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CLIVIA NEWS

Quarterly Newsletter
of the Clivia Society

VOLUME 22 - NUMBER 4 | OCTOBER - DECEMBER 2013



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ADVERTISEMENTS

WILL ANYONE WISHING TO ADVERTISE OR WHO KNOWS OF POTENTIAL SPONSORS OR ADVERTISERS PLEASE COMMUNICATE WITH CLAYTON JONKERS IN THIS REGARD.
SEE INNER COVER FOR CONTACT DETAILS.

The Clivia Society Newsletter started as a black on white news-sheet dated July 1992, numbered Volume 1 number 1, called 'Clivia Club'. It formed a means of communication for people interested in the plant genus *Clivia*. It was edited/written by the late Nick Primich with a frequency of 3, 5, 8 & 5 during the first 4 years, using the publication month in the volume. The frequency was fixed on four annually with Vol. 5 No 1 of March 1996. The date changed to the southern hemisphere seasons with Vol. 8 No 1 of Autumn 1999. The first three used yellow paper as cover. The name changed to 'CLIVIA CLUB NEWSLETTER' with Vol. 9 No 1 Autumn 2000 with full colour photos on the cover pages. Another name change to 'CLIVIA SOCIETY NEWSLETTER' came with Vol. 10 No 4 Summer 2000, and in 2005 reverted to a quarterly number. CLIVIA NEWS is the continuation of this series.

The Clivia Society www.cliviasociety.org

The Clivia Society caters for Clivia enthusiasts throughout the world. It is the umbrella body for a number of constituent Clivia Clubs and Interest Groups which meet regularly in South Africa and elsewhere around the world. In addition, the Society has individual members in many countries, some of which also have their own Clivia Clubs. An annual yearbook and quarterly newsletters are published by the Society. For information on becoming a member and / or for details of Clivia Clubs and Interest Groups contact the Clivia Society secretary or where appropriate, the International Contacts, at the addresses listed in the inside back cover.

The objectives of the Clivia Society

1. To coordinate the interests, activities and objectives of constituent Clivia Clubs and associate members;
2. To participate in activities for the protection and conservation of the genus *Clivia* in its natural habitat, thereby advance the protection of the natural habitats and naturally occurring populations of the genus *Clivia* in accordance with the laws and practices of conservation;
3. To promote the cultivation, conservation and improvement of the genus *Clivia* by:
 - 3.1 The exchange and mutual dissemination of information amongst Constituent Clivia Clubs and associate members;
 - 3.2 Where possible, the mutual exchange of plants, seed and pollen amongst Constituent Clivia Clubs and associate members; and
 - 3.3 The mutual distribution of specialised knowledge and expertise amongst Constituent Clivia Clubs and associate members;
4. To promote the progress of and increase in knowledge of the genus *Clivia* and to advance it by enabling research to be done and by the accumulation of data and dissemination thereof amongst constituent Clivia Clubs and associate members;
5. To promote interest in and knowledge of the genus *Clivia* amongst the general public; and
6. To do all such things as may be necessary and appropriate for the promotion of the abovementioned objectives.

More information on the Clivia Society available on
www.cliviasociety.org



EDITORIAL

It is with great sadness that we heard of the recent untimely traumatic deaths of both André du Plessis and Danie van Vuuren and of the passing of Brenda Nuss. Our condolences go out to their families.

I have known the du Plessis family in Houghton for nearly 30 years, and Oom André and I were in Japan together in 2008 on Shige's Clivia tour. Many years ago on a transaction I was advising on in central east Africa, the transaction desk

officer told me, after days of disagreement on a fundamental set of issues, to find a way to execute the will of a specific person because this person was a "somebody", as he was very senior individual with a lot of power. In my eyes, Oom André was "somebody" as a person, an



André du Plessis – photo by Joubert van Wyk

inspiration and an example of how to live your life to its full potential. At 76, to be shot and killed in your house early in the morning by cowardly thieves is so wrong. You will be greatly missed Oom André. Brenda and Doc Danie we will miss you dearly too.

The Society's quadrennial conference will be held in September in KwaZulu-Natal, and one can sense the excitement building. We hope most of our readers can attend the conference, catch up with old acquaintances and make new friends. Please make your bookings and reservations early, as there will be a lot of activity in and around Pietermaritzburg over the conference period.

Good progress has been made toward a proposal to be tabled at the Society AGM that will result in a sustainable solution in respect of a yearly Yearbook and the regular flow of news through the *Clivia News*.

I would like to thank the various article contributors, without whom we would not have a *Clivia News*. I only wish we could get more people writing more regularly. ▼

Joubert van Wyk: Editor – *Clivia News*

PS. Cut-off date for submissions for the next *Clivia News*: 10 March 2014.

Cover: Lucky Girl, Photo Carrie Kruger
Back cover: Oil painting by Rita Weber

ERRATUM - In the article *Breeding 'Romulus' and 'Remus' in Clivia News No 3 2013* - the second paragraph, line two the word "robusta" should have read "robust" and in line 7, the word "cra" should have read "cora".

On page 18 the picture named 'Remu' is in fact a 'Remus' seedling cross.

The article *Garden Route Clivia Club Mini Interspecific Show 2013* was written by Carrie Kruger.



Remus correct photo



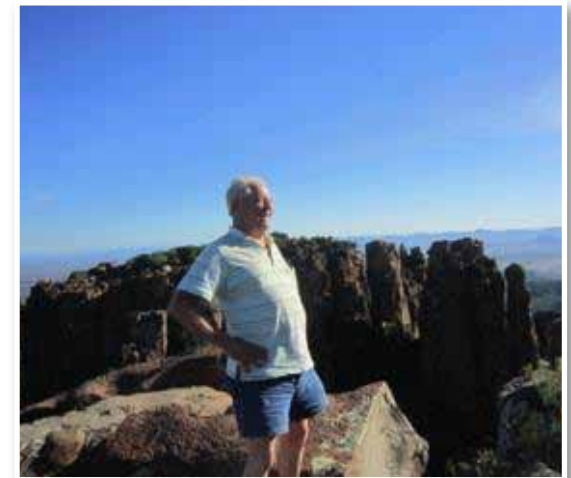
Remus close-up Picture by Felicity Weeden

CLIVIA PERSONALITIES

A giant of a man has fallen into a permanent sleep

By André P du Plessis Jnr

André du Plessis Snr passed away on Monday 13 January 2014, after being fatally wounded during an unsuccessful house robbery. He is survived by his wife Dolfie, children André, Adele, Jean and Marius and 10 grandchildren. It is always sad when someone who had such a profound impact on so many lives, over such a long period passes away. During his life, he was a scholar, a teacher, a visionary, a practical man, a capitalist, an economist, a botanist, a game ranger, a hunter, an estate agent, a property developer, a soldier, a captain, a gardener, a marketing genius, a philosopher, a husband, a friend, a father, a grandfather and a colleague.



André P du Plessis – photo by Tascha Sciarone

André was born in Middelburg, Transvaal. He lived in many places in South Africa, like Middelburg, Randfontein, Durban, Belville and Randburg. He finally settled in Houghton, Johannesburg where he lived for 34 years. As an estate agent and property developer, he played a major role in Johannesburg's development, especially in the 80s and 90s. He developed countless suburbs, precincts, office blocks and petrol stations. Amongst his peers, he was one of the foremost figures regarding knowledge of property development and property law.

André had a passion for life, which everyone can attest to. He embraced things with energy, precision, and with a plan, and usually was an expert on the topic at the end of the project because of all the research he had done during the process. Orchids, Clivias, Staghorns, indigenous flora in general, Cycads and Aloes were all genera he collected with a passion. He travelled across South Africa, the subcontinent and indeed the globe, collecting seeds and plants. He found it exceptionally difficult to drive past any tree or plant with seeds or pods on it. He always had to stop to collect

more seeds for germination in his greenhouse, which he later planted in either his garden, on his farm or in someone else's garden. If there is a dominant memory, it would be the amount of time our family spent in nature in so many different locations on species hunts. In one incident in the Amazon, when pursuing a specific Orchid species and climbing a high tree, he was attacked by wasps and had to drop into the river below to save himself. But that didn't stop him. On another occasion, he even brought seed that he collected in Malaysia to South Africa.

A few days before his untimely passing, André and Dolfie stopped over in the Valley of Desolation at Graaff-Reinet, which is an elevated plateau providing a magnificent view of the great Karoo below and beyond. His granddaughter took a photo of André, hands on his hips in the typical Du Plessis photo pose, busy scanning the landscape. The photo is testimony of a man who was great at seeing beyond the horizon. It is with great sadness that we part from you.

May you rest in peace. "Keep on smiling." ▼

▼ EDITOR OF NEWSLETTER & YEARBOOK JOUBERT VAN WYK: PO Box 1820, Houghton, 2041, Republic of South Africa ▼ Tel: +27 83 307 7707 ▼ E-mail: myclivia@iafrica.com

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Brenda Nuss

By Val Thurston - KZN Clivia Club

It is with great sadness and loss that I have to report the sudden passing of one of our most active and longstanding KZN Clivia Club members, Brenda Nuss, on Sunday evening 28 January 2014 after a short illness.

Brenda joined the KZN Clivia Club Committee and took over the Finance and Membership portfolios from me in 1997. She also ran a very efficient and profitable KZN Seed Bank from its formation in November 2000 right through to February 2008 when she resigned after her return from the USA where she had contracted a serious life-threatening illness. Although Brenda and Etzel were no longer on the Committee, they continued to support our shows, meetings and outings, but at a slower pace.

Brenda was always around to support me and give advice on Club and personal matters when I called upon her. Brenda always made me feel special – cooking my favourite meal,

roast chicken and the best roast potatoes I have ever tasted, putting fresh flowers next to my bed and a chocolate on my pillow – when I spent a couple of nights with her and Etzel over the Seed Bank period and tasty cream or cheese scones when we popped in to visit on our way back from fetching *Clivia* mix.

Brenda was a caring and loving wife to Etzel, beloved mother to Cheryl, Robyn and Robbie, and a devoted, entertaining and special grandmother to her four grandchildren.

Our condolences and prayers go out to Etzel and the family. We shall miss Brenda dearly. ▼



Brenda Nuss

SOCIETY & CONFERENCE

Annual General Meeting

Randolph Young, Chairman Garden Route Clivia Club

The 2014 Annual General Meeting of the Clivia Society will be hosted by the Garden Route Clivia Club. It will take place on Saturday, 17 May, 2014 and will be held at the Loerie Guest Lodge Conference Room in George, located at 91 Davidson Road George. It will start at 12:30 for 13:00. A light meal will be served at 13:00 and the meeting will commence at 14:00.

