

Atlantic Coast Camellias

Journal of the Atlantic Coast Camellia Society

Volume 73

September 2024

No. 3



Camellia Japonica 'Tama Loch Laurel'

TABLE OF CONTENTS

ACCS Officers	3
A Message from Our President by Carol Selph	4
Suggestions on How to Win an Award at a Camellia Show by J. D. Thomerson	6
John Wang Seedlings by J. D. Thomerson	13
“The Art of the Camellia” by Betty Gail Buggeln	14
“Going to the Movies” — Word Search by J. D. Thomerson	16
Grafting Large Diameter Rootstock by Jim Pruckler	18
Do You Really Know Your Camellias? by Randolph Maphis & J. D. Thomerson	22
Once You See Good Callus Growth Begin Exposing Those Grafts by Konrad Hooper	28
Root Pruning is the Secret to Moving Larger Camellias by J. D. Thomerson	29
Revised ACCS Bylaws.....	30
ACCS State Directors	31

From the Cover **‘Tama Loch Laurel’**

Tama Loch Laurel is a seedling of ‘Tama Electra.’ It is a medium, loose peony or semidouble, with a white border around a red bloom. It grows more upright than most Tama varieties and blooms midseason. It was originated and registered by Mark Crawford of Valdosta, GA,

*Front cover photo taken by
Mark Crawford*



ACCS OFFICERS 2024-2025

- PRESIDENT..... Carol Selph
3445 NE Cherry Lake Circle, Pinetta, FL 32350
229-474-2801, carolselphaccs@gmail.com
- 1st VICE PRESIDENT..... Tommy Alden
3204 Burnett Road, Byron, GA 31008-8308
478-825-1337, tommy@countylinenursery.com
- 2nd VICE PRESIDENT..... Bob Black
20155 Longview Drive, Windsor, VA 23487-6737
757-799-9823, RBlack3@outlook.com
- TREASURER..... Fred Jones
2056 Dunn Road, Moultrie, GA 31768
229-224-4919, fredcjones@windstream.net
- HISTORIAN..... Randolph Maphis
7476 Skipper Lane, Tallahassee, FL 32317
850-528-4795, crmaphis@comcast.net
- EDITOR J. D. Thomerson
111 East Alden Ave., Valdosta, GA 31602
229-412-1227, jthomers@valdosta.edu
- WEBMASTER Richard Buggeln
1719 Verrazzano Drive, Wilmington, NC 28405-4227
910-509-1792, rcbuggeln@gmail.com
- SECRETARY Ms. Marsha Zeagler
2345 Rocky Ford Road, Sylvania, GA 30467
912-531-0060, marshazeagler@aol.com
- PAST PRESIDENT..... Fred McKenna
3740 Battlefield Blvd. S., Chesapeake, VA 23322
757-432-0220, fred.mckenna@me.com

2024 - 2025 ACCS DUES NOTICE

\$25 YEARLY, SINGLE OR DOUBLE

ACCS Dues should be paid by September 30 of each year. Members attending the ACCS Annual Conference will pay their dues as part of the registration process. Members not attending the conference should mail dues to Fred Jones (see below.)

Please Note: Members who have already paid for future years in advance will receive a notice included with this Journal indicating when their next dues should be paid.

ACCS, Fred Jones
2056 Dunn Road
Moultrie, GA 31768

A MESSAGE FROM OUR PRESIDENT

by Carol Selph

I hope everyone is well and limiting your outdoor activities to a minimum in the afternoons during these hot, summer months. Heat stroke is **serious**, so please take extra precautions to avoid it. My husband finished the second fertilization, and I never finish pruning. It will not be long before we start major disbudding. If your plants are large, Chuck Ritter taught us the easiest way to disbud is with clippers. As you enjoy your air-conditioned home, look at camellia photos of the many varieties on your wish lists and decide exactly which you should purchase. While making your list in the cool, please think sympathetically and sweetly of the nursery owners (Tommy, Bob, Gene, Mark, and others), who are out in the heat collecting cuttings and potting the special and newest varieties. By the way, the number of wish lists you have and the number of different locations around the house you have them determines the degree of your camellia addiction.



Carol Selph

I urge each local society/club to have a big ACCS membership drive as you encourage new members to join your organization. Most local clubs do not meet in summer, so in September, everyone is fresh and eager to join and learn more about camellia care. We always love our new camellia enthusiasts who want to join ACCS at any time, but we are encouraging a big push in memberships in September. Annual dues are to be paid by September 30th, making it convenient for everyone who attends the Fall Convention since paying dues is part of the convention registration package. As your local executive boards are meeting this summer, please encourage your society's members to join ACCS and ACS. Remember all ACCS annual dues are to be paid by September 30th. At your local meetings, please put the ACCS Convention on the agenda. There is no better time to stir up excitement about the convention. If you need help getting excited about the camellia assembly, call Jim Dickson, Geary Serpas, or Mack McKinnon. Believe me, they will give you lots of reasons to want to attend.

The Bylaws committee, Fred McKenna, Chairman, Paul Greenway, and Richard Buggeln recently met and made a few changes that clarified several job descriptions of officers and set in writing the numbers and times of election of the State Directors with new responsibilities. The Bylaws are found in this copy of the ACCS Journal with the proposed changes in red. The ACCS Board has approved these changes. Now, it is up to the members present at the convention to vote to accept or reject the changes, so take the opportunity to read these in advance to be familiar with them. I urge you to look at the back cover of the ACCS Journal for the name(s) of your state director(s) so you will know who may be contacting you to help your club.

We have a lot of space at the Embassy Suites in Savannah, so invite your camellia friends to attend the convention. Please go to the ACCS website and look at the event schedule. I am especially excited about our Low Country Boil at the Air Force Mighty Eighth Museum. Most of the museum will be closed; however, we will be inside and comfortable no matter the weather, and it is closer to the Embassy Suites than the Gardens. Make sure you register for the convention itself, and in addition, register for your hotel room. If you want to renew your ACS Judge's certificate, sign up for the Judge's Reaccreditation class online. The good news is that, despite inflation, the convention costs, including room accommodations, are exactly the same as last year.

You have a great Board of Directors who work behind the scenes to make this society run smoothly. One cannot even imagine their dedication to ACCS and its goals and purposes. I sincerely appreciate each of them and love being the leader of this team. I hope to see you at the convention. May God bless each of you.

