

THE *Camellia*
REVIEW

A Publication of the Southern California Camellia Society



Vol. 49

September-October, 1987

Two dollars

No. 1

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 Hall of Environmental Education, Arboretum, Arcadia. 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, \$15.00

OFFICERS — 1987-88

MEL BELCHER, President
7475 Brydon Rd., LaVerne 91750
Tel. (714) 593-4894

LAVENIA TREISCHEL, Secretary
1636 Golf Club Dr., Glendale 91206
Tel. (818) 244-1827

BOBBI BELCHER, Foreign Representative
7475 Brydon Rd., LaVerne 91750
Tel. (714) 593-4894

DEAN ALLTIZER, Vice-President
1253 Bruce Ave., Glendale 91202
Tel. (818) 241-1211

JERRY BIEWEND, Treasurer
1370 San Luis Rey, Glendale 91208
Tel. (818) 242-8622

DIRECTORS

DEAN ALLTIZER
1253 Bruce Ave., Glendale 91202
Tel. (818) 241-1211

JERRY BIEWEND
1370 San Luis Rey, Glendale 91208
Tel. (818) 242-8622

MELVIN BELCHER
7475 Brydon Rd., LaVerne 91750
Tel. (714) 593-4894

SERGIO BRACCI
5567 N. Burton Ave., San Gabriel 91776
Tel. (818) 286-4338

JULIUS CHRISTINSON
3751 Hoover St., Riverside 92504
Tel. (714) 688-1547

WARREN DICKSON
1935 Apex, Los Angeles 90039
Tel. (213) 661-8453

CHUCK GERLACH
3721 Cedarbend Dr., La Crescenta 91214
Tel. (818) 248-3838

WALLY JONES
2220 Fisher Ct., Redondo Beach 90278
Tel. (213) 372-7550

GRADY PERIGAN
1380 Winston, San Marino 91108
Tel. (818) 792-0829

MARIAN SCHMIDT
1523 Highland Oaks Dr., Arcadia 91006
Tel. (818) 446-5525

GLENN SMITH
695 Winston Ave., San Marino 91108
Tel. (818) 792-9914

LEONE SUMMERSON
1700 Hillfair Dr., Glendale 91208
Tel. (818) 244-4789

ROGER TREISCHEL
1636 Golf Club Dr., Glendale 91206
Tel. (818) 244-1827

JOHN UTVICH
2975 Somerset Pl., San Marino 91108
Tel. (818) 286-5555

DAVE WOOD
2434 Allanjay Pl., Glendale 91208
Tel. (818) 247-1986

HONORARY LIFE MEMBERS

WILLIAM W. DONNAN
HAROLD E. DRYDEN
COLONEL TOM DURRANT
WILLARD F. GOERTZ
BERNICE GUNN

JOSEPH NUCCIO
JULIUS NUCCIO
CARYLL PITKIN
WILLIAM E. WOODROOF
A. WILKINS GARNER

FOREIGN REPRESENTATIVES

MR. J. L. WARSAW
P.O. Box 204, Wanganui, New Zealand

BRUCE ROSE
7 La Boheme Ave. Caringbah, N.S.W. Australia 2229

The CAMELLIA REVIEW: Glenn Smith, Editor, 695 Winston Ave., San Marino 91108
Tel. (818) 792-9914

PUBLISHED BY THE SOUTHERN CALIFORNIA SOCIETY, INC.

Copyright 1986

Four issues per volume—September, December, February, and May.

All manuscript for publication and correspondence should be sent directly to the Editor. Republication permitted, if due credit is given the Camellia Review and the author.

CHANGE OF ADDRESS: Notify the Secretary at once. Magazines are not forwarded by the Post Office.

Printed by Wood & Jones, Pasadena

TABLE OF CONTENTS

Vol. 49

September-October, 1987

No. 1

Margaret's Joy — Scions Available	2
Fool's Gold, Bill Donnan	3-5
Tribute to Frances Butler	6
Awards at Southern California Camellia Society Picnic	7
Camellia-Rama XIII	8-9
Tick-Tock the Yellow Clock, Meyer Piet	10-14
Pacific Camellia Society Awards	14
Show Results — Central California, Modesto, Sacramento	15-17
Continuing Saga of Breschini's Pride	18
Show Schedules	18
Qualifications of a Good Show Judge, Marilee Gray	19-22
Enigma of "Egao," Bill Donnan	23-24



COVER PHOTO

STANDING OVATION. Reticulata seedling (U.S. 1984 — Nuccio). Color deep red, very large, semi-double with upright growth. M. Photo by Grady Perigan. Color separation courtesy Nuccio's Nurseries, 3555 Chaney Trail, Altadena 91001.



AN INVITATION TO JOIN THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY

The Southern California Camellia Society will welcome you as a member.
For your convenience an application blank is printed below.

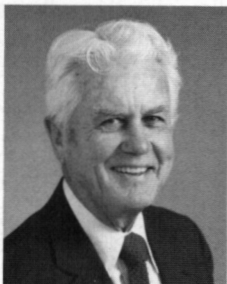
ANNUAL MEMBERSHIP — \$15.00
Includes Subscription to Camellia Review — Four issues per year and
revised 1987 edition of "Camellia Nomenclature" — 150 pages
with descriptions of over 4,000 camellias

Please Make Payment to:
SOUTHERN CALIFORNIA CAMELLIA SOCIETY
P.O. Box 50525, PASADENA, CA 91105

Name _____

Address _____

City, State and Zip Code



THOUGHTS

from the editor

Thoughts from the Editor

Hobbyists or societies can now see their special bloom immortalized on the cover of *The Camellia Review* at a very nominal cost. Due to the new laser method, color separations from your transparency will only cost \$85.00. If extra copies are desired, arrangements could be made with the printer to run extra copies of the cover only.

For more details, write or call the editor.

Bill Donnan, Pat Greutert and recently Marilee Gray have graced our pages. Now we are anxious to hear from any of you talented or not so talented writers.

Margaret's Joy — Scions Available

Margaret's Joy was not propagated in the usual manner. The plant appeared in the dry wash which allows the water to drain from a large part of the Harmsen's lot to the street. They had planned to remove it, plant it in a container and in time they would graft a popular variety to it. Its first bloom was very attractive and quite early. The plant was not disturbed and is now flourishing in the bed of rocks.

This is a white formal seedling. Its form, 5" size and keeping quality are complemented by its growth habit and need of little care. Margaret's Joy does not shatter and will finally fall in one piece after several weeks of winter weather. The bloom period is October to February.

MARGARET AND WALTER HARMSEN HAVE DONATED THE RIGHT TO SELL SCIONS TO THE ORANGE CAMELLIA SOCIETY. SCIONS ARE AVAILABLE ON A FIRST COME, FIRST SERVE BASIS AT \$5.00 EACH INCLUDING MAILING. PLEASE INCLUDE DESIRED DATE WITH YOUR PAYMENT TO:

Orange Camellia Society
1831 Windsor Lane
Santa Ana, CA 92705
(714) 544-8126

Fool's Gold by Bill Donnan

Reprint from *New Zealand Bulletin* — January 1987

First let me preface this article by a little bit of history about the advent of *C. chrysantha* here in the United States of America and the consequent activity to produce a yellow flowered hybrid. Many of you may remember what a lift it was to the "dyed-in-the-wool" camellia hobbyist when he was told: "Yes, Virginia, there really is a yellow camellia"! At first we could hardly believe the news that a yellow flowered species, namely *C. chrysantha*, had been found in China. It was just like finding out that there was, in fact, a Santa Claus or an Easter Bunny! Everyone's heart beat a little faster when he saw the color picture of the yellow species in the A.C.S. Journal in 1979 (Vol. 34, No. 4). From then on, there was a mad scramble here in the United States to obtain seeds, scions and/or pollen of this exotic species. Due to the demand, *C. chrysantha* seeds were worth their weight in gold. Grafted scions in four-inch pots were advertised for \$75 to \$100 each!

The situation here in the United States was a little like the 1849 California gold rush. Everyone wanted to own the plant. There was a rush to become the first to purchase a grafted plant and the first to bloom the species. Rumor and counter rumor flashed across the country and even overseas when it was reported that *C. chrysantha* had bloomed pink! The pink bloom was finally traced to a bloom from a sucker on the understock of the grafted plant. When the first *C. chrysantha* seedling did bloom here in the U.S.A. on February 1, 1984, the news was flashed across the country not unlike the announcement of the birth of a newborn prince or the discovery of a cure for cancer! That same year other blooms came forth and the scramble for pollen would have put a Macy's Department Store bargain basement sale to shame. To the credit of most of the hobbyists, the meager supply of pollen that first year was shared widely.

Now, everyone with an ounce of sporting blood became a hybridizer of sorts. The names of late blooming cream and white colored *C. japonica* "mother" plants which were emasculated and dabbed with the precious *C. chrysantha* pollen would fill a nomenclature book. Alas! The forthcoming crop of seed capsules that first year did not exceed an estimated 20 over the entire United States. Furthermore, the viability of the harvested seeds ranged from an estimated 10 to 20 percent! At this time articles began to appear about the progress of hybridizing in China and Japan, both of which had had several years' lead time over the U.S.A. plant breeders. These articles gave forth similar disappointing results. *C. chrysantha* just wasn't a very good sire and the germination rate of seeds harvested was likewise very poor.