The Loerie Guest Lodge has 25 modern rooms available for those in need of accommodation. Other B&Bs and lodges within walking distance of the conference room:

Caledon St No. 10	044 873 4893
George Lodge	044 874 6549
Caledon 23 Country Lodge	044 873 5628
Protea Hotel Outeniqua	044 874 4488
Waenhuis	044 874 0034

There are restaurants, for own account, within walking distance.

If, following the annual meeting, you wish to renew or make new acquaintances, this can be arranged at a nearby restaurant, but, due to financial constraints, the costs thereof will be for your own account. Please advise regarding your attendance before 10 May 2014.

Those arriving by plane and not hiring vehicles but in need of transport, please advise.

Contact: Ida Esterhuizen 072 613 6066. ▼



PROGRAMME FOR 2014 CLIVIA CONFERENCE AND SA CHAMPIONSHIP SHOW

16-21 SEPTEMBER 2014

ROYAL SHOW GROUNDS, PIETERMARITZBURG

DATE	TIME	ITEM	COMMENT
TUESDAY 16th September	09:00	Glen & Liz Boyd jane@syntax.co.za liz@karkloof.co.za Cell: 082 552 5011 Cell: 082 825 2124 Habitat Tour and Lunch R200-00 transport extra	Tour starts at 09.00 From the farm "Ben Eden" Lunch served midday
WEDNESDAY 17th September	09:00	Lionel and Debbie Bester lbester02@telkomsa.net Cell: 082 567 1074 John Handman littlefalls@mweb.co.za Cell: 083 660 1275 Habitat Tour Mphophomeni R200-00 transport extra	Meet at Lionel's home at 09.00 27 Park Lane Hilton Refreshments at midday Tour starts at 3pm Duration 2 hours
BENCHING OF SHOW PLANTS JUDGING REGISTRATION	09:30 – 12:30 15:00 06:00 for 06:30		
THURSDAY 18th September	08:00	1st Registration at Royal Show Grounds Buffet Supper	Meet and Greet Social Evening with Delegates, Speakers, Growers/Breeders
BENCHING OF AUCTION PLANTS	08:00 – 09:00 08:30 – 08:40 08:40 – 09:05	2nd Registration KZN Clivia Show at Royal Show Grounds Formal Benching of Auction Plants in Conference Room Welcome 1st Talk	Light Refreshments will be served Speaker: Mark Laing Non Chemical Propagation

DATE	TIME	ITEM	COMMENT
THURSDAY 18th September	09:05 – 09:20	15 Minute Q & A's + Swop over	
	09:20 – 09:45	2nd Talk	Speaker: Calvin Becker Fungal Research
Conference Cost R850.00 (Discounted price R750.00 if paid before 1 June 2014)	09:45 – 10:00	15 Minute Q & A's + Swop over (Third Speaker sets up)	
	10:00 – 10:30	30 Minute Tea Break	Light Refreshments will be served
	10:30 – 10:55	3rd Talk	Speaker: Johan Spies Paula Spies Genetic Research
	10:55 – 11:10	15 Minute Q & A's + Swop over	
	11:10 – 11:35	4th Talk	Speaker: Outa Jacobs Clivia Feeding
	11:35 – 11:50	15 Minute Q & A's + Swop over	
	11:50 – 12:15	5th Talk	Speaker: Brian Tarr Space saving Clivias
	12:15 – 12:30	15 Minute Q & A's + Swop over (Speaker No. 6 Sets Up)	
	12:30 – 13:30	Lunch Break	Buffet Luncheon
	13:30 – 13:55	6th Talk	Speaker: Sean Chubb Taking Clivia Colours into the Future
THURSDAY 18th September	13:55 – 14:10	15 Minute Q & A's + Swop over	
	14:10 – 14:35	7th Talk	Speaker: Pikkie Strumpher Selective Breeding
	14:35 – 14:50	15 Minute Q & A's + Swop over	
	14:50 – 15:15	8th Talk	Speaker: Calvin Becker Viral Research
	15:15 – 15:30	15 Minute Q & A's + Swop over (Set up Speaker No. 9)	
	15.30 – 16.00	30 Minute Tea Break	
	16:00 – 16:25	9th Talk	Speaker: TO BE ANNOUNCED
	16:25 – 16:40	15 Minute Q & A's + Swop over	
	16:40 – 17:05	10th Talk	Speaker: Felix Middleton Hybridization, Genetics & Line Breeding
	17:05 – 17:20	15 Minute Q & A's	
		CLOSURE OF CONFERENCE	
		SUPPER – at Cascades own cost	
FRIDAY 19th September	08:00 – 17:00	SUNDAY TRIBUNE GARDEN SHOW	OPEN to public, members & delegates Closes 17:00
	15:00	AUCTION REGISTRATION Drinks & Snacks	RAS Show grounds
	17:00	AUCTION COMMENCES	
		VISITS TO GROWERS Transport for your own expense to all growers	

DATE	TIME	ITEM	COMMENT
FRIDAY 19th September	8:00 – 12:00	Sean Chubb kzncliviabreeders@cliviasa.co.za +27 31-7811978 Cell: 084 301 9960	Refreshments available
SATURDAY 20th September	09:30 – 16:00	Francois & Ginny thegem@gom.co.za Cell: 076 487 0300 Cell: 082 820 0633 R100-00 Food	Tea on arrival Lunchtime Braai & Salads Cold drinks and alcohol at own expense
SUNDAY 21st September	09:00 – 12:30	Val & Roy Thurston thur001@iafrica.com Cell: 072 464 5212	Refreshments available

ACCOMMODATION:

For those of you who are coming for the KZN Conference in 2014 and need accommodation and transport to and from the King Shaka Airport, Durban, to the various tours and growers' collections and to the Conference from your hotel, please contact Tracy of Sure Adcocks Travel, as she is arranging special packages at suitable hotels in the Pietermaritzburg area.

Tracy at SURE ADCOCKS TRAVEL +27 33 342 9151 email tracy@adcocks.co.za

NB: Over Conference and Show period there are several other events being held in the Pietermaritzburg and Hilton areas, so it is advisable to book early to be sure of securing suitable accommodation. Should you prefer B & B facilities over a hotel, a list of suitable B & B accommodation is available. Please email the Secretary, Angie Smith on angiesmith@telkomsa.net OR Val Thurston on email: thur001@iafrica.com and a copy will be sent to you. You will need to make your own transport arrangements for B & B accommodation. Delegates should be aware that the Durban International Airport is quite far NORTH of Durban. There are no hotels in the vicinity. It is our opinion that you would be better off leaving Pietermaritzburg and going direct to the airport, a drive of approximately 1 ¼ hour, rather than staying over-night in Durban and then trying to get to the airport. Easy directions from Pietermaritzburg will be supplied.

BOOKING AND PAYMENT DETAILS: (See on page 10)

Email Proof of Payment to: Randal Payne randpay@yahoo.co.uk

CONTACT DETAILS FOR VISITS TO KZN GROWERS' HOMES

GROWER	CELLPHONE	EMAIL ADDRESS
Francois & Ginny van Rooyen	076 487-0300 (Francois) 082-820-0633 (Ginny)	thegem@gom.co.za ginny@umvoti.co.za
Sean & Terri Chubb	084-301-9960 031-781-1978 (Terri)	kzncliviabreeders@cliviasa.co.za www.cliviasa.co.za
Mike Callaghan	083-651-0937	callaghanmike@ymail.com
Roy & Val Thurston	072-464-5212 031-7635736	thur001@iafrica.com
Henry Howard	083-536-5507	henry@crazyweb.co.za
Hottie Human	082-290-6332	hottiehuman@telkomsa.net
John Handman	083 660-1275	littlefalls@mweb.co.za
Clive Witherspoon	082-659-5146	pfnfence@iafrica.com
Joey Dovey	083-344-0572	doveyw@telkomsa.net
Liz and Glen Boyd	082-825-2124	liz@karkloof.co.za
Lionel & Debbie Bester	082-567-1074	lbester02@telkomsa.net
Louis Lotter	078-100-4883	louis.lotter4@gmail.com/www.ngomieclivias.co.za



REGISTRATION FORM

16 -21 SEPTEMBER 2014

ROYAL SHOW GROUNDS, PIETERMARITZBURG

1. PARTICIPANT ATTENDANCE INFORMATION

Note: Please provide information as you wish it to appear on your badge and on the official participant database. A copy of this registration form should be completed for each full registration. The fees remain the same for accompanying persons.

Title: Mr/Mrs/Ms/Dr/Prof:							
Name:							
Last Name/Surname:							
Trading as:							
Mailing address:							
Country:							
Postal code/Zip code:							
Phone & cell:							
E-mail address:							
Fax:							
Passport/ID number:							
Indicate your Clivia Society membership where applicable Clivia Society	CCC	EPCC	FSCC	GRCC	JCC	KZNCC	NCC
	Other Specify						
Special dietary requirements:	Vegetarian	Halaal					
	Other Specify						

2. ACCOMPANYING PERSON/SPOUSE

Title:			
Last name/Surname:			
First name:			
Special dietary requirements:	Vegetarian	Halaal	Other Specify

3. SUMMARY OF ITEMS:

Note: Transport will be arranged by Sure Adcocks Travel and is an additional cost which can only be calculated once numbers attending the tours are known. Please book with Tracy at SURE ADCOCKS TRAVEL +27 33 342 9151 email tracy@adcocks.co.za Please mention that you will attend the Clivia Conference when you book.

Conference Registration Fees include Buffet Supper on Wednesday 17/09/2014, Lunch and Teas on Thursday 18/09/2014. Thursday Supper cost is excluded.

Description:	Cost	Number of Persons	Indicate if transport is required	TOTAL payable to KZNCC
Conference Registration (on or before 1/6/2014)	R750-00			
Conference Registration (after 1/6/2014)	R850-00			
Accompanying person Conference Registration (on or before 1/6/2014)	R750-00			
Accompanying person Conference Registration (after 1/6/2014)	R850-00			
Tuesday Tour 16/09/2014	R200-00			
Accompanying person Tuesday Tour 16/09/2014	R200-00			
Wednesday Tour 17/09/2014	R200-00			
Accompanying person Wednesday Tour 17/09/2014	R200-00			
Friday Visit to Sean Chubb 19/09/2014	-			
Accompanying person Friday Visit to Sean Chubb	-			
Saturday Visit to Francois van Rooyen includes Braai for lunch 20/09/2014	R100-00			
Accompanying Person Saturday Visit to Francois van Rooyen includes Braai for lunch 20/09/2014	R100-00			
Sunday Visit to Val Thurston 21/09/2014				
Accompanying person Sunday Visit to Val Thurston 21/09/2014				
SUBTOTAL =				

4. DISCLAIMER

Registration fees do not include insurance for participants against personal injuries, sickness, theft, or property damage. This applies to any event associated with the 2014 Clivia Conference "Taking Clivia into the Future". Participants are advised to obtain whatever insurance they consider necessary. Neither the Organizing Committees nor its sponsors or committee members assume any liability for loss, injury or damage to persons or belongings, however caused. In the event that the 2014 Clivia Conference "Taking Clivia into the Future" is postponed, cancelled or abandoned by reason of war, fire, storm, explosion, national emergency, labour dispute, strike, lock-out, civil disturbance, inevitable accident, force majeure, the non-availability, either wholly or partially of the Conference Centre at the Royal Agricultural Show Grounds or any other cause not within the control of the Organizing Committee, the said Committee shall be under no liability to the Sponsors, Exhibitors, or delegates in respect to any actions, claims, losses (including consequential losses), costs or expenses whatsoever which may be brought against or suffer or incurred by sponsors, exhibitors or delegates as a result of the happening of any such event(s).

