

Dear Chris,

Here it is at last! I have not checked the Management committee members and other address details.

Questions:

- 1 I am not sure whether Lydenberg is in Mpumalanga or Limpopo.(Photos)
- 2 Would it be possible to get a line drawing of a hadeda?
- 3 Have you got a picture of Gert Wiese?

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CLIVIA SOCIETY NEWSLETTER

CLIVIA SOCIETY, PO Box 74868, Lynwood Ridge, 0040, South Africa

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CLIVIA SOCIETY COMMITTEE MEMBERS

Views expressed in the newsletter are not necessarily those of the Committee and the Clivia Society.

## **EDITORIAL**

While most clivia enthusiasts in South Africa and elsewhere are eagerly looking forward to the Quadriennial Conference, we have been able to enjoy Yearbook 4, which has drawn praise from many quarters. The photographs are once again superb, coming as they do from many contributors and the text is a splendid accompaniment. A special feature was the first appearance in the yearbook of the new clivia species, *Clivia mirabilis*, with a description and discussion of its background. This has been kept under wraps for the past months, as it would have been inappropriate to publish the material ahead of the scientific description in a recognised journal.

We are back to having a coloured cover again as the cost of producing them was tied into the printing of the Yearbook. We are thus able to reproduce some of the photographs of previous show specimens and Mick Dower has written brief descriptions. Those Society members with or without photographic bent will be interested in the article by Mick Dower in which he provides useful hints in capturing the best views of your clivias. Those with special specimens might like to consider these suggestions with a view to seeing photos of their plants appear in forthcoming editions of the Yearbook.

Bing Wiese has an amusing piece on hadedas and James Abel tells about his experience with another pest. Nick Primich has reviewed the latest Clivia book by Harold Koopowitz and this will be available at the Clivia Conference and shows. Details are given for ordering 'Clivias' by Harold Koopowitz and for the Chinese Clivia book by Guo Wen-Chang. A new feature is about people who have been associated with Clivia and John van der Linde has been doing some sleuthing in the library at Kirstenbosch to produce the first of this series.

The personality in this edition is Gert Wiese who has been a general stalwart of the Clivia Society since its inception. Ken Smith in Australia continues to pursue the collection of cultivar names and we remind those in the Clivia Society, who would like to see their cultivars listed, to liaise with him at [cliviasmith@hotmail.com](mailto:cliviasmith@hotmail.com)

When this issue of the Society's newsletter comes to hand, the excitement of the 4<sup>th</sup> Quadrennial Conference and shows will be on and clivias will be flowering. The Editor joins others on the committee in hoping that all members will look back on events in different parts of the country with pride, pleasure and satisfaction.

The Society has a new computer which after some early installation problems is now running and the editor expresses sincere thanks to all those who made this possible.

Meg Hart.

## **REPORT FROM THE CHAIRMAN**

Firstly, a word of sincere thanks and congratulations to Mick Dower, Claude Felbert, John Winter and John van der Linde for their efforts and dedication in publishing Yearbook 4. It is indeed a publication to be extremely proud of.

Many thanks to all members who have submitted contributions for Yearbook 4 and this newsletter. It is much appreciated. Because of high cost the initiative to bind newsletters in colour covers had to be abandoned about 18 months ago. We are very glad that we are once again in a position to reintroduce colour covers. The editorial team of the Yearbook came with the bright idea of printing the covers in colour as part of Yearbook 4. Because larger quantities of the yearbook are printed we can now print the colour covers for newsletters at a cost that is even cheaper than that of the conventional one colour newsletter covers. The next batch of four covers will be printed as part of Yearbook 5. Please assist us in submitting photographs, which can be used for the newsletter covers with an interesting story associated with each one, to the newsletter editor.

*Knap gedaan* (well done) Harold. Thank you and congratulations with your initiative to publish the first English book on Clivias. It will be on display at each of the South African clivia shows. Members can order copies via their Clubs until 30 September. Our sincere thanks to James Abel for all the negotiations which have resulted in members being able to order the book at a discount price.

The Northern Clivia Club has published a translation (English) of the text of a Chinese book on Clivia. (Junzilan Xingpu or New Spectrum of Clivia) by Guo Wen-Chang. Congratulations Northern Clivia Club and thank you James, Lena and Bossie for all your efforts in sorting out the Chinese terminology. Information on how to order these books appears in the newsletter.

Although good progress has been made with converting the first ten volumes of the newsletter into electronic format we have run out of time (and technical know-how) and did not finish the indexed version before the first show. We hope to finish the CD by the end of the year and launch it as a 2003 project. The stock of "Hints on Growing Clivia" has been depleted and we have reprinted 2000 copies. Approximately 60% of the printing cost is covered by advertisements - the majority being placed by members of Clivia Clubs. Thanks a lot!

Ken Smith has been appointed Chair to the Registration Committee of the Clivia Society. Thanks to him, the Clivia Society was able to submit a report reflecting activities of the Clivia Society as International Cultivar Registration Authority. If our application is successful, Ken will take on the role of International Registrar. He will communicate his ideas and needs to us during his September visit to South Africa. We will keep you informed. He would like to make the checklist in the first edition as complete as possible. When he looked through the Yearbook he came across many names of cloned material that he didn't have in the Checklist. At this stage Lena van der Merwe, Sean Chubb and Willie le Roux have indicated that they will act as liaison officers between individual members and Ken.

Keith Hammett responded positively to our request to act as official representative of the associate members in New Zealand. We wish them the best of luck with the organisation of the first ever Clivia show in New Zealand.

Our request to Club members to serve on one or more of the sub-committees was about 60% successful. The research committee and web page committee have been

established. One area of concern is that nobody volunteered to take responsibility for or to assist with public relations matters. Please!

We plan to have this newsletter ready by the first week in September. May all the Clivia shows be a success. I trust that your clivias flowering for the first time live up to your expectations. Enjoy the flowers!

Lastly, I must thank my fellow members of the Management Committee for their dedication, enthusiasm, support and valuable inputs. Since we are geographically separated we have to rely to a large extent on e-mail communication. There is still room for improvement but I think we have proved that we can function effectively without conventional face to face meetings.

Clivia greetings,

Chris Vlok.

### **YEARBOOK 4 ERRATA**

Incorrect captions/photographs which appear in Yearbook 4 are as follows:

- 1 While photograph 52 on page 39 is of a plant bred by Tino Ferero and was a prizewinner at the earlier 2001 Northern Club Show, it was not the 'Best on show' at the Metro Show. (The 'Best on Show' at the Metro Show was a far superior variegated *C. miniata* bred and shown by Tino.) The plant in the Yearbook is named "Tant Sannie"- a plant that he acquired from Bing Wiese.
- 2 Photograph 73 on page 48 is a photograph of the 'Interspecific' section winner at the 2001 Northern Club Show and was exhibited by Rudo L tter. However, Wessel L tter was under the impression that "Pink Sensation" bred by him had been exhibited, but it proved to be a different plant.