Soon the F-1 interspecific crosses put forth their first blooms and they were all white or shades of white and pink. The F-2 crosses which have been reported from China and Japan have also proved to bloom white or shades of pink and red. This circumstance has prompted plant breeders and botanists to go back into the laboratory to find out why the seed production of *C. chrysantha* hybrids is so meager, why seed germination is so weak, and why the yellow pigmentation of the *C. chrysantha* flowers is not being transferred into the new hybrids. The 1985 American Camellia Society Yearbook contains an article by Ryo Nagao of Japan. In it she detailed some studies which point out the incompatibility of *C. chrysantha* species when crossed into *C. japonica*, *C. reticulata*, and *C. saluenensis* species. These three species have high concentrations of anthocyanin which prevent the cross germination of the two species. Another article in the 1985 Yearbook entitled "Yellow pigment of camellia *chrysantha* flowers," which is a reprint from Japan, points out some very in-

teresting factors about the yellow pigmentation in the petals of *C. chrysantha*. Laboratory analysis of *C. chrysantha* petals has revealed that the dominant flavonoid which produces the yellow color we observe with the human eye is Quercetin 7-0 Glucoside, or Qu-7-G.

Even more recent laboratory experiments by Ron Scogin of the Santa Ana Botanical Garden in Claremont, California, have confirmed that the Qu-7-G flavonoid is the dominant color pigment in the *C. chrysantha* flower. Scogin obtained flower petals from the Huntington Botanical Gardens for his analysis. His manuscript, a personal communication, is entitled "Floral Pigments of the Yellow Camellia, *C. Chrysantha*." Scogin points out that the transfer of yellow coloration from *C. chrysantha* to other camellia species in interspecific crosses may be hampered by several considerations, namely (and I quote): (1) The presence of high anthocyanin concentrations in many camellia cultivars. (2) Genetic incompatibility barriers between *C. chrysantha* and the most popular camellia cultivars. (3) Genetic regulatory systems which control the combinations and relative amounts of floral pigments produced.

Scogin points out that even if seed were to be produced by using *C. chrysantha* pollen there may, indeed, be genetic regulatory systems which control the combinations and relative amounts of floral pigments produced in an interspecific hybrid cross. The flavonoid Qu-7-G which is responsible for the yellow coloration in *C. chrysantha* is unique to that species of camellia. In all other camellia species examined to date the dominant flavonoid found in the leaf and petal specimens has been Quercetin 3-0 Glucoside, or Qu-3-G. Furthermore, Scogin cites instances where plant breeders have worked with other floral plant families, namely *Gossypium* and *Baptisia*. Attempts have been made to introduce yellow pigmentation into those plant families by crossing yellow flower species with

white and other kindred colors. No yellow pigmentation has been able to be introduced into hybrids of *Gossypium* and *Baptisia* due to the dominance of the Qu-3-G flavonoid over the Qu-7-G flavonoid. Scogin concludes, and I quote:

"The transfer of flavonoid 7-glycosylating ability (Qu-7-G) from *C. chrysantha* to an inter-subgeneric hybrid may be thwarted by the absence of a suitable substrate in the hybrid (i.e., by the occurrence of only 3-glycosides (Qu-3-G) in the hybrid; by the depression of flavonol 7-glucosyltransferase activity (as in *Gossypium*); or by disruption of finely tuned genetic regulatory controls which result in low or absent production of the 7-glycosylating enzyme. Many attempts with different hybridization combinations may be required before a serendipitous combination permits circumvention of these barriers to yield the full expression of Quercetin 7-glucoside production in the petals of the hybrid plant."

In other words, Dear Reader, "There ain't no Santy Claus!" More to the point, the high hope we have all held that *C. chrysantha* interspecific crosses are going to produce hybrids with yellow, orange or apricot colors may be a myth. Instead of *C. chrysantha* being the "golden" species it looks like it may turn out to be the "iron pyrite" species — FOOL'S GOLD! The fact remains that plant breeders are going to continue to strive for a yellow flowered camellia. But the odds of getting a yellow hybrid by using the present methods of crossing *C. chrysantha* into *C. japonica*, *C. reticulata*, or *C. saluenensis* appear to be slim. There are two other alternatives to consider and both of these are undoubtedly under active pursuit at the present time.

First of all, there needs to be more hybridization between *C. chrysantha* and the many so-called "bridge" plants — hybrid crosses using *C. granthamiana*; *C. irriwadiensis*; *C. pitardii*; and *C. taliensis*, to name a few. Perhaps it may be found that some of

these less popular species will be more compatible with *C. chrysantha*. For example, *C. granthamiana* has a leaf structure similar to *C. chrysantha*. While *C. granthamiana* has been difficult to cross with the more common species, some hybrids have been developed. Possibly some of these "Granny" crosses could be used in the *C. chrysantha* hybrid program. Did you know that the Yunnan Botanical Gardens in China did not have the *C. granthamiana* species until just recently? The bulk of their some 20,000 hand pollinated, paper-bagged crosses have all been made using *C. japonica* and *C. reticulata* cultivars. No wonder even their F-3 blooms are proving to be non-yellow.

Some of the hybridizers here in California have used *C. chrysantha* pollen on hybrid "mother" plants with considerably more success than with *C. japonica* or *C. reticulata* "mother" plants. One hybridizer obtained five times more seed pods using hybrids in the cross and the seed germination on these seeds ran as high as 88 percent successful. Nuccio's Nurseries, here in Southern California, has some 'Milo Rowell' x *C. irriwadiensis* hybrids. This is a mix of *C. japonica* and *C. reticulata* x *C. irriwadiensis*. The flower buds on this hybrid look like *C. chrysantha* buds with a marked pedicel. The flowers are a creamy pink and the leaves look a little like *C. chrysantha* leaves. This nursery also has some 10 to 15 other hybrids using *C. granthamiana* in the mix. Why wouldn't these cultivars be good candidates for a cross with *C. chrysantha* pollen? Why not "hunt ducks where the ducks are" — or where they are more likely to be roosting? Why not give Lady Luck a little helping hand? You know the old saying — "Luck is the residue of good planning." Let's give the Three Princes of Serendip, who made fortunate discoveries by accident, the back of our hand and show them how to find the secret of the yellow bloom.

Secondly, we are all waiting anxiously for *C. euphlebica* to bloom. This

species has yellow flowers and it could be that the pollen from this species might be more compatible with the popular *camellia* species which we all admire. We are looking for *C. euphlebica* to bloom during the coming *camellia* year (1986-87). If so, we may have another gold rush on our hands.

Lastly, the long hoped for yellow *camellia* bloom may come from a hybrid source which does not use *C. chrysantha* pollen in the mix. At the time that the *C. chrysantha* species was being distributed to the Western World, several *camellia* hobbyists here in the United States were deep into a long-term program of plant breeding to produce yellow flowers from existing *camellia* species. Using hindsight, it is unfortunate that much of the effort previously directed toward the production of a yellow *camellia* was deferred in favor of the pursuit of *C. chrysantha* hybrids. Nuccio's Nurseries has crossed *C. granthamiana* and 'Hana Fuki' and they have obtained a creamy petaled *camellia* with pinkish cast. Grafted plants were sent to Dr. Bill Ackerman at Glen Dale, Maryland. He subsequently named this cultivar 'Joseph's Coat,' because it blooms in many colors, including creamy yellow. However, nothing has been done to back cross this cultivar because of the advent of *C. chrysantha*.

Since about 1970, Dr. W. F. Ho-meyer of Macon, Georgia, has been working with different *camellia* species in an attempt to produce a yellow flower. He has made many crosses using *C. granthamiana* and other species. Several years ago he crossed 'Witman Yellow,' a white tinged yellow *C. japonica* developed by M. J. Witman in 1963, with a seedling of a cross of 'Elizabeth Boardman' x 'Colonial Dame.' The resulting cross produced a canary yellow formal double named 'Dahlohnega.' The name is an Indian name for gold. This may be the foreunner of other future yellow cultivars. Let's wait and see.



A Tribute to Frances Butler

by Elsie Bracci

As president of the Southern California Camellia Council, I have the great honor of making a presentation long overdue. The person we are honoring tonight has worked with camellias for over forty years, quietly, but firmly. Always ready to help, she has done many jobs throughout the years. She has worked on as many as five shows in one season. After a show, one usually receives a nice thank you note from her for a job well done that *you* did. Maybe in this note there is some new idea she has to improve the next show. Most of us remember her as Chairman of Clerks, a very important position. She must coordinate the clerks with the judges and arrange for runners, for without these people, a show would not happen. She has "retired," yet she has helped us out again all this season and has even given us hints for the next season. We sure could use more people like this wonderful lady. Frances Butler, we thank you.

Frances collects angels, so the council presented her with a beautiful Capo di Monte angel.



Introducing in 1987-88

**'ROYAL VELVET' — 'CANDY MINT'
'STANDING OVATION' — 'ORCHID PRINCESS'
'SILVER LACE'**

Write for FREE Catalogue

**NUCCIO'S
NURSERIES**

Ph 818-794-3383

3555 CHANEY TRAIL
P.O. BOX 6160
ALTADENA, CA 91001

Closed Wednesday & Thursday

Awards Presented at the Southern California Camellia Society Picnic 1987

Margaret Hertrich Award

Best Japonica Seedling

William Hertrich Award

Best Japonica Mutant

William Wylam Award

Best Miniature

Dr. John Taylor Award

Best Hybrid

Frank Storment Award

Best Reticulata

Recognition Award to Sergio Bracci for two years of outstanding service as president of Southern California Camellia Society.

Showtime

Betty's Beauty

Bob's Tinsie

Kramer's Fluted Coral

Fire Chief Var.

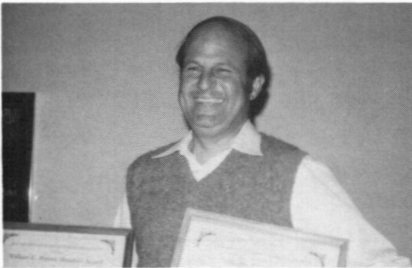
Nuccio's

Rudy Moore

Nuccio's

Kramer Bros.

