

THE  
*Camellia*  
REVIEW

A Publication of the Southern California Camellia Society



*Little Michael*

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## Southern California Camellia Society, Inc.

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

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## COVER PHOTO

### 'Little Michael'

This beautiful miniature-to-small japonica was introduced  
in 1981 by the late Rudy Moore.  
Named for his young son, this bloom is a consistent winner in camellia shows.  
Photo by Grady Perigan

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## EDITOR'S THOUGHTS FROM AFAR



Greetings from Malaysia. Bobbie and I have been here almost a year and, since my assignment has been shortened from 18 months to 12 months, we will be traveling home in a few weeks.

I am looking forward to getting back to camellias and the good people of the camellia world. We had expected to see some varieties of camellias here, but to date we have seen only two disreputable looking specimens among some magnificent bonsai plants in the Chinese Garden in Singapore. I must add that we have not been to Cameron Highlands yet, but we do hope to get there before we leave. The Highlands area is at a higher elevation and cooler and, therefore, more friendly to camellias than the hot humid climate everywhere else in Malaysia. Before we left California Tom Nuccio told us that a native rhododendron had recently been discovered in Malaysia and we have assumed it would be in the Highlands area.

It is my understanding that some "friends" are expecting me to take back the editorship of *The Camellia Review* upon my return. Who needs enemies with friends like that? I had fantasized about losing that job while I was away, but that may not happen.

As I have stated (pleaded) before, the Review will be only as good as the material published in it. And most of that material will come from you, our members and readers. I will try to get an article in the next issue restating the format I hope to use in future issues and will anticipate being inundated with articles from many of you. The mailing address continues to be 7475 Brydon Road, La Verne, CA 91750. I hope to hear from many of you.

Mel Belcher

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## I'VE BEEN THINKING . . .

Scottie Illes

I've got a good case of the "TIONS"—aggravation, irritation, anticipation, fascination, and frustration. This camellia season has brought forth all of these feelings at one time or another, but right now it's as tho someone dumped them all in a pot and stirred them with a stick. I have been lucky enough to have the most beautiful blossoms, but most of them have not made it to a show. They are underdone for one show and overdone for the next; perfect on Wednesday and then fall jelly-side down in the dirt on Thursday morning. I could probably save some of them by refrigeration, but what would I do with the food? If it came right down to it, Max would prefer the food. And now a prediction: next year will be more fantastic than ever, and the blossoms will be so perfect that the judges won't be able to choose and will have to declare them all "BEST OF SHOW!"

And that is called—imagination.



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## OUR CAMELLIA GARDEN

Tom Gilfoy

As Dody and I wandered through the backyard of one of the houses we were considering purchasing, I remember saying, "This is exactly what we want. I don't care what the inside of the house looks like; we can change that if we have to. But this setting can't be duplicated anywhere else." Dody readily agreed, and it wasn't long before we made the purchase.

That conversation took place over twenty years ago, but I remember it as if it were yesterday. For a long time, we had wanted to move to La Canada but couldn't seem to find the right place. Strangely, in view of our current interest in camellias, the thirty-four large camellia plants in the backyard played a very little part in our decision. The main attractions for us

were the fourteen large *California Live Oaks* and the property's location next to Descanso Gardens. Indeed, the fence around Descanso is our backyard fence, and we liked the idea that this beautiful botanical garden would never be developed, but would remain forever as a tranquil oasis right next door.

It only took a couple of blooming seasons before our attitude towards camellias changed and for us to realize how fortunate we were to have such ideal conditions for growing this beautiful plant. Camellias seem to love the filtered sunlight streaming down through the oak branches, and to us the nutrients from the decaying oak leaves meant that we probably wouldn't have to do much fertilizing.

At the time of purchase, only



*Initially, the main attractions were the 14 large California oaks. Camellias have the filtered sunlight streaming down through the oak branches.*

about 25% of our backyard had been landscaped. The remainder was almost exclusively a nearly impenetrable tangle of *Privets* and *Japanese Aralias*, many of which had grown to 20 feet or more in height. Slowly we began hacking away at this jungle, putting in new garden paths as we went to make the cleared areas accessible for landscaping. In addition to camellias, our plants of choice for the new areas were primarily *Australian* and *New Zealand Tree Ferns* and camellias, with a handful of azaleas sprinkled in for good measure.

It was not until early this year that the last of the jungle was cleared away and the last of our new camellias was planted. We've now run out of room for planting more, but in the meantime our original group of thirty-four camellias grew to 217, including over 120

varieties. These totals are exclusive of 20 new scions we grafted this year. We're grateful to the Braccis, the Jaacks, and Nuccios for the quality scions and are holding our breath in the hope that most of them will take.

I'm sorry to say that during the intervening years we paid very little attention to the possible show quality of the blooms on all the camellias we were planting. Our primary emphasis had been on landscaping and how the new camellia bushes would appear when mixed in with the large tree ferns. Since we learned early on that Japonicas were more consistent with this goal, nearly all of our camellias are of that classification.



*"We began hacking away at the jungle, putting in new garden paths as we went..."*

A good example of the emphasis we placed on the landscaping qualities of camellias is all the *Elena Nobiles* we planted next to our fence. We had seen a very large *Nobile* in full bloom in Descanso Gardens and were impressed with how spectacular the solid mass of red blossoms appeared from a distance as a backdrop to the sun dial lawn. In an attempt to duplicate this in our garden, we planted 51 *Nobiles* around the perimeter of our backyard fence. Although our landscaping purpose was achieved, we have yet to enter our



*Tree ferns and azaleas complement the camellia garden. To the right is part of the 'Elena Nobile' hedge.*

first blossom of that variety in competition!

Very early on, we became aware of the yearly Camellia Show in Descanso Gardens, but we never thought of entering anything of our own until about five years ago when, early one Saturday morning, I dropped into Van de Kamp Hall while the show was being set up. Someone suggested that we bring over some of our own blossoms, and we ended up winning first prize in one of the novice categories. We felt pretty good about

winning, even though I think we had the only entry in the category.

Our novice experience was sufficient to spark a new interest, and, for the first time, we began thinking about camellia blossoms in terms of their show quality. At first our interest in competition was limited only to returning to the Descanso show each year, but finally, just this season, we ventured beyond Descanso and entered blossoms in other shows.

It has taken a little time, but I'm afraid we've finally been bitten by the bug. You can probably guess what's going on in our garden now. Yes, that's right, a lot of our big, old camellias are biting the dust, and their roots are being used as understock for the scions recommended to us by more knowledgeable competitors.