5. CANCELLATIONS AND REFUNDS POLICY

- Refund (less 20%) if written cancellation is received before 15 July 2014.
- Refund (less 50%) if written cancellation is received on or before 31 July 2014.
- Refund (less 75%) if written cancellation is received on or before 15 August 2014.
- No refund will be granted after 15 August 2014.
- The committee reserves the right to cancel any of the tours should there not be sufficient support. In this case fees paid will be refunded.

6. PAYMENT

- KZN Clivia Club is not registered for Value Added Tax.
- All payments are due with the submission of the registration form.
- To qualify for the discounted registration fee (R750-00), payment should be made on or before 1 June 2014.

7. PAYMENT BY MEANS OF A BANK TRANSFER

- Please state your full names clearly on the money transfer.
- Please note, bank charges are for your OWN account and this should be stipulated to your bank. Please advise your bank that the charges should be included in your deposit amount. • A copy of your bank deposit receipt should accompany your registration form and must be emailed to Randal Payne randpay@yahoo.co.uk

8. BANKING DETAILS

Bank: Nedbank
 Name of Account: KZNCC 2014 Conference
 Account Number: 1065839642
 Branch sort code: 198765
 Reference: Insert your surname followed by your initials
 Proof of Payment: Email: randpay@yahoo.co.uk

9. OFFICIAL TRAVEL AGENT FOR KZN 2014 CONFERENCE

Sure Adcocks Travel has been appointed as the official travel agent for the 2014 conference and can take care of your flight reservations, accommodation, car hire and airport transfers. Special group rates have been negotiated for accommodation situated close to the Conference venue.

Please contact Tracy at Sure Adcocks Travel on +27 33 342 9151 and email tracy@adcocks.co.za. Please mention that you will attend the Clivia Conference when you book.

Signature:

Date:

PayPal and FNB system not working, yet

I am sorry to inform all International and United Kingdom members that during the past 19 months (from August 2012 until now) we could not succeed in getting the PayPal facility up and running via our First National Bank-cheque account.

Only in middle December 2013 the Legal Department of PayPal brought themselves (after numerous and endless requests and complaints) so far to tell us that according to a law of 1997 The Clivia Society needs to apply at The Department of Social Welfare to be registered as a Non-Profit Organization and without their allotted NPO number FNB cannot link our FNB cheque account to the PayPal account.

During 2013 I did receive a number of e-mails informing me of member's names and amounts that were paid into the PayPal account. To date I have not received a statement from PayPal to show what credit balance The Clivia Society has?

We now need to submit an application form and two sets of the Constitution to the Department of Social Welfare, pay R1300.00 fees and wait about six months for them to consider declaring the Clivia Society an Non-Profit Organization and without their allotted number we go nowhere!

So I please request all International members as well as United Kingdom members to hold back paying your membership fees until we can communicate again.

Last year's fees paid into PayPal will be cleared up with PayPal by the Treasurer or remunerated to the Society by the Treasurer if needs be.

Sorry for the inconvenience endeavored in this regard.

Thank you for your co-operation.

Sakkie Nel

Treasurer

The Clivia Society



2014 CLIVIA SOCIETY AUCTION

Joubert van Wyk - myclivia@iafrica.com

The Clivia Society will hold its 6th quadrennial International Conference coupled with an auction of various rare and exceptional *Clivia*. The conference will be held on Thursday 18 September 2014, and the auction will take place in the afternoon of Friday 19 September 2014 at the Royal Show Grounds, in the Conference Auditorium, Pietermaritzburg, South Africa.

Introduction

The objective is to provide conference attendees the opportunity to acquire various extraordinary plants for their collections and create additional excitement and publicity around the conference. The auction also has the benefit for the owners of exceptional plant material to market their plants to a discernable market segment able to pay up and for sellers to establish current market prices for some of their plants. Auctions are generally regarded as efficient price setting mechanisms, and as such, can serve as an interesting benchmark and provide reference prices within the *Clivia* community.

The auction will be held on the afternoon of Friday 19 September in the Conference Auditorium. Registration will commence at 15:00 and drinks and snacks will be served there after. The auction will commence at 17:00.

The commission from the sales will be used to cover the auction-related costs, with the Society's share going for general Society use.

The auction will consist of a live auction of between 50 to 70 plants and artefacts.

Timetable

May 2014: Invitations open for Clivia Society members to submit entries.

By 28 June 2014: Close of entries.

By 4 August 2014: Entries adjudicated and entrants informed; Photos placed on Conference web pages.

17 September 2014: Display area prepared.

18 September 2014: Benching - between 08:00 and 09:00.

19 September 2014: Bidder registration; Auction; Buyer payments; and Plants collected.

Within one week post auction: Society and KZN Clivia Club commission and sellers' money transferred.

Selection process

A panel nominated by the Society will serve as the Auction Selection Panel. Such panel will consider the entries and select approximately 50 to 70 plants for the live auction. Entrants will be informed of the selection and/or non-selection of their entered plants as per the above timetable.

A reserve price may be specified on the application form for a plant but preference may be given to plants where no reserve price is specified. Reserve prices will be displayed with the plants, together with the name of the seller and, ideally, a short description of the plant.

Entries

An entry consists of:

At least two electronic photos – one showing the umbel of the entry plant and the other photo showing the entire plant of the actual plant on offer. The photographs must be no smaller than 800KB and no larger than 1.5MB. Recommended size could be achieved at 72 ppi and 800 x 600 pixels in 8-bit mode enabling good quality photographs to be used on the Society's web pages to display the flowers and the plant. If possible, there should be a Colour Chart II clearly visible next to a flower in one of the photographs showing the nearest colour.

A fully completed entry form relating to the entry plant. Only fully completed entries will be considered.

Rules and regulations

A selection panel will adjudicate all entries, using the information and digital photographs submitted, to decide on the auction plants.

Only one specimen of a specific clone/cultivar (for instance 'Potties Peach' or 'Q2') will be auctioned. If submissions for more specimens of a specific clone (which is included in the list of plants to be auctioned) are received, the most mature offset will be selected. However, more than one specimen will only be allowed if, in the opinion of the selection panel, it is warranted.

Mature plants should be entered for selection. In exceptional cases, the selection panel will consider allowing immature offsets to be auctioned.

The panel's decision is final and will be made known on or about 4 August, 2014.

A commission of 10% will be payable by the seller to the Society (which the Society will share on a 50:50 basis with the KZN Clivia Club) following the sale of each item. The commission will be deducted from the selling price and the net amount will be electronically transferred, within 7 days of the auction, to the bank account of the seller specified in the original entry (or the South African bank account of the agent of a non-South African resident). Only electronic payments in Rand will be made.

Setoff will not be allowed i.e. sellers cannot offset any of their sale proceeds against any

purchases made by them. Purchases must be paid for in full.

If a plant remains unsold due to the highest bid being lower than the reserve price, a commission of 10% will be payable by the owner on the highest bid received, subject to a maximum of R1000.00 and a minimum of R100.00. Such a payment is to be made to the Society Treasurer immediately after the auction before the plant will be released to the unsuccessful seller.

In the event of a buyer not being able to effect payment for a plant, such plant will remain the property of the seller and can be collected by the seller immediately after the auction.

Any plants not collected by the later by 21:00 on Friday, 19 September, or within an hour of the end of the auction will not be the responsibility of the Society or any of its office bearers.

Sellers of plants, who cannot stay until the end of the Auction, must please appoint an agent to collect his/her plant, should it be unsold, due to no interest or a reserve price not being reached. Such sellers must also notify the Auction Master about the name of their agent.

The panel reserves the right to change the rules as deemed necessary or appropriate.

No correspondence will be entered into by the Society, whose decisions will be final and binding.

Conditions of sale

Attendance at the auction is free. A bidder's ticket will be R100.00, which will be refunded after the auction.

The auction list of sale is final.

Goods are sold "voetstoots" i.e. on an as is basis.

Buyers or their agents must be present at the auction.

The highest bidder is the purchaser, subject to the auction item's reserve price (if any) being met.

Bidding and payment will be in SA currency.

Payment can be made by electronic payments (internet access will be available for winning bidders to be able to do internet banking transfers) within one hour after the end of the auction. Any other payment, except cash, is only by prior arrangement. Ownership of plants

is transferred to the new owner (buyer) on payment. No credit is available.

Although the Society facilitates the auction on behalf of sellers, the Society nor their office bearers or subsidiary clubs are responsible or accountable for the authenticity of any item on offer, or responsible for any plant between the time of benching and the time of collection.

Benching and display

The selected auction plants must be benched between 08:00 and 09:00 on Thursday, 18 September at the Conference Room. They will be on display to the conference attendees during the day on Thursday, 18 September until the start of the auction.

Registration and bidding

Bidders for the auction will be required to register. Only bidders with registration numbers will be allowed to bid in the live auction. Bidders must register prior to the live auction. Interested parties who would like to bid on any of the

plants on offer but who are not able to attend in person must find an agent to bid for them during the auction, noting that full payment must happen within an hour of the last plant auctioned, as per the payment instructions contained in this document.

Non-residents in South Africa

Parties not resident in South Africa should obtain an agent in South Africa to whom they can send a plant they wish to enter into the auction. If the entry is accepted, the entrant should ensure that his/her South African agent is aware of these rules and the requirements, and that her/his plant(s) are benched at the appropriate time. The Society will transfer the net proceeds of successful sales (after deduction of the sale commission) to the seller's agent's Rand account in South Africa. The Society will not apply for Exchange Control approval to pay any monies outside South Africa. The Society does not take responsibility for arrangements between sellers and their agents in any form or other. ▼

CLIVIA BREEDING

A lucky find

By Carrie Kruger, *Utopia Clivias*

Some of our most famous *Clivia* were not all bred by world famous breeders, but originated from the most humble places like small backyard nurseries or in ordinary gardens of non-collectors. Spotting these special *Clivia* has always been one of my wishes. Being a mother of two gymnast daughters, the only travelling I have done for the past few years was to different towns where they would compete. I decided that whenever we travel to these towns for gymnastic competitions, I would make a special effort to go into the little nurseries and look at what they have to offer in unusual bulbs and maybe spot a *Clivia* or two?