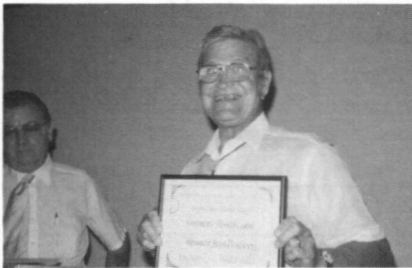
Howard Asper



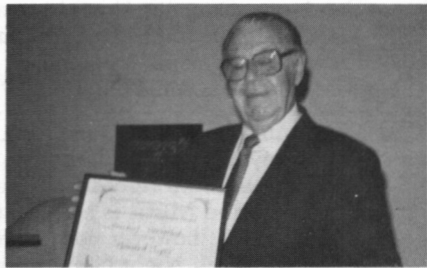
Tom Nuccio accepting Margaret Hertrich and William Wylam Awards on behalf of Nuccio's.



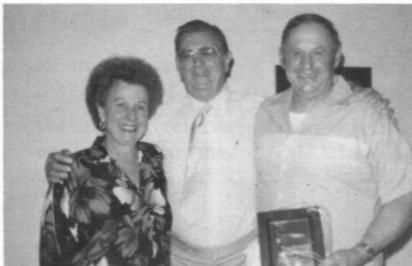
Geri and Michael Moore accepting William Hertrich Award on behalf of Rudy Moore.



Ben Mackall accepting Dr. John Taylor Award on behalf of Kramer Bros. Nurseries.



Howard Asper accepting Frank Storment Award.



Sergio, Elsie & Chuck Gerlach



Winners of the Monthly Flower Competition: Mel Belcher, first, Herman Belcher, second.

California Camellia-Rama XIII

sponsored by

Central California Camellia Society

November 6, 7, 8, 1987

Sheraton-Smugglers' Inn, 3737 N. Blackstone, Fresno, California

THEME: "DIXIELAND" — TRUE AMERICAN MUSIC

To All Camellia-lovers and Friends:

Snap your fingers 'n tap your toe,

Come-on-along, let the rhythm flow!

You're gonna just love that band

With music straight from Dixieland.

Our Andy Rippey will lend a hand

With the "DIXIELAND PROFESSORS' BAND."

Vocalist Mary Simmons will share with you

Those melodies with a memory or two.

Now the format's the same —

"Fun and Culture" — the game.

'Tis Friday we hope you'll arrive

When our Hospitality Room's alive.

Saturday register in the Banquet Room

And enter every early camellia bloom.

The program's set with treasures galore,

Colorful slides, buffet luncheon and more,

The Traditional Champagne Hour and those Prime Rib Dinners,

Special Raffles, Entertainment and Costume Parade Winners.

Sunday — Camellia Friendship at the "Wrap-up" Breakfast

Looking to the future and remember the past.

So won't cha' come-on-along

Join in a Dixie song?

Costuming is easy and fun!

'Most anything under the sun.

From Antebellum right up to Today

The Dixieland Music is here to stay.

So come now, however you will —

From Minstrel, Night Club or Vaudeville.

Be a Southern Gentleman or Southern Belle,

Uncle Tom, Little Eva, Topsy, Little Nell.

Try a Fedora, Derby or Straw Hat;

Wear a bright Vest and fancy Cravat.

Be a magnolia, camellia, cotton picker,

A Q-Tip, Cotton Ball or City Slicker,

A Song-and-dance Man, Carpet-bagger, medicine man,

A Boll Weevil, Musical Note, Stripper or End-Man.

O course, there'll be prizes, you know,

For Best Costumes from head to toe!

Start your wheels spinning

With thoughts of winning;

And, come spend those few hours

With Lovers of those CAMELLIA FLOWERS.

We'll be there to greet you,

To welcome and treat you.

Camellia-Rama XIII Registration Forms

PLEASE mail BOTH forms to: CHRIS GONOS
5643 N. College
Fresno, CA 93704
(209) 439-2228

FORM 1	Registration	No. ()	@ \$ 3.00	_____
	Lunch (Buffet)	No. ()	@ 7.50	_____
	Dinner (Prime Rib)	No. ()	@ 16.00	_____
	Breakfast (Sunday Morn)	No. ()	@ 5.50	_____

(Entire Package per person \$32.00)

CHECK ENCLOSED FOR TOTAL \$ _____

Please make check payable to: **CALIFORNIA CAMELLIA-RAMA**

NAME _____ SOCIETY _____

ADDRESS _____ City _____ Zip _____

PHONE _____

FORM 2 Room Reservations — SHERATON-SMUGGLERS' INN

Cost \$58.00 (Single or Double)

(\$3.00 — Additional Persons)

I (We) will be arriving: FRIDAY _____ SATURDAY _____

SINGLE _____ DOUBLE _____ TWIN _____ OTHER _____

Special Instructions _____

NAME(S) _____

ADDRESS _____ City _____ Zip _____

PHONE _____

Room reservations will be held without deposit. . . . You may pay
SMUGGLERS upon arrival or at check-out.

Please make reservations through Chris . . . The Sheraton "800 number" does
not know about the "CAMELLIA-RAMA" and its special rates.

Tick-Tock the Yellow Clock

by Meyer Piet

I would like to thank the Northern California Camellia Society for asking Lee and me to present the program tonight. In the past I have sent programs and slides to various camellia societies in the United States, but this is the first time Lee and I are closing the season and giving our progress report to your society. Tonight's program will bring you up to date on our quest for yellow. We will show slides of our introductions and there should be time for a Question and Answer Period.

A few things to remember:

1. Lee and I were the first ones in the United States to bloom a seedling of *Chrysantha*.

2. Date: February 1, 1984.

3. Contrary to what you may have been led to believe, the second seed of *Chrysantha* to bloom, about a month later, was also a graft of our seedling.

4. We call our seedling Olympic Gold because of the 1984 Olympics in Los Angeles and use the initials "O.G."

The introduction of the original twenty *Reticulata* hybrids from China in 1948 certainly stirred up a great deal of excitement in camellia circles. This was forty years ago, and it will be interesting to look back and evaluate our position then, and compare our position with camellia species *Chrysantha* today.

I believe, and think you will agree, that the first twenty *Retic* hybrids were all cross, perhaps F_1 , F_2 or even F_3 hybrids. We had the advantage of using the work that the Chinese camellia enthusiasts had done many, many years before. This could have been as little as twenty years, but easily could be a hundred or a thousand years. It was reasonably straightforward to start crossing the large *Reticulata* hybrids with some of our large *Japonicas* and also continue to back-cross the various original *Retic* hybrids with each other, since they already had a mixed bloodline, *Retic* x *Japonica*, *Retic* x *Sa-*

luenensis, *Retic* X *Pitardii*, etc. Over the 40 years, I believe, we developed flowers that were as good or better than the original twenty *Retic* hybrids. Our societies grew, and interest and competition was keen because of the new large, beautiful flowers that were available for competition on the show table.

Enter the era of yellow, *Camellia Crysanth*, and anyone can see the basic potential for new camellia colors. We would be foolish if we simply dismissed the work that the Chinese camellia people have done in the past twenty-five years, even though the offspring they have developed have turned out to be pink and white flowers. Setting aside the small species such as *Fraterna*, *Lutchuensis*, *Rosaeflora*, etc. This is perhaps the first time we have a new species and have to start from scratch (home plate), and do all of the original work. We may even have a strike against us, if you assume (as I do), that the *Chrysantha* in our possession were all germinated from seed and may be diluted by being F_1 crossed with some other species, perhaps a white flower relative.

It is difficult to explain the difference in color of the *Chrysantha* flowers in Japan and in the United States, and the rich dark yellow flowers shown on the first pictures of *Chrysantha* to come out of China. You may say that it is soil conditions (minerals), or ideal growth climate, etc. An answer is really not important because we only have this one unique, true yellow flower to work with and it probably has the deeper yellow color in its basic gene structure.

I believe the idea of hundreds of hybridizers rushing to do the "yellow thing" is not a correct projection. About ten or so years ago a form was sent out to find out how many people were interested in hybridizing and it is almost embarrassing to disclose that only a dozen or so people had replied.

If you think hybridizing with large

Retics and Japonicas, etc., was difficult, I believe you will have quite a surprise in store for you when you enter the *Chrysanthra* era.

With the Retics and Japonicas, both parent known crosses, you had a small chance, perhaps one out of four hundred, of obtaining a "worthwhile seedling." It only took approximately three years to see that seedling bloom. The figures are infinitely worse for chance seedlings, or one-parent-known seedlings. In Colonel Durant's book on *Reticulatas*, he mentions the number of perhaps twenty thousand known named *Japonica* camellias. It's easy to see that to obtain something different, color, flower type, etc., is going to be very, very difficult.

I believe if the average hybridizer sees one or two good new flowers, you are very lucky. Lee and I have been at it for fifteen years or so, and only have about twenty-one flowers that we believe worthy enough to name.

Lee and I made our first crosses for yellow about eleven years ago (1976). Both parent-known seeds were picked, germinated, grafted and now represent large potted specimens, five or six feet tall. It takes a lot of patience to work with yellow. A case in point is our cross of *Granthamiana* and *Brushfield* yellow. It may be more than coincidence that we used *Granthamiana* with its similar leaf structure to *Chrysanthra* over eleven years ago. Twelve large plants, an abundance of flowers, most always hand-pollinated, etc., but almost never a seed set. The *Granthamiana* x *Brushfield* Yellow has had just about every type of pollen imaginable dabbed on it without success. This year, however, it seems as though we have finally set seed using *Olympic Gold* pollen. Only time will tell if they are viable and can be germinated properly.

