

THE
Camellia
REVIEW

A Publication of the Southern California Camellia Society



'Buttermint'

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COVER PHOTO ‘Buttermint’

Miniature ‘Kissi’ seedling. White with yellow center. Irregular loose peony.
Heavy bud set up and down the limb.

Photo by Grady Perigan. Color separation courtesy of Nuccio’s Nursery.

AN INVITATION TO JOIN THE SOUTHERN CALIFORNIA CAMELLIA SOCIETY

The Southern California Camellia Society will welcome you as a member.
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THOUGHTS FROM THE EDITOR



The last issue of *The Camellia Review* had a question in "Thoughts from the Editor" why the best blooms seem to show their faces two days after the show.

The question I pose now is, "Why this year did the best blooms appear a month after the last show?" I live in Southern California where the weather (temperature) during the winter months is generally mild, but this past winter was warm and totally void of any freezing nights. Given the fact that we had essentially no winter it appears that our camellias had trouble recognizing when they were to become dormant and consequently start blooming.

This hypothesis may be supported by the fact that, in the Northern Hemisphere, camellias bloom normally in January and February while the Southern Hemisphere's blooming season is six months later. Furthermore, we know that close to the hot equator, as exhibited by Mr. Tan's garden in Malaysia, camellias don't know when to start or stop blooming so they bloom all year long.

It is interesting that we schedule shows based only on time of year and the availability of show facilities and hope that we have good blooms, but the blooms respond only to weather. This year we got snookered in Southern California—score "1" for Weather and "0" for Schedule. Whether we like it or not, weather is the controlling factor. Maybe we should use the world almanac when we schedule our camellia shows.

—Mel Belcher, Editor

DUES NEWS

Your dues notice for 1997-98 camellia season is enclosed with this issue of *The Camellia Review*. At its last meeting the Board of Directors voted to increase our regular membership dues to \$25 to keep pace with the higher cost of printing, mailing, etc. The Board did agree that we would offer "incentives" to encourage "over and above" memberships that not only are appreciated but needed to carry on the publications of the Southern California Camellia Society.

Regular memberships are now \$25. Sponsoring memberships will be \$50 and each Sponsoring Member will receive a "thank you gift" of a set of Paul Jones' Camellia Note Cards as shown on the back cover of this issue.

Sustaining Memberships are now \$100. Each of these memberships will receive a very attractive Camellia Paper Weight manufactured by Toyo—a "gold" camellia set in 3 1/2 x 2 1/2 inch acrylic. Patron Memberships have been increased to \$150 and these members will receive a framed Paul Jones' note card in a choice of oak or ceramic frame. The Patron Member can choose the card to be framed.

You might also remember that Southern California Camellia Society is a non-profit organization and that a portion of your dues may possibly be considered as a contribution.

Thanks for your positive consideration and response.

Bobbie Belcher, Treasurer

“SOFT” PRUNING

Marilee Gray

When Scottie, one of our more enthusiastic, newer members (and the delightful author of the “I’ve Been Thinking . . .” series), called and asked for an article on “soft” pruning, I had to plead ignorance. What on earth is “soft” pruning? It is, she explained, pruning that is done with the finger tips or thumb nails on growth so new and tender that you do not need a regular pruner. As it turns out, I “soft” prune extensively, and I am sure most growers do. For those of you who do not, let me explain its advantages.

One distinct advantage of “soft” pruning is the conservation of energy effected by the timing. By necessity, “soft” pruning is done when the growth bud first appears or has begun to lengthen. This means that the removed growth will be pruned away before the plant has expended much energy on it; as a result, the conserved energy will be directed into the remaining growth buds and will make them substantially stronger. Furthermore, the early removal of unwanted growth buds will increase the probability that that action will stimulate other buds in time for them to develop and set buds for the next blooming season; so we effect a conservation of time also. (Has anyone else noticed that, as one gets older, time is a commodity that grows increasingly precious?)

Another advantage of “soft” pruning is the rapid and complete healing that follows. When green shoots are snapped off, the wounds heal inconspicuously and leave no stump or scar. The very best of pruners would not be able to perform the surgery so deftly.

Where are the opportunities for

“soft” pruning most likely found? All grafts are candidates. A healthy root is fairly bursting with energy and almost no place to direct it once its top has been removed. With the new scion unable to utilize all the energy, the understock frequently activates a number of dormant buds. These buds must be removed, or the root will abandon the scion. A graft should be checked frequently so that all buds appearing on the understock can be *rubbed off as soon as they appear*. Later, if a graft has taken and is growing rapidly with only a single leader, branching can be encouraged by pinching off the leading tip whenever the new growth has reached the desired height for branching.

All camellias experiencing the heavy flush of first-of-the-season growth are candidates for “soft” pruning. Ideally, the heavy, hardwood pruning will have been accomplished in that window of time that is between blooming and the onset of new growth. The heavier the pruning, the greater the number of dormant buds that will be activated. Newly pruned, healthy camellias, therefore, will be poised for major growth, as the new growth buds will be augmented both in substance and in number by the energy that has been diverted by the hardwood pruning. This is the time when a trek through the camellia garden is both an enjoyable venture and a time to effect the greatest benefit with the least effort. With little expended time and effort, I locate and rub off those growth buds that will grow downward (blooms on this growth will hang face down into the branches below), inward (where

blooms will have restricted space in which to open), upright (through existing branches and creating cross branching problems), or into any space where the branching structure creates a confined area.

Whenever seriously adverse weather, such as strong winds or freezing temperatures, has caused the loss of good, viable foliage, a healthy plant will try to replace that lost foliage as soon as possible, and a host of new growth buds will appear. Rather than permit all of these buds to develop, it is beneficial to begin the selective process immediately and *rub off* those buds that would ultimately need to be pruned out. A growth bud that is rubbed off leaves no scar.

Frequently, the tip growth on camellias breaks into three prongs. If the expected flower is of a significant

size, the spacing of the three tips may provide insufficient room for each bloom to open unhampered; additionally, the weight of three tip blooms may tax the support strength of the branch. The best solution, the one that will provide the most space for the remaining buds, is to remove the center stem, even though this is usually the most vigorous of the three. The green stem can be easily and cleanly snapped out; the pruning scar will be invisible. With regular pruning, even if a tapered thinning pruner were used, it would be all but impossible to accomplish the same feat without either leaving a small stump or damaging one of the stems that is to be retained. Yes, Scottie, much of the pruning that is to be done can best be accomplished if the thumb and the first finger are the tools of choice for "soft" pruning.

POMONA VALLEY CAMELLIA SOCIETY'S FAVORITE TWELVE

David Trujillo

The first issue of *The Camellia Review* this season (Vol. 58) carried an article by Joe Roup of Fresno in which he listed Fresno's Favorites and suggested that other Societies submit their lists of favorites as the Fresno group had done.