We do have some reservations about whether we're moving in

the right direction and are trying to keep our new interest in show competition in balance with our original emphasis on trying to beautifully landscape our garden. As we look around now and see all the large glass jars and Saran-wrapped little greenhouses where once stood beautiful camellia bushes, we wonder if we may have gone too far already.

There is at least one serious disadvantage to living next to Descanso Gardens. Unfortunately, petal blight runs rampant throughout the many acres of the camellia forest there. Since the prevailing wind is from Descanso towards our yard, we have a blight problem that cannot be

kept under control. No matter how hard we may try to keep our own blossoms picked up, it does very little good with the unkempt situation next door. The blight in our garden is so bad sometimes that nearly every blossom seems to be infected. For the purist who is primarily interested in show competition this may be hard to accept, but from our perspective the many advantages to living next door to

Descanso far outweigh this one negative.

We love our garden and enjoy showing it to visitors from the various Societies who share our interest in camellias.

*"We see glass jars and saran-wrapped little green houses where once stood beautiful camellia bushes and wonder if we may have gone too far."*



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## THE CAMELLIA EXPERIENCE

Julius Christinson



As long as I can remember, I have been involved in growing plants—either those that provide food or those that produce the beautiful flowers we all enjoy so much. When I was a teenager, one of my main interests was growing gladioli—but I have always loved camellias.

After Dorothy and I were married, one of our first camellias, 'C.M. Wilson', was a gift from her father. Little did we know what it would lead to. About 25 years ago Dorothy's sister and her husband invited us to our first camellia show at Huntington Gardens—they said we just had to go and see the spectacle. And what a spectacle it was! It was hard to believe how many varieties were there. Needless, to say, we were very impressed, and, of course, we inquired as to where we could learn more. We were introduced to Margaret and Walt Harmsen, who invited us to come to a meeting of the Pomona Valley Camellia Society, which is the society closest to Riverside. We went to the first meeting, and did we ever get hooked! The generosity of camellia people became very evident when, at that first meeting, Walt presented us

*A large oak tree provides good shade for a diverse collection of plants besides camellias.*

*Photos by Dorothy Christinson*

with one of his winnings from the plant raffle. So, that really was the beginning.

As time went on and we won or purchased more plants, more and more of the space in our small back yard was being converted into our camellia garden. It began with the camellia plants being planted in planters, but we soon realized that was not nearly enough space. So we had to expand out into the yard. Our oak tree was not large enough to provide adequate shade at that time, so we needed to complement the natural shade with artificial shade. We built a structure about 20' X 24' and covered it with 50% shade cloth. That lasted for a while, but we soon outgrew that too.

The next big step was to build a lath house to cover the whole back yard from the house to the back fence. It is 12' high and about 28' X 40', with an additional portion behind the garage that measures about 20' X 24'. We have a number of hanging plants



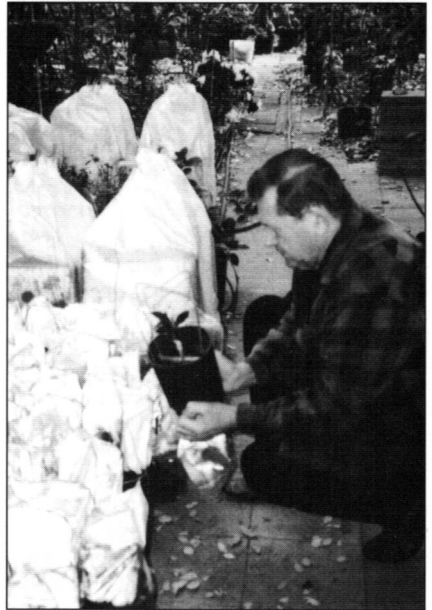
*Above: Azaleas and cycads are but some of the treasures besides camellias in the Christinson garden.*

*Right: Chris routinely checks his grafts and the seedlings and cutting in the larger tents in the background.*

as well, such as epiphyllum, Christmas cactus, several types of ferns, orchids, and azaleas. This area behind the garage serves beautifully as the holding/display area for these collections of azaleas, Sago palms, and such.

At the present time our collection of camellias consists of about 350 plants, including Japonicas, Reticulatas, Sasanquas, Species, and Hybrids, from miniature to large varieties. We seem to do the best in Riverside with miniatures, smalls, and mediums, with a few large varieties that like our climate. Because of the hot dry weather in Riverside, I have planted more of my camellias in the ground and am very careful to provide mulch to keep them from drying out too fast.

Because of the amount of shade presently provided by the 35-year old



oak in the back yard, some of the camellias have been moved to the front yard where there is more sun. Our 'Egao' and 'Shibori Egao', in particular, have done well out there.

Growing plants from seeds and grafting plants have become real passions with me. Many camellia

friends have been very generous with their scions. All of this, however, puts an even higher premium on space. I have needed a hot house for a long time, but I have no space for one. So, this year I have tried something new—I've been utilizing the 'dog house' as a hot house. The 'dog house' is our son's former room. I have tried growing grafts and had some measure of success, but I haven't been totally satisfied. Now I start the seedlings in the 'dog house' with the help of a couple of old fish tanks and some 'hot houses' I have fabricated from flats lined with plastic and a plastic 'house', 16" x 17 1/2" x 24" high, attached to it. Each one holds 49 small pots. The 'hot houses' are moved outside when the plants are big enough.

A long heat tape that I had on hand has finally found a home. I cleared a space about 4' x 7 1/2'



*Between the houses is a collection of some of the newer acquisitions.*

outside in the lath house, laid the tape on the ground and covered it with soil and 'pavers'. The grafts are placed on top in their pots where they are doing quite well. So far, I have seen no failures, and I am more than a little pleased about that. Time will tell! I now have about 90 grafts and 500 seedlings that I am watching closely.

The garden has been expanded into a sunny area in the driveway where some of my plants, such as 'Angel Wings', do better and where I place plants that otherwise don't get enough sun. Others have been moved to an area between the houses on the other side because of our space limitations.

My next project, probably next year, has to be a watering system. It gets hot and dry in Riverside, so, if we are out of town for any length of time, it is easy to lose plants. Even though our daughter does the best she can, it is so easy to miss plants that are thirsty. We are going to call on a friend who can help install a system that will do controlled watering for us.

We have served on boards and committees of camellia societies for many years, as well as being involved with the shows. We've had some great

times with some great people. Of course, we enjoy entering our blooms and winning, but being at the meetings and the shows has been a real learning experience. There we have learned the most about this business of growing and showing camellias from

others who share our love for this hobby.