All of the offspring flowers using the pollen from *Olympic Gold* that have bloomed to this date, and that represents about twenty to twenty-five different flowers, have produced pink

and white flowers. The only sign of yellow is a slight streak of yellow in one of the flower's back petals, not enough real yellow color to talk about.

How do we know we are getting real cross, etc.? The first indication is the rich red-black color of the new leaf growth that show *Olympic Gold* characteristics. The second is the seed pod splits into four or five sections (cotyledons). Another is the ash gray color of the *Olympic Gold* bark, etc. The new "OG" hybrid flower itself tells a great deal. It can be a beautiful hybrid of show quality size and appearance or it can be a simple 1 1/2 to 2 inch single flower, very much like a simple species flower. I will point out some of the similarities when I show the seedling flower slides.

The original *Chrysanthra* parent flowers we bloomed about three years ago came from *Chrysanthra* pollen from China. Lee and I pollinated about twenty different plant combinations and did obtain three unique plants. These, of course, all bloomed pink and white color flowers, but all three flowers are quite pretty in a different way.

With the exception of two or three good flowers, the twenty to twenty-five "OG" seedling flowers are simple, species, single flowers that a normal person would cut down for understock. After seeing the first three offspring and reading about the pink and white flower results in offspring in China, then Japan, Lee and I decided to concentrate our effort on setting seed on the mother plant. The first season, February 1, 1984, we had twelve flowers to work with, the second and third season about seventy-five flowers each, and this year we had about one hundred twenty-five. The second season (November 1985) produced one seed pod that managed to survive. Actually there were four pods that looked good, but one by one they dried and dropped from the plant. The surviving seed pod contained a single, rather large seed. Its parentage is *Olympic Gold* x *White*

Retic (White Saluenensis x Crimson Robe) — Chinese Chrysanth pollen. This is a back-cross of Chinese Chrysanth pollen plus "white" Retic into our Olympic Gold seedling. It is the best combination we could have hoped for. It is a true F_2 (or F_3) plant. Because the Chrysanth seeds ripen late (pick in November) the entire germination-graft sequence gets thrown out of kilter. Normally we pick Japonica or Retic seed in September, Granthamiana seed in October. Waiting until November means that you are going to miss the opportunity to graft (end of March) and lose an entire year in the seedling's propagation cycle.

Lee and I decided not to lose the year and in March 1986 grafted the entire seedling, including its peat pod, etc., on to a healthy Irrawadiensis, three gallon understock. The seedling graft healed and started to grow. At the present time, 1 year after picking the seed, we have a healthy plant 18 inches in height.

The plant has a great deal of the characteristics of the mother plant. Dark red-black leaf color when the new growth opens. The leaf structure is definitely different; it appears the leaf is wider. The trunk of the plant is a brown color rather than the ash gray color of its mother. The plant puts on new growth twice a year and, if this continues, we hope it will bloom next season, 1988 or perhaps the year after, 1989.

If this seedling does not show yellow, it will be difficult to decide on the next step, other than additional back-crossing.

In November of 1986, our seed pods on our Olympic Gold plant numbered eight or nine. If you think it's frustrating to see the pollinated flowers dry up and drop off, I will tell you that it can happen any time during the eight or nine month development cycle. It's a small disaster when you have expectations of an excellent cross and it holds for five or six months, then without any apparent reason dries up and falls

off. We picked the eight or nine seed pods and obtained fifteen seeds. We started germination and almost immediately lost half the seeds due to infection or being hollow. At the present time we have grafted the following:

1. Olympic Gold X Botanuki.
2. As above #2.
3. Olympic Gold x White Retic — Chinese Chrysanth.
4. Olympic Gold x Granthamiana — Kramer Supreme.
5. Olympic Gold x Fragrant Frill — Kramer Supreme — Crimson Rose.
6. Same as above #2.
7. Olympic Gold x Silver Chalice — Irradiated Granthamiana #3 (White Wish).

What it totals is this: three seasons, 162 flowers hybridized and only 8 potential plants or a 5% chance of success assuming the mother plant is the correct direction to place our efforts.

At this particular time frame our hybrid seedlings using "OG" pollen for the 1985-1986 season consists of about 110 new plants, an example of the parents:

A. 26 different seedlings of White Retic, Saluenensis x C. Robe x "OG."

B. 18 different seedlings of Willow Wand-Silver Mist x "OG."

C. 10 different seedlings of Silver Chalice x "OG."

D. Other mother plant parents are Kohinor-Elsie Jury, Applause, Charley Bettes, Granthamiana, Angel Wings, Narumegata, etc., etc.

Lee and I are not doing much work with "O.G." pollen this season (1987) other than back-crossing. The work we do is usually using stored pollen on very early blooms, mostly Granthamiana hybrids, that flower before fresh "O.G." pollen is available. Back-crossing is another thing. At the present time, this is our first good season for back-crossing. It appears we have the following seed set:

1. Applause-Chinese Chrysanth x "OG."
2. Applause-Chinese Chrysanth x

- White Retic-Chinese Chrysantha.
3. Applause-Chinese Chrysantha x Royalty-Gaytime-Chinese Chrysantha.
 4. White Retic "OG" #14 x "OG."
 5. White Retic "OG" #9 x "OG."
 6. White Retic "OG" #18 x "OG."
 7. Willow Wand-Silver Mist-"OG" #12 x "OG."
 8. Pittardii-Large Japonica-"OG" #15 x "OG."
 9. Irradiated Brushfield Yellow x "OG" (3 big pods).
 10. Mother Plant "OG" #2 — 6 pods forming
 - A. 3 — "OG" x Silver Chalice Peony (seedling)
 - B. 2 — "OG" x Pittardii-Large Japonica-"OG" #15
 - C. 1 — "OG" x Lee's yellow.

This is only a partial list.

The total different plants now available to work with including fifty 1987 grafts, when they finally bloom, is a staggering 163.

Since we have bloomed 20 or 25 of these hybrids, all pink and white flowers, it is interesting to try to imagine what the various problems are going to be when we back-cross both the seedlings with each other, with additional "OG" pollen, and then of course the most important is back-crossing with the mother plant ("OG") as the seed setter.

Now let's talk about the "Tick-Tock Yellow Clock," meaning your yellow hybridizing program. I am not going to encourage you or discourage you. Every year Lee and I give a talk and keep everyone that reads the Southern California *Camellia Review* up to date on where we are in a concentrated effort to obtain a commercial yellow flower as soon as possible. You are at least three years behind us if you started this season. It takes an average of three years to see a new flower bloom and then you will be faced with the problem of getting a good strong mature plant with "OG" bloodlines to set seed for you. This could take another year or so, but then you must wait another two

or three years to see the new flower bloom. Your time troubles are not over yet. How are you going to propagate a multitude of plants so a commercial nursery can sell to the general public? If you wait to see your "Yellow Pride and Joy" bloom, and then cut scions, etc., you could add three or four years to the release time cycle. We now may be talking about a *ten year time frame*. If you are thinking about cell culture, etc., I think you should know that camellias do not cell culture very well for mass producing plants. There are some inherent problems in using this method. While corresponding with two very large cell culture institutes, I was informed a year or so ago that not much effort was being put forth to resolve these problems due in part to the lack of interest or small demand.

Lee and I have grafted three scions of our back-cross "Olympic Gold White Retic-Chinese Chrysantha" seedling, even though it's only 18" tall, and we have not seen it bloom, onto very large understock to shoot up big plants for scion material and future propagation on the surmise that we will be successful. I don't believe we have any choice if we are going to run a race with the clock.

Let's take an additional thought: When we get our new seedlings picked in 1986 (seven new plants "OG" mother), do we do the same thing? I believe we have no choice but to proceed in a like manner in order to cut the time loss to an absolute minimum. Please remember, if you do not make that specific cross or graft soon enough, you waste a year that simply adds to your basic time frame.

If any of you have been holding your breath, waiting for that big beautiful yellow flower to appear, you can exhale now. While we are on the subject of yellow flowers, it is Lee's and my opinion that Brushfield Yellow, Botanuki, Jury's Yellow, etc., are not yellow flowers at all. We have quite a number of flowers we could call yellow, but they are usually white or pink flowers

of various shades, picking up the yellow color (?) from the petaloids or anthers. I really don't care if people try to talk themselves into a cream color flower being yellow. I am only concerned with what Lee and I do. When we say yellow we mean exactly that. If you want to spend your money for cream color, washed-out white, etc., flowers or plants with yellow in the name, that's your money and your decision.

You may say that, "if" our new #1 and perhaps the *only* seedling purposely set on "OG" mother plant blooms yellow next year, it has only been a five year time frame. This is true, but we had a big advantage in being able to work with the Chinese pollen and shorten the entire time cycle.

In order to be successful in hybridizing you must see favorable results in a short period of time, two or three years. The entire attempt is difficult and if we go into a six or ten year time frame, it may be impossible. Why do it? I guess some people, those that are doing the actual hard work, get so involved that they simply enjoy the challenge.

Would we start over again, knowing

what we know now? Let me tell you, it's a disease. We have started to collect material on purple color camellias and expect to be working on this in the future. There is no end in sight, even with disappointments.

If you decided to get on the bandwagon and join the competition, please remember, time is of the essence. We don't have the twenty years it took the rose people to successfully cross the Chinese Yellow Rose into other hybrids to obtain commercial yellow color roses of today. Whether you like it or not, you won't be able to forget — "Tick-Tock The Yellow Clock."

OLYMPIC GOLD AS A MOTHER PLANT

1. Feb. 1, 1984 — 12 Flowers — No seed set.
2. Feb. 1, 1985 — 75 Flowers — One seed set.
 - A. Picked seed Nov. 1985 — Germinated.
 - B. Grafted seed March 1986.
 - C. Feb. 1987 — Plant 18 inches high — Cut and grafted 3 scions.
3. Feb. 1, 1986 — 7 seed — grafted.
4. Feb. 1, 1987 — At least 5 pods plus, holding.