The Pomona Valley Camellia Society is responding accordingly. Incidentally, filtering down to the honored few is very difficult since each member has his or her own favorites. But, after many ballots, we are submitting 12 of our favorites for our area:

'Emma Gaeta'

'Harold Paige'

'Katie Variegated'

'Royal Velvet'

'Wildfire'

'Eleanor Martin Supreme'

'Firedance Variegated'

'Red Hots'

'Pink Perfection'

'Waltz Time Variegated'

'Buttons 'N Bows'

'Kramer's Fluted Coral'

SOUTHERN CALIFORNIA CAMELLIA SOCIETY INITIATES RESEARCH COMMITTEE

Jerry Turney

Curator of the Camellia Gardens, Huntington Botanical Gardens

The Southern California Camellia Society has created a camellia research committee. The purpose of the committee is to conduct research on the culture of camellias including the effects of different potting mixes, fertilizers; propagation techniques, as well as other topics of interest. The committee is particularly interested in comparative studies of products that are marketed to camellia growers to determine if the products are effective and which products are best for camellias. The Southern California Camellia Society Board of Directors has allocated \$3,500 to the Research Committee to fund research proposals that are approved and for any needed materials at the research site such as benches or irrigation equipment. Research will be conducted by the committee as a team so that the work load can be spread out and not over burden any one individual. This will enable us to have research projects that run for several years. This is especially important as camellias respond slowly to various cultural practices and valid data needs to be collected over several seasons. Anyone interested in participating in a research project or making a research proposal can contact Jerry Turney at the Huntington Botanical Gardens (818-405-2264).

The committee held its first two meetings at Descanso Gardens on March 23 and April 22. The membership of the committee includes Julius Christinson, Paul Karukstis, Tim Thibault, Jim

McQuiston, David Trujillo, Marilee Gray, Brad King, Jerry Withers, Sergio Bracci, Grady Perigan, Mel Belcher, Tom Gilfoy and Jerry Turney.

At the first meeting Tim Thibault, camellia curator at Descanso, offered a location at Descanso for conducting the research. The site is 40 x 40 feet and fenced with chain link. It is an excellent location for the committee to conduct research being shaded by the native oaks and was initially intended for research at Descanso. The site had not been maintained and contained numerous small trees, a few camellias and was covered with ivy. At the second research committee meeting we scheduled a date to start the clean up of the site. On May 5, Jerry Turney and Grady Perigan met with Tim Thibault and Steve Williams at Descanso Gardens and spent the morning clearing the research site of all the seedling trees and other encroaching trees. The clean up went well and all the unwanted trees were removed. We are scheduled to continue the cleanup on May 31 when we hope to remove all the ivy. After the ivy is removed we will begin the construction of benches which are needed to keep experiments off the soil. In addition we will need to install some water faucets and an irrigation system. Once completed this research site will enable the research committee to conduct quality research that will provide valuable information on the best cultural practices for camellia growers.

STILL LOOKING TOWARD THE HEAD TABLE WITH THE BEGINNING HOBBYIST IN MIND

Step 3: Soil Considerations Mel Belcher

Once prize-winning camellia plants have been selected and the location and shade have been considered, we must decide whether the plants will be planted in the ground or planted in pots.

There are many factors to be considered and they will be discussed below but, if soil is of good quality, as a general rule camellias will produce better blooms if planted in the ground. However, many hobbyists elect to keep plants in black "plastic" pots where better control of soil, plant protection and water can be maintained. Since pot culture is somewhat more complex and critical, let us first take a look at what is involved in good soil requirements for pots. Then we'll graduate to ground planting. Furthermore, most of us buy plants in pots and can easily keep them in pots.

POT CULTURE

Most hobbyists, upon purchasing a camellia in a pot from a reputable nursery will leave the plant in the soil mix as received from the nursery for a year or two until the plants needs "repotting," i.e., moving to a larger pot. When the plant is up-potted additional soil will be required. The quality and nature of this additional soil is very important if we hope to have camellia blooms competing on the Head Table for trophies and awards. We will discuss soil mix shortly, but one other consideration first.

We should recognize that some camellia plants are shipped "bare root" from the nursery. They of necessity need to be potted using the all important soil mix. Also, some hobbyists buy new plants and proceed

to remove all soil from the roots of their new acquisition. There are at least two factors that justify this action. The soil condition of the new pot is not known; therefore, new soil of known quality and condition tends to insure that the new plant is not handicapped by poor soil. Secondly, some hobbyists want all of their plants to have the same soil mix thus providing one cultural constant. This baseline starting point makes it easier to diagnose plant health problems should they occur.

SOIL MIX

The soil used by the camellia can vary widely, but there are a few simple facts that the new hobbyist should know. First, the soil should be slightly acidic. A pH rating of 5.5 to 6.5 with 7.0 being neutral appears to be the best. This acidic soil mix can be obtained easily by mixing sand and the acidic producing agent peat moss. In fact, one of the most popular mixes is 50% sand and 50% peat moss by volume measure. When peat moss is mixed with sand it should be moistened even to the point of being wet saturated. This condition not only allows uniform mixing but, more importantly, it allows water to be absorbed by the potted plant. If the peat is not moistened prior to mixing and placing in pots, water will spill over the top without wetting the soil.

Many growers use other materials in addition to sand. A popular mix is 50% sand with 50% fir bark. This mix will meet the acidic soil requirement. Many hobbyists may modify the above mix by using 50% sand, 40% peat or fir bark and 10% perlite or

vermiculite. For what it is worth, my special potting mix consists of 45% sand, 40% peat moss, 10% vermiculite and 5% agricultural charcoal. Except for the perfectionist, all the above percentages are plus or minus. The above formulations can be varied by using other ingredients. Some people use pine needles, some use rice hulls, some add iron and trace minerals. When all is said and done, the simple may be as good as the complex.

Another critical consideration about the mix—it is very important to have the peat, the fir bark or the perlite to help hold water and keep the roots moist. Root ball moisture is very important—not too little, not too much. Camellia plants survive with minimum water, but they die if the roots are continually wet. Head Table blooms will invariably come from plants that have had their roots moist throughout the year. And that's why the planting mix is important. Roots planted in 100% sand can easily dry up; likewise, roots planted in 100% peat will drown, but roots in a 50%-50% mixture will thrive and hopefully their blooms will visit the Head Table.

RE-POTTING

If plants are kept in pots, it is important that they be monitored closely to insure that the roots don't become "root bound." A good visual indicator is to consider that the size of the bush above the pot is a reflection of the size of the roots in the pot. Therefore, as the plant increases in size, the root ball hopefully increases in size. If it is obvious that the rootball is constrained by the size of the pot; therefore, if the plant grows beyond the size the pot, the roots will become compacted and as a result the root ball will be dry. The ball will be dry because the roots are so dense that water does not percolate down

through the ball. Secondly, the water that does penetrate the ball is quickly depleted because of rapid transpiration by the large plant. Therefore, no blooms for the Head Table from this plant this year. A better visual indicator as to whether a plant needs to be up-potted is to remove it from the pot and inspect the roots. If the roots fill the pot it is time to increase the size.

As a general rule, for the first several years, plants will need to be repotted every two years, i.e., one gallon to 3 gallon; 3 gallon to 5 gallon; 5 gallon to 7.5 gallon. The determining factor, of course, is the rate of growth of the plant. A slow growing plant may skip a year in its repotting cycle. A large plant several years old may stay in the same large pot for several years.