When I had to retire about three years ago, I came to realize what a friend a garden can be. You all know how much time and work a camellia garden takes. I spend most of my time in the garden, and I am very thankful for such a wonderful hobby, the joy that it brings to my family and friends, as well as the satisfaction I receive from watching 'my garden' grow.

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## CAMELLIA STATIONERY

Nearly two years ago the Board of the Southern California Camellia Society set out to produce camellia stationery as a major fund-raiser activity for the society. Exploring the available material and offers of commissioned art consumed considerable time. Tom Nuccio heard of our quest and brought out two volumes containing Paul Jones' beautiful camellia paintings. When the work of this famous Australian artist was seen, the decision was immediate and decisive.

A few decades ago, Paul Jones was commissioned to paint the camellias at Huntington Gardens. His technique gives depth to the canvas. His detail is so exquisite that the morning dew glistens on the petals. Here are camellias captured in all their enthralling beauty!

Once the artist's permission was secured, things happened fast. We selected several of Jones' prints from Tom's volumes. At this point the work was turned over to Carol Stickley, Mel and Bobbie Belcher's daughter, a graphic designer of exceptional talent. She used the most modern of equipment to scan the prints, reduce

them, and restore and highlight the delicate detail that was diminished on the aged paper. Next she worked with the printer to assure a quality product. What resulted was something that deserves all the adjectives used before—beautiful, exquisite, enthralling, exceptional—and many more exclamations of approval and excitement! We anticipate that they will soon carry the delight of camellias throughout the world. Thank you, Paul Jones.

At this time we are proud to offer a collection of eight cards with matching envelopes, each with a different painting of a camellia. The eight prints are shown in color on the back cover of this *Review*. The cost including shipping is \$6.00/package of eight, a very reasonable price considering the quality and elegance of the cards. They may be ordered either through Southern Cal's business address, 7475 Brydon Road, La Verne, CA 91750, (909) 593-4894 or directly from the fund's chairman, Dorothy Grier, 13229 Pipeline Avenue, Chino, CA 91710 (909) 628-1380.

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## I'VE BEEN THINKING . . .

Scottie Illes

Several years ago I was given a pot in which was planted a stick with one leaf. I was told that this was a magic stick and, if I took good care of it, I would live a happy life and receive a marvelous gift. Time passed and, with reasonable care, the stick started growing, adding leaves and tiny branches. Lo and behold, one day my stick had turned into a real plant, and then the magic began in earnest. My plant started to bud, and it finally bloomed. The marvelous gift was my entry into the wonderful world of camellias, and my happy life comes from knowing that the bond between Mother Nature and me can produce such pleasure for myself and others.

Patience is a virtue I was not born with and never had the time to cultivate. BUT I AM LEARNING! I have had lovely daydreams of waltzing into a show with my beautiful blossoms and going from Novice to (at the very least) Court of Honor with no stops in-between. However, show dates have come and gone and, with my plants showing lots of color, I have no blooms. Even tho I cajole, beg, and grovel, I am being taught that Mother Nature has her own timetable. So, when my garden is ablaze with color in April, I will take pictures of possible show winners and dream of next year—providing the camellias, show dates, and I are all working from the same calendar.



# GUIDELINES TO JUDGES OF CAMELLIA SHOWS

Marilee Gray

## Foreword

Since 1966 the guidelines for judges of camellia shows in Southern California have been those that were written by Harold E. Dryden in an attempt to bring uniformity to the performance of the teams judging camellia shows. This uniformity should produce the desired appearance that a show has been judged by a single team. This uniformity also minimizes the effect of a judge's personal preferences or prejudices and assures that the most fair and exacting consideration will be given to the blooms of all the exhibitors.

Dryden listed five categories to be evaluated: size, form, color, condition, and substance and texture. As accepted by the Southern California Camellia Council, each of these categories was to be given equal weight of 20% each. In recent years, attention has been given to the interpretation of the five categories with increasing concern about the attributes that were being evaluated in the "substance and texture" category. Its explanation is unusually brief in Dryden's dissertation: "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."

Discerning judges have observed that both substance of the petals and texture, that includes such things as sheen, are characteristics that are primarily determined by the genes of a

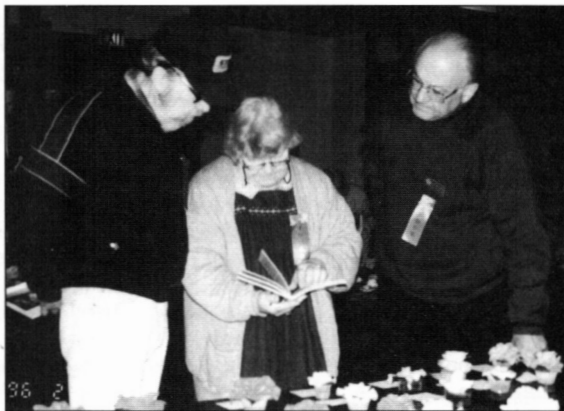
variety. To judge one variety over another because of the presence of thick petals or a sheen is not giving fair consideration to perfectly beautiful blooms that are genetically destined to appear more delicate or have a matt finish. The "variations" within a variety that Dryden attributes to plants that lack vigor are due to factors that are more properly addressed in the categories of condition and/or form.

The consensus of our best judges is, therefore, that the fifth category dealing with substance and texture be removed and that each of the remaining categories be assigned 25% of the 100 judging points. What follows is a very brief discussion of these categories and some comments on judging, in general.

## JUDGING OF SINGLE BLOOMS

### Size

Size is the most obvious comparison to be made in judging, therefore, inexperienced judges tend to weigh size more heavily than they ought. To be judged adequate on size, a bloom must have attained the size indicated in the *Nomenclature*. The most recent *Nomenclature* should be



Judges Tom Gilfoy, Marilee Gray and Art Gonos refer to *THE NOMENCLATURE* for a varietal description.

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referenced because occasionally the expected size for a variety will be changed when experience has shown that the original designation was inaccurate. If a bloom exceeds its expected size, *including the small and miniature blooms*, it should not be discounted on size. If a variety is indicated as "medium to large," the large bloom would be rated over the medium bloom on size. Generally speaking, a larger bloom would place over a smaller bloom provided they are equal in all other respects.

So that all blooms in a class are presented fairly, Southern California Council rules specify that only one cup be used to display a bloom and that the size of the cup should be appropriate for the size of the bloom and of the same height as those supplied by the show committee for the particular bloom size.

In untreated classes, judges should question whether or not a bloom that is excessively large for a variety has been gibbed. The instructions of the chairman of judges should be followed for the examination and determination of whether or not a bloom has been gibbed.

