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CLIVIA NEWS

Newsletter
of the Clivia Society

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CLIVIA NEWS



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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 three 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 on the inside of the back cover.

The objectives of the Clivia Society

1. To co-ordinate 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 advancing 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

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The *Clivia* Society Newsletter started as a black and 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 issues respectively 3, 5, 8 & 5 during the first 4 years dated with the month of publication.

The frequency was fixed on four annually issues 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 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 monthly dating was reinstated.

CLIVIA NEWS is the continuation of this series.



EDITORIAL

A huge thank you to all the people who have sent in material and have contributed to this first Clivia News of the 2016/2017 year. I am amazed at the beautiful flowers people have bred and that they have in their collections; what a pleasure to share photos of these amazing plants.

The AGM in Cape Town at Kirstenbosch approved the placing of electronic copies of past publications (excluding the publications of the last rolling 12 months) on the Clivia Society website. Thanks to Glynn for uploading the Newsletters from 1992 up to 1999, and to Marilyn for her ongoing work on the "store" on the society website.

The North American Clivia Society will host an International Symposium in March 2017. Also, Tony Barnes is planning another Kivi *Clivia* tour for late September into early October 2017.

The next Clivia News will have articles by Sean Chubb on the Importance of Colour in *Clivia*, and by André Swart, from the Cape Clivia Club, on judging. Looking forward to many more contributions – please keep writing and taking pictures.

"Upwards and onwards!"

Joubert van Wyk

Editor

P.S. CUT-OFF DATES FOR SUBMISSIONS:

Clivia News 2016/2017 No. 2 – 15 Sept 2016;

Clivia News 2016/2017 No. 3 – 15 Dec 2016;

Photographic Competition entries – 15 Feb 2017; and

Yearbook 18 – 15 February 2017. The Yearbook will, in addition to the usual categories, also include information on growers and collectors in and around the Johannesburg area in anticipation of the 2018 Quadrennial Conference to be hosted by the Joburg Clivia Club.

Erratum to Yearbook 17: The picture on page 95 that was attributed to Johan Steynberg was instead a picture contributed by Jan Pohl.



Cover Photo: 'Lynn's Parfait' Photo by Rouzell van Coller



Back Cover Photo: Utopia's 'Secret Rose' –
Photo by Carrie Kruger

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CLIVIA PERSONALITIES

Clivia People: Glynn Middlewick*By Sakkie Nel*

Glynn was born in Bethlehem in 1950, which was in the Orange Free State, now the Free State. He is the second of four sons. His mother, née Thomas, was born to a Welsh nursing sister mother and a British civil servant, Longmoor.

Tommy Longmoor died before Glynn was born. His maternal grandmother was a hardworking, no-nonsense type of person who lived in Newcastle in Natal. His paternal grandparents were Edward Middlewick, a magistrate in Estcourt, Natal and Ethyl Thesen from Knysna in the Western Cape.

His mother was a home executive who was very involved in sport. She played tennis several times a week and took up bowls when she got too unfit to run around the tennis court. Her



Glynn Middlewick

interest was also playing bridge up to five days a week after stopping the bowls at the age of 80 years of age. Bridge helped keep her mind sharp until her death at 90 years of age. She was also remarkable in that she continued to drive her car up until to a few months before her death. Glynn did ask her to let him know when she was on the road so that he himself could stay off the road! Glynn's father was a bank manager with Barclays and later First National Bank. He was tall and lean and was a good long-distance runner when young and then progressed to golf and then to bowls. He served in the Second World War, but never told the family anything about his experiences in Ethiopia, Egypt and Italy. He died aged ninety.

Glynn finished high school living in Boksburg. Two of his fellow pupils in matric decided to apply to study medicine at Wits University. Not knowing any better, Glynn also applied. Medicine is a long course and from the beginning it was a full day course. Clinical medicine started in the fourth

year. Patient exposure was then only in the morning with lectures in the afternoon. After six years Glynn acquired the MBBCh and entered his housemanship programme at Baragwanath Hospital.

Glynn's training in anaesthesiology took place at the Johannesburg Hospital. When he passed his Fellowship in Anaesthesiology, he entered private practice. The study of medicine occupied most of his time and except for a game of tennis on weekends, there was not much time to do anything else.



2006 'Willow Bright'



'Willow Surprise'

The interest in plants came from both his parents as they were keen gardeners and preferred a neat and tidy garden style. While at school, succulents did interest Glynn and later he tried to grow exotic bulbs in a homemade hothouse. Later on he tried to grow vines to make wine, strawberries in tunnels and even cannabis successfully.

Interests include Cycads, which he started in 1986, collecting his first seedlings from the Patryshoek sale. Louisiana irises and tall bearded irises were imported from Portland in the USA and Australia. Lithops has remained an interest and he still imports seed from the USA. Fortunately he has a facility to keep the lithops dry and protected from the frost in winter.

Glynn's first contact and owning a *Clivia* was in 1982 when he purchased five plants for a shaded area in his townhouse garden. In a Farmers Weekly magazine he saw an advertisement for 100 *Clivia* plants at R5.00 each from an area of road clearing in Natal. These were planted along the driveway under some Eugenia trees at Glynn's house. They still remain there today with extra *Clivia* added to the flower beds.

In 1998 he bought a selection of seed from the Northern Clivia Club, which were provided

by Yoshikazu Nakamura. Louis Swanepoel was the seed officer at the time. Glynn joined the Northern Clivia Club in 1999 and attended the meetings regularly. Glynn was the Northern Clivia Club's delegate at the AGM in Port Elizabeth in 2002, representing the Metro Clivia Interest Group. The Metro Interest Group became an independent club in 2005, known as the Joburg Clivia Club.

In 2004 a surprise awaited him in the flower bed, with the blooming of a light apricot/pink *C. miniata* flower which he named 'Willow Surprise'. This plant's beauty increased and won Glynn the 2006 Best on Show award at the Joburg Show with two umbels flowering.

Meetings were held in Johannesburg at various homes, with Nick Primich the guiding hand at the

time. At a meeting held at Glynn's house in early 2000, Nic decided that owing to his poor hearing he did not wish to continue as the Chairman. By default Glynn landed taking over the Chairmanship of the Metro Interest Group. The first Joburg Clivia Show was held in 2000 at the Marist Brothers' College in Rivonia Road, Sandton.

The second and third shows were held at the Sisulu Hall in Randburg and from 2003 the Shows have all been held in the Garden World Nursery on Beyers Naude Drive, Muldersdrift. The Joburg Clivia Club applied for and received independent status in 2005. Glynn continues as the Chairman of the Joburg Clivia Club up until the present.

Collection of *Clivia* plants continued and then the first, then second shade houses were erected. Louis Swanepoel encouraged Glynn in his collecting and acquired several plants for him from Belgium, Japan and from growers within South Africa. Seeds were purchased from several growers. A seedling from Nakamura produced a large yellow flower that he named 'Willow Bright'. This was a cross – Good Yellow by 'Vico Yellow'. From the first bloom, the flower potential was obvious.

The plant was awarded First Runner-up at the 2006 show to his 'Willow Bright' which was first and then was awarded the Best on Show in 2013. This plant, as well as 'Willow Surprise', are slow multipliers. A seed from the self crossing of 'Willow Bright' in 2006 flowered for the first time in 2016, very similar to the mother plant.

One of the favourite plants in Glynn's collection is the 'Bronze Green Boy' offset acquired by Louis Swanepoel from Hennie Koch. He is fortunate to have several offsets and successfully gets some seeds from the mother plants with various crosses. Thus far, no seedling flowered has been superior to the mother plant. Continued crossings continue and the

hope of one day producing a unique flower ensures that the hybridising continues.

In 2014 at the Annual General Meeting in George, Glynn was elected unopposed as the Chairperson of the Society.

Glynn's interest in parrots (African Grey and Macaws), Bulldogs plus two Benals and two rescue cats, and tortoises (with permits), keeps him on his toes and makes sure that he does not sleep late in the mornings.

During the past year I have worked closely with Glynn and two aspects of his many good attributes that you must not miss are the fact that he not only has good ideas, but has so many of them, as well as his very good sense of humour, always! ▼

CLIVIA SOCIETY

From the Chair

Hi *Clivia* Lovers,

I hope all members have received their Yearbook 17. On behalf of the members, I would like to place on record our thanks to Joubert van Wyk for his contribution in making the Yearbook and the *Clivia* News publications an exciting event to look forward to in our *Clivia* calendar.