REGISTER NOW — 2024 Fall Atlantic Coast Camellia Society Convention

Sept. 30 — October 1, 2024 (Monday and Tuesday)
Embassy Suites by Hilton Savannah Airport

To Register and see all details visit the ACCS Website at:
<http://www.atlanticcoastcamelliasociety.org>

Monday, September 30, 2024	
6:30 - 8:30 a.m.	Complimentary Hotel Breakfast for Sunday Night Guests
10:30 a.m. - Noon	ACCS Board Meeting — Hotel Meeting Room
	LUNCH ON YOUR OWN — Trip(s) TBD
1:30 - 3:30 p.m.	Judges' Re-Accreditation (with Jerry & Carol Selph)
5:00 - 9:00 p.m.	Welcome Party 5:00 p.m. — Low Country Boil 6:00 p.m. National Museum of the Mighty Eighth Air Force

Tuesday, October 1, 2024	
6:00 - 8:30 a.m.	Breakfast on Your Own/Complimentary Hotel Breakfast
9:00 - 10:00 a.m.	Bloody Marys/Screwdrivers/Coffee Bar (Hotel Meeting Room)
10:00 a.m. - 12:30 p.m.	General Meeting Followed by Auction (Hotel Meeting Room)
12:30 - 2:30 p.m.	LUNCH ON YOUR OWN
2:30 - 3:30 p.m.	Education Program — Speaker: Jim Martin Topic: "Magnolia: A Legacy Garden's Path Forward"
3:30 - 4:30 p.m.	Education Program — Speaker: Paul Greenway Topic: "Different Grafting Techniques to Propagate Camellias"
6:00 - 7:00 p.m.	Refreshments/Open Bar (Hotel Meeting Room)
7:00 - 9:00 p.m.	Dinner & Guest Speakers: Mark Crawford & Matthew Israel Topic: "China and the Four Season Camellias"

SUGGESTIONS ON HOW TO WIN AN AWARD AT A CAMELLIA SHOW

by J. D. Thomerson

When I first started entering camellias at camellia shows, I had little success. I understood I did not have many plants, so that was OK. However, as several years passed and I accumulated 40 or 50 more varieties that I really liked, I became disappointed that I had still never won any show awards. I began to doubt my growing skills and even started thinking the Camellia gods just did not like me.

Eventually, I started thinking a bit more logically and realized that of the 25 – 30 blooms I kept entering in the shows, they were almost all large japonicas. I noticed that there was only one Large Japonica award. And, there always seemed to be 200 plus other large japonicas. I was entering some really nice large blooms, but so were folks like Chuck Ritter and Fred and Sandra Jones. The odds of my blooms beating the other 100s were obviously slim. And, since all my eggs were in the large japonica category, I had no chance at any of the many other awards.

I began to notice that there were typically very few mini blooms entered and also very few non-retic hybrid blooms of any size. Occasionally, there were no medium reticulata blooms entered at all. My mind slowly began to think – why don't I try growing and showing some of these types of varieties? Of course, it takes several years for new plants to take hold in the ground and start rewarding the grower with magnificent blooms – but after four or five years, these new varieties began to “strut their stuff.” I finally could compete in most of the award categories at the shows.

Now, like Hulyn Smith and Randolph Maphis, I still loved the large and very large japonica and reticulatas and kept adding to these categories simply because they were my favorite regardless of whether they increased my odds of winning an award. I have since changed my taste, or perhaps added to my taste is a better description, and I really like the smaller

japonica blooms and the hybrid blooms with their unique iridescent type glowing colors. It is also nice to take many smaller blooms to a show because many more can



Lauren Tudor — The First Camellia Show Award I Ever Won

fit in your flower boxes, typically kept in refrigeration before the show. Also, if you are like Kay and I and only drive small cars, you can fit more flower boxes in your car to get them to the show.

All of the above got me thinking. If I started all over again, or if I were giving suggestions to new camellia show growers, what varieties would I recommend in each bloom class to maximize one's chance of winning a show class award? So, with this in mind, here are my show bloom-winning variety suggestions for the typical awards given at most Camellia shows.

JAPONICAS:

By far, the biggest number of show entries are in this class – probably 75% or more. Most are in the large, medium, and small classes. There are actually very few Japonicas listed only as Very Large that appear at most shows. On the other end of the spectrum, there are few mini blooms entered at most shows. So, an immediate conclusion would be to grow a few more Very Large and Mini japonicas. Here are my suggestions for the best blooms to grow to increase your odds of winning each of the Japonica class awards.

Very Large: 1) Lauren Tudor, Lauren Tudor Pink, or Lauren Tudor Pink Var. --your choice; 2) Edna Bass Var.; 3) Paul Haskee Var. **Comments:** Lauren Tudor and sports take a while to take hold and get growing, but once they do, they are very strong, large growers that will produce loads and loads of blooms. Edna Bass and Paul Haskee are more finicky about growing and staying healthy. In fact, I would probably suggest



Paul Haskee Var — Very Large Japonica



Louise Fitzgerald — Large Japonica

grafting them, but they can definitely win the very large class. Show Time used to be the big winner in the very large class during the '70s and '80s, but the petals are so delicate it's hard to get a bloom to the show without a few blemishes.

Large: 1) Royal Velvet; 2) Louise Fitzgerald; 3) Ferris Wheel. **Comments:** There are many great ones in this class, but there are just too many to list. Ferris Wheel is a recent Nuccio variety beginning to win many awards, as is Julius Nuccio.

Medium: 1) Margaret Davis; 2) Magic City; 3) Elaine's Betty.



Elaine's Betty — Medium Japonica



Margaret Davis — Medium Japonica



Black Gold — Small Japonica



Tudor Baby Var. — Small Japonica

Comments: Margaret Davis is probably (most days) my favorite camellia, and Mark Crawford will say Magic City is his favorite. Elaine's Betty is a good choice for this category as well. As with Large Japonica's, there are just too many to list them all.

Small: 1) Tudor Baby Var.; 2) Little Babe Var.; and 3) Black Gold are all great choices.

RETICULATAS: When considering the best odds of winning in the reticulata classes (especially if growing outdoors), the biggest concern is which one is easiest to keep alive and healthy long enough to get a bloom to the show. Reticulatas are more difficult to grow and keep from getting disease, and most (not all) will drop all their bloom buds if temperatures get below the mid-twenties. So, with this in mind, here are my choices for each of the reticulata classes.

Very Large: 1) Frank Houser and Frank Houser Var.; 2) Ray Gentry; and 3) Dr. Clifford Parks. **Comments:** Notice that with Frank Houser, I have "AND" Frank Houser



Dr. Clifford Parks — Very Large Retic



Valentine Day — Large Retic

Var. – you need them both. Ray Gentry is beautiful, either solid or variegated, but is a typical reticulata (will get dieback) and is harder to grow than the other two, but the blooms can be absolutely incredible. Dr. Clifford Parks, I think, is best as a solid as it is very hard for it to get a good variegation. There are many other really good ones, such as Anne Hightower, Linda Carol, and Halls Pride Var., but they are more problematic to grow than Frank Houser.