### **Form**

The *Nomenclature* may list one or more forms for an individual variety, and all of these forms are acceptable representatives of that variety. Where these forms are distinctively different, it is often preferable to judge these forms separately, *i.e.*, 'Mathotiana' as a formal double with a prominent rosebud center and as a fully-opened semi-double. 'Alta Gavin', however, can open and move from a formal double appearance to a rose form double within a short time span, so dividing the varieties by form needs to be considered carefully by the show committee and expressed through the chairman of judges. When all forms are judged together and the blooms are consistent in other respects, the form the judges deem the most aesthetically

appealing form would place over the others.

As a general rule, the more complex and full the form, the more showy and desirable the form, as with an extra flourish of central petals in a semi-double bloom. In addition, when judging varieties that exhibit "rabbit ears," such as 'Guilio Nuccio', form preference would always be given to the bloom with uniformly placed rabbit ears over a flat, semi-double bloom; such blooms would not be judged as separate forms because the flat semi-double is merely deficient in petal formation as compared to the other. However, a flat, semi-double 'Guilio Nuccio' may place over one with one or more of the rabbit ears missing because of a lack of symmetry that would be exhibited in the form. As with the extra central petals, a bloom with abundant petaloids would be given preference in form over the simpler blooms with sparse or no petaloids. The presence of petaloids, however, may be undesirable if, as in 'Grand Prix' or 'Midnight', the petaloids hide the dramatic contrast of the petals and the stamens. In comparing full and loose peony forms, the consideration must be made on which is actually the more beautiful in the estimation of the judges. Formal doubles should have good separation and definition of the petals. Form is all about the definition and formation of the petals that make one bloom stand out dramatically above the others.

### **Color**

Preference in color is given to those blooms with the strikingly brighter, clearer, and more beautiful colors. Color may vary according to the type and the amount of fertilizers used and the area in which the bloom was grown, but all such color variations are considered typical, and it is incumbent upon the judges to decide which is the most beautiful. Generally, but not always, the most beautiful color will be the one that

exhibits the most intensity.

Variegation is important in color evaluation. The clear separation of colors is desirable in such blooms as 'Margaret Davis'. Where virus variegation occurs, judges should judge as variegated all blooms that show any spots of white, although such blooms with only slight variegation would not be rated high on color. Variegation is most distinctive and desirable when the color and the white are clearly separate so that the contrast of the colors is most dramatic. The pattern of variegation will most likely be a blotched or a moired pattern, but it should be consistent throughout the bloom and pleasingly distributed and symmetrically positioned. The amount of variegation may indicate a different variety; 'Adolphe Audusson Special', for example, is a predominantly white form of 'Adolphe Audusson Variegated'.

### **Condition**

The evaluation given for condition considers both the freshness of the bloom and the absence of blemishes or bruises from weather or handling. Judges should guard against over-penalizing a bloom that shows some damage and weigh it fairly with the other equally-important considerations of size, form, and color. When adverse weather prompts a chairman of judges to ask for leniency in considering weather-related damage, the demerits for such blemishes should be less significant than otherwise; however, a fresh, flawless bloom will always rate higher on condition than one with damage.

Judges need to be able to distinguish between ordinary bruises that are the result of weather and/or handling and the blemishes that are caused by petal blight. The presence of petal blight disqualifies the bloom. Blooms that have fallen from their calyx are also disqualified. The conclusion as to whether or not a bloom is off its calyx is made entirely

by a visual examination.

Freshness is seen in the crisp and eloquent stance of the petals. Blooms past their prime will become soft and collapsing with a characteristic lack of turgidity either in the upright petals or in the basal petals. Blooms with outside petals that remain fresh and crisp but naturally curl downward with maturation should be distinguished from those where the outside petals exhibit a droop and weakness that comes from a lack of freshness and turgidity. Southern California Council rules do not permit the use of collars to support outside petals that might otherwise droop. In addition to collars, Southern California Council rules do not permit the use of any material or means of support that extends above or beyond the rim of the cup.

Freshness is also shown by the condition of the stamens. Typically, when stamens are present, a fresh bloom has bright yellow stamens that stand firm and upright. Some of the darker, red-flowered varieties have characteristic vividly contrasting golden stamens. Allowance must be made for those *reticulatas* and *reticulata* hybrids that are not past their prime but show a darkening of the stamens as the blooms gradually reach maturation. Allowance must also be made for the many non-retic hybrids that tend to show dark stamens from moisture in the air while the bloom is still crisp and fresh. Typically, a bloom that has fresh-looking, bright-colored stamens will be chosen over an equal bloom with darkened stamens. Aesthetic appeal dictates this choice. Petaloids, which are really only fanciful stamens with flags, are also good indicators of freshness. Collapsed stamens or petaloids indicate that a bloom is past its prime or has had extended refrigeration.

While blooms that are past their prime are discounted on condition, blooms that are not sufficiently matured to show well are discounted

more on form than on condition. The condition of a bloom is determined at the time of judging, not what it is expected to be in another day or at the end of the show.

## **JUDGING OF MULTIPLE ENTRIES**

### ***Multiples of One Variety***

Judging the blooms in a multiple entry of a single variety has each of the blooms critiqued exactly as if each were a single entry according to the criteria of size, form, color, and condition. The overall *quality* rating of the entry, which is 50% of the total points awarded, is established by the weakest bloom of the grouping. The remaining 50% are awarded for *uniformity* within the grouping; *i.e.*, as many points are available to be awarded for *uniformity* of size, of form, of color (including the degree of variegation, its distribution, and pattern), and of condition (including the brightness or darkness of the stamens) as are available for the original quality determination of these four categories. As a rule, judges prefer to rate an unmatched tray of quality blooms over a matched tray of poor quality blooms, which may be considered to be only uniformly poor.

### ***Judging Entries of Three Different Sizes***

As with trays of one variety, 50% of the points are awarded on the quality of the blooms with the poorest bloom establishing the quality rating of the group. The remaining 50% are awarded on the aesthetic composition of the grouping as seen in its repetition, contrast, harmony, or flow of color and form. Judges of this group must necessarily be capable of discerning what constitutes an artistic composition and what does not.

The bloom representing each size designation shall be placed according to its description in the *Nomenclature*. If a range of sizes is indicated, *i.e.*, medium to large, the bloom would be classified as the smaller of the two. It is the responsibility of the judges to

confirm that each of the blooms satisfies its size designation. If a show committee wishes to accept either of two sizes designated according to the actual size of the bloom, this must be so stipulated in the show schedule.