Several members have given me positive feedback on the latest Yearbook. We should also thank all members contributing photographs and articles to both the Yearbook and the *Clivia* News publications. Congratulations to the winners of the photographic competition in the Yearbook.

The Society Annual General Meeting was held in Cape Town in May, hosted by the Cape *Clivia* Club. A big thank you to them. A discussion on judging, regarding attempts to standardise the methods and the categories, was held prior to the Annual General Meeting. The co-operation amongst the various club members and the friendly manner in which the discussions were held, strengthened the bonds within the Society.

The Executive committee remains the same for 2016. The only changes in the affairs of the Society are David Loysen, replacing William Mcllelland as the USA representative and Lisa Fox

taking over the representative role in Australia from Ken Smith. Both of these new representatives have already played an active part in their new roles. Ken Smith remains the Registrar of the *Clivia* hybrids, with Marilyn Paskert helping out with the web page.

In South Africa we have already witnessed the first evidence of the *Clivia* flower buds, reminding us that we need to finalise our preparations for the annual shows in September.

Johan Spies, a geneticist, has completed his book on basic genetics for *Clivia* growers and we look forward to receiving a copy soon.

We are working on the Website to make it more interesting. Following on from the decision at the Annual General Meeting, all old *Clivia* Newsletters and Yearbooks will be loaded on to the website. At this stage the idea of a blog on the website is not on the cards.

Wishing all *Clivia* growers in the Southern Hemisphere the hope of some new and unique blooms flowering in your *Clivia* collection in September and a reminder to all to make an effort to support the shows and take photographs and submit any interesting facts to Joubert, our Editor. ▼

Regards,
Glynn

CLIVIA CLUB SHOWS, DISPLAYS, AUCTIONS & MARKETS for 2016

| NAME OF CLUB | DATES FOR 2016 | TIMES | VENUE | ENTRANCE FEES | CONTACT PERSON / S |
|---|--|--|---|---|--|
| Lowveld Clivia Club – Nelspruit | 16 July 2016 Interspecific Clivia Show | Saturday: 10h00 onwards | Paul Kleeck Clivia Kingdom | No charge | Adri Pienaar: 083 272 2089 Henriette Korf: 079 492 4317 |
| Eastern Province Clivia Club - Port Elizabeth | 23 July 2016 Interspecific Clivia Mini Show | Saturday: 12h00 – 16h00 | Sherwood Garden Centre, Walker Drive, Sherwood, Port Elizabeth | No charge | Willie le R.: 041 360 3480 Tienie W: 073 964 8063 |
| Northern Clivia Club – Pretoria | 23 July 2016 Interspecific Clivia Show | Saturday: 10h00 onwards | Pretoria Botanical Garden | No charge | Marlene Topham: 082 799 4746 |
| Garden Route Clivia Club – George | 6 August 2016 Interspecific Show | Saturday: 11h30 – 12h00 | George Research Farm – old Mosselbay Road (Outiniqua Research farm on LHS) | No charge | Ida Esterhuizen: 072 613 6066 |
| Bosveld Clivia Int. Group – Polokwane | Clivia Show Plant & Sales | Saturday: 08h30 – 16h00 | Genl. Piet Joubert Hoërskool, Groblersstraat, Polokwane | R15,00 per person over 18 years old | Willem N: 082 879 8305 Madeleine N: 082 899 1287 |
| Newcastle Clivia Int. Group – Newcastle | 3 September 2016 Clivia Show, Plants & Sales | Saturday: 09h00 – 14h00 | Drakensberg Primary School, Paddock street, Newcastle | No charge | Alfred Everson: 083 304 0826 Henry Howard: 083 655 0750 |
| Northern Clivia Club – Pretoria | 3 & 4 September 2016 Miniata Show | Saturday: 09h00 – 16h00 Sunday: 09h00 – 14h00 | Anton van Wouw Primary School, Clo Day & Lange Streets, New Muckleneuk | R20,00 per person over 12 years old | Marlene Topham: 082 799 4746 |
| Vryheid Interest Group – Vryheid | 9 September 2016 Clivia Show | Friday: 09h00 – 17h00 | Nuwe Republic Skool, Kerk straat, Vryheid | R10 per person | Louis Lotter: 078 100 4883 Jeanne Lotter: 082 290 7736 louis.lotter4@gmail.com |
| Cape Clivia Club – Cape Town | 10 & 11 September 2016 Clivia Display & Sales | Saturday: 09h00 – 17h00 Sunday: 09h00 – 16h00 | John Winter Hall, Kirstenbosch Botanical Garden, Newlands Entrance into garden applies | R20 and R10 for pensioners or children under 12 | Clayton Jonkers: 083 677 7206 |
| Joburg Clivia Club – Johannesburg | 10 & 11 September 2016 Miniata Show | Saturday: 08h00 – 16h30 Sunday: 08h00 – 15h30 | Garden World Nursery, M5 Beyers Naude Drive, Muldersdrift | R15,00 per person over 12 years old | Glynn Middlewick: 082 650 1463 |
| Northern Free State Clivia Club – Welkom | 10 & 11 September 2016 Miniata Show | Saturday: 08h00 – 16h00 Sunday: 09h00 – 13h00 | Toronto Hall, Welkom | R10,00 per person over 12 years old | Ben Nel: 082 821 9766 |
| Lowveld Clivia Club – Nelspruit | 10 & 11 September 2016 Miniata Show | Saturday: 09h00 – 16h00 Sunday: 09h00 – 15h00 | Lowveld Botanical Garden – Environ. Educ. Centre - on R40 road to White River | R15,00 per person over 12 years old | Adri Pienaar: 083 272 2089 Henriette Korf: 079 492 4317 |
| Toowoomba Clivia Society, Inc. – Australia | 16 - 21 September 2016 Annual Clivia Show & | Daily: 09h00 – 17h00 | Toowoomba TAFE, Horticultural College, Lindsay Street, | Gold coin | Lisa Fox: 07 54656565 or 0413 136 861 |

| | | | | | |
|---|--|---|---|-------------------------------------|--|
| Free State Clivia Club – Bloemfontein | Plant Sale 16, 17 & 18 September 2016 Miniata Show | Friday: 08h00 – 17h00 Saturday: 08h00 – 17h00 Sunday: 08h00 – 12h00 | Toowoomba, Queensland Fleurdal Mall, Vereeniging Drive Southern Suburbs, Bloemfontein | No charge | secretary@melbournecivliagroup.org.au David Fourné: 072 614 3091 |
| Eastern Province Clivia Club – Port Elizabeth | 17 & 18 September 2016 Miniata Show | Saturday: 09h00 – 16h00 Sunday: 09h00 – 16h00 | Sherwood Garden Centre, Walker Drive, Sherwood, Port Elizabeth | R10.00 per person over 12 years old | Dawid Botha: 082 497 8304 |
| KwaZulu Natal Clivia Club – Kloof , outside Durban | 17 September 2016 Clivia Show & Plant Sales | Saturday: 09h00 – 15h30 | Kloof Town Hall Pietermaritzburg | R10.00 per person over 12 years old | Val Thurston: 072 464 5212 031 763 5736 Randal Payne: 083 776 2864 |
| Cape Clivia Club – Cape Town | 17 September 2016 Clivia Display & Sales | Saturday: 09h00 – 13h00 | The Blue Route Shopping Mall Tokai, Cape Town | No charge | Christine Baister: 021 712 2202 084 509 2329 |
| Garden Route Clivia Club – George | 24 & 25 September 2016 Miniata Show | Saturday: 08h00 – 17h00 Sunday: 08h00 – 13h00 | Outeniqua Primary School, corner Cathedral & Mead Sts., George | R15.00 per person Under 12 free | Ida Esterhuizen: 072 613 6066 |
| Cape Clivia Club – Bellville, Cape Town | 24 & 25 September 2016 Clivia Show & Sales | Saturday: 09h00 – 17h00 Sunday: 09h00 – 15h00 | Tygerberg Valley Centre, Durban Road, Bellville | R15.00 per person over 12 years old | Chris Smit: 021 873 2400 082 800 7207 chrissmit@telkomsa.net |
| Melbourne Clivia Group Melbourne – Australia | 24 September 2016 Clivia Expo 2016 | Saturday: 10h00 – 16h00 | St Scholastica's Community Centre, 348 Burwood Highway, Bennettswood, Victoria | Gold coin | Michael Barrett: 0488998327 secretary@melbournecivliagroup.org.au |
| Clivia Society of NSW – Australia | 24 & 25 September 2016 Annual Clivia Show & Plant Sale | Saturday: 09h00 – 17h00 Sunday: 09h00 – 16h00 | Sam Lane Neighbourhood Centre Park Street, Riverstone, NSW | Gold coin | Bruce Miller, President and Show Chairman: ibmiller@bigpond.net.au Ray Sidoti – Secretary rmsidoti@hotmail.com |
| Border Clivia Interest Group – East – London | 24 & 25 September 2016 Show & Clivia Market | Saturday: 09h00 – 16h00 Sunday: 09h00 – 12h30 | Pioneer Nursery, Gonubie | To be decided | Glenn M: 071 421 7812 Peter M: 083 463 6229 |
| Overberg Clivia Interest Group – Hermanus | 30 September & 1 October 2016 Clivia Show & Sales | Friday: 09h00 – 17h00 Saturday: 09h00 – 16h00 | Round Hall, Dutch Reform Church, Hermanus Central – Opposite Absa Bank | R10.00 per person over 12 years old | Felicity W: 078 710 9485 028 316 3092 |
| New Zealand Clivia Club – Auckland | 1 October 2016 Clivia Show & Stalls | Saturday: 09h00 – 15h00 | Auckland Botanic Gardens Hill Road, Manurewa | Gold coin | Alick McLeman: 09 5213062 |
| New Zealand Clivia Club – Tauranga | 2 October 2016 Clivia Show & Stalls | Sunday: 12h00 – 16h00 | Te Puna Quarry Park, Tauranga | Gold coin | Jude Shapland: 07 5520661 |
| New Zealand Clivia Club – New Plymouth | 15 October 2016 Clivia Show & Stalls | Saturday: 10h00 – 15h00 | Hokowhitu School, Albert St Palmerston North | Gold coin | Tony Barnes: 06 7527873 |