We regret that these unfortunate errors occurred and will publish equally prominent correct photographs of those plants in the next yearbook.

Mick Dower (for Yearbook 4 Editorial team).

**Please Note:**

**One of the Cape members has reported that pages 17 to 24 and 57 to 64 are missing from his Yearbook. Should any other person have received a Yearbook with pages missing, it should be forwarded to the Secretary of the Clivia Society to be replaced.**

**STORIES BEHIND THE PHOTOGRAPHS - NEWSLETTER VOL.11 No. 3  
SPRING 2002**

**FRONT COVER**

‘Sarie Fifty’ was Grand Champion at the 2000 Cape Clivia Club Show and won second prize in the ‘Yellow miniata’ section at the 2001 Cape show. See ‘Personality Parade’ for further details about this plant and its breeder and grower, Gert Wiese.

### **PHOTOGRAPH NO. 2 - ON THE BACK COVER.**

This plant has been growing in a pot in Chris le Grange’s garden in Pretoria for the past 17 years. He purchased it at the plant nursery at Skukuza in the Kruger National Park. At the time he was a budgie enthusiast and breeder. He did not pay any particular attention to his clivia in flower. It did not sucker readily, but when it did, he gave the suckers away.

In 1996 he visited the Northern Clivia Show at the National Botanical Garden in Pretoria and was dumbstruck by what he saw, because he had no idea that clivia came in so many forms and colours. He took his budgie friends Tino Ferero and Ernie Hobbs to see Pottie Potgieter’s collection of clivia in Pretoria, and they all became “hooked” on clivia.

Chris no longer breeds budgies, is developing his clivia collection, and has become an expert on shade houses. He has his hands full at show-time running the Information and New Membership tables at the Northern Club Show, which leaves him little vehicle space or time to show his own plants. Consequently, and also because of the plant’s ungainly form, he showed this flower, and won a prize, in the cut flower section.

### **PHOTO NO.3. - ON THE BACK COVER - “GOLDEN CHALICE”**

Brian Tarr, Curator of the Natal National Botanical Garden in Pietermaritzburg, acquired three pure breeding yellow *C. miniatas* from Hal Watkins. One of these when selfed produced three exceptional seedlings which Brian named “Watkins Golden Glow”, “Watkins Sunshine”, and “Watkins Golden Chalice”. “Golden Glow” was the best on show at the KwaZulu-Natal 2001 Show, and is featured on Page 38 (Photo 50) of Yearbook Four.

All three have flat petals but the florets of “Golden Chalice” are bigger (10-12 cm in diameter) and flatter than the more trumpet shaped florets of “Golden Glow”, with “Sunshine” somewhere in between. They all have big umbels (16-18 florets) and Brian regards “Golden Chalice” as the best of them but has never been able to show it because it is at its best 3-4 weeks before the KwaZulu-Natal show. “Golden Glow” is always at its best at the time of the KwaZulu –Natal Show.

These plants compare favourably with Yoshi Nakamura’s best yellows, and Brian suspects that they (and therefore also “Vico Yellow”) may have some genes in common.

### **PHOTOGRAPH NO. 4 - ON BACK COVER**

This is a photograph of a *Clivia miniata* shown by Anna Meyer at the 2000 Northern Club Show, where it was in the 'Orange Narrow Petal Miniata' section and Class winner.

## **PHOTOGRAPH NO. 5 - ON THE BACK COVER**

This flower was shown by Frans Gerber at the Cape Clivia Club Show in 2000 and won the 'Any other colour *Miniata*' section.

The plant originated from the Coromandel Farm at Lydenburg in Mpumalanga where Mr. Sydney Press (who founded the Edgar's retail shopping chain) practiced mixed farming. Sydney Press and his wife had emigrated from England and apparently imported clivia from Belgium known as "Belgian Hybrids". Some of these were used as mother plants in the nursery at Coromandel and were sold to wholesale nurseries.

Between 1996 and 1998 Frans bought about 25 of these hybrids from Plant Range Nursery owned by Colin and Ellalien Davey - her father established the well known Malanseuns Plant Breeders Nursery, one of the nurseries which obtained plants from Coromandel.

The plant in the photograph has the typical characteristics of the Belgian Hybrid - vigorous root system, rhizome and leaf growth; the leaves upward of 90 mm wide and 180 mm long with a clear areolate (division into small areas) pattern and distinctive ribs.

What is really special about it, however, is its flower. The points of the buds are light brown to brown with brown markings along the length of the sepals. The flowers open with a deep orange to brick (red/brown) rim inside, and a very deep yellow throat with a green centre.

Claude Felbert.

## **CORRESPONDENCE**

### **Photographing clivia for the Yearbook**

After four publications of the Clivia Yearbook I find that I am almost repeating my words printed in the newsletter of Spring 1999 by saying, 'it is clear that there is still a vast difference in the method and standard of photography of Clivia'. With the choice of equipment available, both Digital and Conventional, varying results are obtained. Both forms of photography have their advantages as well as problems, but it is the photographer that needs to go through a learning curve in order to make the most of the equipment, to take more useable pictures and to improve the quality.

The previous article is still relevant but needs to be expanded upon to include digital photography and the three years of extra experience that I have gained from taking and identifying photographs suitable for publication. Useful information can be gained from reading articles such as the one written by Michael Jeans in Clivia Three, comments by James Comstock published in the Autumn 1999 newsletter and, more recently, on the Clivia interest group. Books on practical photography can also be a

useful source of knowledge. This information and what you are about to read requires experimentation. You will need to take photographs in varying light conditions, both inside and outdoors, using different camera settings in order to learn to optimise the results.

If we are to continue to improve the quality of pictures in future yearbooks with photographs from our shows and those taken at other times of the year at our homes or in habitat we are going to have to follow better methods to achieve our objective.

There are three aspects to this:

- A. Taking better photographs.
- B. Improving the format so as to make photographs more appropriate for the editorial committee.
- C. To include information which ensures that photographs, if selected, are usable.

**A. I will start by going through the common problems encountered and giving my suggestions in order to overcome them.**

**1. Only a part of the inflorescence is in focus:**

- 1.1 With a conventional camera use as small an aperture as possible, F-stop – F16 or greater, for depth of field. (the area in focus) This will require a tripod as the shutter speed will probably be slow. This of course depends on the amount of light and the ASA (Speed) of the film. Preferably use 100 or 200 ASA as with higher speed films the results may be too grainy to publish!
- 1.2 With a Digital Camera do not try to get too close, as this will affect the depth of field. Ensure that there is a good level of light so that the camera uses a small F-stop. If you have a feature that allows you to control the aperture use it. If you are using a macro facility to get close to the inflorescence be aware that the depth of field is reduced.