### ***Judging Collectors' Entries***

Each bloom in the exhibit is judged individually for quality using the four equally-rated categories of size, form, color, and condition. The entry receives the quality rating of the poorest bloom. If entries are of equal value, that entry that possesses the most appealing artistic composition of blooms and arrangement is favored.

## **JUDGING TREATED BLOOMS**

Blooms that have been treated with gibberellic acid should show some evidence of its effect. If not an enhancement of size or form, the acid should at least have hastened the blooming date. The bloom should be identifiable as to the variety by form and color. There is never a deduction of points for oversized blooms. Twenty-five percent of the points for single blooms are awarded for each of the categories of size, form, color, and condition. In treated multiples, as with the untreated multiples, half of the points are assigned to the quality considerations of size, form, color, and condition; the remaining half are equally distributed according to the uniformity of the blooms in size, form, color, and condition.

## **GENERAL COMMENTS**

Judges should conscientiously strive to acquaint themselves with as many varieties of camellias as possible, either by growing them or studying them in gardens or at the shows. An ability to compare a bloom against the best of the variety requires that a judge be familiar with that variety. Even experienced judges, therefore, have an obligation to consistently study and become acquainted with the newly-released varieties of camellias.



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## SHOW RESULTS

In the previous issue of the *Review*, the show results for the 'closed' shows were published. In this issue are the results from the 'open' shows. The distinction between the two types is that natural blooms and those produced by special culture (protected greenhouse conditions and/or the use of gibberellic acid) are judged separately in 'closed' shows and together in 'open' shows.

A further distinction should be noted: each show is described as "Open/Ruler" or "Open/Nomenclature." In the latter classification, the size of the bloom(s) entered is determined by the designation given the variety in the most recent edition of the *Camellia Nomenclature*. Miniatures are described as 2 1/2" or less; smalls are over 2 1/2" to 3"; mediums are over 3" to 4"; larges are over 4" to 5"; very larges are over 5". Since treated and non-treated blooms are judged together and since some varieties are exceptionally responsive to gibberellic acid and increase substantially in size with its use, the size variation within a sized class can vary considerably. When a size range is given in the *Nomenclature*, i.e., medium-large, the accepted practice is to enter the bloom in the smaller of the two sizes.

An important consideration in those shows listed as "Open/Ruler" is that the size classification into which a bloom is placed is entirely dependent upon the size of the bloom being entered and without consideration of the expected size that is indicated in the *Nomenclature*.

Those varieties, in particular, that are unusually gib-responsive are likely to be entered in classes for sizes larger than those given in the *Nomenclature*; e.g., 'Black Magic', 'Eleanor Martin Supreme', and 'Grand Marshal', all placed in medium Japonica classes according to the *Nomenclature*, are all shown as winners in the large Japonica classes in the "Open/Ruler" shows. On the other hand, an undersized bloom may be entered in a class for blooms that are smaller than its expected size. Such examples include 'Nuccio's Pearl', a medium that placed in a class for small blooms, and 'Nuccio's Carousel', a large that won in a medium class. These blooms, although they may have been exquisite, were actually undersized and less than that variety is expected to produce. Under this system, it is entirely possible for a variety to place in classes of more than one size or for an undersized bloom to rate higher in a class for smaller blooms than a larger, normal sized bloom of the same variety that is competing against blooms of its expected size. The *Nomenclature*, therefore, should be the reference for size.

In summary, growers using these show results to select new varieties for their gardens need to understand the regulations and classifications of each show. Note that all shows north of Bakersfield, except Sacramento, are open shows, but Fresno and Sacramento use the *Nomenclature* for size classification; all others use the ruler to designate size.

---

# PENINSULA CAMELLIA SOCIETY

Redwood City

February 10-11, 1996 (Open Show/Ruler)

**Best Bloom in Show—** 'Black Magic' Larry & Nancy Pitts  
**Houghton Hall Perpetual Trophy**

**Japonica—Very Large and Large**

Best Very Large Single 'Miss Charleston Variegated' Larry & Nancy Pitts  
Best Large Single 'Black Magic' Larry & Nancy Pitts  
Runner-up Single Large 'Eleanor Martin Supreme' Larry & Nancy Pitts  
Best Tray of 3 Large-Very Large 'Grand Marshal' Hal & Deane Burch  
Best Tray of 5 Large-Very Large 'Katie' Larry & Nancy Pitts

**Japonica—Medium**

Best Single 'Ragland Supreme' Edith Mazzei  
Runner-up Single 'Nuccio's Jewel' (Formal) Larry & Nancy Pitts  
Best Tray of 3 'Betty Foy Sanders' Eric Hansen  
Best Tray of 5 Miniature, Small, 'Chie Tarumoto' Don & May Bergamini  
or Medium

**All Species—Small and Miniature**

Best Small Single 'Demi-Tasse' Larry & Nancy Pitts  
Best Miniature Single 'Ann Clayton' Don Lesmeister  
Best Tray of 3 Boutonniere 'Alison Leigh Woodroof' Don Lesmeister

**Reticulata or Reticulata Hybrid**

Best Very Large Single 'Howard Asper Variegated' Bob Ehrhart  
Runner-up Very Large Single 'Valentine Day' Don Lesmeister  
Best Medium-Large Single 'Jack Mandarich' Bob Ehrhart  
Best Tray of 3 'Francie L.' Larry & Nancy Pitts

**Non-Reticulata Hybrid**

Best Single 'Julie Variegated' Larry & Nancy Pitts  
Best Tray of 3 'Buttons 'n Bows' Howard Oliver

**Best Nine Blooms**

Larry & Nancy Pitts  
'Easter Morn' 'Silver Lace' 'Grand Slam Variegated'  
'White Nun' 'Grand Slam' 'Elsie Ruth Marshall'  
'Mary Fischer' 'Miss Charleston Variegated' 'Ivory Tower'

**Best New Japonica Seedling**

Jim & Jean Toland

**Best New Hybrid Seedling**

Bob Ehrhart

**Best Fragrant**

'High Fragrance' Hal & Deane Burch

**Best Yellow**

'Chrysantha' Cam Ainsworth

**Best Member's Japonica**

'Grand Marshal' Maxine Hineman

**Best Member's Retic/Retic Hybrid**

'Jean Pursel' Cam Ainsworth

**Sweepstakes—88 blue ribbons**

Don & Mary Bergamini

**Runner-up Sweepstakes—85 blue ribbons**

Bob Ehrhart

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# DELTA CAMELLIA SHOW

The Marina Center, Pittsburg  
February 17-18, 1996 (Open Show/Ruler)