It was in one of these little towns where I made my discovery five years ago. Not expecting much in this little Eastern Cape town, I still decided to go in and have a look at what they had in stock. As I wandered through the little nursery looking at their local bulb selection, my eye caught a

single *Clivia* in flower. From a distance it did not look like much, as the flower was past its best and rather tattered and torn. Upon closer inspection, I was impressed with the colouring of the nearly-faded flowers. I decided to take this girl home with me and give her a chance with some good feeding and potting up in new soil.

For two years the plant grew new leaves and become a healthy specimen, but did not flower for two seasons. Early in the season of 2010, I spotted a flower forming and I was rather excited to see what it would look like after two years of feeding and resting.

Well, I was not disappointed. This plant rewarded me with a beautifully presented umbel of multi-coloured flowers. In 2011 it flowered again, and this time the umbel was even better looking. Not knowing anything about the history or breeding of this plant, I have done multiple pollinations



'Lucky Girl' 2007



'Lucky Girl' 2010

Photos by Carrie Kruger



'Lucky Girl' 2011

with a variety of pollens for the past three years, and only time will tell. I have aptly named this clivia 'Lucky Girl' and it flowers early in the season every year.

These treasures are often hiding in the most unusual places and it is always rewarding to spot one of these special *Clivia* and add it to your collection.

The Chinese standard of appreciation and approval of *Clivia* plants and hybrids

By Sakkie Nel

The notes that follow were arrived at, by the author, mainly from photographs of Chinese *Clivia* plants over a period of 16 years. It is therefore possible that I am trying to put words in the mouths of Chinese *Clivia* breeders! The statement that "beauty is in the eye of the beholder" is especially true when one looks at a royal and noble *Clivia* plant bred in China by their many dedicated breeders.

1. Brightness of the leaves

Since the early twentieth century, Chinese *Clivia*

enthusiasts have appreciated the leaves and appearance of the *Clivia* plant so much so that the flower of the plant scores a maximum of three points out of 100 at show time!

This is easily understood when one accepts that a plant with beautiful foliage gives 12 months of enjoyment compared to one which has lovely flowers for less than a month, and then only at the end of their harsh winters. Brightness to them means the degree of reflection from the surface of the leaves, while other leaves may have a very dull or matt appearance.

When cleaning and appreciating your *Clivia* plant's leaves, be very careful to distinguish whether the leaves should be wiped or touched at all. Certain leaves can be severely damaged by wiping or touching them. Most (all?) variegated plants do not re-act well when their leaves are being touched or wiped, or even touched by other *Clivia* leaves in the shade house.

The leaves of some plants have a matt appearance which is not unattractive as such. Others seem to have been painted with a layer of stain, with no veins or patterns whatsoever and they shine like the boot tip of a very proud soldier! The texture, veins and patterns on most leaves enhances their brightness and makes them so much more appealing.

Brightness in the Chinese mind-set is determined by:

- i. Brilliance
- ii. Glittering
- iii. Just a little bright
- iv. Very light bright
- v. Dark bright
- vi. Matt bright

Just as varied as the many flower colours and flower types, you will find much variation in the leaves of different *Clivia* plants. Especially is this true in China where they breed their royal and noble plants.



Round Head hybrid



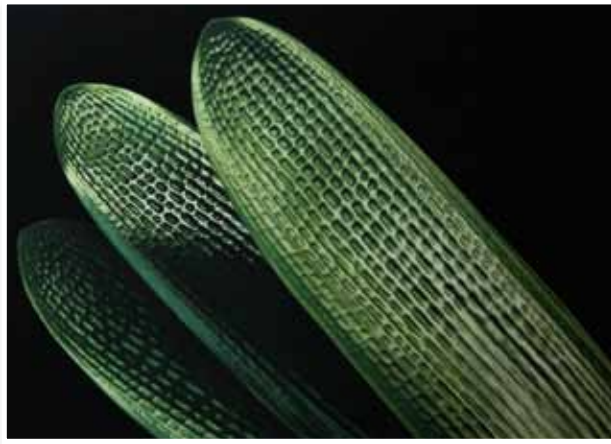
Round Head hybrid



Leaves of Zhang Wen Yue Hua Lian (Painted Face)



Leaf of Malian 05



Leaves of Painter Short Leaf hybrid 02

The tips of the different leaves vary hugely. Some have a sharp, spear-like tip while others on the broader leaf types show perfect round tips.

2. Fineness of the leaves

Brightness, fineness and beauty are all part and parcel of the same game. Dark glossy green colour with good veins and patterns running into the tips of the leaves as well as variegated leaves are very popular.



3.He's Guo Lan Yellow



Upright Straight Panel - Short Leaf hybrid

3. Rigidity of the leaves

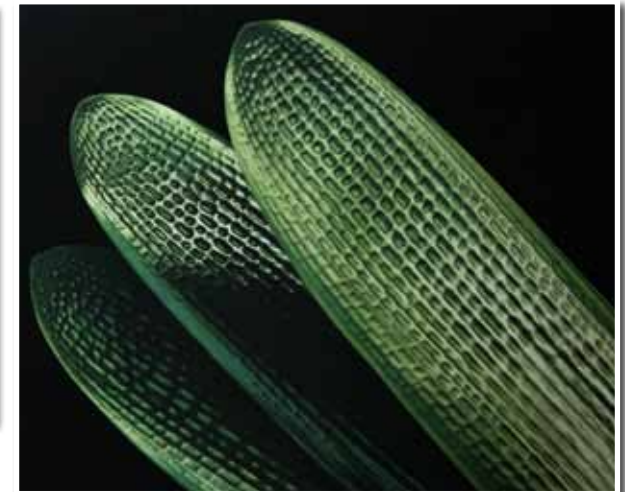
Dwarf, miniature and short-leaf hybrids bred with leaves <300 mm prove to be much more rigid and erect than those of the six different species in collections or in the habitat. These hybrids "present" their rigid leaves much better than the plants of the six species.

It is not possible to indicate the micron thickness of the leaves because they vary too much within each specie as well as in the habitat or in your collection. Such measurement will not necessarily apply to any other plant of the same specie.

To describe the type of leaf of the different



Leaf of Malian hybrid Pod Parent



Shows Round Head, Brightness, Texture & Venation - Leaves of Painter Short Leaf hybrid

species and hybrids in terms of the ratio of length and width of the leaves is just as impossible. To say they are long, pendulous, sub-erect, narrow, stiff, erect, leathery or arching actually means nothing because you may find all these types of leaves within every one of the six species. In collections, plants may even differ from breeder to breeder.

4. Veins and patterns on the leaves

Mutations or a combination of rare genes are the sources of novelty leaves in *Clivia*.

The leaf veins take on a particular significance. *Clivia* plants often have prominent veins and Chinese breeders have succeeded in selecting and breeding for exaggerated veining, and some very good vein patterns have been developed. They have bred plants with veins sunk below the surface of the leaf or raised.

The regularity and spacing between the veins is just as important as the regularity of cross-vein spacing. The veins must run into the tip of the leaf. Forms with a yellow background with deeper green veins on the leaves have proved to be very sought after.

5. Categories of leaf width

The following were the standards for width and

length that the Northern Clivia Club in Pretoria decided upon in February 2003 under the guidance of the late Ammie Grobler.

Mature category	Width
Extra narrow leaf	< 25 mm wide
Narrow leaf	25 – 50 mm wide
Semi broad leaf	51 – 75 mm wide
Broad leaf	76 – 100 mm wide
Extra broad leaf	101 – 110 mm wide
Super broad leaf	>110 mm wide

A *Clivia* plant in flower or with eight leaves or more is considered to be a mature plant. The Chinese enthusiasts do not favour plants with leaves longer than 150 mm. They are very fond of the very short leafed Monk and Monk Daruma because of the much greater brilliance and very distinct veins. Other favourites include Crinkle Face or Malian, Light of Buddah, Akebono from Japan and Sparrow.

6. Categories of leaf length

Mature category	Length
Dwarf or miniature leaf	< 200 mm
Short leaf	201 – 350 mm
Medium leaf	351 – 600 mm
Long leaf	> 600 mm



Leaves of Painted Face (L) & Changchun (R) hybrids



Upright Straight Panel - Short Leaf hybrid - Premium Quality



Painter Short Leaf hybrid



Upright Leaf Panel - Short Leaf hybrid



F1 of He's Guo Lan Peach



F1 of He's Picoté Guo Lan



He's Guo Lan Yellow



He's Yellow Blush Daruma

7. Scape or peduncle shape

These must preferably be 100% upright, healthy and rigid to present the umbel above the canopy of the leaves, without any added support. The centre of the plant must be in the centre of the pot and the pot must be the right size to complement the entire presentation. From when the scape is first visible until 50% of the flowers are open takes about 38-42 days. This will vary depending on the weather and especially how cold it is. During this period the plant should be placed in an area with enough light and air, so that the stalk can develop

upright and the flowers will show the deepest colours when opening.

Unlike the other species, *C. mirabilis* produces a very thin and very long peduncle, but the seeds are ripe and fall off within three months when the peduncle is already drying out. It seems to be a mechanism of the plant to "protect itself" in the harsh conditions of the North Western Cape sun.

The width, length and thickness of the different stalks need to be studied in order to understand why they differ so vastly from species to species.



High Gold Ingot Shape - Pseudo Bulb



High Tower Shape - Pseudo Bulb



High Wedge Shape - Pseudo Bulb



Low Column Shape - Pseudo Bulb



Low Gold Ingot Shape - Pseudo Bulb



Low Tower Shape - Pseudo Bulb



Low Wedge Shape - Pseudo Bulb



Overall Shape, Head Shape Width & Length Ratio - Round Head Short Leaf hybrid

8. Seat shape of the plant

The Chinese favour plants where the leaves are short, broad and stacked horizontally above each other in two opposite ranks. They turn the plant 180° every three days between North and South to obtain this perfect balance in the leaf growth, so avoiding growth in the direction of stronger light.

The structure of the leaves from the centre of the plants can differ dramatically and it is not solely a matter of the amount of light on the plant which enables it to grow symmetrically. Some of these plants are formed so beautifully and perfectly that painters will quickly reach for their palettes and brushes!

