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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 whom 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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SEE PAGE 47 FOR CONTACT DETAILS.

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

This is my last *Clivia News* – it has been fun, but it has also been stressful over the years; worrying about whether there would be enough material to fill edition after edition, and getting the publications out in reasonable time! I would like to thank all the contributors for their articles over the years that I have been editor – without you we would have not had the *Clivia News*. Our publications have thus far survived the onslaught of the electronic media and the instant gratification currently popular by way of a modern day picture society.

A huge thank you to the editors that preceded me, such as Meg Hart, Claude Felbert and Roger Fisher, without whom it would not have been possible to be where we are today with our society's publications. May future editors take us further up the curve.

Allow me to thank Peter Lambert for his many years of service to the Northern Clivia Club and *Clivia*. It is a great honour for me to be able to follow in the footsteps of people like James Abel, Tino Ferrero, and Peter.

Be in the now, make it count, it is all we have. The rest are memories or wishes.

Joubert van Wyk
Editor

Please start thinking and preparing plants for the Conference Auction in September 2018. More news on this coming soon by way of the Society website.

If you could also please get articles ready for the next *Clivia News* (CN 27 Number 1) – articles to be submitted by 16 June 2018 to myclivia@iafrica.com – I will pass all such submissions on to the new editor to be elected at the May AGM of the Society.



Front cover photo: Henriette Stroh -
'Sarie's Christmas Parfait'



Back cover photo: 'Star Green Original'

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CLIVIA SOCIETY

2018 Quadrennial Conference*By Glynn Middlewick**From the Chair,*

I have the privilege of being both the Society Chairman and the Joburg Clivia Club Chairman and we are the proud hosts of the 2018 Clivia Society Conference.

Updates on the Conference may be found on the Clivia Society website at www.cliviasociety.org. This is the first Clivia News publication of the Clivia Society for 2018. Joubert continues doing a super job as Editor of both the Clivia News and the Yearbook. We wish to congratulate Joubert on his nomination and subsequent election as the Northern Clivia Club Chairman. As he now has an extra portfolio, Joubert may not be able to continue with his work as the Editor of the Society Yearbook and Newsletters

This year is also the year of the Quadrennial Clivia Society Conference to be hosted by the Joburg Clivia Club. A provisional list of the talks and speakers is also included on the website.

For those members who wish to stay at the conference venue, available accommodation is limited, as many bookings have already been made. Alternative accommodation is available at Riverstone Lodge or at several other venues in the Muldersdrift area.

All enquiries may be addressed to: info@cliviasociety.org

The provisional programme is:

Northern Clivia Club Show on 1 and 2 September 2018

Clivia home garden tours to Pretoria on 3 September

Clivia home garden tours to Johannesburg on 4 September

Conference at Glenburn Lodge on 5 and 6 September.

Auction of Clivia plants to follow the talks on 6 September at 16h00.

7 September - free day and the Joburg Clivia Club Show preparation. Judging of the show plants.

8 and 9 September – Joburg Clivia Club Show at Garden World Nursery – Muldersdrift

10 until 13 September – Clivia caulescens tour to Mpumalanga

The success of the conference will depend on the attendance by members of the Clivia Society.

The Conference provides an excellent opportunity to meet up with *Clivia* acquaintances/ friends and exchange the latest information on breeding results or new acquisitions.

The Conference includes two full days of talks, morning and afternoon snacks and lunch. The Conference ends with the auction of desirable plants for your collection on the Thursday afternoon.

News from the Cape growers:

As we all know, the Western Cape has been suffering from a water shortage for some time. The last two years have resulted in water restrictions and at present there is a fear of the taps running dry.

To limit the water requirement for their precious *Clivia* plants, some growers have come up with novel ideas to save water. The following method has been employed by a few growers for the past two years with no obvious damage to their plants. The pot of the *Clivia* plant is placed in a suitably sized plastic bag. The open end of the bag is folded snugly around the stem of the *Clivia* plant. Water is given, together with hydroponic fertilisers and systemic insecticides by opening the bag around the stem and then firmly closing the bag around the stem.

With this ingenious method, it is claimed that watering once every three months is all that is required to keep the plants growing. After two years of employing this method, no obvious negative effects have been noticed.

We wish the Western Cape growers well with their water struggles. ▼

Glynn Middlewick

CONFERENCE RELATED

‘KZN Clivia Country’

By KZN Midlands Growers Group 2018

Five *Clivia* growers in the KZN Midlands have put their heads together and believe that they have elite *Clivia* and can offer *Clivia* enthusiasts, growers and breeders some unique opportunities.