Pakamana Xaba the Horticulturist in charge of the Kirstenbosch *Clivia* Collection chats to the members of the club before taking them into the plant nursery.



Felicity Weeden with her Award of Honorary Life Membership.



Almost hidden between the *Clivia*, members of the club listen to Pakamani Xaba talking about the collection.



Felix Middleton receiving the Award of Honorary Life Membership on behalf of Sean Chubb.



Members of the Judges' Forum listen with wrapped attention to the discussions on how to set up the judging at future *Clivia* Shows.



Willie and Cynthia Roux with their Award of Honorary Life Membership.

Clivia Photographic Competition for Yearbook 18

The Clivia Society announces the 2017 Clivia Society Photographic Competition. It is open to members of the Society, affiliated clubs and interest groups. The object is to encourage *Clivia* enthusiasts to submit photographs from around the world. Please submit entries of photographs of attractive as well as some unusual *Clivia* flowers and plants.

Prominent space will be allocated in the Yearbook to winners in all categories as well as other entries of merit. The name of the Photographer will be publicised with each relevant photograph. The best photograph in each category will be selected from all entries in these categories. The Habitat section, by definition, is only open to photographs taken in the *Clivia* endemic areas of Southern Africa.

Categories are as follows:

1. Miniata
2. Pendulous species
3. Interspecifics
4. Habitat (Photographs of habitat plants can only be photographs of plants taken in Southern Africa in their natural surroundings.)
5. Single flower – any species
6. Other *Clivia* photos e.g. buds, berries, foliage, floral art

The conditions and rules of entry are:

1. The completed attached entry form must accompany submissions.
2. Entries must be submitted by Sunday, 15 February 2017 to participate in the competition. No extension of the deadline will be possible as this deadline is based on the publishing deadlines for the Yearbook.
3. Entries are limited to three per category per person.
4. Photographs may be mailed to Clivia Photographic Competition, P O Box 1820, Houghtong 2041, Johannesburg, Gauteng, South Africa. (Flash drive or CD-R)
Or emailed to: myclivia@iafrica.com
5. Photos must be submitted as follows:
 - a. All photographs must be recorded in

jpeg format, no larger than 2 MB per photo. No scanned or printed photos are to be submitted.

- b. The resolution of the image must be saved on at least 300 dpi.
 - c. The pixel size should be a minimum of 1024 x 768 pixels.
 - d. Photographs must be on their own and not embedded in another program e.g. MS Word.
 - e. Names, dates or watermarks are not permitted to be included on an image. If any photographs are submitted with such annotations they will be disqualified.
6. Neither CD-Rs nor flash drives will be returned after the competition.

The decisions of the Panel of Judges on the winners of the competition by way of the respective categories are final and no correspondence will be entered into in relation to the competition or any aspect relating to such.

Remember to take aspects such as the following into account when capturing, editing and selecting your competition entries: Beauty of the flower, uniqueness of the flower, sharpness of the image, colour trueness, absence of distractions, good or unique composition, unique angles, framing and cropping, lighting (backlit, side lit, diffused, hard, flash, natural), background (contrast, tidiness and complementing colour), correct white balance etc.

The Clivia Society and its affiliates reserve the right to free reproduction and use of any of the images entered in this photographic competition to promote or advertise *Clivia* through whatever medium they deem fit. In other respects copyright will remain with the photographer. With any publication of a photograph, credit will be given to the photographer. The receipt of an entry form (either by email by way of scanned copy or by post) will constitute the granting of such aforementioned permission by the photographer, and that the entrant agrees to abide by the rules of the competition. ▼

CLIVIA SOCIETY PHOTOGRAPHIC COMPETITION ENTRY FORM

ESSENTIAL ENTRY DETAILS:

NAME OF ENTRANT:

ADDRESS & CONTACT DETAILS:

PHONE:

EMAIL:

PLANT OR CULTIVAR NAME:

DATE PHOTO TAKEN:

NAME OF GROWER:

ENTRY NUMBER (1 to 3):

| | | | | |
|----------------------------------|---------|--|-------------------|--|
| CATEGORY ENTERED: X relevant box | Miniata | | Pendulous species | |
| Interspecifics | Habitat | | Single flower | |
| Other | | | | |
| Flash drive | CD-R | | Email | |

CLIVIA BREEDING

Breeding a colour strain of *Clivia*

By Sean Chubb

The beautiful range of colours and patterns which exist within the various species of *Clivia* are one of the best examples of how man can experiment to improve nature. Through the powers of selective breeding, he can modify any group of *Clivia*, and in time fix their traits in such a way that they become uniform and consistent. This is how colour varieties are created.

In habitat *Clivia*, nature is very conservative with its colours and patterns. This has much to do with their environment, and their ability to attract pollinators. An interesting fact about the *Clivia* flower colouration is that it is only visible on the part of the flower in full view of the pollinators. Hence the pendulous species have little or no colour inside their flowers.

Colour is more important than you may think. I'm sure you've heard the old saying that colour is not important and that any good *Clivia* flower cannot have a bad colour. For most breeders of *Clivia*, flower and plant quality are given priority over all other traits. I believe this way of thinking is detrimental to the improvement of the *Clivia* as a whole. Although I also believe that flower and plant quality are important traits, the factor of beauty, such as the colour of the flowers, should not be looked at as something of less importance or unnecessary.

A family of *Clivia* flowers that has a uniform colour is a family uniform in other traits as well. There are over 30 different colour varieties of *Clivia* in existence. If you were to ask all the *Clivia* breeders what they think constitutes a good or bad colour, there would be as many different answers as there are breeders. This makes the issue of colour a complicated matter.

What is a breeder to do? If you make sure to choose breeding plants that not only have the proper colour of flower, but also are alike in many of their characteristics and traits, you will have a better chance of creating and maintaining a successful strain.

It is also important, when selecting "a breeding *Clivia*", that the pollen parent matches the

pod parent in as many traits as possible, and *vice versa*. This is also true when it comes to their constitution, such as their vigour, vitality, and overall health as well as ability to resist and fight disease. Strains of *Clivia* which have many different colours usually also prove to be highly diverse in many other characteristics and traits. Varied colours in a strain of *Clivia* are the manifestation of the diversity in the gene pool.

The pollen parent must be a good match to the pod parent: *Clivia* which breed true to colour, demonstrate their uniformity in other areas as well. Breeding programmes, where the pollen parent is properly matched to the pod parent, show not only the purity of the strain, but also the knowledge and skill of the breeder.

Evidence of a properly bred strain, one that is true to colour, can be seen by observing the breeders' pollinations. This is especially true where a pollen parent is used on many pod parents. For instance, in a properly matched pollination, all plants should be matched, identical in colour and conformation.