Pacific Camellia Society Awards Dinner

The Peppermill Restaurant in Pasadena was the setting for the Pacific Camellia Society's Annual Awards Dinner held on April 9, 1987.

The Award of Excellence trophy, given to the exhibitor having the most points for all of the eight Southern California Camellia Shows (San Diego to Fresno) went to Mr. and Mrs. Sergio Bracci. Runners up were Dr. and Mrs. Dick Stiern and Mel Belcher.

Other Awards:

Monthly Cut Flower Display

- First — Chuck Gerlach
Second — Dean and Marcie Altizer
Third — Jerry Biewend

Flower of the Month

November—Best Pink
December—Best Red
February—Best White
March—Best Variegated

Tiffany
Wild Fire
Silver Cloud
Katie Var.

Mr. and Mrs. Grady Perigan
Dean and Marcie Altizer
Chuck Gerlach
Al and Frances Gamper

The "Good Guy" Award was presented to newly elected president, Marcie Altizer.

Central California Camellia Society

March 7 and 8, 1987

Award of Excellence		Jack and Anne Woo
Best of Show	<i>Dr. Clifford Parks Var.</i>	Sergio and Elsie Bracci
Best Large/Very Large	<i>Helen Bower</i>	Art Gonos Family
Runner-Up	<i>Elegans Splendor</i>	Art Gonos Family
Best Medium Japonica	<i>Betty Sheffield Supreme</i>	Jack and Anne Woo
Runner-Up	<i>Dream</i>	Don and Mary Bergamini
Best Small	<i>Maroon & Gold</i>	Fred Rankin
Runner-Up	<i>Freedom Bell</i>	Dick and Pat Pozdol
Best Miniature	<i>Spring Festival</i>	Jack and Anne Woo
Runner-Up	<i>Bob's Tinsie</i>	Don and Mary Bergamini
Best Retic	<i>Dr. Clifford Parks Var.</i>	Sergio and Elsie Bracci
Runner-Up	<i>Francie L. Var.</i>	Sergio and Elsie Bracci
Best Hybrid	<i>Waltz Time Var.</i>	Art Gonos Family
Runner-Up	<i>Julie Var.</i>	Don and Mary Bergamini
Best 3 Large/Very Large Japonicas	<i>Grand Prix</i>	Darren and Harlan Smith
Runner-Up	<i>Lady Laura</i>	Jack and Anne Woo
Best 3 Medium Japonicas	<i>Magnoliaeflora</i>	Jack and Anne Woo
Runner-Up	<i>Alta Gavin</i>	Jack and Anne Woo
Best 3 Smalls	<i>Black Tie</i>	Art Gonos Family
Runner-Up	<i>Kitty</i>	Tony and Natalie Miranda
Best 3 Miniatures	<i>Lemon Drop</i>	Jack and Anne Woo
Runner-Up	<i>Little Michael</i>	Darren and Harlan Smith
Best 3 Retics	<i>Temple Mist</i>	Darren and Harlan Smith
Runner-Up	<i>Dr. Clifford Parks</i>	Wilbur and Mary Anne Ray
Best 3 Hybrids	<i>Pink Dahlia Var.</i>	Marvin Belcher
Runner-Up	<i>Pink Dahlia</i>	Ben MacKall
Best 5 Japonicas Large	<i>Grand Slam</i>	Wilbur and Mary Anne Ray
Best 5 Japonicas Medium	<i>In the Pink</i>	Art Gonos Family
Best 5 Boutonniers	<i>Kitty</i>	Wilbur and Mary Anne Ray
Best 3 Different	<i>Emma Gaeta</i>	Art Gonos Family
	<i>Dixie Knight Supreme</i>	
	<i>Man Size</i>	
Best 9 Different	<i>Temple Mist</i>	Darren and Harlan Smith
	<i>Elegans Champagne, Grand Prix,</i>	
	<i>In the Pink, Midnight Var., Alta Gavin,</i>	
	<i>Little Michael, Man Size, Little Slam</i>	
Best "Miss Tulare" or Var.	<i>Miss Tulare Var.</i>	Jack and Anne Woo
Maurie Abramson Memorial Award		
Best White Camellia	<i>Snowman</i>	Jack and Anne Woo
Best Fragrant	<i>Eleanor Holtzman</i>	Jake and Eleanor Holtzman
Best Higo	<i>Aikatsuki-No-Koori</i>	Ed Streit
Best Yellow	<i>Chrysantha</i>	Sergio and Elsie Bracci
Best C.C.C.S. Novice Member	<i>Dixie Knight Supreme</i>	Andy and Carroll Rippey
Best Non-Member	<i>Nishi Kirk</i>	Patricia Melton
Best Seedling		
Ken Thompson Memorial Award	<i>Ben Mackall</i>	Kramer Bros. Nurseries
Best Spray or Stem	<i>Dr. Louis Polizzi</i>	Jack and Anne Woo
Junior Division Awards:		
Best Japonica	<i>Carter's Sunburst Pink</i>	Demitri Gonos
Best other than Japonica	<i>Waltz Time Var.</i>	Demitri Gonos
Best Boutonniere	<i>Confetti Blush</i>	David McClain



Modesto Camellia Cavalcade Show Trophy Winners

Best of Show	<i>Julia Hamiter</i>	Mr. and Mrs. Art Gonos
Sweepstakes		Robert Erhardt
Runner-Up		Mr. and Mrs. Don Bergamini
Best Japonica Large or Very Large	<i>Miss Charleston</i>	Mrs. William Breuner
Runner-Up	<i>Grand Prix</i>	Mrs. William Breuner
Best Japonica Medium	<i>Sweet Dreams</i>	Marie and John Balzadini
Runner-Up	<i>Dixie Knight Sup.</i>	Mr. and Mrs. Art Gonos
Best Small Bloom	<i>Little Susie</i>	Steven Campbell
Runner-Up	<i>Shuchuka</i>	Mr. and Mrs. Gary Schanz
Best 3 Japonicas Large or Very Large	<i>Grand Prix</i>	Mrs. William Breuner
Best 3 Japonicas Medium	<i>Milinda</i>	Darren and Harlan Smith
Best 3 Small Blooms	<i>Man Size</i>	Bet and Bob Kellas
Best 5 Japonicas Large or Very Large	<i>Grand Prix</i>	Mrs. William Breuner
Best 5 Japonicas Medium	<i>Fire Dance</i>	Julie Vierra
Best 5 Small Blooms	<i>Black Tie Var.</i>	Mr. and Mrs. Donald Lesmeister
Best Retic or Retic Hybrid	<i>Dr. Clifford Parks</i>	Mr. and Mrs. Art Gonos
Runner-Up	<i>Harold Paige</i>	Mrs. Edith Mazzei
Best 3 Retics or Retic Hybrid	<i>Valley Knudsen</i>	Al and Lois Taylor
Best Hybrid Non-Retic	<i>Julia Hamiter</i>	Mr. and Mrs. Art Gonos
Runner-Up	<i>Kramer's Fluted Coral</i>	Mr. and Mrs. Art Gonos
Best 3 Hybrids Non-Retic	<i>Julia Hamiter</i>	Darren and Harlan Smith
Best Miniature	<i>Lemon Drop</i>	Mr. and Mrs. Anthony Pinheiro
Runner-Up	<i>Ellen Daniel</i>	Mr. and Mrs. Art Gonos
Best 3 Miniatures	<i>Chrysanth</i>	Mr. and Mrs. Sergio Bracci
Best 5 Miniatures	<i>Man Size</i>	Mr. and Mrs. Art Gonos
Best Seedling Medium or Large		David Feathers
Best Sedling Mini. or Small	<i>KS4</i>	Jack Osegueda
Best Japonica — Youth	<i>Tomorrow Park Hill</i>	Vanessa Yonan
Best Retic — Youth	<i>Lasca Beauty</i>	Jason Yonan
Best Hybrid — Youth	<i>Julie</i>	Justin Bergamini
Best Miniature — Youth	<i>Ole</i>	Jason Yonan
Best Fragrant Bloom	<i>Tonuha</i>	Mr. and Mrs. K. C. Hallstone
Best Higo Bloom	<i>Hi-No-Maru</i>	Dr. J. Holtzman
Best Yellow Bloom	<i>Chrysanth</i>	Mr. and Mrs. Sergio Bracci
Best White Japonica Bloom	<i>Swan Lake</i>	Mr. and Mrs. E. F. Achterberg
Best Coll. 9 Different Japonica Blooms		Mrs. William Breuner
Best Japonica Bloom Society Members	<i>Mathodiana</i>	Mr. and Mrs. Robert Dorn
Runner-Up	<i>Moonlight Bay</i>	Virginia Rankin
Award of Excellence		Mr. and Mrs. Donald Lesmeister
Most Outstanding Arrangements:		
Open Division		Harlan Smith
Society Member		Jane Dorn
Woman Society Member		Judy Smith
Junior, ages 7-10		Brian Terpstra
Dr. Phillip Soderstrom Memorial Trophy,		
Juniors, ages 11-14		Pam Terpstra
Novice Division		Gladys Tomkins
Intermediate Division		Janet Terpstra
Advanced Division		Karen Weatherly
Men's Division		Harlan Smith