When changing the pot, it is recommended that the roots around the periphery of the rootball be loosened with a tool so that the roots can grow into the new added soil.

Another very important technique in repotting is to make certain that the soil is tamped down tightly through the ball and around the ball. If the soil is tamped down tightly it will not easily silt out the weep holes of the pot. Many hobbyists use a fine screen or a chunk of sphagnum moss at the weep holes to keep the soil from silting out and, more importantly, keep the earwigs, pill bugs, slugs and snails from entering to destroy the roots.

Pot culture has advantages and disadvantages. A big advantage is the control one has over soil mix used. The pots can be easily moved from place to place and enjoyed through the blooming season. They are not permanent so they can be moved if design plans change or the hobbyist changes residence. However, pots can and do blow over if the wind comes up, Southern California's Santa Ana

winds play havoc with pots but once the pot is blown over the plant is less susceptible to further wind damage if left on its side until the wind subsides. Potted plants must be monitored closely to insure that adequate water is supplied.

CAMELLIAS IN THE GROUND

If soil conditions permit and room is adequate, most camellias appear to do better if planted in the ground. The ideal soil for "planted" camellias is "sandy loam" or "river bottom" sand. A critical requirement is that water must percolate down through the soil. "Hard pan" that allows water to stand or puddle is not acceptable as a place to plant camellias; however, with some extra work, mitigating measures can be taken.

One effective method of combating "hardpan" is to build up the soil by importing sand and lots of organic material such as compost, tree trimmings that have gone through a shredder or chipper, redwood bark, etc., etc. Another approach that can be used if the "hard pan" layer is rather thin is to dig or chip a hole through the hard layer at the bottom of the hole. The hole should then be filled with gravel so that water can drain through. This method assumes that there is enough soil above the hard layer that camellias can be planted. Of course, if the soil condition is too adverse then we go back to the pot culture. One absolute in camellia culture is that roots should not be subjected to water for long periods.

When we transplant from pot to the ground the tendency is to dig a hole that is just big enough and deep enough to accommodate the root ball, but camellias appreciate a little more consideration. Most knowledgeable growers will dig a hole about twice the diameter and 50% deeper than the

root ball. The removed soil is then mixed with peat moss, fir bark or planter mix as described in previous paragraphs. This amended soil is applied at the bottom of the hole and around the side. Care should be exercised that the top of the root ball remains at ground surface level or higher after it has been watered in and settled to its permanent depth.

One additional comment about the hole. I always dig the hole in a square contour rather than round. The rationale for this square hole is to encourage roots that tend to grow around the root ball to straighten out when they are not confined by a circular pot. Scientific evidence might not support any value of a square hole, but at least it is as easy to dig as a round hole.

Once the plants get established in the ground they possess some cultural advantages relative to watering and fertilizing. Camellias in the ground still need watering but appear to remain healthy even if water is applied in a less regular manner. In fact, a well-established plant will survive the nine months of no rain in hot Southern California. Of course, this stresses the plant and Head Table blooms will have to wait for more compassion.

Ground plants will still require fertilizer and probably more of it, but it's my opinion that the measured amount is less specific than for potted plants. Measurement is by the "handful" rather than by the tablespoon.

Other than possible faster growth, the advantage of putting camellias in the ground is that they will tolerate sloppy cultural practices better than plants in pots; however, if you want to get to the Head Table you will not compromise your soil mix or cultural practices.

OUR GARDEN

Leslie & JoAnn Brewer

One chance-sprouted acorn begins the story of the Brewers' camellia garden. Both sets of parents had old camellia plants under equally old oak trees so, when a well-established sprouted acorn, in the right place, was discovered, it was allowed to grow. At that time the sprout was amongst the roses doing well in many hours of sunshine. As the acorn became a real tree, the roses got moved to sunnier areas in the yard. Just over the back fence, in what was a vacant lot in 1967, two more acorns had sprouted and have since become equally wonderful oak trees now probably forty to fifty feet high. Luckily, when a home was built on that lot the two oaks were left flourishing by the fence giving our yard about half their shade. Thirty years has produced three very large trees—surprising if oaks really are slow growers. Over the years hundreds of sprouted acorns have been pulled in our yard. Weeds don't seem to grow under an oak tree, but acorns sprout anywhere.

In 1967 our garden had one large 'Julia Drayton' and a 'C. M. Wilson' growing on the east side of the house. A 'Debutante' was soon added, considered an essential for us at that time. We thought our flowers were wonderful and they brought us great joy. Then we went to a local camellia show. Well, as you know, that is where one finds the collection of blooms to make your heart sing. We, of course, chose our favorites, went to Nuccio's and began to add to our three established camellias as the growing shade improved conditions. Les used to say we needed to put wheels under those plants because for a long time we had a rose desperately in search of sunshine to move before the new

camellia could be planted.

We entered our best flowers in the first mini show in Pomona and won something the very first time. That did it! We found enthusiastic club members not only helpful with



Due to the extraordinarily abundant acorn crop this fall, Santa brought us a sign designating a need for hard hats when working under our tree.

problem-solving but ready to demonstrate and explaining techniques they were using, answer any questions and willing to make suggestions. There was, and is, a generous spirit of people helping people with a project we all consider fun. This makes it a pleasure to spent time working together on a common goal bringing the world of camellias into focus. After we exhausted our eligibility for Novice and Intermediate categories, to the our children's



snickering, JoAnn informed the family that the winning was over. Any further crystal would come from gifts. Their confidence in us has not been overlooked. We have a kind of good-natured support from our family, usually a mix of amusement and pride when we share a "win."

Leslie has helped JoAnn's dad build a lath house for camellias in Northern California, and so began to think about more space for camellias in our front yard—west-facing and no oaks! What to do? The answer came as he built a structure of two by twelves with six by six posts covering the top with fifty percent shade cloth. There are eleven camellias thriving there now under protection. We've begun to think that as long as the plants are protected from direct sun they tolerate a lot of light and summer heat. Another plus for camellias is their apparent tolerance for cold weather. In December, 1991, we had temperatures in the upper teens for several nights. Bird of Paradise heads froze, but the camellias never gave any evidence of the extreme cold.

Meanwhile, Les purchased his favorite toy—a little chipper-shredder.

It wasn't long before a larger five hp. chipper was purchased, either because there was a need, or it was so much fun to operate. JoAnn has never been sure. At any rate, all clippings, Christmas trees, pruning go through that chipper which makes a loose material for composting. We mix this somewhat equally with our clay-like soil and acid planter mix when planting. All of our plants seem to be growing well now. Whether it's the looser soil or the higher canopy provided by the oak trees, or both, we don't know.

Our feeding program has been the same for several years. After pruning at the end of the blooming period, when feathering begins, we give one feeding of fish emulsion. Then after three or four weeks we begin the feed series of five parts cottonseed meal to one part iron hoping to get three feedings in before the hot weather begins. If it is unseasonably hot in June, we skip the third feeding rather than deal with burning. In the fall, when the buds become evident we begin 2-10-10 every four weeks through the blooming period.

There is a division of labor here as

JoAnn seems to have taken over the pruning and disbudding while Leslie is working with his chipper or the drip system which we rely on heavily when we are gone in the summer.