Although the pollen and pod parents are heterozygous in many of their traits, and this is especially true for the colour of flower, be very careful and ensure that you match the correct colours together as well. For example when breeding Pinks, be careful that you do not match up a pink and a pastel that just looks pink.

I've seen many well-established and reputable strains that would occasionally throw off-coloured progeny. Depending on the family or strain, this is usually of a minor inconvenience only, which can be easily corrected through proper selective breeding practices. Even though these off-coloured flowers excel in conformation and colour, don't breed them back into your pure strain. By culling these off-coloured plants, and breeding only with plants that have the proper colour of flowers, you will maintain the uniformity and consistency of your strain.

These colour variations are normally throwbacks to a distant ancestor as a result of crossbreeding.

Not to worry, by carefully breeding back to colour, the original colour and quality can be maintained. Although it is highly likely that they will throw back to this off-colour from time to time, no harm is done as long as you avoid using these individuals for breeding in your strain.

These off-coloured flowers, if of sufficient quality and good flower colour, could be the basis

of a new colour strain. This strain however will vary, from plant to plant, in the colour of the flower, and will express variations in other qualities as well. These off-coloured flowers may also display qualities from a distant ancestor regarding disease resistance and vigour. All these traits are to be evaluated to assess whether they are worth preserving. ▼

A very pleasing result

By Carrie Krüger, Utopia Clivias

One of my first bronze plants was bought as a seedling from the Malan brothers in 2002. It suffered from root rot, but eventually recovered and flowered in 2010. I did several crosses on the umbel, and most of these crosses flowered as good bronzes, some with more green than others.

In 2010 I purchased a F1 seedling of a plant called 'Kabuki' from Charl Malan's breeding. This plant was in full flower and with most of the flowers already spent, I managed to harvest some pollen to use on the last two flowers of the Malan bronze.

The first seedling of this cross flowered last year and I was amazed at the beauty of the flower. It was a large recurved bronze flower with lots of white and green in the centre. It is very different from the normal bronzes and had a lovely umbel for a first flower. I have called this one 'Kabuki's Child'.

These types of results make pollinating flowers worthwhile, even if you can only pollinate one or two flowers, or in this case, use the pollen of the last two flowers. I look forward to the 2016 flowering season, when more of these crosses will come into flower. ▼



PICTURES BY CARRIE KRÜGER

'Kabuki' F1



'Malan Bronze'



'Kabuki Child'

'Andrew Gibson' breeding

By: Rouzell van Coller

I believe that the most unusual colours are still to come from crosses made with 'Andrew Gibson' which is a habitat plant collected in the Karkloof forests by Andrew Gibson presumably in the late 1980s. I bought my 'Andrew Gibson' from the late Mick Dower. I was infatuated with the plant, particularly because of the unusual colours which seem to be like paint, brushed onto the back of the tepals. The plant pushes rhizomes frequently, with at least two offsets per year. As a rule I do not feed my seedlings for

the simple reason that I cannot afford a feeding programme for thousands of plants. I found that crosses made with 'Andrew Gibson' flower within three to four years without any special treatment and that in itself is a bonus.

Three crosses that I made where 'Andrew Gibson' was used as either the berry or the pollen plant that I would like to share with you are 'Mystery Moon', 'My-My' and 'Mississippi'.



'Mystery Moon'

In 2010 I crossed 'Magic Monica' with 'Andrew Gibson' and the outcome was a flower that opens almost white, then develops the faintest of pink on the tips and edges of the tepals and when it matures, changes to a soft pink. In this case 'Andrew Gibson' was used as the pollen parent and 'Magic Monica' as the berry plant.

'Magic Monica'

'Mystery Moon', after it has opened for a few days, showing pink colouring.

The origin of 'Magic Monica' is unfortunately a mystery as the label had disappeared. I decided to use 'Magic Monica' because I hoped the colour combinations would be compatible.

'My-My'

In 2010 I used 'Lynn's Parfait' pollen on 'Andrew Gibson' and the results were mixed, but all showed some traits of both parents and are similar to some extent to the "Fairytale Series" of plants. (I posted a photo of the outcome on an internet group and someone commented that the two plants are not compatible and implied that I may have made a mistake when documenting the cross made. Although I am generally very thorough and meticulous I can accept that I may from time to time make mistakes. The person did not substantiate his claim with



'Mystery Moon' as it matures to pink.



'Lynn's Parfait'

proof in the form of photos, so I will have to wait for the same cross to flower in years to come to know whether the criticism levelled was correct.)

As far as I know there is no known background breeding available on 'Lynn's Parfait' as the plant was "discovered" growing in a garden. It has rather small flowers, but is none the less exquisite.

'My-My' has smaller flowers than 'Andrew Gibson' but a little larger than 'Lynn's Parfait'.



'My-My'

Another cross of 'Andrew Gibson' x 'Lynn's Parfait'

'Mississippi'

I was over the moon when 'Mississippi' flowered after only three years (only one seedling flowered after three years, with the rest to follow a year later). In this case 'Andrew Gibson' was used as the



pollen parent and 'Chiffon's Daughter' (bought from Sean Chubb at the 2008 Auction in Pretoria) was used as the berry plant. The reverse cross was made where 'Chiffon's Daughter' was used as the pollen parent and 'Andrew Gibson' the berry plant. Both crosses flowered similarly.

What makes this cross special is that more than 80% flow-

'Chiffon's Daughter'



'Mississippi'

ered yellow with splashes of pink. The rest flowered white with more of the pink colour showing on the inside of the tepals. All the

flowers are much bigger than 'Andrew Gibson' and similar in size and shape to 'Chiffon's Daughter'. ▼



Some of the other crosses of 'Chiffon's Daughter' x 'Andrew Gibson'



Some more of the other crosses of 'Chiffon's Daughter' x 'Andrew Gibson'



Secret Series

By Carrie Krüger, *Utopia Clivias*

Pink *Clivia* are still rare and hard to come by. With the large genepool of interspecific breeding, pink flowers are now also seen in the interspecific range of *Clivia*.

My first pink pastel types emerged from 10 plants I received as a gift from a friend in 2007 as two-year old seedlings. These were all grown from seed of the same cross, namely (Coromandel Orange x Group 1 Yellow) x '5 Star' (*C. gardenii* x Group 1 Yellow). These F1 plants are all split for Group 1 Yellow and therefore, when sibling crosses are made, a percentage of them have green stems.

The first of these 10 plants flowered in 2009 and to my surprise, it was a beautiful creamy pastel which developed pink tinges as it matured. The flowers were large and semi-open on a small to medium-sized plant. It flowered at the same time as the other interspecific flowers

and I decided to take it to the Eastern Province Interspecific Show where it was voted Best on Show. I named this one 'Secret Desire' as it was desired by so many at that show.

During 2011 two more opened. I participated in both the Eastern Province and Garden Route *Clivia* Shows, where both these plants were selected as winners. At the Eastern Province show in July, 'Secret Wish' was voted Best on Show. It is salmon pink with semi-open flowers on a sturdy medium-sized plant. In August the third plant started opening and I named her 'Secret Hope'. Although all the flowers were not open yet, it was voted Second Best on Show. It is a beautiful pink with large semi-open flowers on a medium-sized plant.

Since then, the others have all flowered, mostly as beautiful pink pastels. Two of the 10 plants flowered as yellow interspecifics. They do not



'Secret Baby Doll'



'Secret Child'

all flower during show times, but I have named and numbered them for breeding purposes. I did sibling crosses with them and the first F1 flowered in 2015. It was a beautiful large pink semi-pendulous flower named 'Secret Child'. Although the flower count was low, as the plant was only three years old at that stage, I have good expectations for these crosses.

The other plants in this range are as follows: 'Secret Love' has lovely salmon pink flowers on a semi-broad leaf, compact plant. 'Secret Rose' opens as a lovely round cream flower that matures to an apricot pastel. 'Secret

Dream' is almost a pink versicolour with cream on the inside and pink on the outside of the petals. As the flowers mature, they change to



'Secret' siblings being pollinated



'Secret Desire 6'



'Secret Love' opening up



'Secret Love'

pink. 'Secret Strawberry Parfait' has the pinkest flowers and is the only one which offsets well. 'Secret Baby Doll' is a more pendulous flower in

soft shades of cream, pink and pastel.