<b>Best of Show</b>	'Lady Laura'	Virginia Rankin
<b>Japonica—Very Large</b>		
Best Single	'Lady Laura'	Virginia Rankin
Runner-up Single	'Katie Variegated'	M/M Achterberg
Best Tray of 3	'Elegans Champagne'	Larry & Nancy Pitts
<b>Japonica—Large</b>		
Best Single	'Helen Bower Variegated'	Larry & Nancy Pitts
Runner-up Single	'Laura Walker'	Virginia Rankin
Best Tray of 3	'Moonlight Bay'	Bob & Joan Conlin
<b>Japonica—Medium</b>		
Best Single	'Midnight Magic'	M/M Don Lesmeister
Runner-up Single	'Dixie Knight Supreme'	G. H. Goff
Best Tray of 3	'Nuccio's Caroussel'	M/M Don Lesmeister
<b>Small Blooms</b>		
Best Single	'Little Babe Variegated'	M/M Achterberg
Runner-up Single	'Demi-Tasse'	Larry & Nancy Pitts
Best Tray of 3	'Grace Albritton'	Eric Hansen
<b>Miniature Blooms</b>		
Best Single	'Wilamina'	Skip & Carolyn Evans
Runner-up Single	'Ann Clayton'	M/M Don Lesmeister
Best Tray of 3	'Man Size'	James & Jackie Randall
<b>Best 5 Boutonnieres</b>	'Alison Leigh Woodroof'	M/M Don Lesmeister
<b>Best 5 Japonicas</b>	'Grand Prix'	Jim & Jackie Randall
<b>Best Collector's Tray of 3 Japonicas</b>		Jim & Jackie Randall
<b>Best Collector's Tray of 4 Different Colored Japonicas</b>		Mrs. Wm. Bruener
<b>Best Collector's Tray of 9 Boutonnieres</b>		Bob Ehrhart
<b>Reticulata or Reticulata Hybrid</b>		
Best Single—over 5 1/2"	'Hall's Pride'	Edith Mazzei
Runner-up Single—over 5 1/2"	'Pleasant Memories'	Edith Mazzei
Best Single—under 5 1/2"	'Pearl Terry'	Larry & Nancy Pitts
Runner-up Single—under 5 1/2"	'Dr. Clifford Parks'	Earlene Cevasco
Best Tray of 3	'Lasca Beauty'	Bob & Joan Conlin
<b>Non-Reticulata Hybrid</b>		
Best Single	'Julie Variegated'	M/M Don Lesmeister
Runner-up Single	'Waltz Time Variegated'	M/M Don Lesmeister
Best Tray of 3	'Pink Dahlia'	Eric Hansen
<b>Best Seedling</b>		Jack Mandarich
<b>Best Japonica Seedling</b>		Bob Ehrhart
<b>Sweepstakes—85 blue ribbons</b>		Bob Ehrhart
<b>Runner-up Sweepstakes—59 blue ribbons</b>		Don & Mary Bergamini

# CENTRAL CALIFORNIA CAMELLIA SHOW

Fresno Fashion Fair Mall

March 9-10, 1996 (Open Show/Nomenclature)

<b>Award of Excellence</b>		Art & Chris Gonos
<b>Best of Show</b>	'W.P. Gilley'	Jim & Jackie Randall
<b>Japonica—Large</b>		
Best Single	'Royal Velvet'	Harlan Smith
Runner-up Single	'Mrs. D.W. Davis Special'	Jack & Anne Woo
Court of Honor Single	'Holly Bright'	Lee & Arlene Chow
Court of Honor Single	'Katie Variegated'	Ruth Ann Lewis
Court of Honor Single	'Lady Laura'	Lee & Arlene Chow
Court of Honor Single	'Lady Laura Red'	Lee & Arlene Chow
Court of Honor Single	'Moonlight Bay'	Jim & Jackie Randall
Court of Honor Single	'Grand Prix'	Al Taylor
Best Tray of 3	'Miss Charleston Variegated'	Joe Roup
Runner-up Tray of 3	'Charlie Bettes'	Jim & Jackie Randall
Court of Honor Tray of 3	'Katie Variegated'	Jack & Anne Woo
Court of Honor Tray of 3	'Grand Slam'	Jim & Jackie Randall
Best Tray of 5	'Royal Velvet'	Harlan Smith
<b>Japonica—Medium</b>		
Best Single	'Black Magic'	Harlan Smith
Runner-up Single	'Eleanor Martin Supreme'	Jake Holtzman
Court of Honor Single	'Betty Foy Sanders'	Jack & Anne Woo
Court of Honor Single	'Raspberry Ice'	Harlan Smith
Court of Honor Single	'Rudolph Variegated'	Jim & Jackie Randall
Court of Honor Single	'Chie Tarumoto'	Jim & Jackie Randall
Court of Honor Single	'Silver Chalice'	Joe Roup
Court of Honor Single	'Dixie Knight'	Art & Chris Gonos
Best Tray of 3	'Black Magic'	Harlan Smith
Runner-up Tray of 3	'Eleanor Martin Supreme'	Jim & Jackie Randall
Best Tray of 5	'In the Pink'	Harlan Smith
Runner-up Tray of 5	'Nuccio's Pearl'	Bob & Alice Jaacks
Court of Honor Tray of 5	'Midnight Variegated'	
Court of Honor Tray of 5	'Ragland Supreme'	Harlan Smith
<b>Small Blooms</b>		
Best Single	'Spring Daze'	Marvin & Virginia Belcher
Runner-up Single	'Marchioness of Salisbury'	Sergio & Elsie Bracci
Court of Honor	'Pink Perfection'	Dick & Pat Pozdol
Court of Honor	'Splash-O-White'	Jack & Anne Woo
Court of Honor	'Tom Thumb'	Al Taylor
Court of Honor	'Pink Dahlia'	Marvin Belcher
Best Tray of 3	'Freedom Bell'	Marvin & Virginia Belcher
Runner-Up Tray of 3	'Hishi-Karaito'	Ruth Ann Lewis
Court of Honor Tray of 3	'Spring Daze'	Lee & Arlene Chow
Court of Honor Tray of 3	'Pink Perfection'	Dick & Pat Pozdol
<b>Miniature Blooms</b>		
Best Single	'Grace Albritton'	Art & Chris Gonos
Runner-up Single	'Ellen Daniel'	Jack & Ann Woo
Court of Honor Single	'Cottontail'	Sergio & Elsie Bracci



Court of Honor Single	'Little Slam Variegated'	Art & Chris Gonos
Court of Honor Single	'Fircone Variegated'	Harlan Smith
Court of Honor Single	'Bonbon'	Don & Dolores Martin
Best Tray of 3	'Ellen Daniel'	Art & Chris Gonos
Runner-up Tray of 3	'Man Size'	Jim & Jackie Randall
Court of Honor Tray of 3	'Little Slam'	Don & Dolores Martin
Court of Honor Tray of 3	'Lemon Drop'	Jack & Anne Woo