The drip system has worked well. The only plant that has suffered is one



where the emitter got pushed a little too far away from the plant while we were gone. On most the emitters are two gallons an hour and the timer is set for forty-five minutes every three or five days, depending on the weather.

We thought our pruning was good until Mel Belcher looked at our 'Mathotiana' about five years ago. He said, 'Well, there's still a lot to be taken out of here!'

Since then we have pruned much more heavily and so far the results have been good without too many "oops," although that happens, too. Around here, practice pruning is always done to 'Mathotiana' or 'Debutante' because they survive so well. We prune to aim the plant's energy to one terminal if possible and space is a factor to be considered also.

We have grafted with the group at John Ilsley's each spring and always wait anxiously for the results. This year we are waiting to see 'Harold Paige' because it looks so promising and strong.

Leslie was fascinated with David Trujillo's air layering demonstration so he tried it last spring after carefully quizzing David. We haven't had the

nerve to take them off yet, so we don't know whether this project is a success or not.

A problem we have had that still may not be solved is the attractiveness of our huge earthworms to either a possum or a raccoon.

'Grand Marshal' did not bloom last year, though the plant seems all right otherwise. It endured some major digging close to the root ball. We applied a dog and cat repellent called XP20 from Weatherly Co. along the fence line which may have solved the problem. We won't know until spring when the animals come back.

A word about house painting—everybody has to do it sometime. Think carefully about the time of year to have this done if you have any plants growing close to the house. Ours was done in the middle of August, 1996. The plants on the east side of the house were big and tough enough to stand the intrusion into their space rather well. However, 'Taishuhai', a delicate, lacy sasanqua, experienced a few rude breaks. These have been trimmed and our fingers are crossed. In the front, plastic was spread over the plants just long enough for the painters to get by. They didn't understand that we were more concerned with breakage than stray paint. These were three anxious days for us.

Our collection is small with eighty plants in the ground and ten in pots. We will, no doubt, continue to add but we both realize the possibility of our enthusiasm taking us beyond our time and space. We are often asked which flower is our favorite. The only honest answer we have is, "It's probably the one we are looking at." Enjoying the flowers and the tranquillity a garden offers is special, but having that exceptional one blooming on show days is a real bonus.

THE SPECIFIC ACTIVITY OF "SUBDUE" AND "ALIETTE"

Jerry Turney Ph.D.

Plant Pathologist/Curator, Huntington Botanical Gardens

In a recent article in *The Camellia Review*, November-December 1996, Jim McQuiston speculated that the fungicide Subdue "acts as a super fertilizer." This was based on his results using Subdue on camellia seeds and that an avocado technician had told him that the fungicide Aliette is registered as a fertilizer in Australia. The connection between the two fungicides is that they are both active against the Oomycetes of which *Phytophthora* is a member. After reading the article it was apparent that a review of the two fungicides was needed.

All chemicals have three types of names. They have a trade name under which the chemical is sold, a common name which is used by scientists in publications and a chemical name which is an exact description of the compound. Subdue is the trade name for the fungicide metalaxyl, which is the common name. This chemical is also sold under several other trade names, i.e., Ridomil, Acylon and Apron. The chemical name is methyl N-(2-methoxyacetyl)-N-(2,6-xylyl)-DL-alaninate. Metalaxyl has a specific suppressive effect on ribosomal RNA (rRNA) syntheses within the Oomycetes. Ribosomes are cellular organelles that are responsible for protein synthesis. The inhibition of rRNA synthesis ultimately leads to inhibition of fungal growth because reduction of rRNA deprives the cell of ribosomes that regulate protein synthesis. In addition metalaxyl is systemic in that it is translocated to the leaves when applied to the roots as a soil drench. It is not translocated

from the leaves to the roots when applied as a foliar spray. More importantly, metalaxyl is not a fertilizer and has no fertilizer value.

Aliette is the trade name for the fungicide fosetyl aluminum (fosetyl-Al), which is the common name. The chemical name is ethylhydrogen phosphate, aluminum salt. The active ingredient of fosetyl-Al is phosphorus acid. Fosetyl-Al has a broad spectrum of activity, ranging from control of downy mildew of grape to root rot of avocado and in some cases to nonoomycete fungi. After application fosetyl-Al rapidly converts to phosphorous acid or the phosphonate salt. Phosphorous acid should not be confused with phosphoric acid, the latter being a major constituent of most fertilizers. Both fosetyl-Al and phosphorous acid inhibit the growth of *Phytophthora* and other members of the Oomycetes directly although the exact mode of action is not understood. It is believed that phosphorous acid accumulates in the fungus and prevents the normal utilization of phosphorus. There is also evidence that fosetyl-Al and phosphorus acid increase host resistance to *Phytophthora* and other members of the Oomycetes. Both fosetyl-Al and phosphorus acid are translocated downward through the phloem tissue of plants as well as upward in the xylem. This is a unique feature that has not been shown by any other fungicide and allows foliar application for the control of *Phytophthora* root rot.

Neither higher plants nor mammals can utilize phosphorus acid as a source of phosphorus. Rhone-

Poulenc, the manufacturer of fosetyl-Al, has a patent on Aliette and its breakdown product phosphorus acid in the United States. In Australia Rhone-Poulenc was denied a patent on phosphorus acid and growers there can legally use phosphorus acid to control *Phytophthora*. Phosphorus acid is much cheaper than Aliette. In the United States claims have been made that phosphorus acid is a fertilizer in an attempt to get around the patent that Rhone-Poulenc holds on phosphorus acid when used as a fungicide. Current research being conducted at the University of California at Riverside clearly shows

that phosphorus acid has no fertilizer value.

Metalaxyl and fosetyl-Al are completely different in their chemical makeup and structure. The only features they have in common is that they are effective fungicides for the control of *Phytophthora* and other members of the Oomycetes and that they are systemic. They are not effective against higher pathogenic fungi such as *Rhizoctonia*, *Fusarium* or *Botrytis*. Neither of these chemicals have any fertilizer value and should not be considered sources for the essential nutrients nitrogen, phosphorus or potassium.

I'VE BEEN THINKING

Scottie Illes

The shows! The glorious shows! You walk into a large room filled with color and dozens of flowers scream at you—"Look at me, look at me!" A tray of five 'Baby Bear' that all together are not even the size of one 'Little Michael'. The vibrant 'Firedance Variegated', the regal bearing of a perfect 'Royal Velvet' and the fragile beauty of 'Taylor Perfection'. Your eyes have trouble getting past one group to get to another just as spectacular. You know you have quite enough plants to compete in any show but your thought keep jumping ahead to next year when today's marvelous addition might give you an edge to the "Head Table." The major problem is which one to add. How do you chose! You look and look and begin to feel your head is on a swivel but, at last, there it is! Will it win? The shows start again in December and then we will all have our answers.