What makes these plants stand out from the rest is the size of the plants. Most of them are much

smaller and more compact than the average interspecific with shorter leaves. They are neat, tidy plants and it seems that the umbels keep on improving every year. They have viable pollen and set seeds well. I am extremely excited to see the results of all these sibling crosses, where I used the pollen on pink *C. miniata* as well as onto other interspecifics. It was surely one of my best gifts ever. ▼



'Secret Rose'



'Secret Strawberry Parfait'



'Secret Wish'

An article aimed at encouraging new people and help with the extremely addictive hobby

By Hester Correia

I grew up in the Gauteng area and only had one *Clivia* plant. I could move it around to survive the cold winters. I was unaware of the passion people had for *Clivia* and that there were *Clivia* clubs that one could join. In 2003 I moved to the Cape to get away from the intense crime in our area. Needless to say my *Clivia* plant came along with me. A year or so later, I joined the Cape *Clivia* Club which had a presentation at a shopping mall. I went home with bags full of seeds which I planted in my ignorant way, but had about 95% success rate and they all grew well. Half the seeds I gave away to a friend who also showed an interest in *Clivia* plants. I never attended any club meetings and only wanted to see my plants grow and flower. They flowered about four to five years later in a variety of colours. They varied from yellow to peach to orange. In the meantime I visited the *Clivia* show every year and bought seeds and seedlings. Now the bug had bitten me and I had a high fever as the hobby had started become serious.



Clivia 1 x *Amaryllis*

At my first club meeting I noticed that 99% of the attendees were men and only 1% women. However, I was used to working in a man's world as I was in the insurance industry for many years where I worked as an independent broker in a male world. I realized that I would never acquire any information from all these strangers and the only question that I asked was if there was a source on the Internet where I could get information about farming *Clivia*. Cliviaforum.co.za became my research portal for the next couple of months. I literally gained my own PhD degree by studying the forum front to back and I made lots of notes. The more knowledge I gained the more I was inspired by what I discovered. I started to obtain breeding material from well-known breeders. To mention a few: Lionel Bester, Chris Welgemoed, Tino Ferrero, Louis Lotter, Pikkie and Elize Strumper, Paul Kloeck and Rouzell van Coller. My biggest mentor in *Clivia* breeding and collecting has been Chris Welgemoed from Nelspruit. I



Clivia 2 x *Amaryllis*



Clivia 3 x *Amaryllis*

learned a lot from him and Chris really helped with plant material and seeds. I also made a point of studying people's seed lists to see what crosses they were making. From this I learnt a lot. My collection has grown and I'm starting to run out of space.

One of the plants that I have grown from the seed was a 'Cameron Peach'. I discovered that the plant successfully breeds with Group 1 and Group 2 Yellows. Three years ago during the flowering time an Amaryllis, green in colour was in flower at the same time as the *Clivia*. I took some Amaryllis pollen and pollinated a few *Clivia* flowers with it. I just want to mention that my pollination is done very carefully – only when the flower starts to open and then secure the pollen with a straw. My plants are pollinated in the "braai room" where no wind or insects are present. There they remain until the flowers fall off. I repeated the crossing with a few different plants and only checked the seed set about four months later. I noticed that I had a seedpod of the pollination on a 'Cameron Peach' but nothing on the other plants. I was very excited,



'Cameron Peach'

but members at the club laughed at me and said it has never been done successfully before. Four seeds were harvested from the plant and in September this year the seedlings will be two years old. The seedlings now have eight leaves. Some time ago Chris Welgemoed and I discussed the seedlings and I sent some photos of the leaf structure to him. Chris Welgemoed believes that the leaves look like that of an Amaryllis leaf and not like that of a *Clivia*. All the seedlings are pigmented. I include photos of the mother plant and the Amaryllis flower and leaves. The final outcome will be determined in about two to three years time.

I self-pollinated the same Amaryllis and planted the seeds. The seedlings were all pigmented except for one seedling that was unpigmented. This leads me to believe that there is a colour split in the Amaryllis plant. I have the habit of pollinating at least two flowers on all new plants in



Green Amaryllis

'Johandre'

my collection to determine whether a plant has a colour split or not, and I also keep a record of all the crosses that I make. In my view the mistake people make when starting their hobby is to pollinate all the plants they have in their collection and hope to create a magic cross from it. By doing that, you will run out of space very quickly.

The experience I have gained is as follows: Use only a few good breeding plants. Get pollen from well-known breeders and use it. Don't make hybrids with inferior plants – you are wasting your time! Think outside the box with the creation of hybrids. Do as Rouzell van Coller does; she has amazing plants, but you also need a lot of space to do it. Sometimes the magic only shows in the second generation of breeding. Hand out surplus seeds to new members who join the club to inspire them with this wonderful hobby. We need to motivate young people to cultivate *Clivia*. Most growers are elderly. Create a new generation of members who



'Mila May'



will be able to continue with the *Clivia* breeding. I never throw a plant out until it has bloomed at least three times. Flowers improve with every bloom and can surprise you by their improvement. Set yourself a goal of what you want to achieve and work towards it. It is pointless to want to breed another 'Zol' or 'Dagga Cookie'...they already exist... create some new magic! ▼

'Rooi Rok Bokkie'

What influences the multitepal trait?

By Marilyn Paskert

If the trait is there it certainly can be brought out even more by the right conditions!

In 2008 I brought back some 'Hirao' plants from Japan. I didn't keep very good track of them unfortunately. One had a couple of multitepal flowers in the umbel. I mistakenly gave it to my sister Eileen rather than keeping it. In 2012 one of its offsets had three multitepal flowers in the umbel. In 2014 Eileen brought a couple of offsets down to the NACS show at the Huntington to sell for \$200 each. No one bought them. I told Manuel Morales of Plant Horizons that he should buy one of her offsets, as it was a superior green. He did. My sister took the second one home.

In March 2016 I went to Plant Horizons and this

plant had 100% multitepal flowers. Needless to say Plant Horizons knows how to grow *Clivia*. They use water from a well and add a measured amount of fertilizer to the water. They water overhead, something I wouldn't do but it works for them. There is no arguing with their results.

I know if a plant has multitepal flowers in its first bloom and that characteristic is likely to improve over the next two years. To go from a few multitepal flowers to 100% multitepal flowers is, in my limited experience, unlikely.

As the perfect conditions appear to have promoted the multitepal trait, I have to wonder whether the plant, if grown under less than ideal conditions, would retain the 100% multitepal umbel? ▼

RELATED

Clivias good, odd & ugly: Report back on #3

By James Abel

In #3 of this series in the last edition of *Clivia News*, I introduced the abnormal flowers on an umbel in Tiekie Beukes's collection in Johannesburg in September 2015. For the convenience of members one of the photos is repeated.

We were delighted to receive suggestions from two long-serving stalwarts of the *Clivia Society* as to what might have been the cause. Illustrating plant/environment and plant/animal relationships, they provide interesting puzzles for us to ponder.

Johan Spies from Mossel Bay wrote: "Indeed interesting flowers from Tiekie! I have seen similar phenomena in Bloemfontein when plants experienced extreme cold during their budding



stage. The cold did not kill the plant/flower, but damaged it severely. If the plant produced normal flowers during the next season, the cold environment caused the deviation."

James Haxton from Johannesburg suggested: "I was intrigued by Tiekie's plant. From the



JA PICS – PHOTOGRAPHS BY JAMES HAXTON

photographs you published it looks like a gall wasp (my best guess) that did the damage. The escape hole is visible in one of the pictures.

The female wasp lays an egg in the ovary and a gall forms as a result of hormones excreted by the insect (adult or larva? I do not know)

affecting the plant and providing food for the larva later. The larva lives in the gall and eats around itself inside the gall. When fully grown, it pupates and eventually the adult emerges and chews its way to freedom.” James has provided the attached photos of a gall wasp parasitic on *Acacia floribunda* : 1 – the wasp (on a toothpick, for scale), 2 – normal seed pods, 3 – galls, 4 -dissected gall.

Noting that only about two-thirds of the flowers in the umbel, and no other *Clivia* flowers in Tiekie’s large collection were affected, James says “Perhaps one lone wasp that had lost her way. It is my guess that the wasp did not find the *Clivia* attractive, it was simply there and she had nothing better to select.”

He continues: “I listened to a talk by an entomologist and he mentioned that flesh flies normally hold back their maggots and give birth to live maggots when they find the correct type of carrion at the right time (a couple of hours may make a difference). However, when they are affected by insecticide or are about to die as a result of an injury, they would give birth there and then, regardless of whether the correct carrion was found. So the gall wasp, finding no normal host plants, may have given way to the imperative to reproduce.”