Large: 1) Hulyn Smith; 2) Holy Pure; and 3) Valentine Day. **Comments:** All three of these reticulatas grow well outside and are less prone than many other reticulatas to disease. Valentine Day is nice because, as a formal double or rose form type bloom, it hides any dark stamens that often appear early on most reticulatas.

Medium: 1) Adrienne Boueres; 2) Lady Ruth Ritter; and 3) Elizabeth B. Hunt.

Comments: Not many medium-sized reticulatas are registered, so few typically appear at shows. Adrienne Boueres is a Frank Houser seedling registered by Howard and Mary Rhodes that I consider the best-medium-sized reticulata. It grows great, blooms earlier than most reticulatas, and has little disease issues. Lady Ruth Ritter is a very nice dark red, and it and Elizabeth B. Hunt are well-behaved reticulatas.

Small: There really should not be a small reticulata class. The only variety I ever see is Crimson Candles, which does not look at all like a typical reticulata bloom. It actually is a very nice cold tolerant small bloom, but it looks and acts more like a late-blooming sasanqua than a reticulata.



Elizabeth B. Hunt — Medium Retic

NON-RETIC HYBRIDS:

A Long Explanation: A hybrid camellia bloom is simply a cross of two or more camellia species (sasanqua, reticulata, japonica, senensis, etc.) Most of the varieties we call Reticulata's are actually Hybrids – meaning they are a cross of a reticulata species with another species (usually a japonica.) Many reticulata's popular today are actually $\frac{3}{4}$ japonica parentage and only $\frac{1}{4}$ true reticulata parentage. Very few 100% true reticulatas have been registered, and even fewer are still being grown. Most reticulatas grown today were crosses with a japonica (sometimes sasanqua or other species) variety to hopefully make them grow better and nicer, withstand colder temperatures, and be less dieback prone. The actual category name for most of the varieties we call Reticulata should be Reticulata-Hybrid. Reticulata hybrids are so unique with their very large and fluted petals that years ago, camellia judges decided that they should compete in their own category – the category was called Reticulata Hybrids, but over the years, we have typically just shortened their name to simple Reticulata (whether they are true 100% retic or actually a crossed hybrid.)

Thus, there is another category, now called Non-Retic Hybrid, that is two different species crossed with one another as long as neither has any reticulata parentage. I am sorry for such a long explanation, but I continually find that many camellia growers are confused about the Reticulata, Reticulata-Hybrid, and Non-Retic Hybrid categories. Soon, we will have the Azalea Hybrid species entering the arena, and that will throw a monkey wrench into the equation as well.



Black Knight Var — Large Hybrid



Cile Mitchell — Large Hybrid

Large – Very Large: 1) Cile Mitchell; 2) Delores Edwards; 3) Tom Perkins; and 4) Black Knight Var. **Comments:** Unlike japonicas, there are few large or very large non-retic hybrids. Most shows lump large and very large together. The only very large non-retic hybrid I typically see at a show is Phil Piet, and it is difficult for most growers to keep alive.



Julia — Medium Non-Retic Hybrid



Buttons 'n' Bows — Small Hybrid

Medium: 1) Julia or Julie Var.; 2) Dancing Blaze; and 3) First Blush. **Comments:** I really cannot tell the difference between Julia and Julie Var., even when someone tries to show me examples of each. Dancing Blaze handles cold weather well and is so dark it hides any spots or blemishes.

Small: 1) Spring Daze; 2) Freedom Bell; and 3) Buttons 'n' Bows.

Best Mini: At most shows, the Best Mini can be either a Japonica or a Non-Retic Hybrid. 1) Fircone Var.; 2) Mini Pink; and 3) Sweet Jane. **Comments:** If someone enters a nice Fircone Var. it will win the mini category. I think Tinsie occasionally wins because people think it is cute.

Best White: Unlike most camellia growers, white blooms are not my favorite, so I might not be a good person to make recommendations in the category. This category is difficult because it is hard to get a white bloom to the show without a few brown



Sweet Jane — Miniature



Melissa Anne — White

spots or blemishes of some kind. Recently, Mellissa Ann (see previous page) has been winning the most best white awards. However, keep an eye out for Kirsti Leigh and Ghentry, J. I expect them to win many best white awards in the future, especially as more growers are beginning to grow these two.

CONCLUDING THOUGHTS:

Well, I hope you enjoyed my suggestions for winning camellia show varieties. I am sure many readers will disagree with some of my choices, and that is fine; it's part of what makes the camellia hobby fun. Hopefully, the lists will help newer show growers or show growers who have been discouraged like I was by not winning any awards to do better in the future. Please let me know your thoughts about the best camellia varieties in the various classes – it is always fun to talk about camellias.

OTHER AWARD-WINNING VARIETIES MENTIONED IN THIS ARTICLE



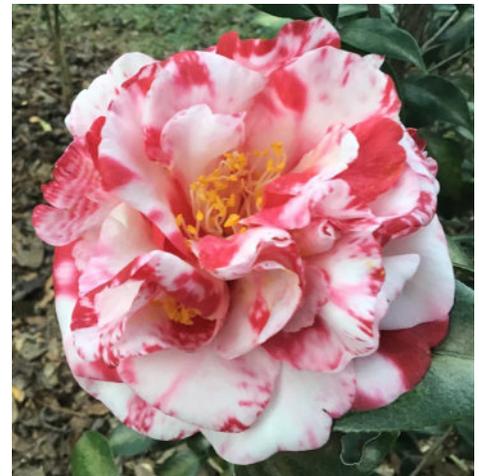
Spring Daze — Small Hybrid



Adrienne Boueres — Medium Retic



Ghentry J. — Large, White, Japonica



Magic City — Medium Japonica

JOHN WANG'S SEEDLINGS

The camellia world was saddened to learn that John Wang from Orinda, CA passed away on May 25, 2024. John was a prolific camellia hybridizer known for crossing reticulata hybrids with japonicas searching for near-white retic hybrids. His success includes the very popular Holy Pure, Fine Pure, Evening Glow Pearl, and Yellow and Purple. John worked with Randolph Maphis for many years to test his seedlings under southeastern conditions. Randolph currently has over 50 Wang seedlings that have not been registered. With help from others, Randolph will be grafting and evaluating these seedlings with plans to name the best ones for John. Pictured are a few examples.



JW #25 - (To be named John Wang)



JW 2017 - #26



JW 2017 - #11 (To be named June Wang)



JW 2019 - #9 (John often referenced this one as 'Pink Connection')

"THE ART OF THE CAMELLIA"

BY BETTY GAIL BUGGELN

"The Art of the Camellia" is a unique art project that began in 2005 in Wilmington, NC. It is a project for connecting and sharing! Since its start, the project's purpose has been to connect with more local adults through the art created by their children and then displayed at the local February Camellia show.