### Boutonnieres

Best Tray of 5 Boutonnieres	'Pink Dahlia'	Mary Jo Pinheiro
Runner-up Tray of 5 Boutonnieres	'Dahlohnega'	Harlan Smith
Court of Honor	'Mansize'	Art & Chris Gonos
Court of Honor	'Freedom Bell'	Sergio & Elsie Bracci

### Reticulata or Reticulata Hybrid

Best Single	'W.P. Gilley Variegated'	Jim & Jackie Randall
Runner-up Single	'Valley Knudsen'	Al Taylor
Court of Honor Single	'Curtain Call'	Bruce Henz
Court of Honor Single	'Margaret Hilford'	Sergio & Elsie Bracci
Court of Honor Single	'John Hunt'	Harlan Smith
Court of Honor Single	'Queen Bee'	Jim & Jackie Randall
Best Tray of 3	'W.P. Gilley Variegated'	Sergio & Elsie Bracci
Runner-up Tray of 3	'Queen Bee'	Jim & Jackie Randall
Court of Honor Tray of 3	'Howard Asper'	Art & Chris Gonos
Court of Honor Tray of 3	'Miss Tulare'	Jim & Jackie Randall

### Non-Reticulata Hybrid

Best Single	'Pink Dahlia'	Marvin Belcher
Runner-up Single	'First Blush'	Jim & Jackie Randall
Court of Honor Single	'Spring Daze'	Marvin & Virginia Belcher
Court of Honor Single	'Julia'	Bruce Henz
Court of Honor Single	'Coral Delight'	Wilbur & Mary Anne Ray
Court of Honor Single	'Honeymoon'	Art & Chris Gonos
Best Tray of 3	'Kramer's Fluted Coral'	Art & Chris Gonos
Runner-up Tray of 3	'South Seas'	Bob & Alice Jaacks
Court of Honor Tray of 3	'Pink Dahlia'	Dick & Jackie Stiern
Court of Honor Tray of 3	'Pink Dahlia Variegated'	Dick & Jackie Stiern

### Collection of 3 Different Sizes

Best	'Swan Lake', 'Spring Fling', 'Fircone Variegated'	Harlan Smith
Court of Honor		Harlan Smith

### Collection of 5 Different Mediums

Best		Jim & Jackie Randall
Court of Honor		Jim & Jackie Randall

### Collection of 9 Different—Medium, Large, Very Large

Best		Art & Chris Gonos
Court of Honor		Art & Chris Gonos

### Collection of 9 Different Boutonnieres

Best		Art & Chris Gonos
Court of Honor		Art & Chris Gonos

### Best 'Old Timers' Bloom

'Mathotiana'	Joe Roup
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## White Bloom

Best	'Purity'	Bob & Betty Kellas
Court of Honor	'Snowman'	Art & Chris Gonos
Court of Honor	'Charlie Bettes'	Jack & Anne Woo
Court of Honor	'Nuccio's Gem'	Joe Roup

## Best Higo

'Ohkan'	Art & Chris Gonos
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## Best Fragrant

'High Fragrance'	Jim & Jackie Randall
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## Best Yellow

'Dahlohnega'	Jack & Anne Woo
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## Best Species

'Egao'	Art & Chris Gonos
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## C.C.C.S. Novice Member

Best Japonica Bloom	'Annette Gehry'	Marty Craig
Best Non-Japonica Bloom	'Aztec'	Marty Craig

## C.C.C.S. Advanced Novice Member

Best Japonica Bloom	'Moonlight Bay'	Kristina Steele
Best Non-Japonica Bloom	'Dr. Clifford Parks'	Kristina Steele

## Best Non-Member

'Margaret Davis'	Ken Fries
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## Spray

Best	'Nicky Crisp'	Sergio & Elsie Bracci
Court of Honor	'Spring Festival'	Wilbur & Mary Anne Ray

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'ACS Jubilee'	'Lucky Star'	'Silverado'
'Snowfall'	'Yume'	<i>Camellia lapidea</i>
'Hakushu'	'Himekoki'	'Kamo-Honnami'
'Nishiki Kirin'	'Okumi'	'Oshima Pink'
'Oshima Red'	'Oshima White'	'Tsushima-No-Musume'
'Satsuma Kurenai'	'Wakamurasaki'	

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**MODESTO CAMELLIA SOCIETY**  
**35TH ANNUAL SHOW**  
 March 16-17, 1996 (Open Show/Ruler)

<b>Best of Show</b>	'Moonlight Bay'	Tom & Marge Lee
<b>Japonica—Very Large</b>		
Best Single	'Moonlight Bay'	Tom & Marge Lee
Runner-up Single	'Lady Laura'	Tom & Marge Lee
Best Tray of 3	'Royal Velvet'	Harlan & Judy Smith
<b>Japonica—Large</b>		
Best Single	'Katie Variegated'	Donald R. Fretz
Runner-up Single	'Mabel Bryan'	Harlan & Judy Smith
Best Tray of 3	'Nuccio's Carousel'	Don & Sue Kendall
<b>Japonica—Large to Very Large</b>		
Best Tray of 5	'Holly Bright'	Art & Chris Gonos
<b>Japonica—Medium</b>		
Best Single	'Feathery Touch'	Hal & Deane Burch
Runner-up Single	'Nuccio's Jewel'	Larry & Nancy Pitts
Best Tray of 3	'Magnoliaeflora'	M/M Robert Steele
<b>Small Bloom</b>		
Best Single	'Tom Thumb'	Bob Ehrhart
Runner-up Single	'Black Tie Variegated'	Harlan & Judy Smith
Best Tray of 3	'Nuccio's Pearl'	Richard Pozdol
Best Tray of 5	'Dahlohnega'	Harlan & Judy Smith
<b>Miniature Bloom</b>		
Best Single	'Botan-Yuki'	M/M James Toland
Runner-up Single	'Man Size'	Jack Lewis
Best Tray of 3	'Grace Albritton'	Art & Chris Gonos
Best Tray of 5	'Spring Festival'	Joe Roup
<b>Reticulata or Reticulata Hybrid</b>		
Best Single Large-Very large	'Arch of Triumph'	Larry & Nancy Pitts
Runner-up Single Lg.-Very Lg.	'Curtain Call'	The Ron Morrisons
Runner-up Single Medium	'Margaret Bernhardt'	Eric Hansen
Best Tray of 3	'Larry Piet'	Larry & Nancy Pitts
<b>Non-Reticulata Hybrid</b>		
Best Single	'Hot Pink'	Bob Ehrhart
Runner-up Single	'Mona Jury'	M/M Donald Lesmeister
Best Tray of 3	'Julie Variegated'	M/M Donald Lesmeister
<b>Best Seedling—Medium to Very Large</b>		Jim & Jackie Randall
<b>Best Seedling—Miniature or Small</b>		M/M Lee Roberts