Ironically, the biter may get bitten! “Their natural enemy appears to be another parasitic wasp, which drills into the gall and lays an egg near the larva inside the gall. Its larva then lives on the larva and, later, the pupa of the gall wasp. By the time the parasite is fully-grown the host is consumed. The parasite then pupates and eventually emerges in the same manner as the gall wasp does.”

Tiekie has commented: “It could have been a wasp, but although we dissected all the other flowers we did not see any sign of abnormal thickening like you would normally see in a gall. The ovaries were just hollow. We shall have to wait and see.”

Tiekie will be keeping an eye open for any repetitions this coming spring.

Please do email comments and new contributions to jcabel@absamail.co.za. ▼

Clivias good, odd & ugly #4

By James Abel

One of the few negatives about *Clivia* as a hobby is the slow progress in breeding due to the lengthy generation gap. Here in Pretoria *Clivia* are grown under shade at ambient temperatures which are cold through winter, with little growth during those six months. Generally members in low frost areas such as ours do not invest in the capital and operating costs needed for heating. Germination to flowering takes four to five years, to which a year for seed development must be added.

With the growth rate being dependent on temperature, enthusiasts in more extreme climates do have to heat their *Clivia* houses, and by keeping their *Clivia* warm through winter they gain on the generation turnaround. We have also heard that some breeders in northern Europe send their seedlings to partners on the Mediterranean to be grown out for a couple of years, so significantly gaining growth rate and time without the cost of heating.

In 2001 we had a call from enthusiast C. Perkins from Johannesburg reporting that he had a one year old *Clivia* in flower! In disbelief we happily arranged a visit and were fascinated to be shown the strange seedling in photo one. Then to support the old saying that good things happen in threes, within a couple of years John Craigie from Australia posted photo 2 on the *Clivia* E-group, managed for us all by Pen Henry. This was followed soon afterwards by photo 3 (source uncertain). The similarity of these three seedlings indicates a common cause, but does anyone have an idea what that may be?

Please email comments and new contributions to jcabel@absamail.co.za. ▼



Clivia in Finland!

By Sue Kloeck

Anne Fredrikson, a *Clivia* enthusiast from Jyväskylä, the lake area of Finland made contact with us for general information about importing *Clivia* seeds and seedlings. We have had queries from other Scandinavian countries, but as this was a first from Finland, we decided to find out more about Anne and how she manages her *Clivia* throughout the extreme seasons. Finland experiences snow from the end of November until April, but also enjoys three to four months of warm weather. Many people are able to keep their *Clivia* outside in the shade, but they are usually kept indoors.

Anne's great uncle, Axel Hard, who practised as a veterinarian, was passionate about orchids and all kinds of exotic plants which he imported from greenhouses and gardens in Europe. Her uncle, who lived from 1885 until 1968, was like many other wealthy Finnish people, who towards the end of 1800 ordered exotic plants from abroad. He also kept hens and ducks inside his house in a little village about 100 km from Jyväskylä where Anne lived. For his pets and his tropical and sub-tropical plants, he required special heating and lights. At that time electricity was not commonly used to maintain optimum temperatures. This was achieved through burning wood.

Anne fondly remembers her uncle and all his beautiful plants. Between 1940 and 1950 he gave offsets to her grandmother and to her aunt. When Anne's interesting and eccentric uncle died in 1968, most of his plants and flower pots were distributed amongst the members in the community.

Anne remembers seeing and admiring the spectacular plants displayed in their homes. In 1979 on the occasion of Anne's son's christening, Anne's aunt presented her with her first *Clivia* offset as a gift together with careful guidelines on how to take care of it under Finnish conditions. In summer her *Clivia* require light, but not direct sun, on her balcony providing sufficient shade. The plants are kept moist and given a bit of fertilizer. In winter the



Anne Fredrikson

plants are kept dry. Every year between January and April, they push out between one and two umbels of huge flowers.

After her grandmother died in 1995, Anne was given all her remaining *Clivia* as she was the only keen gardener in the family. Anne would like to register her *Clivia* which originated from her uncle. To honour her great uncle Anne would like to name her *Clivia* with his name 'Axel Alexander.' Many in her Facebook group want to start germinating seeds from his original *Clivia*. A Finnish 'Clivia Interest Group,' called 'Kliivi Suomi', has been started on Facebook. Last year Anne decided to share the beauty of her *Clivia* by selling offsets and some of the bigger plants to members of their local Clivia Interest Group, only keeping two large ones.

Anne is still working half-day in her small apartment hotel 'City Apartment Jyväskylä.' Her hobbies include gardening, flowers, caring for her three Hungarian Kuvasz dogs and holidaying in her summer cottage on an island within Lake Päijänne.

Sadly for the sake of historical records, Anne has no details of the exact origin of her uncle's *Clivia* plants. ▼

Is it possible to grow offsets (clones) from the peduncle of a *Clivia* flower?

By Andre Swart (NCC)

Very often *Clivia* growers use extreme measures to grow offsets from rare and valuable plants. One such method to stimulate a plant to form offsets is to insert a rock below the growing roots. Whether there is any merit in this method is not the purpose of this report. This report will explain a new method of growing clones (vegetatively) from the peduncle of *Clivia* plants.

At the beginning of September 2011 there was a debate on the Clivia Forum about the sense of growing *Clivia* with GREEN flowers. At the end of the debate some members posted photos of *Clivia* peduncles with bulbils growing among the flowers. (Bulbils are small baby plantlets that are miniature versions of its parent.) The shape and size of those bulbils inspired me to do an experiment to find out if it is possible to root them and to grow proper *Clivia* plants from such.

When I found one of my own *Clivia miniata* with two small bulbils among the flowers on the peduncle, I started my experiment. The aim was to see if it is possible to grow proper *Clivia* plants from the bulbils.

With all the flowers on the scape pollinated, I took a sharp knife and made small scratches at the base of the peduncle. Then I used some SERADIX B no. 1 hormone powder which is generally used for the stimulation of rapid and prolific rooting of softwood plant cuttings, and I applied it with my finger all over the base of the flower head. After that I cut a sponge (used

for the washing of dishes) into thin strips and tied it around the base of the flower head in order to retain water for long periods and to keep light out.

The mother plant was then put among the other plants and it received normal treatment. Time would tell whether those two bulbils will develop roots and whether viable plants could develop from them.

After a while the mother plant shed the normal flowers (on the same peduncle) and the ovaries of the fertilized flowers started to swell normally. The bulbils increased in size while the berries slowly ripened. When all the berries were bright red in colour (after plus/minus one year) some of them dropped naturally and were collected for germination later on. The remaining berries were left on the peduncle as long as possible to ensure that the plant maintained the scape and the two bulbils. If the berries were removed prematurely the plant might "abort" the scape as would naturally happen when the berries are removed and consequently the two bulbils might perish from starvation.

After approximately 15 months (on 21/01/2013) and with only one ripe berry left on the scape, I decided to look and see what was going on under the sponge. To my amazement there were small roots growing from the base of the bulbils. The roots were about 2mm long and there were three roots visible. (Photo 1)

The small roots that emerged from the base of the bulbils were not yet a true indication



1. First view after removal of the sponge cover.



2. Berry from 2011 flower still intact.



3. Small roots have developed at the base of the bulbil.



4. I added more rooting powder to the base of the bulbils.



5. Bulbils in pot. At this stage the last berry dropped from the scape.



6. 12 Days later. First peep to see if roots emerge.



7. Repositioned on growing mix with a stone to press it down.



8. Nine weeks later and inspection time!



9. New root emerges above the soil.



10. Wow - look at those HUGE NEW ROOTS!



11. New roots +- 20cm long!



12. The complete picture of the mother plant with scape and bulbils.



13. Normal offsets growing on the same plant.

to me that it is possible to grow offsets from the bulbils on the peduncle of the *Clivia*. The experiment needed to be continued to establish for certain if a viable plant can indeed be grown from a bulbil.

Then I decided to bend the scape from a vertical to a horizontal position and I placed a suitable plastic pot filled with coconut husk fibres next to it and aligned the new pot with the height of the horizontal position of the scape and (now rooted) bulbils. After applying rooting powder again at the base of the two bulbils I placed it on top of the growing mix in the pot

and placed a stone (plus/minus 500 gram) on top of the scape to press the rooting area (of the bulbils) into the growing mix. The scape was left intact, still attached to the bulbils. The purpose was to let the (mother) plant continue to maintain the two little newly developed "offsets" or "clones".