Camellia Society of Sacramento

Outstanding Flower of Show	Mrs. D. W. Davis Descanso	Larry and Nancy Pitts
Best Miniature Japonica	<i>Tootsie</i>	Mr. and Mrs. Don Lesmeister
Runner-Up	<i>Ellen Daniels</i>	Mr. and Mrs. Anthony Pinheiro
Best Small Japonica	<i>Grace Albritton</i>	Robert E. Ehrhart
Runner-Up	<i>Tom Thumb</i>	Mr. and Mrs. James Randall
Best Medium Japonica	Mrs. George Bell	Mr. and Mrs. E. F. Achterberg
Runner-Up	<i>Nuccio's Jewel</i>	Larry and Nancy Pitts
Best Large Japonica	Mrs. D. W. Davis Descanso	Larry and Nancy Pitts
Runner-Up	<i>Ivory Tower</i>	Larry and Nancy Pitts
Best Very Large Japonica	<i>Elegans Champagne</i>	Larry and Nancy Pitts
Runner-Up	<i>Elegans Supreme</i>	Mr. and Mrs. Don Lesmeister
Best 3 Miniature Japonicas	<i>Kitty</i>	Larry and Nancy Pitts
Best 3 Small Japonicas	Mrs. Tingley	The Griffings
Best 3 Medium Japonicas	<i>Raspberry Ice</i>	The Vervalles
Best 3 Large Japonicas	<i>Nuccio's Gem</i>	Mr. and Mrs. James S. Randall
Best 3 Very Large Japonicas	<i>Tomorrow Park Hill</i>	Mr. and Mrs. Don Lesmeister
Best 5 Miniature to Medium Japonicas	<i>Lady Laura</i>	Mr. and Mrs. E. F. Achterberg
Best 5 Large to Very Large Japonicas	<i>Lady in Red</i>	Larry and Nancy Pitts
Best 11 Japonicas	<i>Black Tie</i>	Larry and Nancy Pitts
Best Medium to Large Retic Hybrid	<i>Lasca Beauty</i>	Mr. and Mrs. K. C. Hallstone
Runner-Up	<i>Edith Mazzei</i>	Mrs. Edith Mazzei
Best Very Large Retic Hybrid	<i>Howard Asper</i>	Mr. and Mrs. Gary Shanz
Runner-Up	<i>Terrell Weaver Variegated</i>	Mrs. Edith Mazzei
Best 3 Retic Hybrids	<i>Valentine's Day Var.</i>	Robert E. Ehrhart
Best 5 Retic Hybrids	<i>Harold Paige</i>	Mrs. and Mrs. E. F. Achterberg
Best Non-Retic Hybrid	<i>Julie Var.</i>	Mr. and Mrs. Don Lesmeister
Runner-Up	<i>Pink Dahlia Var.</i>	The Vervalles
Best 3 Non-Retic Hybrids	<i>Kramer's Fluted Coral</i>	Mr. and Mrs. Don Lesmeister
Best Collection of 9	<i>Japonica</i>	Mrs. William R. Breuner
Best Collection of 3	<i>Japonica</i>	Larry and Nancy Pitts
Best Seedling	<i>Reticulata Hybrid</i>	David L. Feathers
First Runner-up	<i>Reticulata Hybrid</i>	David L. Feathers
Second Runner-up	<i>Reticulata</i>	David L. Feathers
Best Treated Japonica	<i>Carter's Sunburst Pink</i>	Mrs. William R. Breuner
Best Treated Hybrid	<i>Pharoah Var.</i>	Tom Lee
Best Spray or Stem Exhibit	<i>Nuccio's Pearl</i>	Raymond F. Hertel
Best Fragrant Bloom	<i>Yunnanensis</i>	C. A. and L. R. Roberts
Best Yellow or Cream Bloom	<i>Gwenneth Morey</i>	Robert E. Ehrhart
Best Sacramento Members Bloom	<i>Lasca Beauty</i>	Mr. and Mrs. K. C. Hallstone
Best Novice Bloom	<i>Spring Sonnet</i>	Lilly Lee
Runner-Up	<i>Spring Sonnet</i>	Carolyn Ong
Best "Old Timers" Bloom	<i>Ville de Nantes</i>	Mr. and Mrs. James Toland
Best White Bloom	<i>Nuccio's Gem</i>	Mr. and Mrs. E. F. Achterberg
Sweepstakes Award		Robert E. Ehrhart
Runner-up		Mr. and Mrs. Don Lesmeister
Junior Class:		
Best Miniature	<i>Demi Tasse</i>	Miriam Yonan
Runner-Up	<i>Pearls Pet</i>	Jason Yonan
Best Japonica 2 1/2" to 4 1/2"	<i>Raspberry Ice</i>	Jason Yonan
Runner-Up	<i>E. G. Waterhouse</i>	Courtney Robinson
Best Japonica over 4 1/2"	<i>Elegans Champagne</i>	Terry Shanz
Best Hybrid	<i>Eleanor Hagood</i>	Scott Saunders



Continuing Saga of C. japonica 'Breschini's Pride'

by Helen Simon, National Editor,
Australian Camellia Research Society

Perhaps this particular saga is a modern story of achievement and adventure, rather a medieval one. It is very real to me and I am happy to share further correspondence and developments with the Southern California Camellia Society whose help is very much appreciated.

A copy of the letter to editor Glenn Smith from June (Breschini) and David Stewart, printed in the *Camellia Review* November-December 1986, was sent to me. An extract of my reply to Mr. and Mrs. Stewart follows:

18th May 1986. "I am thrilled with your very personal interest and would be happy to receive some scions. 'Camellias were his (Caesar Breschini's) joy and sharing was his nature' could also be said of Professor E. G. Waterhouse."

4th July 1986: Five (5) scions arrive safely and in good order.

5th July 1986: All scions were grafted during the forenoon by our young expert, Craig Carroll. Three on the old stump, two on sasanqua stock in separate pots.

January 1987: All grafts except one

are going well. One in separate pot is exceptionally good. 40cm (16") tall.

8th March 1987: Photos taken by Helen Simon.

12th April 1987: Astounded to see more growth in axils of leaves. Flower buds? I wonder!



Show Schedule for 1987-1988

Pacific Camellia Society	December 5-6, 1987
Southern California Camellia Society	January 9-10, 1988
South Coast Camellia Society	January 23-24, 1988
San Diego Camellia Society	February 6-7, 1988
Peninsula Camellia Society	February 13, 1988
Temple City Camellia Society	February 13-14, 1988
Delta Camellia Society	February 20, 1988
Pomona Valley Camellia Society	February 20-21, 1988
Santa Clara Camellia Society	February 20, 1988
Descanso	February 27-28, 1988
Northern California Camellia Society	March 5, 1988
Kern County Camellia Society	March 5-6, 1988
Central California Camellia Society (Fresno)	March 12-13, 1988
Modesto Camellia Society	March 19-20, 1988
Atwater Garden Club and Camellia Society	March 26, 1988

Qualifications of a Good Show Judge

by Marilee Gray

The Southern California Camellia Council sponsored a judges' symposium on November 15, 1986, at the Los Angeles County Arboretum in Arcadia. Sergio Bracci organized and chaired the meeting.

My notes from a presentation on judges' qualifications are the basis for this article. Included also are the opinions and conclusions drawn from the comment and question period that followed. The contents of this article express my opinions and do not have the sanction of the Council.

I have broken down the qualifications of a good show judge into two general categories — technical and aesthetic. To discuss them takes but a few minutes; to actually achieve them will require several years. There is no short-cut route to learning all one needs to know, but the pleasure a hobbyist derives from growing and showing camellias makes this schooling very enjoyable indeed.

The first and the technical qualification for judging is to possess an accumulation of descriptive information on varieties of camellias and know how to utilize that knowledge within our judging guidelines. First of all, one should strive to be able to identify as many varieties as possible. This includes not only identifying a bloom as to variety, but also knowing its size designation as given in the *Nomenclature* and its genetic classification (japonica, retic or retic hybrid, non-retic hybrid, or other species).

On size, for example, the team judging medium japonicas must know that every bloom they judge, especially those they send to the head table, is really a medium japonica. A large japonica variety misplaced on the medium tables might look outstanding among the medium japonicas, but might actually be inferior for its variety. Since most all Southern California shows now have small, medium and large japonicas placed separately,

knowing the correct size designation is extremely important. An awareness of the genetic classifications of varieties is equally important as exhibitors do, either in ignorance or in the rush of placement, occasionally place blooms in the wrong classes. Improperly entered blooms have, in the past, gone all the way into final head table judging before someone detected the error. One can always say that the responsibility for verifying correct size and classification lies wholly with the judging team; they should be cognizant of such errors and not pass them on to the head table staff.

Secondly, one needs to know what to expect of a variety, i.e., the highest standard of that variety. Without knowing what a variety is capable of producing, one cannot know which, if any, of the blooms he is judging have achieved outstanding qualities. In conjunction with this, a judge should know the form and color changes that result from the different growing areas and allow for those variations in what we expect the standard of a variety to be. *All other things being equal*, the nod would go to that bloom whose form or color presents a more beautiful bloom.

Thirdly, all judges need to keep abreast of new varieties. This presents as great a challenge to the well-established judge as to the beginning novice judge. It is in this area that some accredited judges have received criticism. Accreditation, like tenure, should not relieve one of continually updating and improving his knowledge and abilities.

How does one accumulate all of the above information? Identification and the performance standard of a variety are best learned by growing that variety. Most judges grow as many varieties as they can logically manage, but no one can grow all the varieties shown. Judges, therefore, need resources beyond their own gardens. They should visit and study suitable

growers and nurseries, especially prominent developer/growers, which in our area are Nuccio's Nurseries and Kramer's Nurseries. In addition, the bloom displays at all society meetings provide frequent and invaluable opportunities for learning identification, standards, and new varieties. Quality meeting displays are essential learning forums for newcomers and judges alike. Anyone who thinks that meeting displays are there so that someone will win an end-of-the-year award simply doesn't recognize the real purpose and value of these displays.