**2. The lighting is incorrect – Too much or too little light.**

- 2.1 The auto adjustment on the camera caters for light levels but if there is back lighting (brighter light behind the subject) you have a problem that will cause the subject to be underexposed or the background to be overexposed depending from where the camera takes its light meter reading. If you can set your camera light meter to a spot meter setting then at least the subject should be correctly exposed. Preferably do not take backlit photographs.
- 2.2 Given that you usually want to maximize depth of field low light is also a problem and you will need a flash or a source of balanced artificial light to compensate.
- 2.3 If shooting pot plants outside, do not place the plant in dappled or direct sun or in deep shade – shoot in light shade that provides an even light over the subject. You can always move a pot plant.
- 2.4 If you are using a flash or artificial lighting be aware of shadows. Bounced light is better than direct flash but needs an upper surface to bounce it off. An umbrella may also be used to bounce the flash.
- 2.5 With digital cameras always check your result immediately as this gives you the opportunity to re-shoot with different settings.



3. **Colour balance incorrect:** Colour Temperature wrong due to photographing too early or late in the day. Also due to the use of artificial light that is not colour balanced.

**N.B. For balanced artificial light consult a reputable photographic dealer or professional photographer! *Always check the results that you achieve in a given set of circumstances ahead of photographing your show plants as this gives you a chance to make adjustments.***

- 3.1 The foliage is not the right colour although the inflorescence is the correct colour or visa versa. Few or none of the colours are correct. There is an unnatural colour cast over the whole photograph.

These problems often arise when shooting too early in the morning or too late in the afternoon. Take your photos between 10h00 and 15h00 or the colours maybe wrong – modern film has reasonable tolerance and digital cameras can compensate but both will give incorrect results at times.

James Comstock wrote on the e-mail of the Clivia Enthusiasts Group about the problem of getting a natural looking colour for foliage as well as the inflorescence and suggested that one should concentrate on the inflorescence and exclude as much foliage as possible. This is fine some of the time but when we are photographing show plants especially class winners we want to show the complete plant. It will require some experimenting with artificial light in order to get a ‘balanced’ colour result. An option is to take one photo of the entire plant.

4. **The background is unsuitable:**

4.1 Busy clutter in the background, such as somebody’s lounge or study, a window behind the plant or many different distracting colours, shadows in the background, or an ugly vibracrete wall.

- 4.2 Use a plain background, if available.

- 4.3 In a controlled situation have as large a background sheet as practical. It should be mid to light grey – Pantone reference 410U. This can give a seamless background if the sheet is large enough to drape over the table you are photographing on and still form a backdrop that covers the complete plant from behind. A large home movie or slide screen and the table on which the subject stands, with grey cotton fabric draped over it, makes an excellent background.

- 4.4 When shooting plants in the ground, whether in a garden or in the habitat, you can’t control what the background consists of. Do not shoot with the sun behind the plant or with bright sunlight on the plant. If you are just photographing the inflorescence then an A2 board in plain grey (see 4.3) from an ‘Art Paper’ shop can be inserted to form a background. If the contrast between plant and background is too great due to sunlight, use boards to shade the plant.

5. **The composition shows only part of plant**

- 5.1 Some plants have poor shaped inflorescence but have interesting florets. While these may be publishable if the florets are sufficiently unusual we are less likely to use the picture, as quality of the flower is not known.

- 5.2 Show plants that don’t indicate why they are class winners! (Pics. are poor examples of plant).

- 5.3 If you are photographing variegated or broad leaf plants then you need to angle the camera from above the plant in order to show off the variegation or leaf size to best affect.
- 5.4 Pendulous and semi pendulous interspecific plants should be photographed from two different angles: one from slightly below, to show off the colour on the inside of the florets as well as the stigma and anthers; the second shot from an angle that shows the colour on the outside of the florets. Common sense will show one the best angles for individual plants.

**B. The format used in which to make photographs available to the Editorial Committee. (*Formats that reproduce well through the Litho Printing process*)**

1. Both conventional and digital cameras of three or more mega pixels maybe used. The format in which pictures are submitted maybe one of the following:  
35mm or larger format slides.

A positive print at least 12 x 9cm or larger.

Digital Images:

A professional quality scan on a CD of one of the above formats, **preferably saved in Tiff file format.**

The jpeg format scan is acceptable as long as, for slides, it is sized at least at 15 x 11cm and is at 300dpi or greater.

For normal sized photographic prints (up to 20 x 15cm) the scan must not be smaller than the original image size and must be at least at 300dpi.

A Digital Image saved on a CD, preferably in Tiff format, sized at least at 15 x 11cm at 300 dpi. (6.9-megabyte file size). Jpeg format is acceptable as long as it is at least at 15 x 11cm at 300 dpi. (6.6 kilobyte file size)

Pictures sent by email usually do not reproduce well in the Litho printing process. Too much detail is lost and the image appears flat! This can be overcome with very large jpeg files but these take a long time to download and mailbox sizes sometimes block the download of large files.

Both **Portrait** and **Landscape** formats are required for the Yearbook. The page space available for pictures sometimes requires one or other format and if we want to use a particular shot that is in the wrong size format, cropping is necessary to make it fit. This is not always an option depending on the framing or make up of the subject in the picture; therefore we require plenty of both options to choose from. If you have the same photograph available in portrait and landscape please send both of them to the Editorial Committee.

**C. The recording and forwarding of information required ensures that your photographs, if selected, are usable.**

1. *The best picture is not publishable unless it is backed up with the necessary information to give it a meaningful caption.*

Identify your photographs and indicate whether they are show winners, plants with some interesting feature or general photos taken during the year. Record details on a list as the photos are taken. When submitting your pictures supply a schedule that is easily identifiable with the photograph it refers to. If available information should include:

**Breeder,**

**Grower / Exhibitor,**

**Plant name (If named cultivar),**

## **Pollen and Pod parents.**

Also required is the name and postal address of sender so that photographs can be returned. Suggested procedure follows below:

- 1.1 When Photographs are taken a list should be made recording the number of exposures taken of each plant and the details of the plant. At show time this would include the class in which it was judged and where it was placed. A useful addition is to record the colour of the inflorescence against the RHS colour chart.
- 1.2 All available details as in 1 above should be included, plus any other information you may think relevant.
- 1.3 Mark mounted slides on the mounting with a felt tipped pen. The reference should relate directly to the information list you provide giving plant details.
- 1.4 With prints you may write on the back but do not press hard. Use a felt tip pen and record the notes on the side of the photo so that if they show through they can be cropped out. As in C 1.3, above reference must be made directly to the list of details you provide.
- 1.5 With digital images try to save the file on a CD using names that are meaningful. i.e. a Northern Club Show plant that was third in class 2b for 2001 would read: NCC 2b.3.01

NC stands for Northern Club. The second C stands for class. 2b stands for the numerical designation of the class. 3 stands for the position attained at the show. 01 stands for the year of the show.