The ability to grow beautiful camellias is a wonderful blessing. There is the calming influence of the garden along with the almost problem-free and always green plants that only ask to be fed occasionally and watered reasonably often. Then, to top all of that, the pleasure of sharing these amazing blossoms with everyone by displaying them at a camellia show. I would say this is a "win/win" situation. If you take home a charming piece of crystal it is just frosting on the cake. If you don't happen to win this time, look what you already have—one of the loveliest flowers there is. There are no "losers" in the camellia world even if it has taken all season for our 'Margaret Davis' to figure out what she is supposed to look like. And, just maybe, by next show season 'Arcadia' will have learned the difference between large and VERY LARGE. I have had a wonderful time and thank you all very much. See you next year!

S.C.C.S. AWARDS DINNER—APRIL 24, 1997

Chuck Gerlach

Upon entering Ayres Hall at the Los Angeles County Arboretum, the members and guests were greeted by a table full of goodies—wine, soft drinks, various hors d'oeuvres and the excellent layered bean dip made by Lola Utvich. Each table was artistically decorated by Elsie Bracci who organized this affair.

After an excellent potluck dinner of many salads and main dishes, it was time for the awards. Yours truly presented the Margerete Hertrich Award to Nuccio's Nurseries for 'Black Magic' which was accepted by the congenial Tom Nuccio. Sergio Bracci announced the William E. Woodroof 1997 Camellia Award for 'Eleanor Martin Supreme'.

The monthly cut flower display winners were as follows: First place—Sergio and Elsie Bracci; Second place—Bob and Alice Jaacks. The Colonel Reid Trophy for the most "gib" points also went to the Braccis.

Mel Belcher presented an interesting and educational slide show of the year he and Bobbie spent in Malaysia.

In conclusion, I would like to thank all the nice people who had the courtesy to return their invitation cards.

Some of the folks who had a great time at the Potluck



*Above left: Dorothy and Jim McQuiston
Above right: Chuck Gerlach*



Jerry and Dolores Withers



Tom Nuccio

Editor's note: And the rest of us would like to thank Chuck for mailing out invitations, setting up Ayres' Hall for potlucks and for being such a willing worker all these years. Thanks, Chuck!!!



Delila and Bob Zimmerman



Dave & Alma Wood and Jeanne Trefzger



Sergio and Elsie Bracci



Mary Simmons and Frances Gamper



Lynn and Brad King



John and Lola Utvich

THE CAMELLIA SOCIETY OF KERN COUNTY
49TH ANNUAL SHOW
March 1 and 2, 1997

Japonicas - Large/Very Large

Best Single	'Tomorrow Park Hill'	Dick & Jackie Stiern
Runner-up Single	'Royal Velvet'	Mel & Bobbie Belcher
Best Tray of 3	'Elegans Champagne'	Lee & Arlene Chow
Runner-up Tray of 3	'Nuccio's Carousel'	Marvin & Virginia Belcher

Japonica - Medium

Best Single	'Candy Apple'	Lee & Arlene Chow
Runner-up Single	'Firedance'	Jim & Armida Wilkin
Best Tray of 3	'Sawada's Dream'	Dick & Jackie Stiern
Runner-up Tray of 3	'Glen 40'	Joe Roup

Japonicas - Small

Best Single	'Red Hots'	Joe Roup
Runner-up Single	'Maroon and Gold'	Lee & Arlene Chow
Best Tray of 3	'Little Babe Variegated'	Wilbur & Mary Anne Ray
Runner-up Tray of 3	'Alison Leigh Woodroof'	Lee & Arlene Chow

Japonicas - Miniature

Best Single	'Something Beautiful'	Sergio & Elsie Bracci
Runner-up Single	'Lemon Drop'	Lee & Arlene Chow
Best Tray of 3	'Man Size'	David Trujillo
Runner-up Tray of 3	'Lemon Drop'	Joe Roup

Reticulata or Reticulata Hybrid

Best Single	'Wandin Sebira'	Milt & Marian Schmidt
Runner-up Single	'Emma Gaeta'	Bob & Alice Jaacks
Best Tray of 3	'Margaret Hilford'	Sergio & Elsie Bracci
Runner-up Tray of 3	'Valley Knudsen'	Dick & Jackie Stiern

Non-Reticulata Hybrid

Best Single	'Elsie Jury'	Sergio & Elsie Bracci
Runner-up Single	'Waltz Time Variegated'	Dick & Jackie Stiern
Best Tray of 3	'Honeymoon'	Sergio & Elsie Bracci
Runner-up Tray of 3	'Angel Wings'	Bob & Alice Jaacks

Species

Best Single	'Shibori Egao'	Wilbur & Mary Anne Ray
Runner-up Single	'Egao'	Wilbur & Mary Anne Ray

Special Culture

Best Single	'Nuccio's Ruby Variegated'	Sergio & Elsie Bracci
Runner-up Single	'Royal Velvet'	Helen Maas

Collector's Tray of 3 Mixed Varieties

Best Tray	'Tomorrow Park Hill', 'Sawada's Dream' 'Pink Perfection'	Dick & Jackie Stiern
Runner-up Tray	'Premier Variegated', 'Midnight Variegated', 'Fircone Variegated'	Sergio & Elsie Bracci

Court of Honor

'Memento'	Wilbur & Mary Anne Ray
'Pink Dahlia'	Jim & Armida Wilkin
'Black Gold'	Lee & Arlene Chow
'Elsie Hughes'	Tom & Elsie Hughes
'Carter's Sunburst Pink'	Dick & Jackie Stiern
'Snow Baby'	Wilbur & Mary Anne Ray
'Glabsipetala'	Marvin & Virginia Belcher
'Coral Delight Variegated'	Dick & Jackie Stiern
'W. P. Gilley Variegated'	Lee & Arlene Chow
'Grace Chow'	Lee & Arlene Chow
'Emma Gaeta Variegated'	Dick & Jackie Stiern
'Royal Velvet'	Mel & Bobbie Belcher
'Candy Apple'	Lee & Arlene Chow
'Hishi-Karaito'	Lee & Arlene Chow
'Marie Bracey Variegated', 'Margaret Davis', 'Spring Daze'	Bob & Alice Jaacks

Novice

Japonicas

Best Large	'Marie Bracey'	Jane Brady
Runner-up Large	'Silver Waves'	Gerry Wilson
Best Medium	'Magnoliaeflora'	Bev Barnett
Runner-up Medium	'Nuccio's Pearl'	R. D. & Edith Lyons
Best Small	'Pink Perfection'	Gerry Wilson

Reticulata or Reticulata-Hybrid or Non-Reticulata

Best bloom	'Buttons 'N Bows'	Jane Brady
Tray of 3 - one variety		
Best	'Magnoliaeflora'	Bev Barnett
Runner-up	'Marie Bracy'	Jane Brady

Design Section

McFadden Trophy - youth under 13 years of age	Charlie Stevens
Humphrey Trophy - youth 13 to 16 years of age	Jamie Jones
Adult Classes	
Four First Prizes	Perry Aminian
One First Prize	Gloria Aminian
One First Prize	Monte Aminian
One First Prize	Betty Wachob

CENTRAL CALIFORNIA CAMELLIA SHOW

Fresno Fashion Fair Mall

March 8-9, 1997

Award of Excellence

Best of Show

'Lady Laura'

Art & Chris Gonos

Jack & Anne Woo

Japonica - Large/Very Large

Best Single

'Lady Laura'