As a group they would like to extend an invitation to all *Clivia* lovers to visit their nurseries and explore the vast diversity of *Clivia* in all forms. Each member of their group has very unique plants and growing methods.

The 2018 flowering season is looking very promising for the *Clivia* growers in the KZN Midlands. With superior genetics and an ideal climate for *Clivia*, the group of growers are expecting an amazing year of flowering from their elite *Clivia* collections.

They as a group have put aside 3 days in mid-September, their peak flowering season, for the *Clivia* enthusiasts, growers and breeders to visit their collections and nurseries.

The KZN Midlands Clivia Growers group will be displaying our *Clivia* at the Natal Witness Garden show in 2018. The Natal Witness Garden show could be considered as a South African ‘Chelsea Flower Show’. The show is held each year at the Royal Agricultural Show grounds in Pietermaritzburg. The huge landscape and flower displays, as well as hundreds of stalls with garden and plant-related wares are well worth a visit. The Natal Witness Garden Show is a three day event taking place on the 7th, 8th and 9th September (Friday, Saturday and Sunday).

Our nurseries will be open on 3 days; Monday 10th, Tuesday 11th and Wednesday 12th September. The nursery owners will provide tea and light lunch for visitors on each day.

It may be a good idea to visit the Natal Witness Garden show on the Sunday and then visit the growers in the next few days, enjoying the vast displays of *Clivia*.

Karkloof Clivias - Liz Boyd

Ben Eden farm is situated about 120 kilometres inland from Durban in Kwazulu Natal.

The farm is nestled in the natural Karkloof forest.

The forest is the natural habitat of *Clivia miniata*, which can be found growing in the upper reaches of the streams that flow through the forest.

Liz started hybridising *Clivia* twenty years ago and she works mainly with *C. miniata*, as the climate is well suited to them.



‘Apple and Spice’

The group members are:

LIZ BOYD – KARKLOOF CLIVIA – 082 825 2124

SEAN CHUBB – THURLOW FLORA – 084 301 9960

JOHN HANDMAN – LITTLE FALLS CLIVIA – 083 660 1275

VAL THURSTON – VAL AND ROY THURSTON CLIVIA – 031 763 5736

FRANCOIS VAN ROOYEN – THE GEM WILDFLOWERS – 082 820 0633

Over the years the collection has grown and the plants are housed in numerous shade houses near the forest.

There are also thousands of plants set out under the canopy of trees. In September each year it is a spectacular sight.

Each year the best breeding plants are carefully pollinated and all the seeds are grown on to flowering. Out of the thousands that flower, the very best are chosen for future hybridising.



'Royal Gala'

Visitors to the farm are most welcome, phone to make arrangements.

They are fifteen minutes from Howick, just off the N3 highway.

There is a very good Bed and Breakfast next door – THISTLEDOWN COUNTRY HOUSE – phone Norma 082 491 0533.

Mobile: 082 825 2124

Email: liz@theboyds.co.za

Liz's shade house

Thurlow Flora – Sean Chubb
Producing Clivia with pedigree –
Specializing in colour breeding
Inspired by diversity

Sean Chubb started growing *Clivia* in the mid 1970's and has always had a passion for colour breeding, initially with very little success. It was not until in the mid 80's that he started breeding with 'Chubb Peach' and only in 1994 did the first pure true-to-type batch of Chubb Peach seedlings flower.

Sean Chubb's nursery, Thurlow Flora, is situated on Thurlow Farm in Eston, KwaZulu-Natal – an ideal *Clivia* growing area. With almost 1ha under 80% shade cloth, there is plenty of room to grow a wide variety of *Clivia*, including all the known species and numerous Interspecific Hybrids, but mainly *Clivia miniata* varieties.

The efforts over the last 30-plus years has made Sean Chubb's Nursery, Thurlow Flora, the world's most prolific breeder of line bred, true-to-type, pure breeding varieties of *Clivia*, with no less than 15 new colours being produced over the



Thurlow Flora mother plants



Thurlow Flora display area



Thurlow Flora mother plants

years. These modern colours are grown in fair quantities and are marketed through the KZN Clivia Breeders Seed Bank. Flowering plants are sold at many Shows and Sales countrywide during flowering season.