Whatever name is given to the file in which the image is saved it should be referred to on the list that you supply to the editors showing the details of the other photographs on the disk and in other formats.

Copies of a schedule on which you can record the information required are available for me or through your club secretary.

**NB. When the method described in C1.5 above of marking show pictures is used a copy of your show classes for the relevant year should be included with the list of information sent to the editors.**

**Please view this as an open invitation and request for everyone to submit photos in one form or another. The more people that send photo's the greater the choice and therefore variety in each Yearbook!**

**NB. All photographs should be forwarded to Claude Felbert at the address below:**

**1 Robin Lane  
Bergvliet  
7945  
Cape Town  
South Africa**

*If anyone has queries or doubts as to what may be a suitable format for the Yearbook please contact me:* Phone: +27 0217124245

email: [accolade@ibox.co.za](mailto:accolade@ibox.co.za)

**The photographs and particularly show photos that are submitted for the Yearbook should be forwarded to be with the Editors before the end of each Year.**

Claude Felbert.

## Earthworms, the hadedas, my clivias, and I

It is not only freshwater fishermen who consider earthworms a boon to mankind. Our environmentalists too sing the praises of this lowly tiller of the soil. No wonder then that in nature studies in kindergarten, the indispensability of the earthworm in keeping the endless cycle of nature going, is impressed on our planet's youngsters.

I have no quarrel with our fishermen or environmentalists, or with our junior citizens being thus indoctrinated at an impressionable age. But when it comes to container gardening, the pesky earthworm can become a darn nuisance by plugging drainage holes and attempting – very successfully – to convert its world into a miniature wetland. Yes, there are ways and means to control earthworms in our potting medium. Ensuring that our compost making is up to scratch and the heap heats up really well during the decomposition process will reduce their numbers. And then, a drench of carbaryl will also do the trick. The problem is to keep the blighters at bay and in this I have not had much success. Invariably my clivia containers house a healthy population of earthworms. Adopting a more philosophical approach, a potting mix riddled with earthworms need not necessarily be considered all gloom and doom. After all, if one's mix were not attractive to earthworms, it probably would not be much good for clivias either.

Enter the real villain in our story, the hadeda ibis, *Bostrychia hagedash*. According to ornithologists this is one of the birds, which has best adapted to the urban landscape. Until a decade or two ago, the hadeda was not a common sight in our gardens. Our home overlooks the Austin Roberts Bird Sanctuary in the valley below and from years gone by I recall several pairs of hadedas roosting and nesting in the sanctuary. Where they foraged I had no idea, but it was beyond the city limits in undisturbed habitats. Later, especially during dry spells, the odd hadeda would appear on the lawn, probing for crickets. Their numbers increased and crickets ceased being a problem. So far so good. During the wetter summer months there was enough to forage beyond the urban sprawl and hadedas only returned to built-up areas to roost in tall trees. Their raucous call when returning home to roost became commonplace. The burgeoning population resulted in greater numbers foraging within urban limits, especially during the drier months. Before long, food was becoming a problem. Residents started complaining about hadedas stealing pet pellets from feeders in backyards, on verandas and even in kitchens. To make matters worse, their very liquid droppings soiled paved areas, which hardly endeared them to the average suburbanite.

Then, early last summer, my patience was tested to the limit. The hadedas had discovered earthworms in my potted clivias. With their long, sharp bills hadedas probe for food not only in holes, such as those of crickets, but also in soft soil, seeking worms and other insects. My fifteen-centimetre pots, into which I transplant my clivia seedlings from the seedling trays, were just the right depth for their bills to probe. And probe they did by loosening all the soil in a pot and in the process uprooting the young plant. Clivia seedlings may be indestructible, but this rough treatment was not likely to stimulate their growth – especially with repeat performances at short intervals. The situation demanded action and the services of Inspector Clouseau, our Jack Russell cum XYZ Steekbaard, were called upon.

Our garden is an indigenous one, the various flowering and berry-bearing trees and shrubs attracting an amazing variety of bird life. It is therefore not surprising that all members of our family have become ardent bird-watchers. From a tender age Inspector Clouseau (I.C. for short) had been taught not to chase birds, but it was a simple matter to have him revert to his primitive instincts and scare away these noisy intruders. Mutt or not, I.C. quickly learned to distinguish the baddies from other birds. In next to no time he could discern the approaching flights of the hadedas and heaven help if they dared to alight anywhere near the clivia nursery. Ere long, however, the city slickers would noisily over fly our garden, then wheel and without a sound surreptitiously retrace their flight path to our nursery, much to I.C.'s and my frustration. I believe the definition 'bird-brained' requires revision – there were no flies on these birds. Even worse, the hadedas would alight on the roof and with their raucous cacophony scold, insult and jeer at an almost berserk I.C. rushing around on the ground below. No bets as to who won the first round.

I sought the help of an ornithologist friend who assured me that suspending reflective strips would frighten the birds away. I raided by wife's supply of aluminium foil in the kitchen, cut it into streamers and suspended these in my nursery. This will take care of you blighters, I thought. To my chagrin the hadedas interpreted the streamers as an invitation to a party and arrived in numbers greater than before. Back I went to my ornithologist friend. "Try plastic snakes", he suggested, "many birds are petrified of snakes". Off I trotted to a toyshop and invested a king's ransom in some amazingly true-to-life masterpieces, which would scare the pants off any human being. Early next morning I placed the snakes strategically between my potted clivias and with expectant glee retired to my hide to await the outcome of this confrontation. It was not long before the first hadeda arrived, strutting among the pots as though selecting one to start its breakfast. The beggar must be blind, I thought to myself. Then, to add insult to injury, it stepped right over one of the snakes and commenced digging up a pot in search of a snack. The toy snakes made no impression whatever on this hadeda nor, for that matter, on any of its ilk. The score: three rounds to the hadedas, none to I.C. and me.