The project began with my simple request to the art teacher at the elementary school where the Tidewater Camellia Club was presenting their February Camellia show. I hoped my September request would give the teacher, Mrs. Suzanne Sload, enough time to include this "special" type of art in her curriculum. The first exhibition was presented on February 25, 2006.



Part of "The Art of the Camellia" artworks created by Mrs. Suzanne Sload's students at Parsley Elementary School

In 2006 & 2007, Fayetteville Camellia Club members attended the Tidewater Camellia shows. They contacted the TCC Show Chair about the new art project and how their members could start a similar project for their club. After finding a chairman for the Student Arts project, the Fayetteville Camellia Club began "The Art of the Camellia" and purchased black tri-fold boards. The Fayetteville Club limits the number of schools participating and only includes fourth-grade students to keep the project at a reasonable size. Each teacher is in charge of the directions to their students about the

“how” of the project. The black tri-fold boards are delivered to the art teachers around New Year’s with any other materials requested. The show-ready posters are picked up before the club’s camellia show.

In 2023, the Fayetteville Camellia Club exhibited 337 pieces of student camellia art! Jack Dewar, club president, and his wife, Judy, have always supported this important project. Jack says, “One of the prime reasons for exhibiting the children’s art is to bring the parents to the venue and awaken interest in camellias, which is a big part of our mission.” The student art is always displayed near the club’s other exhibits – Ikebana, air layering, and Japanese Tea. Jack says: “This program definitely boosts our overall camellia mission.” The parents attending the camellia show also better understand the importance of art in their children’s education.



If you are interested in starting a “*The Art of the Camellia*” project and want more details or guidance, please get in touch with Jack and Judy Dewar (910-797-5848---jackdewar99@gmail.com) The Mid-Carolina Camellia Club, under the direction of the late Richard Mims, also presented “*The Art of the Camellia*” for several years at the South Carolina State Fairgrounds for their fall show.

For many years, people have seen and appreciated “*The Art of the Camellia*” in various types of artwork. Alas! Too many people have not seen this type of art – art inspired by the beauty of the amazing flower that we all love – the camellia.

Be inspired! Start this project for your club’s 2024-2025 year! Many thanks to Jack and Judy Dewar, Carla Strickland, and Jackie French for their proofreading support.

“GOING TO THE MOVIES”

Find & Underline the 70 Camellia Varieties Contained in This Story

By J. D. Thomerson

Answer Key on Page 34

Kay and I both remember going to the movies when we were young and growing up in the 1970s. The anticipation of show time was thrilling. Superstar actors such as Bob Hope, Grace Albritton, and Marie Crawford were popular back then and people considered most actors as dreamboats. Love story films such as Sweet Jane, Tango in Paris, and Lady in Pink were popular movies for older kids to watch while on a romantic date. Teenagers, liked the action and adventure movies like Pirate’s Gold starring Ray Gentry and Nuccio’s Jewel featuring big Paul Haskee. But Kay and I were too young for the above type movies. We loved children’s movies such as Peter Pan and Tom Thumb.

Back in those days movie theaters were really fancy places. People would hang out in the lobby enjoying the white porcelain tile floor, tiffany style chandeliers, and heavy maroon and gold curtains around the walls. The concession stands served cotton candy, candy apples, red hots, and man size buckets of popcorn. Drinks included grape soda and strawberry limeade. An old dusty man would always announce when it was 5 minutes to curtain call.

Later in the 1980’s, Holy Pure church women in our neighborhood began protesting movies such as Dancing Blaze and Red Devil saying the contained demonic images and black magic concepts. They also did not like the drama girl movies that had scantily clad women that would showboat around at night.

Today it seems like superhero movies are very popular again. Beginning in 2010 when Dick Hardison played superman in the return of the Black Knight and drove around in that fancy Night Rider black convertible. Neither Kay nor I really enjoy these superhero movies but we really don’t like horror movies.

The worst movie experience I can remember was in the old historic Grand Marshall Theater in Fircone, TN. The horror film ‘Shikibu’ was played that night and scared us both to death. When actor Charlie Bettles jumped out of that closet everyone ran out of the theater and drove off like they were in the grand prix motor car race. We got back to the Mona Jury Hotel and were in bed by 10 p.m. but neither of us could fall asleep until well past midnight.

I guess the best movie experience we recall is the pleasant memories of when our daughter Katie was about six years old. She got all dressed up with button’s ‘n’ bows to see the movie Little Red Ridinghood. She was adorable in her mini pink dress with matching Nuccio’s Bella Rossa child size pocketbook. I remember the performance of Les Marbury who played the big bad wolf was Katie’s favorite actor.

The last movie Kay and I saw was the comedy-drama ‘Taylors Perfection’ starring Linda Carol and Ruta Hagman -- it was a perfect movie to see on Valentine’s Day evening. When we got home that night, Kay was hoping to find something beautiful and she was not disappointed when she saw the bouquet of pink dahlia flowers I had

arranged in a Kirsti Leigh brand crystal vase. It made me so happy to hear Kay say it was just darling.

Well, this trip down memory lane makes Kay and I wonder what movie we will see next. Perhaps 'Irrational Exuberance' starring Lucy Stewart with special guest star Ellen Daniel. Or maybe, 'Lundy's Legacy' featuring Jim Smelley once again playing the loveable role of Kanjiro the Grand Marshall of the Magic City of Kagirohi.

Below are three of the 70 Camellias Mentioned in this Going to the Movies Story

Top Left: Nuccio's Jewell

Top Right: Marie Bracey

Bottom: Dancing Flame



GRAFTING LARGE DIAMETER ROOTSTOCK

by Jim Pruckler

I started grafting large-diameter Camellias at Masee Lane Gardens ten years ago. I asked permission to start grafting on established plants in the then neglected “West Field” area of Masee Lane. There were many sasanquas but very few varieties throughout the area. My goal was to graft rare or antique varieties of Camellias that are not in the commercial trade and may be facing varietal extinction. The scions have all been obtained with permission from several sources. Some gardens were initially reluctant to permit me, but they eventually granted it. Scions were obtained from Magnolia Plantation and Gardens, Woodlands Garden (Decatur, GA), Birmingham Botanical Garden, Mobile Botanical Garden, County Line Nursery, and the South Carolina Botanical Garden (Clemson). Other sources are from the private collections of several prominent Camellia growers. I could not have done this project without their support, generosity, and trust.

The first dilemma was how to graft the scions onto established plants that were 1 to 5 inches in diameter. I looked at the older Camellia Yearbooks and found a reference in the 1974 Volume II edition. The article “Grafting the Big Ones” by W.C. Freshwater details how the grafting was done at Masee Lane in the 1970s. The real pearl of wisdom I found in the article was the need for patience. A virtue that, alas, I am profoundly lacking. I disregarded their methodology entirely and created my own using what I knew from existing grafting techniques.