9. Umbel shape and flower count

The umbel of flowers must be as big as possible with as many flowers as possible on it. The flowers on the umbel must be arranged in such a way that there are a minimum of openings between the individual flowers. For show purposes, it is necessary that 50% of the flowers on the umbel should be open when the plant is judged in South Africa. The balance of the umbel and the canopy of leaves must be perfect and preferably the umbel must protrude above the leaves. Breeders tend to discard plants with a very low flower-count but if the flower proves to be a noble and royal specimen like 'Appleblossom' or my 'Griet', to date nobody can bring themselves to do it!



Overall Shape -Round Head Short Leaf hybrid



Leaf d - Malian X (Painter X Short Leaf)



Leaf of Malian



Leaf of Malian



Leaf of Malian



Leaf of Malian



Leaf of Malian



Leaf of Painted Face hybrid



Leaf of Painted Face hybrid



Malian Guo Lan X



Rigidity & Thickness -Upright Straight Panel Short Leaf hybrid



Venation & Texture - Leaf of Malian

10. The auxiliary conditions like a scape with ripening fruits

A bunch of ripening berries on top of an orange, red, pastel, yellow, peach or variegated plant's

peduncle is always a very eye-pleasing sight for its proud owner. *Clivia* lovers worldwide seem to find an endless stream of aspects about the *Clivia* plant and its flowers that capture their attention completely. ▼

All photos published with the kind permission of Eddie Pang of Australia

REGULARS

Clivia over 12 months (4) Spring (September - November)

By Helen Marriott

While occasionally *C. miniata* will flower sporadically throughout the year, a small succession of their flowering in August in Melbourne, Australia is not unexpected. September 2013 saw the rapid opening of many buds and an earlier peak than usual in my own case as well as for many others in the area, undoubtedly due to the weather conditions of the previous weeks. For the first time since the commencement of the Melbourne Clivia Group (MCG), I was able to take a sample of 'Aurea' flowers to our club's main event in the third week of September. *C. miniata* were in full glory during that month, particularly in the latter half, with quite a drop off as October progressed and only rare exceptions of *C. miniata* flowered in November and early December.

This spring, interspecific hybrids commonly involving *C. caulescens*, *C. nobilis*/*C. x cyrtanthi-*

flora as well as several rarer hybrids involving *C. mirabilis* also continued to bloom. Shown here are a yellow interspecific of South African origin (Fig. 1) and two Japanese interspecific hybrids, the first from Nakamura's breeding mix and the second, a bronze *C. miniata* x *C. nobilis* cross (Figs. 2-3). Various pots of *C. caulescens* flowered throughout the spring season but contrary to expectation, I had few blooms of *C. nobilis* during this period.

My original intention at the beginning of 2013 was to submit one brief text summarizing Clivia flowering over the 12 months in Melbourne for the final issue of *Clivia News*. The editor, however, suggested that I break the submission into four segments, thus contributing on four occasions. That idea was fine until spring came and presented me with the most difficult challenge: How can one adequately describe or even sample the magnificent early spring



Fig 1 (Holmes yellow x 'Kirstenbosch Yellow') x 'Ngome Yellow'



Fig 2 'Carmen-Venus'



Fig 3 *C. miniata* x *C. nobilis*



Fig 4 'Vico Yellow'

flowering of *Clivia*, especially *C. miniata*? Feeling unable to do justice to such a task, instead I will briefly reflect upon a few personal highlights and experiences, illustrated with photos, but, of necessity, much must be omitted.

The great *Clivia*

The great *Clivia* never fail to impress. Iconic plants such as 'Vico Yellow' and 'Chiba Gold' (a 'Vico Yellow' hybrid) (Figs. 4-5) produced truly superior flowers, but 'Ella van Zijl' (Fig. 6) is always magical and never seems to have an "off year" while John van de Linde's bronze multipepal (Fig. 7) also continued its stand-out performance. Needless to say, there were many other plants with admirable flowers.

In addition, I enjoyed some magnificent "simple" flowers without any special colouration variation or additional feature like reflexed petals or a green centre. To me, the orange-coloured 'Vico Yellow' hybrid shown in Fig. 8 is beautiful for its simplicity but no doubt its large flower size also contributes to its impressiveness, though it is hard to appreciate this fact from just a photograph.

First flowers

While it is often claimed that the flowers of *Clivia* will improve (or, on occasion, even change) after their initial flowering, I particularly look forward to all new first flowers, especially when I have grown them from seed.

For instance, I was particularly thrilled with the late Mick Dower's 'Bronze Bugler' (a Nakamura bronze *C. miniata* x *C. gardenii*) x Hirao¹ which produced a pleasing bronze interspecific (Fig. 9) as well as with a ('Kirstenbosch Yellow' x *C. mirabilis*) x TK Original Yellow with a green centre (Fig. 10). These flowered in September and October respectively.

John Winter's cross of a yellow *C. miniata* x *C. mirabilis* also flowered in October on a peduncle which measured 1.10 m in height from the top of the pot (or 83 cm from the top of the leaf sheath) to the top of the flower (Fig. 11). Fearing that I might damage the plant in some way, I left it *in situ* and photographed it standing "heads and shoulders" above other plants around it. Creating my own new hybrids is one of the most enjoyable aspects of growing *Clivia*, especially as it is something which I have never even attempted with other garden plants. Over the past two years I have seen the outcomes of a cross involving two Japanese multitepals and all the offspring have produced worthy multitepal first flowers, as seen in Fig. 12, so good in fact that I have gone back to one of the parents, which I had neglected in recent years, and re-evaluated its worth.

I was also pleased with the outcome of a plant purchased as a Nakamura seedling in 2001 which was described as an orange with green centre x yellow with green centre and which I subsequently crossed with Chubb Peach. Producing a strong orange with green centre (even when the green centre in the seed/pod parent was quite insignificant) and an interesting flower shape (Fig. 13), I have, in turn,



Fig 5 'Chiba Gold'



Fig 6 'Ella van Zijl'



Fig 7 Bronze multitepal



Fig 8 'Vico Yellow' hybrid orange



Fig 9 'Bronze Bugler' x Hirao

Fig 10 ('Kirstenbosch Yellow' x *C. mirabilis*) x TK Yellow Original

undertaken a number of crosses with it, partly to test whether the original yellow flowering parent was Group 1 or 2 yellow (as I have a hunch that it could be the latter and have seen a nice orange/salmon-coloured flower which Nakamura produced from crossing Chubb Peach with a Koike group 2 yellow).

My observations of the flowering of multitepals which are crossed with non-multitepal *C. miniata* suggests that the multitepal characteristic will sometimes emerge in the first flowering or else on the second occasion. My own cross of Bill Morris's 'Sunset Shades' (an orange x yellow *C. miniata*) x a big Nakamura multitepal has produced a splendid round umbel with orange-yellow pastel-coloured flowers and although each flower only has six tepals, I look forward to future flowerings and to crossing this plant back to another multitepal plant (Fig. 14).

Subsequent flowers

Flowers which fail to excite can make suitable presents or give-aways and also mean that some space can be freed up, a necessity when main growing areas become too crowded. Nevertheless, I am aware of the benefit of patience and the need to see at least the second flower wherever possible. Certainly, some plants have got better and better with each flowering. Three years ago I was happy with the first flowering of a Poorman's Peach but each year the flowers and umbel become more impressive (Fig. 15).

When it first flowered in August 2012, I identified a plant grown from Nakamura's breeding mix

as an interspecific and realised that it was quite a large flower for that category and also very attractive (Fig. 16). But this plant, which I named 'Springful', surprised me in September 2013 by increasing in size, with flowers measuring 7 to 7.5 cm (cf. 5.5 - 6 cm in 2012) in diameter and 8 cm long, and an umbel 22 cm in diameter. Importantly, it still retains its interspecific semi-pendulous characteristic and is the largest interspecific-looking flower which I have ever seen.

Other hybridization outcomes

I commenced to purchase *Clivia* seed from South Africa around 13 years ago and although I typically bought only small quantities of any one cross, I have been interested to observe the variation to emerge among siblings from the same cross. In this regard, one early purchase was Sean Chubb's pastel *C. x cyrtanthiflora* x 'Andrew Gibson' (known as 'Andrew Gibson Pink' at the time). Surprisingly, the original three seeds produced three differently coloured flowers, of which the cream-like flower is shown in Fig. 17. An apricot-coloured flower of the same cross was also in flower in September.

Nakamura's characteristic use of (orange x yellow *C. miniata*) as a seed/pod parent has stood him in good stead, whether it was for producing 'Vico Yellow' hybrids, interspecifics or other crosses. For instance, his cross of (orange x yellow *C. miniata*) x (yellow *C. miniata* x *C. gardenii*) has produced yellow, orange and apricot-coloured interspecifics. One of the siblings which flowered in early September is shown in Fig. 18.



Fig 11 *C. miniata* x *C. mirabilis*



Fig 12 Multitepal x multitepal



Fig 13 (orange x yellow) x Chubb Peach



Fig 14 'Sunset Shades' x multitepal



Fig 15 Poorman's Peach

I had expected that Harry Erasmus's cross of 'Aurea' x a yellow *C. caulescens* would produce yellow interspecifics but in this case it produced both pigmented and unpigmented seedlings. The better of the two yellow interspecifics from this cross which flowered in November, later than several of its other siblings, is shown in Fig. 19.

These days many of us are interested in the outcomes of using Koike's Hirao in our hybridization programs. Some years ago, it was a surprise after crossing Hirao onto a Koike bronze to find a percentage of unpigmented seedlings appear and, of course, these have subsequently flowered green, as in Fig. 20. Needless to say, we can assume that Koike himself had already crossed this bronze to Hirao in his own breeding.

Having admired the pollen parent in Cape Town in 2010, I was thrilled in September when four plants from Dower's cross of 'Kirstenbosch Supreme' x 'Entumeni Giant Pastel' flowered for the first time, and although these exhibited some slight variation, all possessed the characteristic of long pedicels which was inherited from the

mother plant. One is shown in Fig. 21. With its parent of 'Kirstenbosch Supreme' involving both Group 1 and 2 yellow, these will be valuable hybrids for future breeding.