By now I had reached a point where I was repotting uprooted clivias on a full-time basis. I had no choice but to resort to sinister and ugly measures. Cursing blue murder I swore that I would get even with the hadedas – even if it meant bumping them off. I decided to invest in a *kettie* (catapult), so off I went to the toyshop. My request was met with a quizzical and then disapproving glance: Now what on earth could this old codger want with a *kettie* the shop assistant must have thought and then pointedly, almost accusingly, said: "No Sir, we no longer stock *ketties* – we encountered too many complaints from the public about naughty boys shooting at pet animals and street lights". Shamefacedly I almost slunk out of the shop.

Finding a *kettie* proved to be almost a bigger problem than the hadedas themselves. Eventually an old clivia friend who had commiserated with my dilemma located a *kettie* and I could commence honing my skills, which, since my youth more than half-a-century ago, had become somewhat rusty. My wife was appalled by the turn of events and my despicable intentions and almost threatened to walk out on me. Eventually logic prevailed and we reached a compromise: I would use only 'soft' ammunition, which would only frighten and not injure the birds. Litchi pips were mutually decided upon as the ammunition of choice.

Imagine my sadistic delight when I scored my first hit. The raucous shriek of the hadeda – a mixture of surprise, fright and disgust – was music to my ears. Eventually I.C. and I felt vindicated. After a few more scoring shots the hadedas no longer had it all their own way. We have now struck a truce. Inspector Clouseau and I do our best to shoo the hadedas away and they in turn do their best to sneak up to the clivias unnoticed. My earthworms are just too tasty to pass up. All round it's a face-saving, no-win situation. Any suggestions from out there?

Bing Wiese.

*I read in a recent Sawabona (South African Airways In-flight Magazine), that border collies were being used to chase large birds from runways at major airports where they are a dangerous threat to jet engines. Their introduction has been met with much success. Perhaps SAA will lend you one of their Border collies to show I.C. how it is done! Editor.*

### **Not only humans are clivia enthusiasts**

In the mid 90s a Clivia Club member had a very nice yellow flowered plant (rare in those days) with a large umbel of ripe berries. A neighbour had been pleading unsuccessfully for a few seeds, and suddenly one day they had all disappeared. Our friend was convinced that the neighbour had literally taken matters into his own hands, but without evidence he could do nothing. About a week later he was delighted to find his seed, neatly cleaned but undamaged and in a neat pile under some leaves - rats had been attracted to the skin of the berries and relationships with the neighbour could be re-established.

One of our larger growers, frustrated at the annual chore of cleaning seed, has said she wished she could train a family of rats to do it for her. A few weeks ago, Dave Bearlin of Oz phoned and said that he had written to the Newsletter explaining that the colour change in berries must have originated (Darwinian) from the need to attract animals that would distribute them. We confirmed that birds, monkeys and rodents did take berries, and that this is the obvious way in which the first seeds were lodged high up in trees and cliffs, as has been seen with all of the species.

Henrietta Stroh, an enthusiastic member and well-known in orchid circles, has now shown us her photo of what she calls her "Rodent Restaurant" in a secluded corner of her garden. Rats have neatly peeled part of a berry, and if left alone would have stripped the umbel without harming the seed.

With best wishes,

Connie and James Abel  
Pretoria, South Africa  
Tel/fax +27-12-3616406  
[jcabel@freemail.absa.co.za](mailto:jcabel@freemail.absa.co.za)

### **SOME EARLY NAMES ASSOCIATED WITH CLIVIA**

## No. 1: James Bowie

The earliest scientific record of *Clivia nobilis*, the first species that was described, in 1828, is a specimen collected by Burchell near the mouth of the Great Fish River in September 1815. <sup>(1)</sup>

However, the plant described in 1828 was in fact one (of several?) collected by James Bowie, probably in 1822, and described as growing “on shaded spots, near Quagga flats, and more common in the Albany tracts, near the great Fish River”. <sup>(2)</sup>

Bowie was born in London around 1790, the son of a seed merchant. He joined the staff of the Royal Botanic Gardens, Kew in 1810, where he was trained in horticulture and plant collecting under William Aiton, the Superintendent. Four years later he was sent to Brazil to collect seeds and plants for Kew. He arrived at the Cape from Brazil in November 1816, still only about 26 years old, as a professional plant collector.

For the next 6 years Bowie sent many bulbous plants, succulents and seeds back to Kew, collected on his expeditions to the southern and Eastern Cape, and also northwards to the Orange River.

In 1822 the government grant for Kew was drastically reduced and the following year Bowie was recalled to London. “Every friend of Science must regret that this indefatigable Naturalist, after sending the greatest treasures both of living and dried plants to the Royal Gardens has, by a needless stretch of parsimony, been recalled”, wrote W.J. Hooker (who was later to become Director of Kew), in the Botanical Magazine, of which he was Editor. It should also be said that it is stated elsewhere that Bowie “lacked application”.

Bowie found it hard to settle down in London, and spent much of his time “among the free and easy companions of the bar parlours, recounting apocryphal stories of his Brazilian and Cape travels, largely illustrated with big snake and wilde-beeste (sic) adventures”, as recorded in the Journal of Botany (27) 1889. He began drinking too much.

In fact, poor James’ problems may have begun earlier, back in South Africa, where it is possible “that he may have needed to supplement his salary by surreptitiously selling horticultural curiosities from the Eastern Cape such as cycads, strelitzias and crinums to the worthy burghers of Cape Town”. <sup>(3)</sup>

Bowie returned independently to the Cape in 1827 (the year before *C. nobilis* was described) and, after collecting plants on his own, he began work as Garden Superintendent and plant collector for Baron von Ludwig, a prominent and wealthy Capetonian. By 1842, by then in his early fifties, Bowie was working on his own again, but still collecting mainly for von Ludwig.

Sadly, “his habits were such as to interfere with his prospects”. Towards the end of his life, constantly short of money and in poor health, Bowie was employed by H.M. Arderne, probably in today’s Arderne Gardens in Claremont. He died in Wynberg in 1869, when he must have been close to 80. He never married.

In his younger days Bowie had contributed articles, mainly on aloes, to the “South African Quarterly Journal”. His name is commemorated in the genus *Bowiea*.

James Bowie might have ranked among the great botanical collectors of the Cape. However, it is said that his habit of giving wrong localities in the labels accompanying his plants has made his collections of little use to botanists. Maybe he

was just trying to put rival collectors off the scent! Certainly competition among collectors could have been fierce; Bowie complained there was even “an officer of the army who has sometimes 40 soldiers at a time told off to collect for him”.

Poor old Bowie. At least we can now remember him, and give him the recognition, which is his due, for collecting what was to become the type specimen of *Clivia nobilis*.

In the next Newsletter: The two eminent botanists who both described Bowie’s plant, giving it two totally different names, in two rival botanical publications, published on the same day in 1828. We have heard of Lady Clive, but what was the role played by William Aiton, after whom the species was also named? We could have been the “Aitonii Society”!

