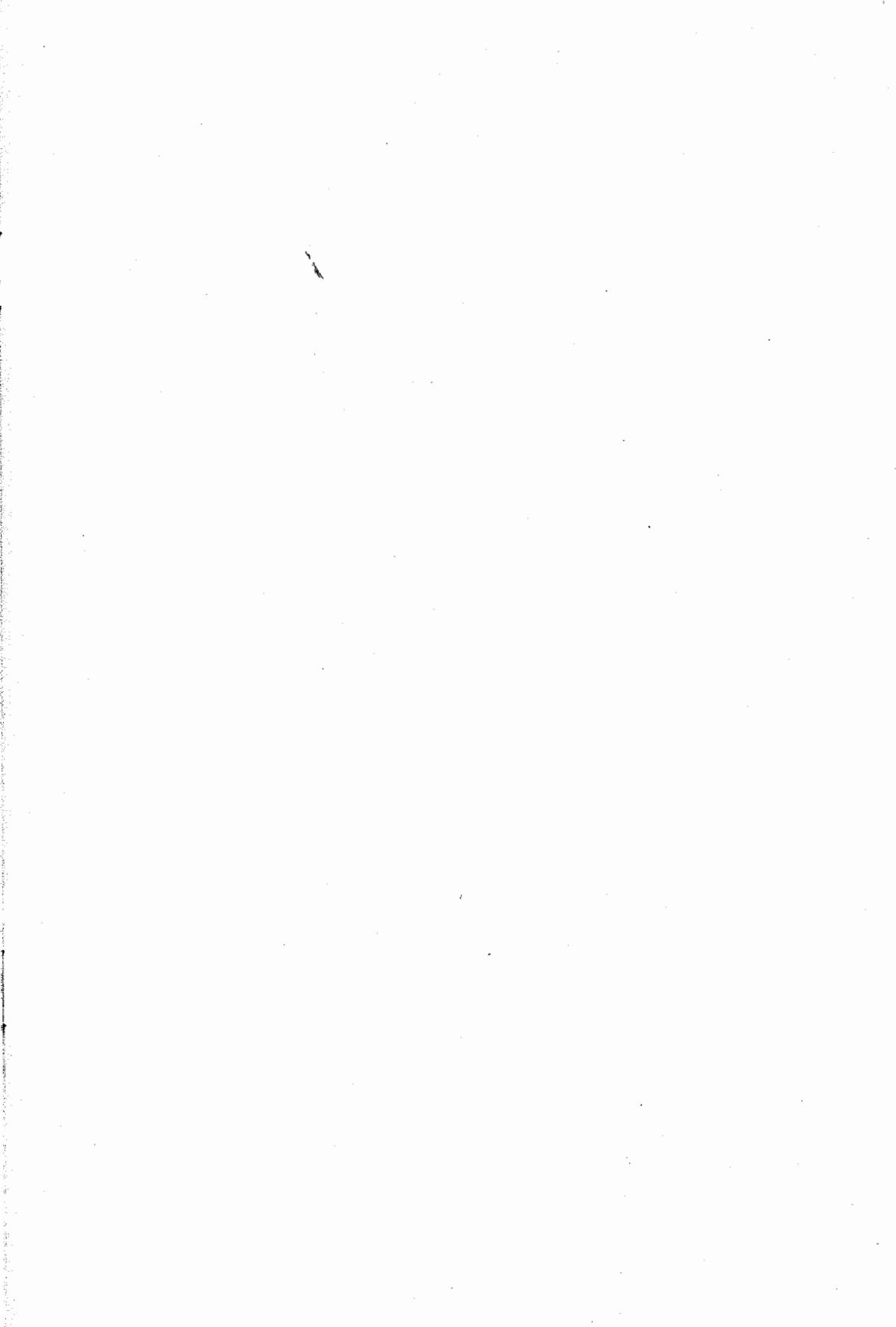
Imogene Fitzgerald was a retired Court Reporter for the Federal Government and one of the outstanding amateur oil painters of the Southwestern United States. Four members of the Dallas Camellia Society own pictures she painted of their winning blooms.

Waller Boedeker, a prominent Dallas automobile dealer and civic leader, is a horticulture hobbyist. Sarah Boedeker is the sister of the late Miss

Fitzgerald. Their contribution to the Dallas Camellia Society consisted of a "Camellias Forever" membership in honor of her memory.

President Greenberg stated that until 1994, the Imogene Fitzgerald award, which will be made at the Annual Camellia Show of the Dallas Camellia Society, is designed to stimulate the development of new hybrid camellia flowers. It will be for the best specimen bloom hybridized from the Camellia Chrysantha or which was developed by Frank Pursel of Oakland, California.

In creating this award, the Boedekers said they hoped it would stimulate hybridization and speed up the infusion of the melon, peach, orange, lemon, apricot, etc., hues in camellia blooms.



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