Another South African cultivar which consistently produces excellent outcomes is 'Oribi Gorge Yellow'. I am fortunate to have purchased seed of a small number of crosses involving this plant, mainly as the pollen parent, and am very pleased with the various blooms to date. This year a group of Dower's cross of a Bill Morris yellow x 'Oribi Gorge Yellow' produced similar, but splendid orangey pastel blooms



Fig 16 'Springful'

with reflexed tepals (Fig. 22). Another plant of 'Oribe Gorge Yellow' x 'de Villiers Variegated Peach' is also very admirable (Fig. 23). A further type of cross in which I am increasingly interested involves interspecifics (which possibly already have *C. miniata* twice in their breeding) when

crossed again with *C. miniata*. Up until recently I had tended to favour the offspring when these produced interspecific-type flowers but discarded those with small *miniata*-like flowers. However, in 2013 I flowered several hybrids produced by Shigetaka Sasaki and also saw the outcomes of



Fig 17 pastel *C. x cyrtanthiflora* x 'Andrew Gibson Pink'



Fig 18 (orange x yellow) x (yellow x *C. gardenii*)

long-term breeding by Toshio Koike who had crossed (*C. miniata* x *C. gardenii*) onto Group 2 yellows some generations earlier and had then continued this cross several more times. I

am thus changing my view about the value of *miniata*-looking plants with some interspecific heritage, especially for their potential to produce delicate pale pastels and pinky-coloured flow-



Fig 19 'Aurea' x yellow *C. caulescens*

ers. For example, Sasaki's cross of a 'Vico Yellow' hybrid orange x 'Heleborus' (which is thought to derive from *C. x cyrtanthiflora* breeding) produced a delightful pinkish-coloured flower in October (Fig. 24).

Other personal experiences with *Clivia*

I often associate particular *Clivia* with the person who bred or shared the plant with me, or else with the memory of places visited or experiences relating directly or indirectly to the plant. It is largely thanks to the international *Clivia* Society and more recently to local clubs as well as associated internet-based networks that many of us now have active friendships with other enthusiasts on a local, national or even international basis. Even though *Clivia* growing – and especially buying and selling – definitely has a business side to it as well, it can be a hobby with many aspects and challenges, both of a positive and negative nature. For me, the need to deal with mealy bugs which again emerged as the weather warmed up as well as rot problems are instances of the latter, making me realise yet again that growing *Clivia* is not only about pleasant experiences!

December in Australia is the official start of summer and as I prepared this short submission early in the month, I wondered what would be in flower for the 2013 Christmas table. Last year there was competition between 'Zest' and 'Yellow Nougat', both Nakamura interspecific hybrids (with *C. nobilis* and *C. caulescens* heritage respectively) and in 2011 it was also a *C. caulescens*



Fig 20 Koike's bronze x Hirao



Fig 21 'Kirstenbosch Supreme' x 'Entumeni Giant Pastel'



Fig 22 yellow x 'Oribi Gorge Yellow'



Fig 23 'Oribi Gorge Yellow' x 'de Villiers Variegated Peach'



Fig 24 'Vico Yellow' hybrid orange x 'Heleborus'



Fig 25 'Yellow Nougat'

interspecific hybrid. Interesting, in early December of 2013, the same three plants were either in bud or were coming into flower. However, it looked as if it might be 'Yellow Nougat' to star again since it was just beginning to flower at that time. Clearly it would be another interspecific, maybe even a *C. x cyrtanthiflora*.

Notes

1. I have not used any quotation marks in reference to groups of plants (eg, Hirao, Chubb Peach etc) whereas individual cultivars are shown with the customary

CLIVIA BREEDING

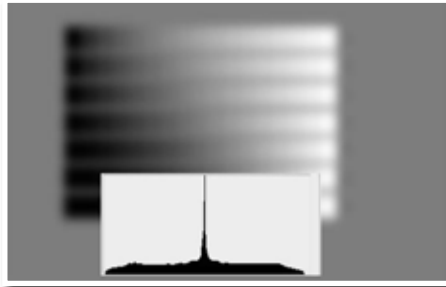
The lay photographer - Contrast

By James Haxton

Flowers are demanding models, especially when colour matters. They may look spectacular in real life yet totally different when printed or viewed on a screen. Some have subtle colour that shows up bright on the image, while others just do not seem to make an impression. An understanding of brightness, contrast, saturation and dynamic range helps photographers to create quality images.

An important tool that digital photographers have at their disposal is the histogram, which is a graphical display of the tonal range of the image. The following image has been specially created to contain an evenly spread tonal range. The histogram is the white overlay that contains the black graph. The position left to right represents black on the left and white on the right and all other possible shades in-between. The height of the graph indicates the size of the area covered by that particular shade. The peak in the centre of the graph represents the many mid-grey pixels that make up the wide grey border.

Most digital cameras can be set up to display the histogram automatically after every shot, making evaluation easy and convenient. A camera can record only a limited brightness range; therefore one has to adjust the exposure settings to ensure that the scene's brightness falls within the range that the camera can record. The histogram plots the brightness values of the scene only within the camera's range. The most important indication to look for



is what the graph looks like at the extremes. Any part of the image that is too dark or too bright for the camera to record will be added to the histogram's left and right edges respectively and the graph will appear to be bunched up against the edges.

Automatic cameras try to get the exposure right, but the photographer may have to interfere. If the histogram touches the right side, the exposure has to be reduced by setting the exposure compensation adjustment down a step before taking the shot again.



Left: A dark image showing more pixels to the left. To compensate, one could set the exposure one stop lighter. There is space on the right to accommodate more bright pixels.

Right: This image has a reasonably good tonal range. There is some "play" at the extremes.



Left: A high-contrast image indicated by the lack of mid-range values. It is overexposed too. In addition, the scene has a brightness range beyond that of the camera. As a result, the dark and bright areas contain no detail. The errors in this image cannot be edited out because the required detail has not been captured. One can improve the image by lowering the contrast of the lighting, which requires that the light source be diffused, and taking the shot again. The simplest solution is to use a white translucent umbrella or similar material to diffuse direct flash and sunlight. If the lighting cannot be controlled one has to choose, at the time of taking the shot, which tones to sacrifice and expose accordingly. The rule of thumb is to expose to the right without touching the edge.

Right: Soft lighting allows the camera to capture the full extent of the tones of the delicate colour of the flower. There is headroom on the right, which means that the image can be brightened slightly if desired. Small adjustments can be edited in after the shot.

Adjusting the f-stop down or the shutter speed up will have the same effect if the camera is in manual mode.

If the histogram shows that the image has too much contrast, touching both sides, the JPG "contrast" setting could be adjusted down before taking the shot again.

The shade of the background cannot be ignored

by the camera's exposure meter. Any background that is very much lighter or darker than the subject will affect the exposure, sometimes to the extent that too little of the camera's range is spent on the subject and too much on the background. The photographer has to select a suitable background or set the exposure manually to suit the subject while the background may be over or under exposed. Cameras that can store raw files for post processing afford the photographer greater exposure freedom. These cameras not only have a greater dynamic range, but they also store much more information, 4096 or more values, while a JPG file (the final image) shows only 256 values in each primary colour. After taking the shot, the photographer can choose the best range before converting the raw file to JPG, at which time the unused values are discarded. ▼

CLIVIA TOURS

Restoring *Clivia nobilis* to the Nelson Mandela metropolitan area

By Mark Joubert, Eastern Province Clivia Club

The Donkin Reserve was created by the then Governor of the Cape of Good Hope, Sir Rufane Donkin, in memory of his wife. He set aside an area of land, above the (then) small town of Port Elizabeth, for the use of the town and its future inhabitants. A memorial pyramid was erected at its centre, which bears two inscriptions. The first, facing the bay, reads: "To the memory of one of the most perfect of human beings who has given her name to the

town below". The obverse face of the pyramid includes a biographical inscription: "Elizabeth Frances Lady Donkin, eldest daughter of Dr. George Markham, Dean of York, died at Mirart in Upper Hindustan of a fever after 7 days illness on the 21st of August 1818, aged not quite 28 years. She left an infant in his seventh month too young to know the irreparable loss he had sustained, and a husband whose heart is still wrung by undiminished grief. He erected this

Pyramid August 1820".

Disregarding the ban on building on the site, the Harbour Authorities erected a lighthouse and a lighthouse keeper's cottage on the site in the early 20th century. As the town grew, the tower had to be extended to shine out over the bay. This has given Port Elizabeth its distinctive logo of a pyramid and lighthouse tower. The lighthouse has now been de-commissioned, but its importance to the city is acknowledged today, as it houses the local tourism association.

The Nelson Mandela Bay Development Agency (NMBDA) decided that the Donkin Reserve was a good project to upgrade the historical Central Business District. The Workplace Architects development group won the tender for the upgrade, including the historical lighthouse and the lighthouse keeper's cottage. They appointed Patrick Watson, famous for his Sun City gardens, as the landscaper. His vision was to return the Donkin to its original vegetation, removing years of desultory work by the Parks Department.

The exotic Canary Island Palms (*Phoenix canariensis*) were transplanted to the northern corner of the site. A large area leading to the newly created platform has been levelled and grassed with local Couch Grass (*Cynodon dactylon*), to provide a usable recreational space for the densely populated Central suburb. The Belmont Terrace edge of the reserve has well established Coral Trees (*Erythrina caffra*). The Donkin Street and Whites Road boundaries have historical rockeries. These were work-creation projects during the worst of the Depression years in the 1920s.

Patrick Watson's vision includes a Coastal Forest area along the Whites Road boundary. This involved planting over 200 locally-indigenous trees. This will eventually create a suitable habitat for *Clivia*, but instead of using *Clivia miniata*, it has been decided to plant the more site-appropriate *Clivia nobilis*. Due to muti hunters, this once common plant has pretty much disappeared from the local veld. It can still be found in the wilds of nearby Grahamstown and even in the dunes at Port Alfred, but appears to be wiped out locally.

Local *Clivia nobilis* expert, Charl Malan, was loath to strip plants in the area of seed, due to their slow growth and threatened status, but



suggested approaching the East London Clivia Interest Group. Glen Miles was most helpful and supplied many seeds, collected from club members. He even donated a few mature plants from his own collection. Fritz Potgieter also donated established plants. Although the forest has grown amazingly well since its planting in 2010, due to recent generous rains, it is still a bit immature to shelter an underplanting of *Clivia*, but it is heartening to think that the once common *Clivia nobilis* will again thrive in the Algoa Bay area, thanks to the generosity of the East London Clivia Interest Group.

Another aspect of the Donkin Reserve rehabilitation project is that it is used as a rescue site for local flora threatened by new developments. So far, a variety of Fynbos plants have been rescued from a townhouse site in Parson's Vlei and from the BayWest Mall Development. A new low-cost housing site in

Khayamandi has provided a wealth of coastal thicket plants, such as *Gasteria* species and *Spekboom* (*Portulacaria afra*). Eventually it is hoped that the Donkin Reserve will be a "one-stop visit" for tourists, to experience the wealth of plant diversity in the Biomes that converge in this metropolitan area, the "5-Biome City" – which includes vegetation representative of the Thicket, Grassland, Forest, Fynbos, and Nama Karoo Biomes.