#### **References:**

- (1) *Flowering Plants of Africa*. 53:70-74 (1994) P. Vorster (text)
- (2) *Curtis’s Botanical Magazine*. 55:t.2856 (1828)
- (3) ‘*Flora Herscheliana*’ by Brian Warner and John Rourke (Brenthurst Press).  
*South African Dictionary of Biography*  
*The Quest for Plants* by Alice Coates

John van der Linde

#### **Why do men (and some women) love them?**

They are very attractive  
They are well shaped  
They are conversation topics  
They move in the best of circles  
They bedazzle you  
They fascinate you  
They excite you  
They occupy you  
They satisfy you  
They reward you  
They surprise you  
(and they do not back chat)  
CLIVIA!!!

Regards  
Willie le Roux

#### **CLIVIA BOOKS**

#### **Review of ‘Clivias’ by Harold Koopowitz**

Every once in a while comes one of those golden moments when one really enjoys something that one is doing. That happened to me when I first read through Harold’s book. I had known of him for a long time when I was a collector of all and sundry forms of bulbs. I had heard he was a South African who lived at Irvine. I actually



met him a year or two back at a Pietermaritzburg Clivia show where he asked me to read through a paragraph or two concerning my doings in the Clivia Club. He had a proof copy of his book that we had all heard a lot about. I think I sat down right away and read for about an hour or so. There were no photographs in the proof copy, and I was not too sure at that stage how I felt about his writing.

The other day I was handed a gleaming copy of the newly released book flown out by airmail, and I fell upon it like a starving lion. THIS TIME I KNEW EXACTLY HOW I FELT ABOUT IT. This was great; this is what a clivia collector needs. Look, one never ever agrees 100% with anyone about anything, but what I disagree with Harold about in here is really small potatoes. He has aimed his book at the middle of the target. Not too much technical detail, but just enough to fill some explanations out. The layman need have no qualms that he will be assaulted with a ton of technical 'hooaha' just because a professor at a university writes the book.

There is a goodly selection of excellent photographs by James Comstock. James impressed me with his photographs of clivias many years back. When he came out here to the Clivia Conference in 1998, I got a hold of him and elicited some detail on the techniques involving such photography. He promised to send me an article, which he duly did, and it appeared in your Clivia Club Newsletter a couple of years back.

Harold covers just about everything I could imagine, but of course he had to leave out many names of important people in the clivia world. His space is limited, and he also had to leave out many great clivia photographs as the publisher put a strict limit on these. This book fills a great need as a primer for one starting out with clivias. It will also satisfy many desires and longings in the hearts of established aficionados. I will note one small criticism, and that is the index could have included people and places, and suchlike. He has an easy relaxed style of writing that puts the message across clearly and succinctly. If I was you and I had not yet ordered my copy, I would hasten to rectify the omission, as I am sure they will sell out. There will, I am certain, be other clivia books in time, some more technical, some more illustrative, but until then this book will be more than a stop gap, it will be the standard by which the others will be judged.

Nick Primich.

### **Orders for 'Junzilan Xingpu' by Guo Wen-Chang**

The Chinese book on clivia, Junzilan Xingpu (New Spectrum of Clivia) by Guo Wen-Chang, has 110 pages containing chapters on all aspects of clivia growing as well as 242 photographs and 32 figures.

The Northern Club arranged for the importation of the books, as well as the publication of the English translation of the text, so that English speakers, in parallel, side-by-side, could read the two.

The Northern Club has now arranged for South African members to place new orders for Junzilan Xingpu and the English translation at the September shows or through their Clubs and Interest Groups. The cost ex Pretoria will be R150.00 and R30.00 respectively and delivery will be in early 2003. Overseas members should e-mail

Wang York in China at [york@mail.nbptt.zj.cn](mailto:york@mail.nbptt.zj.cn) to order Junzilan Xingpu and Bossie de Kock in Pretoria at [bossiedekock@freemail.absa.co.za](mailto:bossiedekock@freemail.absa.co.za) to order the English translation of the text.

James Abel.

### **“SARIE FIFTY” - GERT WIESE.**

Gert Wiese lives at Durbanville, near Cape Town. He is over 80 years old and he and his wife Winsome celebrated their Golden Wedding anniversary last year.

Gert grew up on a farm near Keimoes on the Orange River (the border between South Africa and Namibia), where in summer the temperature is hot enough to boil an egg in the sand! His father farmed maize, wheat, grapes (for raisins) and sheep. When Gert was older, he grew vegetables in his own bit of garden.

After matriculating, Gert joined the South African Railways in 1941 and was sent to Durban. His success and promotion led to his being transferred to various posts with greater responsibility throughout Natal. In 1951 he married Winsome Strapp and in 1953 he acquired a house with a garden where he grew flowers and vegetables.

Winsome's great grandmother Sarah came to South Africa as an 1820 Settler from England. She married William Mare, whom she met on the boat. They eventually settled in a home with a big garden at No.1 Mare Street, Howick, which they called "Silveroak". Later in the nineteenth century Sarah Mare purchased a yellow *Clivia miniata* from her neighbour, an Indian lady, for 2/6 (25 cents), which she was told had been collected in the gorge below the Howick waterfall. This plant multiplied and was distributed among friends and family including the Mares, the Strapps and the Westbrooks.

Winsome's mother gave a couple of these plants to Gert and Winsome, but when they were transferred to different parts of the country, they gave them away. Winsome's brother Maurice took over their mother's plants when she died and these later went to his son Lanny Westbrook.

In 1969 Gert was transferred to Cape Town and then back to Durban in 1978 from where he retired at the end of 1981. During that time he became interested in orchids and brought them with him when he and Winsome moved back to Cape Town and settled at Durbanville in 1982.

Gert concentrated on cabinet making and his orchids until 1990. He joined the Orchid Society and won prizes at Orchid shows. However, in 1980 he obtained some more of the Howick Yellow *miniatas* from Winsome's cousin Lanny Westbrook, and was "bitten by the clivia bug" and started breeding with them.

In 1992 he persuaded Graham Duncan at Kirstenbosch to exchange a "Kirstenbosch Yellow" *miniata* for one of his "Howick Yellows". The origin of the "Kirstenbosch Yellow" is unknown except that it was acquired from a nursery in Wynberg, Cape. Gert crossed it using his "Howick Yellow" as the pod parent. The "Kirstenbosch Yellow" has a larger, more rounded umbel, and has wider leaves, which contrasts

with the narrow leaves of the “Howick Yellow”. It has a stem, which is thicker than Howick’s narrow stem, and it is distichous. The progeny has inherited the broader leaves and improved stem of the “Kirstenbosch Yellow”.