The very best opportunities for extended study occur at our shows. In the normal course of a show, there are two times before a show is open to the public when judges can study the display tables without interfering with the show operation: after the judging teams have completed their assigned classes and are waiting for final head table judging; and after the head table judging while the awards table is being readied for the public. If these times are utilized, each judge can better prepare himself for his next assignment without spending any additional time at a show.

The application of the varietal information must be within the accepted guidelines for judging*. These guidelines place equal value on each of five categories — color, size, form, condition and substance and texture. The comprehension of these judging criteria is imperative for all judges. To use them is to analyze each bloom in each of the five categories. Constraints of time allow this analytical process to be used fully only when necessitated by close competition. Working negatively, i.e., totaling fault points, is a quicker and, therefore, a more practical process than adding positive points.

The second general category concerns judging processes other than the analytical — something I shall call aesthetic perception. To a large extent, much of our judging actually is the result of our aesthetic perception. Through it we view combined the feature of color, form, and condition and

rate the relative beauty of each bloom. Note that size is omitted in the features considered in an aesthetic rating; size has nothing, absolutely nothing, to do with beauty. As such, size is one feature which must always be dealt with in an analytical fashion. Does each bloom satisfy its size designation?

Judges need to develop a keen sense of aesthetics. Whether it is a delicate pink that whispers softly or a bold red that shouts its superiority, the recognition of outstanding blooms comes via aesthetic perception. So important is this ability to perceive beauty that if one doesn't have it and can't develop it, that person should not be judging.

As I have said, a good deal of our initial varietal judging employs aesthetic perception. It is also essential for judging the merits of variegated blooms, mixed trays, and head table blooms. Often head table blooms are so perfect or near-perfect that they cannot be adequately separated analytically by points. What remains is one's aesthetic perception. Some say that head table judging really comes down to personal preference. If by that they mean what each perceives as the flower having the greatest beauty, then nothing is wrong with personal preference — that is the only judging recourse left. But, if personal preference is so prejudiced that it means only whites to one judge and only formals to another, then it is not acceptable. A good judge will have so developed his appreciation of beauty, regardless of color or form, that he can override any personal prejudices he may have. Personal preference is functional; personal prejudice is not. If we conscientiously pick our winners on aesthetic merit, then we will systematically be developing a listing of preferred varieties. This is as it should be, for one prime purpose of our shows is to define for the public those varieties that are naturally superior.

Otherwise qualified and knowledgeable judges can still fail to perform effectively. The following are some performance pitfalls I have heard and observed:

(1) Failing to have one's own opinion. If you haven't reached an opinion, question others in your judging team or discuss the class until you do. Never, but never, agree for the sake of agreeing. Never assume someone in your team is so knowledgeable that you support his decision unequivocally. If anyone of the team does this, the purpose of the team is defeated; the time and effort of two judges have been wasted, for the team functions totally as if it were a one-man team. And, most importantly, this team of judges has failed the exhibitors.

(2) Failing to recognize and award older varieties. An oft-heard criticism of judges is that they do not know older varieties and will leave these blooms on the table — blooms they would have sent up to the head table were they newer varieties. If we truly judge on aesthetic qualities, then the age of a variety — whether it be 2, 20, or 200 years — is irrelevant. An older variety should not be penalized even if none of the judges knows the variety. After the description is verified by the *Nomenclature*, it is up to the judges to recognize the aesthetic merit of a bloom and deal with it accordingly.

To give credit to older varieties, some shows have had special classes, e.g., pre-1950 varieties. Since this did nothing to educate the judges, this was the wrong solution to the problem. On the one hand, an older variety was still penalized since only singles of all sizes and types were judged together. On the other hand, dating limited the competition for a variety — a definite form of handicapping, something I'll address later on. Good varieties, even if they are old ones, need no crutches if they are judged properly.

(3) Giving undue credit to newer varieties. The same judges who commit the prior error are also likely to send blooms to the head table solely because the variety is a new, 'hot' one. "They'll be expecting this variety at the head table. We better send one up," is the kind of comment that jeopardizes the integrity of shows. Such

judges will, in their rush to send up the newest varieties, leave better, but older, blooms on the table. That is an injustice to the public and the exhibitors.

(4) Handicapping inferior varieties. The objective of shows to define superior varieties is sabotaged whenever judges overlook faults that are typical of a variety. Because certain faults are characteristic of a variety does not relieve the judges of measuring those blooms against what would be the desired standard for that variety. Scar-like tissue or lopsidedness, for example, are never desirable. "They always come that way," does not suffice for a lack of aesthetic qualities. Some judges overrate a bloom because, "It is so difficult to get *that* variety *that* good." Some varieties simply are inferior to others, and our judging should reflect this fact.

(5) Downgrading a bloom on form or color because, "It doesn't come that way for me." Our guidelines for judges specify that variations in form and color not be counted against a bloom unless it is so different that it appears to be a sport of that variety. In conjunction with this is the failure to allow for form and color changes that occur naturally because of the growing area.

(6) Overlooking varieties if size is true, but small. At most shows, non-retic hybrids and retic hybrids are judged as a group, regardless of size. In japonica classes, varieties are classified medium if the bloom generally is from 3 - 4 inches in diameter, large if from 4 - 5 inches, and very large if over 5 inches. Thus, even in japonica classes, the size of blooms can vary significantly within medium classes and excessively in classes where large and very large are grouped together. In any case, each bloom should be judged on size by how fully each achieved its potential. That is, a medium bloom that has reached its expected size at 3 inches deserves equal points on size with another medium or medium-large variety that has met its expectation at 4 inches in

diameter.

Some judges erroneously downgrade a bloom on size although it has met its normal size expectations because, after the early shows with the predominance of treated blooms, they have become accustomed to oversized blooms. This occurs particularly on varieties that respond well to gib.

(7) Failure to use the point system properly. Size, in particular, is the feature judges have difficulty in weighting properly. According to our judging guidelines, size is to be pointed equally with color, with form, with condition, and with substance and texture. The excessive weight judges tend to give size was evidenced at a recent show where an oversized 'Easter Morn' that was devoid of any center petals (i.e., lacking in form) went to the head table ahead of blooms that should have pointed higher.

(8) Failure to point trays properly. Not all of the blame for judging errors on trays should be heaped upon the heads of judges. Lack of specific points and guidelines have given nebulous directives. We stress uniformity in trays, but how much do we weight uniformity? Perhaps it would, in judging trays, be equitable to assign half of the 20 points for each of the five judging criteria for uniformity. For example, of the 20 points on form, one tray might get its full 10 points on acceptable forms, but lose points on uniformity; another tray might receive its full 10 points on uniformity, but lose points on the quality of that form.

Tray judges need to have working axioms. "A tray is no stronger than its weakest bloom." "One flamboyant bloom does not a tray make." "Bright, showy, or large varieties do not automatically point higher than the less colorful or smaller varieties."

I have judged trays with those who could overlook any uniformity faults if the variety was large and showy and the tray exhibited at least one outstanding example of that variety. I vividly recall one show where the most

perfect tray in the show was a tray of 'Twilight' that never even made the head table; the eyes of the judges were too dazzled by the size and color of more showy varieties to recognize the quality in the quiet, but elegant, 'Twilight' tray.

(9) Failure to refer to the *Nomenclature*. No judge should ever appear for his judging assignment without a *Nomenclature* in hand. Reference to the *Nomenclature* should be made whenever there is a question on size or qualities or whenever the team is judging a variety with which they are unfamiliar.

(10) Failure to heed instructions of the chairman of judges. Concessions to the weather, if needed, will always be part of the chairman's instructions. Regardless of adverse weather before a show, some flawless blooms always appear. For those majority of blooms, however, that may be less than perfect, judges need to abide by the chairman's instructions and temper their demerits accordingly. Wind, for example, will cause bloom damage that will be evidenced in diminished condition, while undue heat and dryness will be reflected in smaller blooms.

11) Failure of a team to discuss and reach a consensus. To a large extent, the integrity of a show is dependent upon the performance of the chairman of judges. He not only needs to assign people to areas where they can function knowingly, but he needs to know his judges well enough to pair compatible personalities. Whenever a domination/intimidation situation exists within a team, that combination fails to function as a team. All members of a team need to be alert to the possibility that one of the team may attempt to speak for the entire team. Whenever this happens, the other team members need to be assertive enough to require that the team discuss and reach a consensus.

12) Failure to recognize that a judge is performing a service. Judging should not become an ego trip. Judging is performing a service for the public, the ex-

public gardens, the gardens of other exhibitors, and the hosts of the show. All the judging teams are to function in such a way that the entire show appears to have been judged by one team. In this respect and in combined abilities, some teams will fail to perform as effectively as others. Any judge who assumes he is above oversight or error has not the proper perspective for a judge. Since there are more qualified judges available than can logically be

used at any one show, the practice of having judges rotate and clerk periodically would help fill the depleting ranks of clerks. In addition, an occasional stint at clerking would help judges maintain a proper perspective.

Judging shows is one very interesting and challenging aspect of this wonderful hobby of growing camellias. Good judges, however, recognize that to judge is to enroll in a school from which there is no graduation.

The Enigma of 'Egao' by Bill Donnan

Reprint from *Camellia Journal*, May 1987

You have all heard that TV jingle that goes: "It's a bird; it's a plane; it's Superman!" Well, I am going to tell you about a super camellia cultivar, namely 'Egao.' One could easily paraphrase that jingle and exclaim: "It's a vernalis; it's a sasanqua; it's a higo!" and be partly right on all three counts. However, if recent scientific analysis is correct, the camellia cultivar 'Egao' is probably a non-retic hybrid. But I am getting way ahead of my story. First I want to tell you how 'Egao' came to California and how it is sweeping all of the trophy awards in the species classification at our California shows.