There are multiple ways to graft, but they all have basic things in common. First, cleanliness of your equipment, the plant material, and tools is critical. The lack of cleanliness can introduce fungal diseases. The cambium layers of the bark must line up or cross one another. There needs to be some sort of seal around the graft union. Shade is also a necessity so the graft does not overheat. There must be a water saturated environment so the scion does not dry out.

I am very familiar with a 3M product called Parafilm M®. Parafilm M® is a clear, waterproof, elastic, biodegradable wrapping tape made from cellulose acetate. It is available for purchase online. I use this extensively in the sealing of the graft area and the sealing of the humidity chamber. I use opaque plastic 2-quart milk jugs rather than clear plastic 2-liter soda bottles as the humidity chamber. The milk jug plastic is more pliable and thicker than that used in soda bottles.

Procedure. The initial cut is made with a chainsaw or a saws-all about knee high from the ground. If the graft fails, this leaves the option of cutting off the failed graft



What's under these paper bags at Masee Lane Gardens? Continue reading to find out.

and re-grafting later. I try to make the cut at about a 45-degree angle instead of a flat cut straight across. This helps the rain drain off until the wound is totally healed. I use a box cutter and shave the edge of bark all the way around the cut. I have heard that for plants, a smooth surface heals faster than a rough, jagged edge. I am not sure if it's true or not, but it makes me feel better to do it.

I use a simple wedge grafting technique to prepare the scion material. Using a roughly 3-inch long scion, I make a beveled cut about a half-inch long on one side of the scion grafting stem. The scion is flipped over, and a corresponding cut is made on the other side of the grafting stem. It sometimes takes a few tries to make the cut even on both sides, so allow for more trimming of the scion if necessary.

This is where the fun begins. I place a wood chisel near the very top of the cut on the rootstock. I position the chisel so that there is about a quarter of an inch gap between the bark and the edge of the chisel. I use a small hammer and tap the chisel until the bark splits. I leave the chisel in place to act like a wedge while I am preparing the rootstock to receive the scion (see photo at right.)

This next step is critical to prevent crushing the scion when the chisel is removed. The split rootstock must be carefully shaved using a box cutter to match the shape of the wedge on the scion wood. I start small at about a half inch from the top of the split rootstock and gradually increase the width to the top of the cut. At this point, I check the fit of the scion in the rootstock by inserting the wedged scion into the corresponding



beveled cut on the rootstock. I adjust the carved-out wedge on the rootstock as needed. Then, I wiggle the chisel out to release the pressure gradually. If the rootstock appears likely to crush the scion, I reinsert the chisel and trim the rootstock incision until it fits. If the rootstock incision and scion fit are too loose, it may be necessary to start over by re-cutting the rootstock about an inch lower. I've had to do this more than once, which is why I like to make the initial cut about a foot above ground; it leaves space to retry the grafting.



When you are satisfied that the scion fits snugly, dip the scion into a liquid suspension of rooting hormone. Insert the scion into the rootstock, aligning the cambium layers on the rootstock and scion (see photo above.) Remove the wood chisel. As the chisel is removed, the trunk should tighten around the scion, holding it firmly in place. Using a small artist's paintbrush, apply some liquid rooting hormone suspension to the trimmed edges of the exposed cut on the rootstock.



Cut a 1-foot-long length of the Parafilm M and remove the paper backing from the film. The Parafilm M will stretch when pulled and adhere to itself when stretched. Wrap the film around the 45-degree cut on the rootstock, starting at the lowest part. Continue wrapping up to where the scion is attached, and then carefully wrap the film around the base of the scion. Trim off any excess film and press the film down hard onto the scion (see photo at left.) Parafilm M will create a water-resistant bandage that will stretch as the plant grows and will biodegrade with time.

Now, it is time to affix a moisture chamber. I use a plastic 2-quart milk jug. The diameter of the jug's mouth is about 1.25 inches and is usually too small for large-diameter rootstock grafting. So, a relief cut must be made through the threaded rim of the jug. Using a box cutter, I cut down through the threaded

rim on the side of the bottle opposite the handle. I repeat the cuts on both sides perpendicular to the original cut. There should be no cuts on the side with the handle. However, the length of the relief cuts depends on the size of the rootstock. Very large diameter rootstock will require longer relief cuts in the jug. So beginners should start with ½-inch cuts, assess if the relief cuts allow a large enough opening to fit the rootstock, and slowly lengthen the relief cuts to fit the rootstock. Reassess the opening created by the relief cuts until it fits the rootstock. With time and experience, you will have a feel for the appropriate length of relief cuts to make for the rootstock being grafted. If you want to apply a fungicide, spray the scion and the inside of the milk jug. In some years, fungal diseases aren't an issue. But in other years, fungal diseases will decimate your grafts. So use your discretion about fungicide application.



Invert the jug and carefully insert the leaves of the scion through the mouth of the jug by spreading the relief cuts apart. Slowly press the jug down over the scion and onto the rootstock. If you made your relief cuts just right, the jug will fit snugly. To make the jug water-tight, I return to my trusty Parafilm M and cut about a 2-foot strip of the film. I remove the paper backing and start wrapping around the threaded portion of the jug and the adjacent trunk of the rootstock — pulling the film tight as the wrapping goes around. If the Parafilm M is not long enough, use more as required. The jug should feel like it is securely attached. If the jug is not immobilized onto the

rootstock using just the Parafilm M, you can use duct tape to reinforce it. Duct tape must be cut off the plant, so I use it only when necessary. The large rootstocks require such large cuts into the jug that the fit is not nearly as tight. On rootstocks 3 inches or more in diameter, I always have to supplement the Parafilm M with duct tape.

I write the name of the scion on the plastic jug using a water-proof magic marker. The milk jug moisture chamber sealed over the graft will trap a lot of heat on a sunny day. To provide the necessary shade, a paper lunch bag is used to cover the milk jug. The bag is secured to the root stock with duct tape to prevent the wind from blowing it away.

The grafting process is finished. Now, you need lots of patience. At Masee Lane, I do the grafting between January and the end of February. The next step is venting the grafts, usually around the end of May. At that time, I return to the garden and remove the paper bag. If the graft started growing, new growth can be seen through the plastic milk jug. Using a box cutter, a slit is made in the side of the plastic jug about 4 to 5 inches long. A new paper bag is placed over the milk jug and secured with new duct tape. The purpose of the slit in the jug is to allow air exchange and start the hardening off the graft. It gradually introduces the graft from a high-humidity environment to the more variable outside environment.