Orchids gave way to the development of Gert’s clivia collection and he has been a committee member of the Cape Clivia Club since its inception in 1996. Progeny of his “Howick Yellow”/”Kirstenbosch Yellow” cross proved to be 100% yellow. At the Cape Clivia Shows in the ‘Yellow Miniata’ section, they won second and third prizes in 1998 and came second in 1999. At the 2000 Cape Show, the plant on the front cover of this newsletter was Grand Champion and it won second prize in the ‘Yellow *Miniata*’ section at the 2001 Show (where the section winner and Grand Champion was a Nakamura bred plant).

In 1999 the women’s magazine “Sarie” celebrated its fiftieth (golden) anniversary. Gert was approached to name this already famous Yellow *Miniata* “Sarie Fifty” for this event, and agreed to do so.

Many members of the Clivia Society have benefited from Gert’s generosity and helpful advice. His yellow seeds are well known for their excellent germination and quality and tendency to be “true” yellows. Gert continues to be an enthusiastic member of the Clivia Society and his contributions to the Society will no doubt be of great interest to all members in the future.

Mick Dower.

## **CLIVIA-ENTHUSIAST E-MAIL**

### **Seed swap site in clivianet**

From: J.E. Shields  
Date: 09July 2002 03:10  
To: Clivia Enthusiasts  
Subject: Seed Swap site in CliviaNet

The Seed Swap site in CliviaNet is available free to anyone wishing to post a list of Clivia seeds they have available for trading. You can also list seeds you would like to obtain, and what you have to trade for them (need not be Clivia seeds).

Right now, the seed swap page is empty! I'll be happy to post your list. CliviaNet is at URL = <http://www.CliviaNet.org/>

Jim Shields  
CliviaNet webmaster

PO Box 92, Westfield, Indiana 46074, USA, Tel. +1-317-896-3925  
jshields@indy.net

### **Websites**

From: Sean Shickerling

Date: 09 July 2002 03:10  
To: [hartmh@mweb.co.za](mailto:hartmh@mweb.co.za)  
Sent: Saturday, July 13, 2002 4:00 AM

Hi Meg

So many things happening on the internet these day but we do not always know where to look. You can download a program from the internet called web ferret. <http://www.ferretsoft.com/netferret/> which will search all the major search engines and find all web sites with clivias for you. Alternatively you can go to [http://perso.club-internet.fr/v\\_pascal/amaryllidaceae/123\\_clivia.htm](http://perso.club-internet.fr/v_pascal/amaryllidaceae/123_clivia.htm) one web address to a page with a list of web sites for clivias. A part of this is in French but you only have to click on the web addresses to get to the web sites. When on a web site like <http://www.clivias.com/> click on links or related links and this will take you to more clivia web sites.

Another web address <http://groups.yahoo.com/group/japan-clivia> is in Japanese but the pictures are great.

I hope this will help those members who are bored with the usual clivia web sites.

Greetings,  
Sean.

## **FOR SALE**

**Advertisements.** Tariffs for advertising in the Clivia Society Newsletter:

Full page - R200,00; half page - R100,00;

Quarter page - R50,00; per line - R5,00;

A4 separate page insert - R800,00;

A5 separate page insert - R400,00.

(You will be sent an account from the treasurer for the appropriate amount.)

*Clivia miniata*, pendulous species, hybrids and other specialities available - seed, seedlings and mature plants. Visitors welcome. Connie Abel, Pretoria, tel/fax +27-12-361.6406 or e-mail [jcabel@freemail.absa.co.za](mailto:jcabel@freemail.absa.co.za)

**Yellow Nogqaza strains** from R15 to R120. Orange from R1 to R6 for mature plants. Delivery anywhere. SOUTH AFRICAN CLIVIA PLANTATION, Box 855, Hilton 3245. Call 082- 955 5433.

*Clivia miniata* F1 (yellow x orange), "pinks" and pastels, flowering size @ R12. *Clivia miniata* yellows, flowering size @ R150. *C. miniata* 'Stef's Perfume' @ R18,00. Extra for postage and packaging. Dries Bester, PO Box 75, Levubu 0929. Tel/Fax (015) 583 0299.

*Clivia miniata*. Seed R100 per kilogram. Year old plants R2 each. Roly Strachan, Box 57, Highflats 3306 or Tel. (039) 835 0085 evenings only.

**Swamp gardenii and miniata seed** and seedlings available from various Natal and Transkei locations. Phone Andrew (039) 3135024 a/h or cell 082 7845401.

**Clivia miniata:** Creams, yellows, peaches, apricots, reds, pastels and polychromes. Seed, seedlings, mature plants and offsets of stock plants bred and selected over 25 years. Contact Bing Wiese, Pretoria tel/fax (012) 460 6382 to view.

**Bargain deal:** I am looking for a partner in Gauteng area. I supply  $\pm$  10 000 seedlings and mature plants of improved hybrid stock. You supply the space and care. Stock currently in Pretoria. Contact Jakes Naude at 039 975 3875 for further detail.

### **From the Clivia Society:**

Back volume copies of the yearbooks and newsletters (since 1992) are now available at reduced prices to overseas members. South African members should approach their local branches. We must point out that it is difficult to quote a fixed price without knowing the method of payment and delivery. We suggest Bossie de Kock (the treasurer) via e-mail at [bossiedekock@freemail.absa.co.za](mailto:bossiedekock@freemail.absa.co.za) or by fax at +27 12 804 8892 and list the items you are interested in as well as the name of the country in which you reside. Bossie would then be in a position to suggest the most economical option. Australian and UK members are reminded that they can order via Ken Smith and Michael Jeans respectively. We hope to have a contact person in the USA very soon. Also note that further discounts can be negotiated with Bossie for orders exceeding 10 of a specific item. The following items are available:

<b>Item</b>	<b>Approximate price (US \$)</b>
Yearbook 3	10*
Yearbook 2	3*
Yearbook 1	3*
Volumes 1(1992) to 10 (2001) of newsletters	5 per volume*
Hints on growing Clivia – hard copy	Out of stock
Hints on growing Clivia – electronic PDF format	5
International membership list – hard copy	3*
International membership list – electronic format	2*

\* Excluding banking charges

### **BEGINNER'S LUCK**

#### **E-mail query**

To: [Clivia-enthusiast@yahoogroups.com](mailto:Clivia-enthusiast@yahoogroups.com)  
Subject: (clivia) berries

A fellow clivia enthusiast gave me a wonderful gift. He saw fit to pass on to me the entire head of berries from a Daruma and a variegated plant.