After nine weeks (01/04/2013) on inspection to monitor the progress with the experiment, I pulled on the new "clones", which had grown to plus/minus double the original size (now 27cm longest leaves), and realized that they were firmly anchored in the pot. When I pulled



14. Seedlings grow from the seed of the last berry.



15. The Seradix B rooting powder and the knife that I used.



16. Franz van Zyl with 'Olifant'



17. Staminoid petal / bulbil grow from the peduncle.



18. The procedure completed.

them out I was surprised to see that three strong roots had grown from the one "clone". The roots went vertically down to the bottom of the pot from where it was forced to grow horizontally for 1 cm. Two of the roots were 20 cm long and one was 16 cm. Both the "clones" were in perfect health, as was the mother plant. The original scape was then (and still is) in a healthy condition and intact (attached to the two "clones").

At this stage it seemed that the experiment had delivered the required result. However I then realized that the experiment wouldn't be completed until the newly formed "clones" had grown to complete independence from the mother plant. That moment will be when the clones bear flowers and seed just like all normal *Clivia*. For that reason the "clones" were placed back in the original pot and they will be monitored and reported on again after one year. I assume that the "clones" will grow much faster than seedlings would and that they will flower after two years, similar to offsets that were grown from the roots (meristem).

In order to establish the scientific validity of this experiment, I decided to repeat it on more plants and with the co-operation of other *Clivia* growers. On 02/03/2013 I visited Mr Frans van Zyl and performed the same procedure on his well known *Clivia miniata* called 'Olifant' (Elephant). The plant had an enormous foliar petal (bulbil) growing on the peduncle and it seemed a good opportunity to repeat the procedure described above. The BIG DIFFERENCE between the 'Olifant' experiment and the previous one is that none of the self pollinated flowers on 'Olifant' was fertilized. There were no growing ovaries at the time of the procedure which might result in the premature "abortion" of the scape (peduncle)

by the mother plant and by so doing the bulbils might not be maintained (nourished) long enough for new roots to develop.

Did this experiment prove that "offsets" or "clones" can be grown from the bulbils on a peduncle of *Clivia miniata*? Up until now (20/04/2013) I couldn't find any literature from other *Clivia* growers to corroborate my own findings. That might be an indication that this experiment and its results present new information that can be added to the existing knowledge base on *Clivia*. Perhaps the findings of this experiment can help *Clivia* breeders to grow "clones" from valuable, but infertile *Clivia* by means of this new method.

One of the advantages of using the bulbils on the peduncle (compared to the offsets on the roots) to produce clones from valuable plants, is the accessibility of the scape. It is relatively safe and easy to perform the mentioned procedure on the peduncle when compared to uprooting a plant to get access to the roots and offsets that grow from the root meristem. A valuable plant might rot and perish when the roots get damaged during the harvesting of offsets whereas inducing the bulbils on the peduncle to grow roots, holds no similar risk.

Although this method of growing clones from *Clivia* peduncles seems new, it is general knowledge that other plants such as Litchi are cloned in a similar way. One of the corresponding methods to grow clones (from plants other than *Clivia*) is defined as "layering".

References:

Some of the ideas in the above report come from informal discussions I had with other *Clivia* growers such as James Abel, Kerrie Mc Elroy, Heidi Nerurkar, Shigetaka Sasaki, Christo Topham and Franz van Zyl. ▼

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Photographing *Clivia*

By Claude Felbert

There are two extremes of photographers and both can produce good images. At the one end of the spectrum is to point the camera and take what is in front of the lens with the camera on automatic and this goes all the way to the other extreme of the photographer who takes a careful look at all aspects that go into making the photograph. The closer to the latter extreme the photographer comes the greater number of "wow" images they will achieve. The purpose of this article is to explain the procedure that I use and recommend photographers should use when photographing *Clivia* or, for that matter, any other flowers or plants.

1. Once a subject has been located, the first thing to do is to look at the light. What direction is it coming from, is it harsh or is it diffused? See if it is going to be suitable for taking a photograph or, if possible, should the subject be moved? Do you need to try a more advantageous time of day or wait for better light and / or weather conditions? Subjects in shade houses seldom turn out with good colour rendition as the colour of the shade cloth usually results in a colour cast to the photograph.
2. Decide what type of photograph you want. Are you aiming to include the complete plant with flower and foliage? Do you just want the flower head or are you going to concentrate on one flower with a close-up shot? Is it a record shot of what the plant or flower looks like or are you trying to make a beautiful flower composition, perhaps with multiple plants? Depending on the answer you will have to consider things like lens and focal length choice, aperture required for the result you want as well as ISO and shutter speed to go with your choice of aperture and the lighting and other conditions in which you are shooting.
3. Next walk 360° around the subject or rotate the subject if it is a plant in a pot. This will give you the flower's best side as well as give you a view of what the background will look like from all directions if you walk around it.



Also look at changes that may result from shooting from different angles as this may change the perspective of the image. In other words, check where possible from below the subject to level with it and also from above. Pendulous flowers are often better photographed from below to get a view of the flower throat. This may mean you have to add light from below.

4. If you have a tripod, use it, or at least try to shoot from a steady base.
5. If you are using a tripod then also use an remote shutter release or if you do not have one then set your shutter for timer delay of about two to five seconds so that there is no movement or vibration from your finger depressing the shutter.
6. White balance is usually pretty good with modern digital cameras, but it is always good to do a custom white balance if your camera has that option, especially when shooting indoors with non-photographic artificial light. (Photographic lights are balanced to between 5000 and 5400 Kelvin – Kelvin is the scale that measures light and the range mentioned is approximate sunny daylight.)
7. Exposure on any of the camera's auto settings do not always give the best results, but can be a guide for how to set the camera. Take note of what the auto setting suggests: take the picture and look at the histogram to see if you are getting a good exposure. Also check what some people call

the “blinkies”, in other words, the highlight blowout warning on your camera’s screen.

8. Composition depends on what you want! For record shots, centred subjects often work best, but for beauty shots it is often better to keep the subject off centre. Try and avoid any harsh shadows on the plant, its flowers or in its background. One of the ways to do this is to photograph in shade or diffused light. Isolating the subject from its surroundings will ensure that the viewer’s attention is where you want it. This can be done with selective focus, directing the light onto the subject or with a black background.
9. I earlier talked about looking at the background and this is an aspect which spoils many photographs. People are so set on the subject that they forget to look at the surroundings and the background. There is nothing wrong with tidying up the surroundings and moving the subject to where there is a suitable background that won’t detract from the *Clivia* flower. Also be careful not to put the subject too close to an artificial background (like a suspended cloth or paper background) as that can mean harsh shadows particularly if you are using an artificial light source like a flash. Natural backgrounds with that creamy blurred look are usually the most attractive. Black backgrounds make the subject stand out.
10. Focus is linked to what you want from the picture. Depth of field (in other words the area of acceptable focus) is dependent on the aperture you use and the distance you are from the subject as well as the focal length of your lens and the size of the sensor in the camera. If you want your



“ONE IN A MILLION” – PHOTO BY ALAN WILLIAMS

flower sharp the rule of thumb is to use a smallish aperture and focus about 20% of the distance into the flower. Be careful of using too small an aperture as you can get diffraction (a slight blurring of the image) and a sharp background that detracts from the main subject with very small apertures, especially with zoom lenses. You can get an online or downloadable chart of depth of field from <http://www.dofmaster.com/> Also go to this URL for an Infographic on how Depth of Field works: <http://www.techradar.com/how-to/photography-video-capture/cameras/3-ways-to-affect-depth-of-field-free-cheat-sheet-1320935>

11. I usually shoot on manual as this gives me the opportunity to control the aperture, shutter speed and ISO which I decide to use. If you are shooting on a tripod then aperture





priority can work well as it gives you the ability to decide on the depth of field that you want in the picture, but offers no control on shutter speed except through ISO changes.

12. Use fill light if you think it will improve the photograph. This can be done with fill flash

or a reflector which may be silver, gold or white. If you don't have a reflector, a piece of aluminium foil does a good job. A gold reflector will give a distinct yellow colour cast to your image and should not be used for record shots. You can also diffuse light with a translucent white cloth called a scrim. Light can also be blocked completely with a black cloth or flag, also called a gobo.

13. If you use an artificial light or lights, then a black velvet background cuts all shadows on it but you still have to try and avoid shadows on the flower head and foliage.
14. If you are shooting to make a beautiful image, then a little help by tightening up holes in the flower head or removing either before you shoot or in postprocessing a damaged or part of the flower is permissible, but if you are shooting to record what a show winner looks like or to advertise a plant that is maybe going to make the flower look better, then it is considered cheating.