Jack & Anne Woo

Runner-up Single

'Miss Charleston Variegated'

Joe Roup

Court of Honor Single

'Ecclefield'

Ruth Anne Lewis

Court of Honor Single

'Moonlight Bay'

Jack & Anne Woo

Court of Honor Single

'Reg Ragland Supreme'

Joe Roup

Court of Honor Single

'Royal Velvet'

Dick & Pat Pozdol

Court of Honor Single

'Nuccio's Carousel'

Joe Roup

Best Tray of 3

'Nuccio's Carousel' Marvin & Virginia Belcher

Runner-up Tray of 3

'Kramer's Supreme' Art & Chris Gonos

Court of Honor Tray of 3

'Elegans Splendor' Marvin & Virginia Belcher

Court of Honor Tray of 3

'Reg Ragland Variegated' Art & Chris Gonos

Best Tray of 5

'Royal Velvet' Joe Roup

Runner-up Tray of 5

'Tomorrow Park Hill' Dick & Jackie Stiern

Court of Honor Tray of 5

'Elegans' Dick & Pat Pozdol

Court of Honor Tray of 5

'Lucy Stewart' Virginia Rankin

Japonica - Medium

Best Single

'Black Magic'

Joe Roup

Runner-up Single

'Firedance Variegated'

Harlan Smith

Court of Honor Single

'Alta Gavin'

Jack & Anne Woo

Court of Honor Single

'Grand Marshal'

Joe Roup

Court of Honor Single

'Dahlohnega'

Virginia Rankin

Court of Honor Single

'Moonlight Sonata'

Jack & Anne Woo

Court of Honor Single

'Eleanor Martin Supreme'

Art & Chris Gonos

Court of Honor Single

'Atomic Red'

Virginia Rankin

Best Tray of 3

'In The Pink'

Joe Roup

Runner-up Tray of 3

'Betty Foy Sanders' Virginia Rankin

Court of Honor Tray of 3

'Firedance'

Art & Chris Gonos

Court of Honor Tray of 3

'Herme'

Bonnie Staley

Best Tray of 5

'Magnoliaeflora'

Art & Chris Gonos

Runner-up Tray of 5

'Firedance'

Lee & Arlene Chow

Court of Honor Tray of 5

'In The Pink'

Ruth Anne Lewis

Court of Honor Tray of 5

'Ragland Supreme'

Harlan Smith

Small Blooms

Best Single

'Black Tie'

Art & Chris Gonos

Runner-up Single

'Red Hots'

Art & Chris Gonos

Court of Honor Single

'Ave Maria Variegated'

Art & Chris Gonos

Court of Honor Single

'Kramer's Fluted Coral'

Art & Chris Gonos

Court of Honor Single

'Alison Leigh Woodroof'

Joe Roup

Court of Honor Single

'First Blush'

Art & Chris Gonos

Best Tray of 3

'Red Hots'

Dick & Pat Pozdol

Runner-up Tray of 3

'Hishi Karaito'

Lee & Arlene Chow

Court of Honor Tray of 3

'Covina'

Bob & Betty Kellas

Court of Honor Tray of 3

'Freedom Bell'

Art & Chris Gonos

Miniature Blooms

Best Single	'Ellen Daniel'	Jack & Anne Woo
Runner-up Single	'Buttons 'N Bows'	Bob & Alice Jaacks
Court of Honor Single	'Fircone Variegated'	Ruth Anne Lewis
Court of Honor Single	'Mansize'	Bruce Henz
Court of Honor Single	'Night Rider'	Bob & Alice Jaacks
Court of Honor Single	'Confetti Blush'	Virginia Rankin
Best Tray of 3	'Mansize'	Joe Roup
Runner-up Tray of 3	'Fircone Variegated'	Harlan Smith

Boutonnieres

Best Tray of 5	'Maroon and Gold'	Ruth Anne Lewis
Runner-up Tray of 5	'Lemon Drop'	Virginia Rankin
Court of Honor Tray of 5	'Fircone Variegated'	Harlan Smith
Court of Honor Tray of 5	'Night Rider'	Harlan Smith

Reticulata or Reticulata Hybrid

Best Single	'W. P. Gilley'	Jack & Anne Woo
Runner-up Single	'Emma Gaeta Variegated'	Art & Chris Gonos
Court of Honor Single	'Nuccio's Ruby Variegated'	Sergio & Elsie Bracci
Court of Honor Single	'K. O. Hester'	Bill & Bev Allman
Court of Honor Single	'Dr. Clifford Parks'	Joe Roup
Court of Honor Single	'Bravo'	Bruce Henz
Best Tray of 3	'W. P. Gilley Variegated'	Lee & Arlene Chow
Runner-up Tray of 3	'Valley Knudsen'	Dick & Jackie Stiern
Court of Honor Tray of 3	'Diamond Head'	Wilbur & Mary Anne Ray
Court of Honor Tray of 3	'Nuccio's Ruby'	Art & Chris Gonos

Non-Reticulata Hybrid

Best Single	'Waltz Time Variegated'	Art & Chris Gonos
Runner-up Single	'Pink Dahlia'	Dick & Jackie Stiern
Court of Honor Single	Coral Delight Variegated'	Ruth Anne Lewis
Court of Honor Single	'South Seas'	Jack & Anne Woo
Court of Honor Single	'Elsie Jury'	Sergio & Elsie Bracci
Court of Honor Single	'Pink Dahlia Variegated'	Dick & Jackie Stiern
Best Tray of 3	'Kramer's Fluted Coral'	Art & Chris Gonos
Runner-up Tray of 3	'Pink Dahlia'	Bob & Betty Kellas
Court of Honor Tray of 3	'Julie Variegated'	Virginia Rankin
Court of Honor Tray of 3	'Pink Dahlia Variegated'	Dick & Jackie Stiern

Collection of 3 Different Sizes

Best	Jack & Anne Woo
Court of Honor	Dick & Jackie Stiern

Collection of 5 Different Mediums

Best	Art & Chris Gonos
Court of Honor	Jack & Anne Woo

Collection of 9 Different—Medium, Large, Very Large

Best	Art & Chris Gonos
Court of Honor	Jack & Anne Woo

Collection of 9 Different Boutonnieres

Best	Harlan Smith
Court of Honor	Wilbur & Mary Anne Ray

Best "Old Timers" Bloom	'Mathotiana'	Ruth Anne Lewis
Best White Bloom	'Tata'	Lee & Arlene Chow
Best Higo	'Ohkan'	Chris & Art Gonos
Best Fragrant	'High Fragrance'	Lee & Arlene Chow
Best Yellow	'Dahlohnega'	Chris & Art Gonos
Best Species	'Egao'	Wilbur & Mary Anne Ray
Best Seedling		Jack & Anne Woo
Best Spray	'Nicky Crisp'	Jack & Anne Woo
C.C.C.S. Novice Member		
Best Japonica Bloom	'Glen 40'	Wilbur & Jackie Ray
Best Miniature Bloom	'Fircone Variegated'	Ron & Joan Hill
C.C.C.S. Advanced Novice Member		
Best Japonica Bloom	'Covina'	Jean Shoemaker
Best Non-Member	'Hawaii'	Ellaine Delgado

CAMELLIA NOTE CARDS

The beautiful note cards pictured on the back cover are printed with 8 different watercolor illustrations by Paul Jones. Each 6" x9" note card is blank inside for a personal message and comes with a matching envelope. Perfect for letter writing or to give as a gift. The price for a set of eight is only \$6.00.