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**Youth Classes**

Best Japonica		Amanda Steele
Best Hybrid—Reticulata or Non-Reticulata		Elizabeth Robinson
Best Miniature		Amanda Steele

<b>Best Fragrant Bloom</b>	‘High Fragrance’	Edith Mazzei
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<b>Best Higo Bloom</b>	‘Kumagai’	Hal & Deane Burch
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<b>Best Yellow Bloom</b>	‘Dahlohnega’	Jack & Anne Woo
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<b>Best White Bloom</b>	‘Silver Cloud’	Larry & Nancy Pitts
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<b>Best Collection of 9 Different Blooms</b>		Mrs. William Breuner
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<b>Best Collection of 9 Different Boutonnieres</b>		Bob Ehrhart
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<b>Best Collection of 3 Different Sizes</b>		Larry & Nancy Pitts
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**Modesto Area Members**

Best Single Japonica	‘Helen Bower Variegated’	Harlan & Judy Smith
Runner-up Single Japonica	‘Mabel Bryan’	Darren & Julie Smith
Best Hybrid—Reticulata or Non-Reticulata		Harlan & Judy Smith
Runner-up Hybrid—Reticulata or Non-Reticulata		Don & Sue Kendall
Novice		Anthony Figueiredo

**Arrangements—Most Outstanding**

Best of Show	Karen Weatherly
Open Division	Jane Dorn
Society Member (Class 1)	Harlan & Judy Smith
Society Member (Class 2)	Darren Smith
By a Women Member	Mary Jo Pinheiro
Novice Division	Leslie Dunn
Intermediate Division	Jamie Ibey
Advanced Division	Karen Weatherly
Men’s Division	Harlan Smith
Table Setting	Gaby Stoutamire
Miniature—under 5”	Karen Weatherly
Miniature—6-8”	Gaby Stoutamire
Junior—Under 10	Brittney Weatherly
Junior—Ages 10-14	Derek Weatherly
Floor Arrangement	Darren Smith

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## DIRECTORY OF CALIFORNIA CAMELLIA SOCIETIES

CENTRAL CALIFORNIA CAMELLIA SOCIETY: President—Mary Anne Ray; Secretary—Christine Gonos, 5643 North College Avenue, Fresno 93704. Meetings: 3rd Wednesday, November-February, 7:30 p.m. Sheraton Smuggler's Inn, 3737 N. Blackstone, Fresno.

DELTA CAMELLIA SOCIETY: President—Larry Pitts; Secretary—Evelyn Kilsby, 11 Tiffin Court, Clayton 94517. Meetings: 2nd Tuesday, November-March, 7:30 p.m., City of Pittsburg Environmental Center, 2581 Harbor St., Pittsburg.

KERN COUNTY, CAMELLIA SOCIETY OF: President—Helen Maas; Secretary—Susan Coyle, 7401-24 Hilton Head Way, Bakersfield 93309. For meeting dates and times, call Helen Maas (805)872-2188.

MODESTO, CAMELLIA SOCIETY OF: President—Don Kendall; Secretary—Sue Kendall, 1505 Gary Lane, Modesto, 95355. Meetings: 2nd Tuesday September-May, 7:00 p.m., Memorial Hospital Education Dept., Room 62, 1800 Coffee Road, Modesto.

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

PACIFIC CAMELLIA SOCIETY: President—Russ Monroe; Secretary—Alma Wood, 2434 Allanjay Place, Glendale 91208. Meetings: 1st Thursday, November-March, 7:30 p.m., Descanso Gardens, 1418 Descanso Drive, La Canada.

PENINSULA CAMELLIA SOCIETY: President—Ed Tooker; Secretary—Nicky Farmer, 360 Santa Margarita Avenue, Menlo Park 94025. Meetings: 4th Tuesday, October-March, Veterans' Building, 1455 Madison Avenue, Redwood City.

POMONA VALLEY CAMELLIA SOCIETY: President—David Trujillo; Secretary—Dorothy Christinson, 3751 Hoover St., Riverside 95204. Meetings: 2nd Monday, November-April, 7:30 p.m., Church Fellowship Hall, White and Sixth Streets, La Verne.

SACRAMENTO, CAMELLIA SOCIETY OF: President—Bob Conlin; Secretary—Mary Louise Jones, 4454 Marley Drive, Sacramento 95521. Meetings: 4th Wednesday, October-April, 7:30 p.m., Garden and Arts Center, 3330 McKinley Boulevard, Sacramento.

SAN DIEGO CAMELLIA SOCIETY: President—Dean Turney; Secretary—Catherine Marlar, 4734 Cather Circle, San Diego 92122. Meetings: 3rd Wednesday, November-April, 7:30 p.m., Room 101 Casa del Prado, Balboa Park, San Diego.

SANTA CLARA COUNTY, INC., CAMELLIA SOCIETY OF: President—Bev Allman; Secretary-Treasurer—Helen Augis, 2254 Fairvalley Court, San Jose, CA 95125. Meetings: 3rd Wednesday, October-April, 7:00 p.m., Lick Mill Park, 4750 Lick Mill Boulevard, Santa Clara.

SOUTH COAST CAMELLIA SOCIETY: President—Helen Gates; Secretary—Pauline Jones, 1251 Tenth Street, San Pedro 90731. Meetings: 3rd Tuesday, September-July, 7:30 p.m., South Coast Botanic Garden, 26300 Crenshaw Boulevard, Palos Verdes Peninsula.

SOUTHERN CALIFORNIA CAMELLIA SOCIETY: President—Marilee Gray; Secretary—Bobbie Belcher, 7475 Brydon Road, La Verne 91750. Meetings: 7:30 p.m., Ayres Hall, Los Angeles County Arboretum, 301 Baldwin Avenue, Arcadia, on October 26, November 16, January 25, February 22, March 28, April 25. Note: No December meeting.



NEW CAMELLIA CARDS

*"A few decades ago, Paul Jones was commissioned to paint the camellias at Huntington Gardens. His technique gives depth to the canvas. His detail is so exquisite that the morning dew glistens on the petals. Here are camellias captured in all their entralling beauty!"*



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