After a week or two, the milk jug can be removed completely. If the plant is in an intensely sunny area, a bent wire coat hanger can be used as a frame to hold another paper lunch bag as a shade structure. The coat hanger is bent into a straight line; the end with the hook should be wrapped around the base of the plant and secured with duct tape. The other end is bent into a “L” shape about the size that will fit inside a paper bag. This shade structure can be left in place until the new growth has fully hardened off.

The success rate for my large-diameter grafts has never been higher than 70% at Masee Lane and is frequently lower. A major factor in my success rate is the 6-hour round trip between my home and Masee Lane, making it impractical for me to check on the grafts regularly. The second major factor is weather. One year, a strong storm blew down so many trees at Masee Lane; all of that year’s grafts of varieties specific to the Aiken, SC area were lost. Another year, a wind storm in late May blew off several bottles; a few grafts managed to survive, but most were lost. Additionally, when I obtain a scion to graft, particularly with antique varieties, the source plant frequently is not in a healthy condition, drastically lowering the grafting success rate.

Since I am grafting in a public garden, a guest occasionally feels compelled to investigate these bag-covered jugs in the forest, destroying the graft. Grafting, if anything, teaches humility, patience, and tenacity.

DO YOU REALLY KNOW YOUR CAMELLIAS?

by Randolph Maphis and J. D. Thomerson

To become a certified ACS Camellia Judge, the ACS requirements state that you must own and grow at least 20 camellia varieties and be familiar with the characteristics of at least 50 camellia varieties. Hopefully, most seasoned Camellia judges know way more than just 50. What does it mean to be familiar with the characteristics of a camellia variety? Well, we can assume it definitely means that upon seeing the bloom, you know its name. In addition, you should know the type of camellia (*japonica*, *reticulata*, *sasanqua*, etc.) registered size, form, and blooming season. You should also be able to picture the color, size, and form of the variety in your mind and be able to describe it to someone without having the bloom or photo of the bloom in sight. But how well do you really know the camellia? There is much more knowledge about each camellia variety than just the name, size, form, bloom time, etc.

I do not mean you should know the chromosome count or DNA sequencing of a variety — if so, I would be in big trouble. I mean, do you know who registered the bloom, where that person lives, who it was named for, or why it got the name it received? It takes many years and much work to grow camellia seedlings, and the vast majority are not worthy of registering and are only useful as grafting rootstock. When a grower decides upon a given name for a new variety, you can be certain that much thought and consideration was given. If naming for an individual, it typically indicates that the grower held that person in high esteem and perhaps even loved the individual.

I am sure everyone who registers a new camellia variety would like everyone to know why the particular name was chosen. Unfortunately, there has been no source besides just word of mouth where this information can be recorded. Unless you know the person registering the new variety very well, you are unlikely to ever learn why a camellia received its name. Thanks to Mark Crawford, this situation has recently been addressed and hopefully solved. When registering a new variety with ACS, there is now a new option entitled “Miscellaneous Information,” which can be used to record any additional details about the new camellia variety. The information can be anything the grower wants to share about the new camellia and is also a great place to explain how and why the camellia received its name. Hopefully, growers will take advantage of this option so future camellia hobbyists will forever know why a camellia got its name.

An excellent first step to knowing the details about a camellia bloom is to know who registered the bloom and where that individual lives. Often, camellia journals have a name that bloom feature. Well, I want to give the name that bloom quiz a bit of a twist. In light of the above discussion, I am going to show you the photo and name of several camellia varieties. Your job is to supply the name of the person who

registered the bloom as well as where that person lives or lived when the bloom was registered. I know this will be quite challenging, so I will allow you to cheat as necessary. You are encouraged to visit the ACCS website Photo Gallery as needed to get all this information and much more about each bloom. To give you an example and help you get started, I have given you the answers to the 'Black Gold' bloom shown below.



Black Gold

<u>Originator</u>	<u>City</u>	<u>State</u>
Paul Gilley	Grand Ridge	FL



Ella Joe

<u>Originator</u>	<u>City</u>	<u>State</u>
-------------------	-------------	--------------



Amanda Ann

<u>Originator</u>	<u>City</u>	<u>State</u>
-------------------	-------------	--------------



Holy Pure

<u>Originator</u>	<u>City</u>	<u>State</u>
-------------------	-------------	--------------



Jim Campbell

Originator

City

State



Astro Nova

Originator

City

State



Leone Summerson

Originator

City

State



Lauren Tudor

Originator

City

State



Bobbie Fain

Originator

City

State



Whoopee

Originator

City

State



Kings Cup
City

Originator

State



Dr. Richard Hardison Var

Originator

City

State



Royal Velvet

Originator

City

State



Splash

Originator

City

State



Carol Schanz

Originator

City

State



Early Autumn

Originator

City

State



Louise Fitzgerald

Originator City State



Hulyn Smith

Originator City State



Ella Snoeyenbos

Originator City State



Virginia Lynn

Originator City State



Georgia National Fair

Originator City State



Ashley Black

Originator City State



Happy Birthday

Originator

City

State



Magic City

Originator

City

State



Bonnie Trippe

Originator

City

State



Marie Bracey

Originator

City

State



Valentine Day

Originator

City

State



Dancing Flame

Originator

City

State

Once You See Good Callus Growth Begin Exposing Those Grafts

Advice From Konrad Hooper — Crystal River, FL

Were you taught to wait until a couple of leaves grow out before you begin the process of uncovering your grafts and acclimating them to the outside environment? If so, you are not alone — I used to follow this practice. However, I have since realized that what is important is callus growth, not the presence of new leaf growth.

First, if you graft using fat terminal buds, you will often get leaf growth with little to no actual callus. These leaves will soon wilt and die because, without callus, they cannot support themselves. Many excellent grafters now prefer to use what's called blind eyes (very small growth buds) to prevent this from happening. With blind eyes, the graft has time to callus well before leaves begin to grow.

Second, if you see good callus growth (see photos below), you do not need to wait until you see one or two leaves fully developed. Once you see a good callus, go ahead and immediately begin slowly exposing your graft to the outside air. As the new leaves appear, they will already be acclimated to normal outside air and humidity, and you will not experience wilting of the leaves. If you wait for a couple of whole leaves, you will have to really baby that graft slowly over many more days to prevent possibly wilting. Notice the great callus on the two photos below. I began exposing both of these grafts to air 2 or 3 days earlier than seen in the photo and entirely removed their covering at the stage seen below. These grafts continued excellent growth over the coming months.



Root Pruning is the Secret to Moving Larger Camellias

Advice From J. D. Thomerson — Valdosta, GA

Have you heard that camellias do not like to be moved? Well, I agree with this. I have learned the hard way that larger camellias that are four or five feet tall and have been growing in place for five or ten years really get upset and typically will die if you just go out one day and dig them up and move them like you would a large clump of daylilies. I will admit — I have tried and failed doing the above with camellias.