To order, make checks payable to S.C.C.S. and mail to Southern California Camellia Society, 7475 Brydon Road, La Verne, CA 91750.

INTRODUCTIONS FOR 1996-97

'Grady's Egao' (Sasanqua)	'Junior Prom' (Japonica)
'Lemon Twist' (non-reticulata hybrid)	'Moonstruck' (non-reticulata hybrid)

and these Species:

'Camellia Chrysanthoides'	'Camellia Cordifolia'
'Camellia Glabsipetala'	'Camellia Rhytidocarpa'
'Camellia Trichoclade'	

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SACRAMENTO CAMELLIA SHOW

March 1 and 2, 1997

Outstanding Flower of Show

'Mrs. D. W. Davis Special' Elmer & Bernice Achterberg

Japonica - Very Large

Best Single 'Moonlight Bay' Elmer & Bernice Achterberg

Runner-up Single 'Elegans Champagne' William Stewart

Best Tray of 3 'Elegans Splendor' William Stewart

Japonica - Large

Best Single 'Mrs. D. W. Davis Special' Elmer & Bernice Achterberg

Runner-up Single 'Margaret Davis' Helmuth & Leone Wildemann

Best Tray of 3 'Charles O'Malley' Robert Ehrhart

Best Tray of 5 'Nuccio's Carousel' Don & Joan Lesmeister

Japonica - Medium

Best Single 'Nuccio's Pearl' Robert Ehrhart

Runner-up Single 'Little Susie' Bob & Ruth Marcy

Best Tray of 3 'Alta Gavin' Jim & Jackie Randall

Best Tray of 5 'Magnoliaeflora' Art & Chris Gonos

Small Blooms

Best Single 'Something Beautiful' Larry & Nancy Pitts

Runner-up Single 'Black Tie' Robert Ehrhart

Best Tray of 3 'Something Beautiful' Don & Joan Lesmeister

Miniature Blooms

Best Single 'Kitty' Robert Ehrhart

Runner-up Single 'Lemon Drop Formal' Jim & Jean Toland

Best Tray of 3 'Little Slam Variegated' Jim & Jackie Randall

Best 5 Boutonnieres

'Lemon Drop' Eric Hansen

Best 11 Japonicas

'Grand Slam' Jim & Jackie Randall

Best Collection 3 Different Japonicas

Elmer & Bernice Achterberg

Best Collection of 9 Different Japonicas

Larry & Nancy Pitts

Reticulata or Reticulata Hybrid

Best Single over 6" 'Bravo' Ron Morrison

Runner-up Single over 6" 'Miss Tulare' Robert Ehrhart

Best Single under 6" 'Crinoline' Don & Mary Bergamini

Runner-up Single under 6" 'Lauretta Feathers' Jack Lewis

Best Tray of 3 'Emma Gaeta Variegated' Edith Mazzei

Best Tray of 5 'Harold Paige' Robert Ehrhart

Non-Reticulata Hybrid

Best Single	'Jubilation Variegated'	Edith Mazzei
Runner-up Single	'Julia Hamiter'	Larry & Nancy Pitts
Best Tray of 3	'Our Betty'	Edith Mazzei
Best Tray of 5	'Dreamboat'	Clem & Lois Roberts

Special Culture

Best Single Japonica	'Lady Laura'	Art & Chris Gonos
Best Single Hybrid	'Emma Gaeta Variegated'	Art & Chris Gonos

Seedlings

Best	Non-Reticulata Hybrid	Robert Ehrhart
1st Runner-up	Reticulata Hybrid	Robert Ehrhart
2nd Runner-up	Reticulata Hybrid	Larry & Nancy Pitts

Best Spray or Stem Exhibit

'Super Star' Bob & Joan Conlin

Best Fragrant Bloom

'High Fragrance' Jim & Jackie Randall

Best Yellow or Cream Bloom

'Dahlohnega' Hal & Deane Burch

Best Sacramento Member's Bloom

'Swan Lake' Helmuth & Leone Wildemann

Best "Old Timer's" Bloom

'Magnoliaeflora' Bob & Joan Conlin

Best White Bloom

'Ivory Tower' Robert Erhart

Sweepstakes Award - 102 Blue Ribbons

Don & Mary Bergamini

Runner-up Sweepstakes Award - 82 Blue Ribbons

Robert Ehrhart

Junior Class

Best Miniature Japonica	'Covina'	Amanda Sheehan
Runner-up Miniature Japonica	'Fircone Variegated'	Samantha Randall
Best Medium Japonica	'Rudolph Variegated'	Trent Schanz
Runner-up Medium Japonica	'In the Pink'	Michael Mohamed
Best Large Japonica	'Elegans Splendor'	Amanda Irish
Runner-up Large Japonica	'Carter's Sunburst'	Emily Mulhall
Best Hybrid - any size	'Harold Paige'	Amanda Irish
Runner-up Hybrid - any size	'Coral Delight'	Trent Schanz
Flower Arrangement - Best of Show		Bille Thomas

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\$14.00 Single
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\$16.00 Single
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DELTA CAMELLIA SHOW

Marina Center, Pittsburg

February 15 and 16, 1997

Best of Show	'Ruta Hagman'	David Hagman
Japonica - Very Large		
Best Single	'Mary Fischer'	Larry & Nancy Pitts
Runner-up Single	'Fashionata'	E. F. Achterberg
Best Tray of 3	'Ivory Tower'	Larry & Nancy Pitts
Japonica - Large		
Best Single	'Silver Cloud'	Larry & Nancy Pitts
Runner-up Single	'Junior Prom'	Larry & Nancy Pitts
Best Tray of 3	'Magnoliaeflora'	Jim & Jackie Randall
Japonica - Medium		
Best Single	'Feathery Touch'	Larry & Nancy Pitts
Runner-up Single	'Desire'	Gordon H. Goff
Best Tray of 3	'Nuccio's Carousel'	Don & Joan Lesmeister
Japonica - Small		
Best Single	'Something Beautiful'	Hal & Deane Burch
Runner-up Single	'Black Tie'	Larry & Nancy Pitts
Best Tray of 3	'Sunnyside'	Don & Joan Lesmeister
Japonica - Miniature		
Best Single	'Night Rider'	Eric Hansen
Runner-up Single	'Little Slam Variegated'	Larry & Nancy Pitts
Best Tray of 3	'Pink Perfection'	Hazel Grosso
Best Collection of 3 Blooms		Robert Ehrhart
Best 5 Boutonnieres	'Buddy Variegated'	Robert Ehrhart
Best 5 Japonicas	'Katie'	Larry & Nancy Pitts
Best Collection of 9 Boutonnieres		Robert Ehrhart
Best Collection of 4 Different Colored Japonicas		Larry & Nancy Pitts
Reticulata or Reticulata Hybrid		
Best Single over 5 1/2"	'Ruta Hagman'	David Hagman
Runner-up Single over 5 1/2"	'W. P. Gilley'	Larry & Nancy Pitts
Best Single under 5 1/2"	'Dobro'	Clem & Lois Roberts
Runner-up Single under 5 1/2"	'Massee Lane'	Gordon H. Goff
Best Tray of 3	'W. P. Gilley'	Larry & Nancy Pitts