When Julius and Bonnie Nuccio made their first trip to Japan in 1977 they were looking for satsuki azaleas. Naturally, if they saw any good camellia cultivars they would try to get them also. When their good friend Terada found out that we did not have 'Egao' here in the United States he insisted that they import it. Thus the cultivars 'Egao' and its variegated form 'Shibori Egao' along with 'Tama-no-ura,' 'Nan-ban-ko' and a few others were shipped home to California. Scions were grafted and propagation began. The bloom is a medium to large, deep pink, semi-double. The cultivar was introduced as a sasanqua in the Fall of 1981 and it was not long before it began to sweep the Best Species trophy from many of our California Camellia Shows. 'Egao' or its variegated form won Best Species at the 1982, 1983,

1985, 1986, and 1987 Huntington Gardens Camellia Shows. It was Best Species at the 1984 "Gib" Show; the 1985 Temple City Show; the 1985 Descanso Show; and the 1986 South Coast Show. In the 1984 and 1985 Pacific Shows it won both Best and Runner-up tray of three bloom awards and Best and Runner-up single bloom awards ('Egao' and 'Shibori Egao' traded off being Best or Runner-up at those shows.) So you can see that this camellia has really caught on with the judges.

This brings up the question — just what species is 'Egao'? Tom Savage, who is the International Registration Authority for the genus camellia and who has compiled a listing of about 30,000 camellia cultivars, indicates that "There is a higo 'Egao' and an 'Egao Tsubaki'; an 'Egao' vernalis and an 'Egao' sasanqua." The CAMELLIA NOMENCLATURE 1981 Edition and subsequent revised edition list 'Egao' as a *C. vernalis*. Be that as it may, this book goes on to qualify *C. vernalis* as probably not being a separate species, but rather a non-retic hybrid cross of *C. sasanqua* x *C. japonica*.

As has been indicated above, Nuccio's Nurseries has always listed and sold 'Egao' as a sasanqua even though they realized that it probably is not strictly a sasanqua. What's that old saying: "If it walks like a duck, and quacks like a duck and looks like a duck, it's probably a duck"! The plant

'Egao' blooms like a sasanqua, it looks like a sasanqua, and it seeds like a sasanqua, so that's why they sell it as a sasanqua.

All of this conjecture about the true category of species in which to place the cultivar 'Egao' would not have surfaced except for the fact that the American Camellia Society has been looking for new and outstanding camellia cultivars to consider for their Ralph Peer Sasanqua Seedling Award. 'Misty Moon' was suggested as an outstanding candidate for the Peer Award but, although it is sold as a sasanqua, there is little doubt that it must be about half *C. kissi*. ('Misty Moon' is fragrant and its seeds resemble *C. kissi* seeds.) Next 'Egao' was nominated as a cultivar to consider for the award but it was discovered that it had never been registered with the American Camellia Society and thus could not qualify unless its ancestry could be traced back to a date prior to 1945. The question was: when was 'Egao' developed and released and by whom? Tom Savige lists 'Egao' as having been released in 1912 by Taniguchi. Whether this is the same cultivar now being propagated and sold here in California is open to question.

Meanwhile, we have just recently acquired a reprint from the *Journal of the Japanese Society of Horticultural Science*. The paper is entitled: "Cytogenetic Studies On The Origin Of *Camellia Vernalis*; II Grouping Of *C. Vernalis* Cultivars By Chromosome Numbers And Relationships Between Them," Vol. 55, No. 2, pgs. 207-214, September

1986, by Takayuki Tanaka, Naotoshi Hakoda, and Shunpei Uemoto. This paper quite conclusively proved that *C. vernalis* is a hybrid species derived from crossing *C. sasanqua* x *C. japonica*. If such a cross can be determined to be a separate species; then 'Egao,' which is a cultivar obtained by this same cross, is a species of *C. vernalis*. The laboratory analysis made by these scientists counting the chromosomes reveals the following introgressive hybridization between *C. sasanqua* and *C. japonica* to produce 'Egao.'

In closing, it occurs to me that we gain very little ground for the camellia hobbyist by trying to convert 'Egao' into a non-retic hybrid. Even such experts as Sealy in his "Revision of The Genus *Camellia*" and Chang Hung Ta in his monumental book "Camellias" (translated by Bartholomew) fail to definitely rule out *C. vernalis* as a true species. I suggest that we consider *C. vernalis* to be, in fact, a separate species, albeit one which is still open to question and to further analysis by botanical scientists. Meanwhile, we can categorize 'Egao' as a *C. vernalis*; list it in CAMELLIA NOMENCLATURE as a *C. vernalis* species; and exhibit it in the Species classification at our California Camellia Shows.

The camellia cultivar 'Egao' will continue to be an enigma and it seems appropriate to contend that, as you pick one of its blooms and examine it closely, it stares up at you with a superior smirk. After all, the name 'Egao' means — "Smiling Face"!

CONTRIBUTORS TO THE NOMENCLATURE ENDOWMENT FUND

Camellia Society of Modesto in memory of Thelma May Depperschmidt.
Barbara and Bill Woodroof

Send contributions to: John Utvich, 2975 Somerset Place, San Marino, CA 91108.

CONTRIBUTORS TO THE CAMELLIA REVIEW FUND

Send contributions for Camellia Review Fund to:
Jerry Biewend, 1370 San Luis Rey, Glendale, CA 91208

Directory of Other California Camellia Societies

ATWATER GARDEN CLUB AND CAMELLIA SOCIETY—President, George Klein; Secretary, Ruth Myers, P.O. Box 918, Atwater 95301.

CENTRAL CALIFORNIA CAMELLIA SOCIETY—President, Ed Streit; Secretary, Mary Anne Ray, 5024 E. Laurel Ave., Fresno 93727. Meetings: 3rd Wednesday, November through February, Sheraton Smugglers Inn, Fresno.

DELTA CAMELLIA SOCIETY—President, Larry Pitts; Secretary, Evelyn Kilsby, 11 Tiffin Court, Clayton 94517. Meetings: 2nd Tuesday, November through March, Oak Grove School, 2050 Minert Rd., Concord

KERN COUNTY, CAMELLIA SOCIETY OF—President, Dr. Leland Chow; Secretary, Fred Dukes, 733 Del Mar Dr., Bakersfield 93307. Meetings: November 1, January 12, February 9 and April 10, Dr. Leland Chow's residence, 200 Vista Verde Way, Bakersfield 93309.

MODESTO, CAMELLIA SOCIETY OF—President, Virginia Rankin; Secretary, Barbara Butler, 1016 Sycamore Ave., Modesto 95350. Meetings: 2nd Tuesday, September through April, Centenary Methodist Church, Room 6, Norwegian & McHenry Avenues, Modesto.

NORTHERN CALIFORNIA CAMELLIA SOCIETY—President, Jack Lewis; Secretary, James R. S. Toland, 1897 Andrews Dr., Concord 94523. Meetings: 1st Monday, November through April, Heather Farm Community Center, 301 N. San Carlos Drive, Walnut Creek.

ORANGE COUNTY, CAMELLIA SOCIETY OF—President, Dr. Ivan Richardson; Secretary, Frances L. Butler, 1831 Windsor Lane, Santa Ana 92705. Meetings: 3rd Thursday, November through April, Tustin Branch Library, 345 Main St., Tustin.

PACIFIC CAMELLIA SOCIETY—President, Marcie Altizer; Secretary, Mary Simmons, 5616 Freeman Ave., La Crescenta 91214. Meetings: 1st Thursday, November through April, 7:30 p.m., Descanso Gardens.

PENINSULA CAMELLIA SOCIETY—President, Kenneth Henly; Secretary, Edie Briscoe, P.O. Box 56, Los Altos 94023. Meetings: 4th Tuesday, October through March, Ampex Cafeteria, 411 Broadway, Redwood City.

POMONA VALLEY CAMELLIA SOCIETY—President, Melvin Belcher; Secretary, Dorothy Christinson, 3751 Hoover St., Riverside 95204. Meetings: 1st Tuesday, November through April, Pomona First Federal Savings and Loan, 1933 Foothill Blvd., La Verne.

SACRAMENTO, CAMELLIA SOCIETY OF—President, Jim Randall; Correspondence Secretary, Lana Paulhamus, 1909 Discovery Way, Sacramento 95819. Meetings: 4th Wednesday, October through April, 7:30 p.m. Shephard Garden & Arts Center, 3330 McKinley Blvd., Sacramento.

SAN DIEGO CAMELLIA SOCIETY—President, Cindy Drake; Secretary, Edalee Harwell, 2165 Leon Ave., San Diego 92154. Meetings: 3rd Wednesday, October through April, 7:30 p.m., Casa Del Prado, Room 101, Balboa Park, San Diego.

SANTA CLARA COUNTY CAMELLIA SOCIETY—Information not received.

SOUTH COAST CAMELLIA SOCIETY—President, Wally Jones; Secretary, Pauline Johnson, 1251 Tenth St., San Pedro 90731. Meetings: 3rd Tuesday, October through May, 7:30 p.m., South Coast Botanic Gardens, 26300 Crenshaw Blvd., Palo Verdes Peninsula 90274.

TEMPLE CITY CAMELLIA SOCIETY—President, Grady Perigan; Secretary, Alice Jaacks, 5554 N. Burton Ave., San Gabriel 91776. Meetings: November 19, January 28, February 25, March 24, Lecture Hall, and April 28, Ayres Hall, L.A. County Arboretum.

SOUTHERN
CALIFORNIA
CAMELLIA
Society, Inc.

POST BOX 50525
PASADENA, CA 91105

Bulk Rate
U.S. Postage
PAID
Permit No. 740
Pasadena, CA

MR & MRS A L SUMMERSON
1700 HILLFAIR DR
GLENDALE CA 91208

Return Postage Guaranteed