The Donkin Reserve was home to several cycads. These have all been retained. Existing exotic trees, like the well-established Pines along

Whites Road, are currently acting as a windbreak until the new forest is well enough established to endure the prevalent gale force winds that wrack the coast. Geologically, the Donkin Reserve is typical of much of the area, with a shallow layer of topsoil on Table Mountain Sandstone. The Reserve is also lucky to be served by a high yield borehole. This aquifer also supplies the natural spring in the Baakens Valley below Fort Frederick, which led to the original establishment of the town of Port Elizabeth.

Long may the Donkin Reserve prosper and grow. ▼

RELATED

Clivia and some seasonal effects

By Connie and James Abel

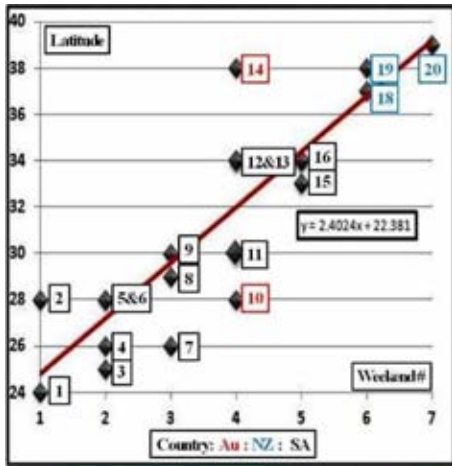
1. Flowering time

In any single location, the date of the peak of *C. miniata* flowering may vary by several weeks from year to year, and it is of little consequence to individual enthusiasts – their peak will occur. However, the timing of show dates presents a challenge to the club committees, and also gives a firm indication of the optimum flowering date for that area. They have to be determined well in advance, and as the show nears so members become anxious that it will be "too early" or "too late" for their favourite plants. Inevitably some lovely plants miss their prime, but due to the natural spread of flowering there has yet to be a show that was unable to put on a great display with those plants which happily are in flower on the selected date.

The *miniata* flowering season is brief and if all shows had to be held on the same weekend the clash would be serious. Fortunately it soon became apparent that the further south the show, the later the flowering time. This intrigued us and in a follow up we contacted a number of friends on timing in their localities but most of the replies were too general for us to try and quantify the correlation. As the number of clubs has grown, so also have clubs accommodated their neighbours to avoid the severest of clashes, and the same sequence is followed each year. Even this presents headaches. Every four years

a specific date advances by five days (one day each year due to the odd number of weeks (365/7=52.14) plus one for leap year). So every five or six years the show committees have to do a co-ordinated one-week shuffled advance on the calendar to regain their favoured seasonal timing.

	Club Shows 2013	Weekend	#	Lat.
1	SA, Polokwane	A.S 31.01		24
2	SA, Newcastle	A.S 31.01	1	28
3	SA, Nelspruit	Sep 07.08		25
4	SA, Pretoria	Sep 07.08	2	26
5	SA, Vryheid	Sep 07.08		28
6	SA, Welkom	Sep 07.08		28
7	SA, Johannesburg	Sep 14.15		26
8	SA, Bloemfontein	Sep 14.15	3	29
9	SA, Pietermaritzburg	Sep 14.15		30
10	Au, Toowoomba	Sep 21.22		28
11	SA, Kloof	Sep 21.22		30
12	SA, Cape Town	Sep 21.22	4	34
13	SA, Port Elizabeth	Sep 21.22		34
14	Au, Melbourne	Sep 21.22		38
15	SA, East London	Sep 28.29		33
16	SA, Hermanus	Sep 28.29	5	34
17	SA, George	Sep 28.29		34
18	NZ, Auckland	Oct 05.06		37
19	NZ, Tauranga	Oct 05.06	6	38
20	NZ, New Plymouth	Oct 12.13	7	39



The number of clubs has grown and the first *Clivia News* of 2013 gives an excellent events timetable presented by Sakkie Nel with 20 southern hemisphere shows listed. This enabled us to graph date and latitude and it is apparent that there is a good correlation. The correlation would have been even better if there had not been neighbourly clash-avoidance and if halls were available when wanted. Over six weeks the shows move south by 15 degrees.

We then compared northern hemisphere show dates. In California *Clivia* are grown under ambient conditions, as in the southern hemisphere. The basic correlation is supported by Marilyn Paskert's statement that "Southern California plants bloom before Northern California plants by a week or two". The Huntington LA (34°N) show was held on Mar 16-17, and based on days after the winter solstice this mirror images well with southern hemisphere weekend on Sep 21-22 (average latitude 32.8°S).

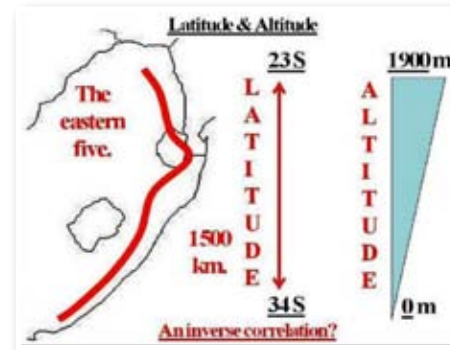
Isabelle and Pierre De Coster are well-known enthusiasts and commercial growers from Belgium (40°N), and say "it depends on the weather, and without heating *Clivia* flower in March/April". This follows the trend.

Then in July 2013 we were delighted to hear from our SA friend, Felipe Orland, that he is "spending an increasing amount of time in Scandinavia, I couldn't help but wonder as to how clivias would respond to the 'midnight sun' summer days and the 'endless' winter night. I started by planting a few seeds which snow balled into more projects and questions- building a nursery/hothouse, bringing in plants from home in South Africa to stock it, wondering when is the best time to bring in plants? How to prevent root loss? What soil mixes to use, etc.? It's been a steep learning curve but growing clivias never stops to fascinate".

Felipe also attached a lovely picture of his hothouse under those incredible northern lights. Only 6 degrees south of the Arctic Circle with its 24 hour summer sunshine (and winter dark), that is close to the extreme. Felipe has gone on to say that "if clivias are kept as a pot plant (and not thrown away after flowering) they eventually revert to flowering again in summer – July, August (not spring)". With the plants obviously confused, that is substantially later than New Plymouth's (39°S) show in mid-October, but it still follows the trend.

Is this a satisfying confirmation of a good direct correlation between latitude and flowering? Well no: The spanner in the numbers! The Longwood (40°N), Pennsylvania, show was held on Mar 09-10 – six degrees further north but one week earlier than Huntington!

Queries to Marilyn, Tom Wells (CA) and Alan Petravich (PA) brought prompt explanations. In the east at 40°N, winters are severe with *Clivia*



having to be wintered under controlled environment and this allows control of flowering date! The photo is of Longwood Gardens in winter (magazine centrefold cropped out).

Alan, a research specialist at Longwood, wrote: "We grow *Clivia miniata* in heated greenhouses for the winter months here in the East. I give my plants a chill from November through January. I try to keep my temperatures below 50°F [10°C] and above 40°F [4.4°C] for as much of that time as possible. Two months before the selected show date, I gradually raise the temperatures up to 60°F [15.5°C] over a one-week period. I can delay flowering as long as I have cool temperatures outdoors, so I have much more flexibility than the West Coast of the USA, and can move the show date at Longwood to any date in March. Two weeks after I raise the temperature to 60°F, I start to see flower buds. I can speed or slow flowering by adjusting the greenhouse temperatures. I can keep them in bloom and in good condition a long time (three weeks or so) if I can keep the temperatures cool". Many thanks Alan – it is the first time that we have seen a

quantification of how accurately flowering can be controlled with temperature.

In Europe's glasshouses with controlled environment (heating and sometimes refrigeration), *Clivia* can be brought into flower for Christmas, but at a substantial cost, according to Isabelle and Pierre. Dirk Lootens, also from Belgium, confirms this and emphasises that the European *Clivia* stock have been heavily line-bred for early flowering for over 100 years, a trait that we have all welcomed in the Belgian Hybrids.

The flowering peak for each collection may also be spread because of differences between early and late flowering strains. For example, in our collection we have *miniata* originating from the Port Shepstone area which always flower one to two weeks later than our other *miniata*. Interestingly, this pattern also occurs under controlled conditions. Alan says, "there seem to be plants that are early and late bloomers even in the same temperature regime. Longwood Fireworks always blooms earlier than Longwood Debutante by about 2 weeks".

Bridget Randall from the southern Cape, SA, has summarised accurately, stating "I have always felt temperature rather than day length was an important factor in *C. miniata* flowering and that could explain the too early or too late syndrome at the southern shows, whereas day length will not change between years".

We are not aware of any research or confirmed observations on the stimuli to flowering for the five pendant species. Why two of them flower on reducing temperatures in late autumn/early winter and three on increasing temperatures in late spring/early summer remains a puzzle. We understand that Johan Spies and his genetics team at Free State University will shortly publish some significant news on the number of species, and perhaps those relationships may give some indication.

It now seems clear that the apparent correlation between latitude and flowering time is indirect through temperature.

Great, but is it of little more than academic interest for all of the enthusiasts in more temperate climes whose *Clivia* are grown outside and who have to accept flowering whenever it may occur? NO – construction of a small controlled-environment glasshouse for *Clivia* would enable

ardent exhibitors to winter a few special plants in them, and time their flowering to make the "Best on Show" award a good probability!

2. Altitude

As shown in the figure, the natural and wonderful forested habitats of the five eastern species of *Clivia* extend over 1500 km from latitude 23°S to 34°S. In the north we have *caulescens* on the edge of the escarpment at up to 1900 m above sea level, dropping steadily southwards through *miniata*, *gardenii* and *robusta* country in the midlands to *nobilis* that grows down to sea level in the south. The latter is, of course, an absolute minimum, with specimens having been seen being washed out to sea during storms as waves have eroded dune forest on the edges of the beaches!

Is this a direct inverse correlation? Again, NO. It is probably safe to conclude that it is also indirect through temperature – *Clivia* at altitude in the south would be frozen in winter while any at low altitude in the north they would be "cooked" by lowveld temperatures in summer.

3. Akebono Hikari

With Striata (longitudinal bands) and Light of Buddha (random blotches), Akebono (transverse bands) is a third major type of *Clivia*

leaf variegation. The Hikari form of Akebono is permanent in that a plant will show the transverse bands year after year and each band remains on the leaf until it dies. All cells (leaf and scape) dividing off the meristem for perhaps six weeks in late winter/early spring are incapable of producing chlorophyll. After that "window" period they return to normal. This is clearly shown in the photo of one of our plants of Yoshi Nakamura's breeding. In the centre, the pale green new season's bands can be seen emerging from the centre of the plant. After the "window" ends, each immature leaf continues to extend to its normal mature length through summer and autumn, accounting for the attractive staggering of bands (at that stage faded to white) in the older leaves. A few leaves that grew fully between spring and early winter have no bands and it can be seen that the fast-growing peduncle was all albino.