I now have a little predicament. I leave for England in a few weeks and will be away for three. Do I leave the berries as they are and store in a cool dry place, or do I clean the seeds and store in the fridge? His parent plants are wonderful and these are selfed.

Regards,  
From. Denise in South Africa.

### **Answer**

Clivia fruit/berries retain a membrane of moist insulation around the seeds. I have let them remain on the plant into late Spring without any problems and have often picked an umbel leaving it for one or two months before cleaning and planting out the seed. This didn't impair the level of seed germination

I would leave the berries in a cold shaded spot until you return from holiday. On your return, remove the seed from the fruit and then plant it out into trays or small pots or use one of the alternative germination procedures.

Cheers,  
Jim Lykos  
Springwood.

### **ON THE COMPOST HEAP**

Such a busy time of the year, and so much coming up in a week's time! I will never have time to harvest all the berries, pollinate the flowers, take photographs, attend the conference and the shows, send the list of cultivar names to Ken Smith and read the new clivia books. Where will I start? I think I'll just go back to the compost heap to sleep a bit longer.

Lily Borer (*Brithys pancratii* from South Africa and *Brithys crini* from Australia!).

### **CLIVIA SOCIETY MANAGEMENT COMMITTEE MEMBERS**

**Chairman:** Chris Vlok, PO Box 99583, Garsfontein 0060, Tel H (012) 998 5942, e-mail vlokac@unisa.ac.za

**Secretary:** Lena van der Merwe, Tel & Fax (012) 804 8892, e-mail nclivia@mweb.co.za

**Vice-Chairman:** John van der Linde, 1 Wheelan Str., Newlands, 7700  
Tel & Fax (021) 671 4535. e-mail vandal@iafrica.com

**Treasurer:** Bossie de Kock, PO Box 38539, Garsfontein, 0042, Tel (012) 998 3620, e-mail bossiedekock@freemail.absa.co.za

**Office Bearer:** John Winter, Tel & Fax H (021) 671 7422, Cell 082 575 7202, e-mail capeclivia@ibox.co.za

#### **Club Representatives and alternates (shown in brackets)**

Cape Mick Dower, Ian Brown, Gert Wiese (Claude Felbert, Quentin Jansen, Toy Jennings)

Northern Louis Swanepoel, Bossie de Kock, Lena van der Merwe (Geoff Meyer, Ammie Grobler, Ernie Hobbs)

KwaZulu Natal Sean Chubb (Brian Tarr)

Eastern Province Charl Coetzee (Willie le Roux)

**Australia:** Ken Smith: 593 Hawkesbury Rd., Winmalee, NSW 2777, Tel (612) 47543287, Fax (612) 457 09088, e-mail [cliviasmith@hotmail.com](mailto:cliviasmith@hotmail.com)

**United Kingdom:** Mike Jeans: Hugletts Farm, Hugletts Lane, Heatherfield, East Sussex, TN21 9BY. Tel 435 862 318, e-mail [mjeans@saqnet.co.uk](mailto:mjeans@saqnet.co.uk)

### 2.1.1 CLIVIA CLUBS

**Cape Clivia Club:** PO Box 53219, Kenilworth, 7745

**Chairman:** John Winter, Tel & Fax H (021) 671 7422, Cell 082 575 7202, e-mail [capeclivia@ibox.co.za](mailto:capeclivia@ibox.co.za)

**Secretary:** Joy Woodward PO Box 53219, Kenilworth, 7745, Tel H (021) 671 7384, Tel W (021) 799 8768, Fax (021) 797 0002, e-mail [capeclivia@ibox.co.za](mailto:capeclivia@ibox.co.za) or [woodward@nbict.nbi.ac.za](mailto:woodward@nbict.nbi.ac.za)

**Northern Clivia Club:** PO Box 74868, Lynnwood Ridge, 0040

**Chairman:** Tino Ferero, Tel H (012) 546 6385, W (012) 546 8683, Fax (012) 5468720, e-mail [fererokp@netactive.co.za](mailto:fererokp@netactive.co.za)

**Secretary:** Lena van der Merwe, Tel & Fax (012) 804 8892, e-mail [nclivia@mweb.co.za](mailto:nclivia@mweb.co.za)

### 2.2 KwaZulu Natal Clivia Club

**Chairman:** Sean Chubb, Tel & Fax (031) 781 1978, e-mail [terric@iafrica.com](mailto:terric@iafrica.com)

**Secretary:** Val Thurston, Tel (032) 943 1316, e-mail [thur@iafrica.com](mailto:thur@iafrica.com) \*ACV to check e-mail

#### Eastern Province

**Chairman:** Willie le Roux, PO Box 19292, Linton Grange, Port Elizabeth, 6015, Tel & Fax (041) 360 3480, e-mail [girly@freemail.absa.co.za](mailto:girly@freemail.absa.co.za)

**Secretary:** Len Stratford, 11 Summit Ave., Brymore, Port Elizabeth, 6025, Tel (041) 360 6139

### CHAIRPERSONS/CONTACT PERSONS OF CLIVIA INTEREST GROUPS

**Border:** Stella van Gass, PO Box 144, Kwelera 5259, Tel H (043) 737 4400

**Southern Cape:** Ian Vermaak, PO Box 4802, George East 6539, Tel & Fax (044) 873 4122, e-mail [ver.fam@mweb.co.za](mailto:ver.fam@mweb.co.za)

**Northern KZN:** Dries Olivier: PO Box 8783, Newcastle 2940 Cell 083 264 6230, Fax (034) 318 6667, e-mail [dries@sawa.co.za](mailto:dries@sawa.co.za)

**Metro Group:** Glynn Middlewick: 2 Willow Road, Northcliff, 2195, Tel (011) 476 1463, e-mail [gcmidd@mweb.co.za](mailto:gcmidd@mweb.co.za)

**Waterberg Boslelieklub:** An Jacobs, Tel. (014) 717 3674

### OTHERS

**Public Relations:** vacant

**Newsletter Editor:** Meg Hart, 70 The Valley Rd, Parktown, Johannesburg 2193, Tel & Fax (011) 646 9392, e-mail [hartmh@mweb.co.za](mailto:hartmh@mweb.co.za)

As regards the book "Clivias" by Harold Koopowitz, overseas members should note that a discount of 10% is applicable should a combined order of 10 or more copies are placed with the publisher. We recommend that you contact one the following overseas representatives:

**New Zealand:** Keith Hammett, tel. + 64 9 833 9453; fax: +64 9 833 5490; E-mail: [khammett@clear.net.nz](mailto:khammett@clear.net.nz)

**Australia:** Ken Smith tel. + 02 47543287; E-mail: [cliviasmith@hotmail.com](mailto:cliviasmith@hotmail.com)