So, why am I giving advice on how to move established camellias — not huge ones that would require a large tree spade to move — but medium-size camellias? Well, I have learned from my mistakes and have made changes that actually work. Let me begin by saying patience is definitely required, and gradual root pruning is the secret to success.

I begin by getting a sharp shovel and I reverse its normal digging position. I locate the drip line of the branches and carefully dig down about two feet for ONLY 1/3 of the plant (see photo above.) I like to make a small trench where I dig so the roots don't grow back out past the drip line. I make sure I do this after a heavy rain or after I have watered the plant extremely well. The next step is to WAIT. Wait at least three months, and don't let the plant get dry. You want the plant to produce new roots in the area that you root pruned.

After about three months, it is time to root prune another 1/3 of the plant and water well. Now, wait another three months or so and root prune the remaining 1/3 of the plant. I recommend still not removing the roots from the bottom of the plant. Wait a couple of more months for the last root pruning to produce new feeder roots.

Finally, during the late fall, winter, or very early spring, and probably at least a year later, it is time to remove the plant entirely and move to its new location that should have already been dug and ready for the new plant. Pruning of any extra top growth will also help the plant. Depending upon the size of the root ball, burlap or an old blanket can be used up under the plant to help move the plant. A wheelbarrow or other moving device can also be used as needed. Remember, the secret to success is to slowly root prune and be patient. The larger the plant, the more time should be allowed between root prunings.



Proposed Amendments to the ACCS Bylaws

By Fred McKenna

Earlier this year, I had the privilege of being asked by our President Carol Selph to head a committee of three ACCS members to review the ACCS Bylaws for possible updates. The Bylaw committee was comprised of Richard Buggeln, Paul Greenway and myself. The guidance given to us from Carol was that the ACCS organization works well, but some policies that we had been following should be officially placed into the Bylaws, and that some clarifications were in order, especially regarding the duties of the State Directors.

After a few Zoom meetings, phone calls and coordinated emails, the Bylaw Committee agreed unanimously that certain improvements to the Bylaws were appropriate and that we should propose them to the Board of Directors. Our current bylaws (posted on the ACCS website under the 'About Us' tab) state in Article V that proposed amendments, once approved by the Board of Directors, are to be presented at a general meeting of the membership for a vote.

So, below is a copy of the draft ACCS Bylaws as approved by your Board of Directors. The changes being recommended are in red font. These will be presented at our general meeting in Savannah GA this fall.

DRAFT – June 30, 2024

Constitution and By-Laws of The Atlantic Coast Camellia Society

ARTICLE I — NAME

The name of the organization shall be known as The Atlantic Coast Camellia Society.

ARTICLE II— PURPOSE

The purpose of the Society shall be:

1. To stimulate and extend the appreciation of camellia cultures and to promote the science of camellia culture.
2. To bring together in friendship and fellowship those interested in camellias.
3. To undertake and carry on such other business, enterprises and pursuits incidental to the purposes of the society as herein expressed or as may from time to time seem desirable by the Executive Committee or the membership at large.

ARTICLE III – MEMBERSHIP

The Society shall consist of three classes of membership, two of which are open to any person who is interested in the culture of camellias. All members of the society in good standing shall be entitled to all privileges of the society including- the right to vote and hold office. **Any person who submits a membership application and timely payment of dues at the rate established by the Board of Directors for any open class of membership shall be deemed a “member in good standing” regardless of race, sex, nationality, local club affiliation, or interest level.**

1. Charter Member — Any member who joined the Society prior to the end of the 1981 convention and is still in good standing. This class of membership is closed.
2. Annual Member — All members who joined after the 1981 convention and are in good standing.
3. Life Member — All members are eligible to become life members of the society by paying onetime dues equal to twenty times the dues in effect at the time of payment.

ARTICLE IV — GOVERNMENT

1. OFFICERS: The Officers of the Society shall consist of a President, a First Vice President, a Second Vice-President, a Secretary and a Treasurer.
2. EXECUTIVE COMMITTEE: The Executive Committee shall consist of the Officers, Historian, Journal Editor, Webmaster and the immediate Past President. **The retiring President shall become “President Emeritus”.** The President shall be the chairman of the Executive Committee. A simple majority of the members **of the Executive Committee** shall constitute a quorum.
3. BOARD OF DIRECTORS: The Board of Directors shall consist of the Executive Committee, the state directors, directors-at-large and all past presidents.
4. COMMITTEES: The President shall have the power to appoint any regular or special committees **he/she** deems necessary to advance the objectives of the society. Any member in good standing may serve on such committees. The president shall be a member of all committees.
5. **VACATED SEATS:** Should any seat on the Executive Committee be unfilled for any reason, it shall be filled **by a majority vote of the Board of Directors for the unexpired portion of the term.**

ARTICLE V — AMENDMENTS

The Board of Directors may propose amendments to the Constitution and By-Laws at any regular meeting. Copies of the proposed amendments must be submitted to all members of the Society at least fourteen (14) days prior to the annual meeting. Amendments must be approved by a two-thirds vote of members present in good standing at the annual meeting.

ARTICLE VI — MEETINGS

1. ANNUAL MEETING and CONVENTION: The annual meeting and convention of the Society shall be held in the fall of the year and from time to time may host the American Camellia Society fall meeting. The Secretary shall provide at least sixty days written notice of the annual meeting to all members of the society.
2. **BOARD OF DIRECTORS MEETINGS: The Board of Directors shall normally meet twice a year, once in the spring and again as part of the annual meeting and convention. If needed, the President can call for special Board of Directors meetings. At the discretion of the president, the spring board meeting will be held either in person or virtually.**
3. SPECIAL MEETINGS: Any special meetings will be held at the call of the President, or on written petition to the President signed by 25 or more members in good standing.

All members shall be notified 14 days prior to the meeting and the purpose of the meeting. Twenty-five (25) members shall constitute a quorum.

4. The Executive Committee shall meet from time to time as adjourned or at the call of the President.

5. Robert's Rules of Order Revised shall govern the Society except in cases where they are not consistent with the Constitution and By-Laws.

6. Any action not covered by the Constitution and By-Laws shall be reconciled by the Executive Committee and its decision shall be final.

ARTICLE VII — ELECTION OF OFFICERS

1. **NOMINATING COMMITTEE:** The President shall appoint a Nominating Committee of at least three members in good standing **no** later than thirty days prior to the annual **fall** meeting. The nominating committee shall announce the slate of officers at the **fall** meeting. Nominations may be accepted for any office from the floor during the **convention's** general meeting.

2. VOTING: Voting may be by written ballot at the discretion of the presiding officer. Voting by proxy shall not be permitted.

3. TERMS OF OFFICE: All officers and state directors (except for the Director at Large) shall be elected for a term of two years.