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15. Colour is one of the trickiest subjects when photographing flowers as what the colour looks like on your computer monitor and what it looks like on somebody else's computer can be very different. This is where the colour chart comes in. Photograph the flower with the nearest colour on the chart then other chart owners can see by looking at the same swatch and number what a close match of the flower colour will be. Just make sure that the reference numbers are readable.
16. Postprocessing can improve your photograph as most images will look better with

some colour correction and sharpening. Be careful not to overdo it. If your picture is going on Social Media make sure that the colour space is sRGB otherwise the colours may be altered for viewers.

This article does not attempt to cover all aspects of photographing *Clivia* and for some people, some of the points made in this article will require further explanation. I have a number of articles which explain the concepts in more detail. Some may be published in future newsletters and at the moment there is an article on my website that explains histograms in more detail. Website: claudiefelbertphotography.co.za. ▼

LETTERS TO THE EDITOR

Hi Joubert

For various reasons we have only now been able to collect our Clivia News #24.2 Jul-Sep 2015, and as usual we have enjoyed the articles, including the profiles on good friends the de Costers and the van Voorsts.

On page 8 there is a reference to Gordon McNeil and his belief that he had succeeded in crossing *Clivia* and *Hippeastrum*. This is referred to as being a "hoax". This unfortunate word choice may lead some readers to understand that Gordon was deliberately misleading people.

I had the good fortune to be a youngster growing up in close proximity to that lovely part of the eastern Limpopo province where Gordon was a prominent fruit and vegetable farmer. He was well-respected in our community and his achievements included pioneering work in the breeding of fibreless mangoes. As a plantsman he was well-known internationally.

Clivia enthusiasts can be forever grateful to Gordon for taking over the Blackbeard *Clivia*

collection and continuing to breed from it, while establishing one of the most attractive *Clivia* gardens in the forested foothills of the northern Drakensberg. Untold numbers of *Clivia* enthusiasts have had the privilege of visiting it.

Many plant enthusiasts have attempted intergeneric crosses. Colleagues of similar vintage to myself will remember in the mid-1990s how a very prominent grower reported in meetings of success in pollinating *Clivia* with *Cryptostephanus vansonii*, with half a dozen seedlings to show for it. As is to be expected, the claims died a natural death a few years later at flowering. Unfortunately the challenges of pollen isolation have dashed the hopes of many intergeneric and many many more intrageneric breeders (everyone got a mirror?). As in Gordon's case, we have no doubt regarding that individual's own conviction of success at the time. ▼

With best wishes to all

James Abel, Pretoria, South Africa

CLIVIA SHOWS & TOURS

Kiwi Clivia tour for 2017

Tony Barnes is planning another Kiwi *Clivia* tour for 2017, much along the lines of the last ones. Starting in Auckland Friday, 29 September (well, that's get together date), Auckland show Saturday, 30 September 2017, Tauranga show Sunday, 1 October, then a few days ambling around growers, collectors and

gardens, ending up here in Taranaki for our show on Saturday, 8 October, and back up to Auckland the next day. After lots of pushing from yours truly, our club has decided to bring Jim Comstock out, and he will give talks at each venue.

Please contact Tony at tony.john@xtra.co.nz. ▼

The North American Clivia Society International Symposium

The Symposium will be held on March 18-19, 2017 in conjunction with NACS's annual Clivia Show and sale at the Huntington Library and Botanic Garden in San Marino, California.

The Symposium will feature a cast of international speakers. The preliminary schedule includes:

HELEN MARRIOT (AUSTRALIA): *Clivia* of Japan

JOHN VAN DER LINDE (SOUTH AFRICA): The Great Chinese Bubble

HEIDI NERURKAR (GERMANY): *Clivia* in Habitat

PAUL KLOECK (SOUTH AFRICA): (topic to be determined)

ALAN PETRAVICH: *Clivia* Breeding Program at Longwood

JIM COMSTOCK: 3D Program with Saturday night dinner

For those arriving before the show weekend, a list of Southern California attractions, botanical gardens and local *Clivia* growers will be provided and attendees will be free to choose to self-organize and tour what they would like to see.

Following the show, Manuel Morales of Plant Horizons near Monterrey, CA, has agreed to host a tour of his greenhouse from 9 am to noon the morning of Tuesday, March 21st. He will also provide lunch for the tour group. Anyone interested in joining the tour would leave as a group in self-organized carpools from the hotel on Monday morning, March 20th at 9 am.

Details about registration, hotel arrangements, and the schedule of events and activities can be found on the NACS website, www.NorthAmericancliviaSociety.org or by contacting the chairman, Norman Nakanishi at normlegend@hotmail.com. ▼



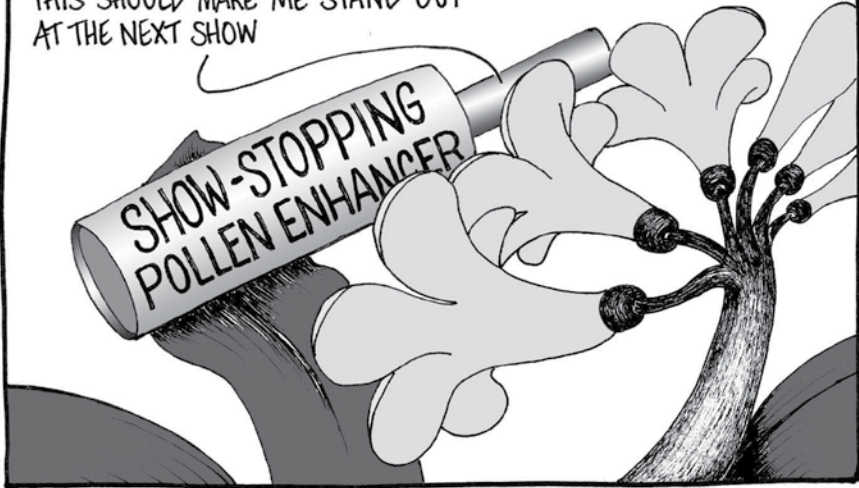
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The advertisement features a central text box with contact information for Cosmic Clivias, surrounded by ten images of different Clivia flower varieties. Each image is labeled with the variety name and 'Cosmic Clivias' in the bottom right corner. The varieties shown are: 'NBI Peach', 'C. gardenii 'Bellbird'', 'Amber Dais', 'Hiroo #2', 'Stacey', 'Sarah Jane', 'Tobacco #1', 'Elo', 'Yellow', and 'Red Fury'.

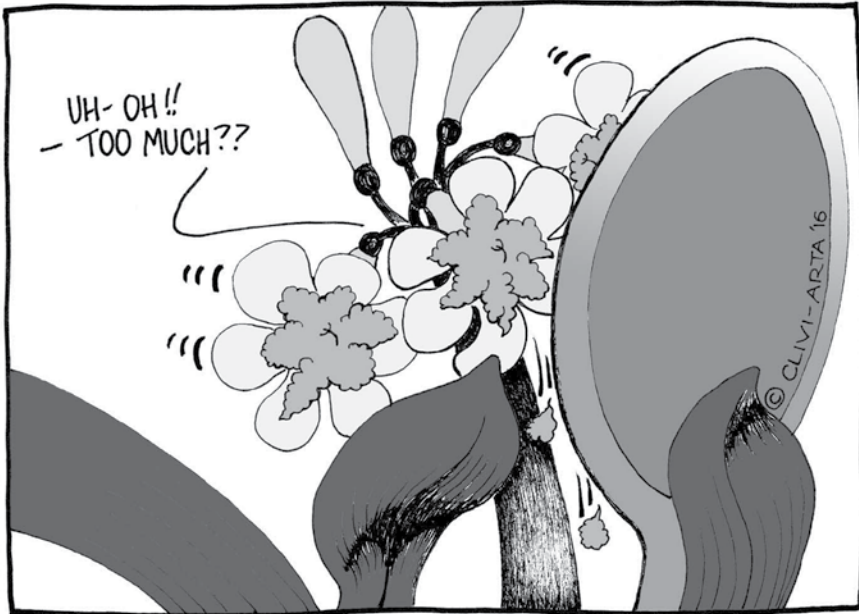
CLIVI-ARTA BY HELEN SANDERS

CLIVIA COSMETICS

MMM... "INSTANTLY SEDUCTIVE, FLUFFY POLLEN!"
THIS SHOULD MAKE ME STAND OUT
AT THE NEXT SHOW



UH-OH!!
- TOO MUCH??



© CLIVI-ARTA 16

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Utopia's Secret Rose



'Utopia's Secret Rose'