Non-Reticulata Hybrid

Best Single	'Julie Variegated'	Don & Mary Bergamini
Runner-up Single	'Anticipation Variegated'	Gordon H. Goff
Best Tray of 3	'Nicky Crisp'	Bob & Joanne Logan

Best Seedling Hybrid

Robert Ehrhart

Best Seedling Japonica

Larry & Nancy Pitts

Best Youth Boutonniere

'Mama Sans'

Joshua Bergamini

Best Youth Japonica

'Matterhorn'

Joshua Bergamini

Best Youth Hybrid or Reticulata

'Julie Variegated'

Joshua Bergamini

Best White

'Silver Cloud'

Larry & Nancy Pitts

Sweepstakes - 84 Blue Ribbons

Don & Mary Bergamini

Runner-up Sweepstakes - 74 Blue Ribbons

Robert Ehrhart

Challenge Award - 10 "Firsts"

Robert H. Steele

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SANTA CLARA 56TH ANNUAL CAMELLIA SHOW

February 22 and 23, 1997

Best of Show 'Miss Charleston Variegated' Larry & Nancy Pitts

Japonica - Very Large

Best Single 'Miss Charleston Variegated' Larry & Nancy Pitts

Runner-up Single 'Royal Velvet' Elmer & Bernice Achterberg

Japonica - Large

Best Single 'Nuccio's Jewel' Jim & Jackie Randall

Runner-up Single 'Lady Laura' Elmer & Bernice Achterberg

Best Tray of 3 'Royal Velvet' Eric Hansen

Runner-up Tray of 3 'Nuccio's Carousel' Don & Joan Lesmeister

Best Tray of 5 'Royal Velvet' Eric Hansen

Japonica - Medium

Best Single 'Charles F. O'Malley' Robert Ehrhart

Runner-up Single 'Sawada's Dream' Tom & Marge Lee

Best Tray of 3 'Charles F. O'Malley' Robert Ehrhart

Runner-up Tray of 3 'Feathery Touch' Larry & Nancy Pitts

Japonica - Small

Best Single 'Little Babe Variegated' Elmer & Bernice Achterberg

Runner-up Single 'Marchioness of Salisbury' Edith Mazzei

Best Tray of 3 'Reeves Sweetheart' Robert Ehrhart

Runner-up Tray of 3 'Andrea Sebire' Wilbur & Mary Anne Ray

Best Tray of 5 'Tama-No-Ura' Jim & Jackie Randall

Miniature

Best Single 'Botan Yuki' Larry & Nancy Pitts

Runner-up Single 'Little Man Formal' Mary Jo Pinheiro

Best Tray of 3 'Kristy Piet' Don & Mary Bergamini

Runner-up Tray of 3 'Fircone Variegated' Edith Mazzei

Reticulata or Reticulata Hybrid - Large/Very Large

Best Single 'Lilette Whitman' Larry & Nancy Pitts

Runner-up Single 'LASCA Beauty' Elmer & Bernice Achterberg

Best Tray of 3 'Ruta Hagmann' David & Ruta Hagmann

Runner-up Tray of 3 'W. P. Gilley Variegated' Larry & Nancy Pitts

Reticulata or Reticulata Hybrid - Medium/Small

Best Single 'Mary O'Donnel' Howard & Betty Oliver

Runner-up Single 'Vannine' Robert Ehrhart

Non-Reticulata Hybrid - Large/Very Large

Best Single 'Mona Jury Variegated' Elmer & Bernice Achterberg

Runner-up Single 'Julie Variegated' Don & Mary Bergamini

Non-Reticulata Hybrid - Medium/Small

Best Single	'Pink Dahlia'	Eric Hansen
Runner-up Single	'Nicky Crisp'	Don & Joan Lesmeister
Best Tray of 3	'Pink Dahlia'	Gordon & Barbara Goff
Runner-up Tray of 3	'Debbie'	Robert Ehrhart

Seedlings

Best Japonica		Barbara Bruener
Best Hybrid		David & Ruta Hagmann

Best Fragrant	'High Fragrance'	Hal & Deane Burch
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Best Assortment of 9 Different Flowers		Larry & Nancy Pitts
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Youth Division

Best	'General George Patton'	Joey Ricossa
Runner-up	'Glen 40'	Amanda Velazquez

Members' Division

Best Japonica	'Betty Foy Sanders'	Bill & Bev Allman
Runner-up Japonica	'Nuccio's Carousel'	Bill & Bev Allman
Best Reticulata	'Hulyn Smith'	John Augis
Runner-up Reticulata	'Jean Pursel'	Mr. & Mrs. George Avery
Best Non-Reticulata Hybrid	'Honeymoon'	Skip & Carolyn Evans
Runner-up Non-Reticulata Hybrid	'Nicky Crisp'	Skip & Carolyn Evans

Novice

Best Japonica	'Magnoliaeflora'	Linda Lowary
Best Hybrid, Reticulata or Non-Reticulata	'Harold Paige'	L. E. Gackstetter

Best Bloom Originated

in Santa Clara County	'Mandalay Queen'	Gordon & Barbara Goff
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Best Sweepstakes - 91 Blue Ribbons

Don & Mary Bergamini

Runner-up Sweepstakes - 65 Blue Ribbons

Gordon & Barbara Goff

THANKS!**Sponsoring Members**

Charles Carpenter
Dorothy Grier

Sustaining Members

Loren & Alexis Slafer

WANTED

The Richard Nixon Library and Birthplace, 18001 Yorba Linda Boulevard, Yorba Linda, 92886, is looking for a plant or scion of 'Tricia', the light pink sport of 'Pat Nixon' introduced by Kramer's Nursery in 1974. The "Tricia" in the garden at the Library was lost when the old residence was fumigated. Anyone who has an available plant or is willing to donate a scion should contact Kevin Cartwright at 714/993-5075 at the Nixon facility. If you would be willing to grow 'Pat Nixon' for the gift shop, please contact Kevin.

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DIRECTORY OF CALIFORNIA CAMELLIA SOCIETIES

CENTRAL CALIFORNIA CAMELLIA SOCIETY: President—Don Martin; 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., Enslin School, 515 Coldwell Avenue, 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—Sergio Bracci; Secretary—Kathryn Korin 1241 East Calveras St., Altadena 91001. 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 Annex, 771 Nevada Street, upstairs, 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—Gary Schanz; 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—Gene Snooks; 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 30, November 21, January 23, February 27, March 27, April 24 (potluck). Note: No December meeting.



CAMELLIA NOTE CARDS

Patron Members will receive his or her choice of one of these beautiful 6x9 inch note cards framed in either oak or ceramic. Complete sets of 8 are available for \$6.00 through the Southern California Camellia Society.

See page 20 for more details