There is no doubt about the seasonality, with the only apparent annual variation being in the intensity/broadness of the band. We have no means of determining when the meristem divided in producing those cells. Obviously day length/latitude and/or temperature are correlated, but we don't have any idea of the relative importance of these determinants. ▼

Queen's Park zoo project (East London)

By Glen Miles, Border Interest Group

View of the *Clivia*

Our local zoo, "Queen's Park", in East London does not receive the attention and financial benefits that it should from the local Municipality. While the animals are in good condition, the surrounds could receive a little more loving care. This situation led to the birth of a group of active helpers calling themselves "THE FRIENDS OF THE ZOO".

An invitation by this group to the Border *Clivia* Interest Group to develop an area within the zoo ground with *Clivia* was accepted by the Interest Group.

The zoo grounds have an ideal environment for our beloved *Clivia*. There are beautiful indig-

enous trees that form a canopy over many of the walkways. Our group saw the opportunity of not only displaying the various species of our much-loved plants but also felt that this would be an ideal opportunity to help in the education of the public in general, and of the younger generation in particular, of our indigenous flora. The zoo does cater for large school groups. While many Saturday mornings have been spent by group members mulching, fertilising and planting donated plants, the whole project could have moved at a more accelerated pace.

To date, some thousand plants have been established, including all the species except for *Mirabilis*. The more one gets involved, the more one realizes that this project could develop



into an ongoing exercise for the group. Space representing an ideal environment is available and only the will and time of willing helpers is required to develop a real *Clivia* Garden of Eden.

It is the Group's sincere hope that within a few years our members will be able to introduce our *Clivia* visitors with pride to an impressive display of our beloved plants in full bloom under all but natural conditions. ▼



Fritz Potgieter & Club Matriarch Stella van Gass at work

POSTERS by Felicity Weeden

THE BIRDS AND THE BEES

PLANTS and I think, at first all things reproduce!
It's vital to attract pollinators such as bees they offer the following attractions!

FLAVOUR (TASTE)

 BUTTERFLIES AND BEES are attracted to plants with a strong scent. Some plants have a nectar guide, a bright spot or a dark spot, which guides the pollinator to the nectar. Some plants have a nectar guide, a bright spot or a dark spot, which guides the pollinator to the nectar.

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PLANT CHARACTERISTICS

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Water colour painting by Rita Weber

CLIVIA SPECIES

Mzololo Yellow - a recently-discovered yellow *miniata* habitat colony

By Paul Kloeck, Lowveld Clivia Club

A colleague of mine contacted me a while back and exclaimed excitedly that he and his son, while hiking along a river tract, had come across a small colony of yellow *Clivia* along the Mzololo River course. The Mzololo River flows through the farm Glendale Heights.

Glendale Heights is situated in the Glendale district of Northern KwaZulu-Natal. The farm is better known by locals as "Mamba Valley" on account of the very large and frequently encountered black mambas. Many thousands of *Clivia miniata* and *Clivia gardenii* grow naturally along mountain streams and in the densely canopied forest on



Mzololo River Yellow



Mamba Valley Glendale Heights KZN

the mountain verges. The *miniata* flowers that were observed are fairly uniform, although some plants have quite broad leaves. The *Clivia gardenii*, however, revealed several bluish, pink and pastel forms, some with beautiful green tips. While the two species grow in the same general vicinity, there is no overlap of populations and no hybridisation was found. The habitat areas seem distinct to each species, although both are found in the riparian forests adjacent to water as well as forests away from water.

Roger Fisher and I paid a visit to the farm and photographed the colony in situ. The flowers were fairly spent and no good shots of the umbel could be taken. It was also fairly obvious that a number of plants in the colony had died back as a result of some fungal or bacterial



Mzololo River Habitat Yellow

disease, or both. The owners were requested to take photographs of the umbel this year.

The colony consists of about six mature plants growing amongst rocks along the river course. They are very well protected and would probably survive the occasional floods. The umbel measures about 24 cm across and carries 22 lemon yellow florets. Leaves are 65 mm wide and between 80 and 90 cm long.



Mzololo River Yellow

Regrettably, a portion of this farm has been leased to Tongaat Hulett for 10 years and approximately 250 hectares are presently being cleared for sugar cane production. The owner reports that thousands of *Clivia* are being harvested for the muti trade by contractors, labourers on site and neighbouring inhabitants of the very extensive rural villages surrounding this farm.

Three offsets of this clone have been removed and have been replanted at the farm homestead garden. The

Mzololo River Yellow
Umbel



future of this yellow colony is uncertain and sadly this colony as well as many of the other indigenous *Clivia* may permanently be lost from their natural habitat in the very near future. ▼

A *Clivia* paradise!

By Willie Le Roux, Eastern Province *Clivia* Club

For many years Owen Fletcher tried to grow plants underneath the many indigenous trees on his large property in Port Elizabeth. Following suggestions made by friends and even nurseries, and spending thousands of Rand

on a variety of plants only brought temporary greenery soon to die away again. Eventually a friend donated a couple of *Clivia* plants and suggested that he try these under the trees. To his surprise, these plants soon thrived and he



became adamant to obtain large quantities of *Clivia* to cover most of his property.

It was during October 2004 when Owen enquired from me as to how he should go about getting lots of *Clivia* plants. I suggested the cheaper route of obtaining and germinating seeds rather than buying adult plants. I gave Roly Strachen's contact details to him as Roly was, at that stage, selling mixed seeds at R100 per kilogram. On arrival of his first 10 000 seeds, I gave him a hand to put them in large germination boxes and explained the procedure forward. With a very busy office schedule, he found the germination and planting out procedure time consuming and decided on an easier way of eventually covering his property

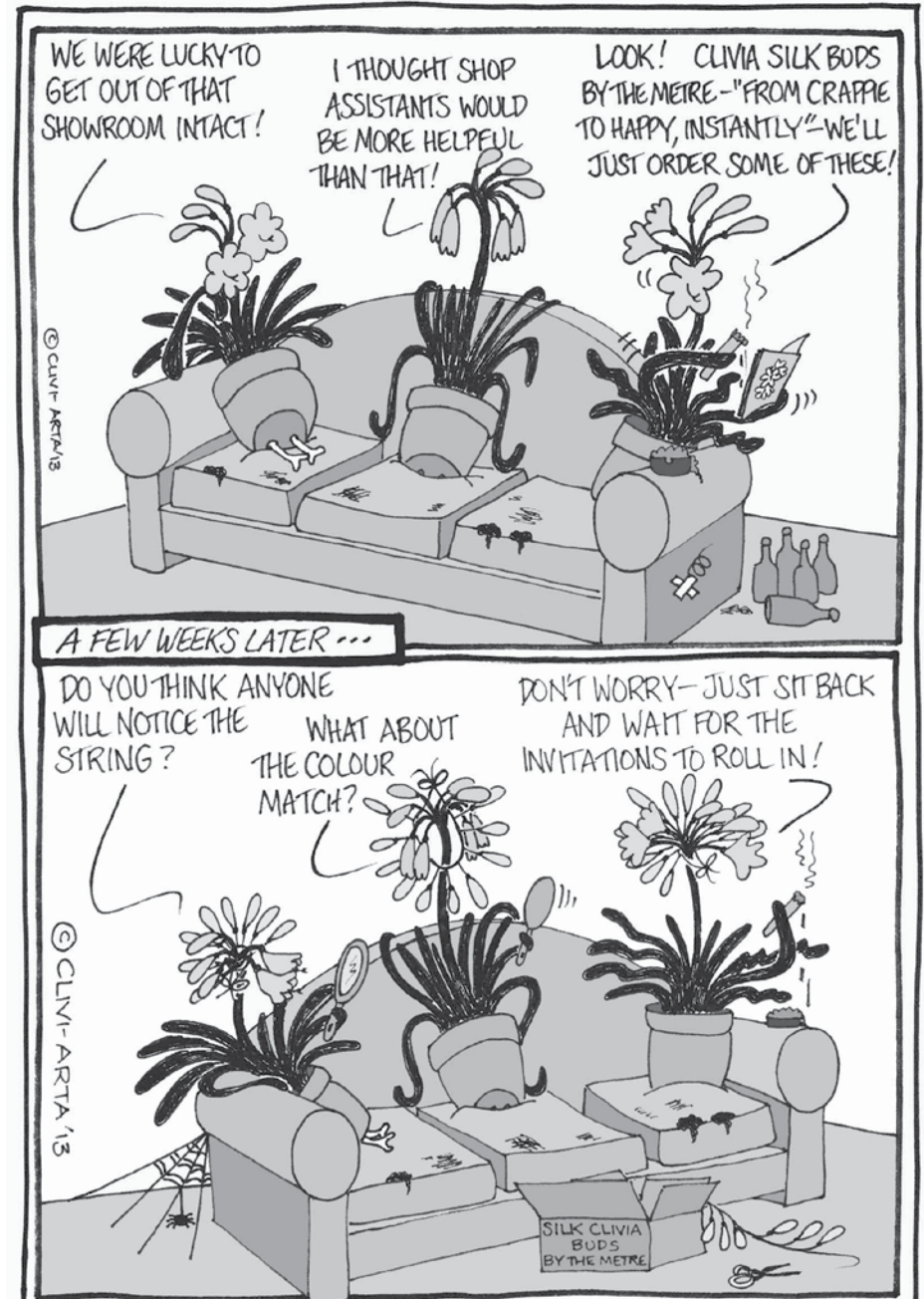
with *Clivia*. He ordered a further 10 000 seeds and sowed them under the trees. He repeated this procedure for another two years, having sowed a total far in excess of 40 000 *Clivia* seeds eventually. In the meantime, he also built up a collection of yellows, reds and pastel *Clivia*. By spring of the fourth year, he had hundreds of *Clivia* flowering and could sit on his porch admiring a fantastic array of colours. Needless to say, the *Clivia* kept on multiplying from the seeds sowed at yearly intervals, so much so that his entire property is now covered with *Clivia* plants, a real paradise when in flower. He eventually ran out of space and has now started growing them on the verge of his property. ▼



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CLIVI-ARTA BY HELEN SANDERS



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CLIVIA CLUBS

Cape, Eastern Province, Free State, Garden Route, Joburg, KwaZulu-Natal, Lowveld, New Zealand, Northern and Northern Free State

INTEREST GROUPS

Border, Bosveld, NKZ-N (Newcastle), Overberg, Highway (Durban area) and Vryheid



Water colour painting by Rita Weber