ARTICLE VIII – STATE DIRECTORS

1. STATE DIRECTORS: Each state having fifteen or more members is entitled to two Directors. Each state having at least five and less than fifteen members is entitled to one Director. All states not entitled to a Director are entitled as a group to one Director-at-Large.

2. ASSIGNING THE NUMBER OF STATE DIRECTORS: The number of state directors will be determined at each fall convention by the number of current members in good standing from those states due for election. Elections of State Directors will be divided between odd and even years. The election of the Director at Large will be on an annual basis.

a. Odd years: MD, NC, GA

b. Even Years: VA, SC, FL,

c. Annually: Director at Large

3. INSTRUCTIONS FOR STATE DIRECTOR REPORTS: Expected length of reports is one to two pages in length providing a snapshot of how the camellia clubs within the state are functioning. Pertinent information to help the ACCS Board includes the health of the represented clubs, how the state's camellia shows have been, and if there are any issues with schedule or governance. Reports are informally written, such as an email or personal letter.

4. OTHER INSTRUCTIONS FOR STATE DIRECTORS: State Directors are needed to act as the primary conduit of timely communications between the ACCS Board and their respective clubs. A key function will be to forward to their respective clubs all information on ACCS meetings and in particular information on the annual ACCS convention.

ARTICLE IX— DUTIES

The President shall preside over all meetings of the Society and serve as chairman of the Executive Committee. **He/she** shall appoint the chairman of all committees.

1. The First Vice-President shall assume the duties of the President in his/her absence. He/she shall serve as the Convention Chairman and be responsible for all aspects of the convention including securing the hotel, meeting spaces and all provided meals.
2. The Second Vice President shall serve **as** the Program Chairman. His/Her duties include arranging the banquet speaker as well **as** the general education classes for the membership. This may from time to time include an ACS approved judge's school.
3. **The Secretary or his/her delegate shall keep minutes of all meetings of the Board of Directors, the Executive Committee and the Membership.** The Secretary shall keep a record of all business proceedings of the Society and be responsible for all mailings to the Society. **In order to facilitate the business of the Society, the Secretary may delegate to Executive Committee members any of the above-described duties.**
4. The Treasurer shall collect all dues, have charge of all funds, and shall pay all duly authorized bills. He/she shall make a financial report at each general meeting and an annual **fiscal** report to the membership at the annual meeting.
5. The Executive Committee shall manage all the affairs of the Society. They shall fill all official vacancies, authorize all expenditures and interpret the Constitution and By-Laws and policies. They shall have the power to suspend or expel any member for cause and to reinstate any member so suspended or expelled. The Executive Committee shall not spend or obligate the Society for payment of monies in excess of the amount on hand in the treasury unless specifically authorized to do so by a vote of the entire **membership**.

ARTICLE X — NOT FOR PROFIT ORGANIZATION

The Society is incorporated and is not organized for pecuniary profit nor shall it have any power to issue any certificates of stock or declare dividends, and no part of its earnings shall inure to the benefit of any individual.

ARTICLE XI — DISSOLUTION OF SOCIETY

Upon dissolution of the Society, the Executive Committee shall after paying or making provision for the payment of all the liabilities of the Society, dispose of all the assets of the Society exclusively for the purposes of the Society to such organizations organized and operated exclusively for the promotion of camellias and shall at the time qualify as exempt organizations under Section 501 (c)(3) or (5) of the Internal Revenue Code of 1954 (or the corresponding provisions of any future United States Internal Revenue Law), as the Executive Committee shall determine. Any such assets not so disposed of shall be disposed of by the Circuit Court of the County in which the principal office of the organization is then located, exclusively for such purposes or to such organization or organizations specified above.

ARTICLE XII — I.R.S. COMPLIANCE

Notwithstanding any other provision of these article this society will not carry on any other activities not permitted to be carried on by **an** organization exempt from Federal

Income Tax under Section 501(c)(3) of the Internal Revenue Code of 1954 or the corresponding provision of any future United State Internal Revenue Law or (b) an organization, contributions to which are deductible under Section 170(c)(2) of the Internal Revenue Code of 1954 or any other corresponding provision of any United States Internal Revenue Law.



Tyler and Buck Mizell admiring Frank Houser Var blooms. Photo taken at the garden of Randolph and Marilyn Maphis during the 2015 ACS National Convention.

Answer Key to 70 Camellia Varieties Found in the “Going to the Movies” story.

anticipation, show time, superstar, Bob Hope, Grace Albritton, Marie Crawford, dreamboat, sweet jane, tango, lady in pink, pirate’s gold, Ray Gentry, Nuccio’s Jewell, Paul Haskee, Peter Pan, Tom Thumb, white porcelain, tiffany, maroon & gold, cotton candy, candy apples, red hots, man size, grape soda, strawberry limeade, dusty, curtain call, holy pure, dancing blaze, red devil, black magic, drama girl, showboat, Dick Hardison, black knight, night rider, grand marshall, fircone, shikibu, Charlie Bettes, grand prix, mona jury, midnight, pleasant memories, Katie, button’s ‘n’ bows, Little Red Ridinghood, adorable, mini pink, Nuccio’s Bella Rosa, Les Marbury, Taylor’s Perfection, Linda Carol, Ruta Hagman, Valentine’s Day, something beautiful, pink dahlia, Kirsti Leigh, just darling, memory lane, irrational exuberance, Lucy Stewart, guest star, Ellen Daniel, Lundy’s Legacy, Jim Smelley, kanjiro, grand Marshall, magic city, kagirohi

ACCS STATE DIRECTORS

State	Name	Term
Florida	Jerry Selph	2022-2024
Florida	Howard Rhodes	2022-2024
Georgia	Gene Phillips	2023-2025
Georgia	Sandra Jones	2023-2025
Louisiana	Jim Campbell	2022-2024
Maryland	Richard Mohr	2023-2025
North Carolina	John Fields	2023-2025
North Carolina	Cathy Kubeny	2023-2025
South Carolina	Paul Cloessner	2022-2024
South Carolina	Philip Thomas	2022-2024
Virginia	Toni McKenna	2022-2024
At Large	Vacant	2022-2024

Join NOW! — The Atlantic Coast Camellia Society

A membership entitles you to a journal published in January, May, and September and full access to ACCS Website. To join, send your check and membership info below to:

**ACCS, Fred C. Jones
2056 Dunn Road
Moultrie, GA 31768**

Yearly Membership (Single or Double): \$25.00 Lifetime Membership: \$500

Note: The Information below can be printed on a separate sheet of paper instead of tearing out of the Journal.

Name(s): _____

Address: _____

City, State, Zip: _____

Telephone # (include Area Code): _____

E-Mail: _____



Camellia Japonica 'Jacks'
Photographed by Mike Chelednik