Thurlow Flora is the home of the conservation effort known as 'THE HERITAGE COLLECTION'. This collection is essentially a collection of rare habitat *Clivia* which have been collected over many years by many people.

A LIVING CLIVIA
MUSEUM.

For more information
on Thurlow Flora and
KZN Clivia Breeders visit
www.cliviasa.co.za

Sean Chubb:
kzncliviabreeders@
cliviasa.co.za

Mobile:
084 301 9960

Office:
031 781 1978

Little Falls Clivias – John Handman

John has been collecting *Clivia* for the past 15 years, and he became infected by the bug when he was introduced to the genus at the 2002 International Clivia Conference, which was held in Pietermaritzburg. Over the years he acquired 2 collections of *Clivia*, the first being that of Celia Ferreira. This was a small collection, but at that time contained a number plants that he was keen to acquire. Celia selected these plants from





Little Falls



Little Falls

her father's (Bertie Guillaume) nursery. Over the years the mother plants from this collection have produced a number of show plants, and they still continue to breed with these.

The second collection that he bought was that of Chris Welgemoed. This was a large collection that Chris had amassed over the years and which had its origins in the Tipperary Nursery. The collection consisted largely of Tipperary Peach plants, which they have continued to multiply in great numbers. They have recently started to use the Tipperary Peaches to breed new lines, which will soon be released. They are also busy with the development of a number of new lines following many years of breeding, which hopefully will be available to buyers in September this year. All are welcome to visit the nursery during the flowering season by prior appointment, they will however be open to everyone on the days advertised in the article.

Clivia Collection – Val & Roy Thurston

Val's interest in *Clivia* started around 1973 when she was given a couple of orange plants by Roy's parents. She saw her first yellow in Howick and that really fired her up to plant seed, swop and purchase a variety of unusual plants.

She joined the KZN Clivia Club in 1994 and met a number of other *Clivia* enthusiasts. She started extending her collection with a number of plants from the Ndwedwe region with the aim of breeding and protecting these wild clones for future breeding. The attractive 'Ndwedwe Msubo Wow' and 'Msubo Nguni', 'Ngidi Pink Champagne' and numerous other clones have produced some exciting results, namely the Fairytale Series, Ngidi Series and others.

Roly Strachan from Ixopo, was very kind and generous to her and gave her a 'Roly's Chiffon' and he gave her 'free rein' to collect many other lovely specimens from his garden, which when intercrossed have also produced some classic results.

The newest series is the Waterford range, bred from a Kevin Walters yellow, variegated 'Chubb Peach', 'Ndwedwe Jade' and 'Pink Fantasy', with Gerhard's 'Pastel Ghost', which has produced some amazing yellows, pastels, peaches, pinks and ghosts; some with variegation in the mix.

They have lived in Kloof for the past 14 years and



'Waterford Mirage'



'Ndwedwe Jade'



'Chiffon Shantung'

45 years on, her collection has grown and now includes a wide selection of different clones, some many years old, as well as the more recent popular plants now in demand and a wide range of her seed crosses.

Readers are welcome to visit and enjoy her small but interesting collection of *Clivia* and her indigenous garden.

10 Watsonia Place, Forest Hills, Kloof, 3610
Cell: 072 464 5212



'Gem's Apoline'



'Gem's Sir GN'

The Gem Wildflowers – Francois van Rooyen

Francois van Rooyen is a fifth generation farmer in Greytown, located in the Kwa-Zulu Natal Midlands. The Gem Wildflowers' extensive collection includes many habitat heritage plants, *C. miniata* and the 5 pendulous species. The work of Francois, a passionate collector and unique breeder for many years, can especially be seen in his variety of interspecific hybrids. His enthusiasm spills over to many

other *Clivia* beginners and enthusiasts in his talks and at shows. His *Clivia* have won many awards and he has had the privilege of judging at various shows over the years and has gained knowledge from the many people who have visited him, or he has visited. He believes there is always something to learn and share, to keep breeding *Clivia* for all to enjoy in the future. 2018 is an exciting year wherein we look forward to seeing all our local enthusiasts and people from all over the world visiting South Africa for the conference. We hope to see you on the farm, where all are welcome.



'Gem's Pink Peppermint'



'Gem's Emerald City'

'Gem's Big Burt'



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 The Gem Farm, P17 Inadi/Ngubevu Road,
 Greytown, Kwa-Zulu Natal
 3250 ▼

IN MEMORIAM

Christo Lotter*By Felicity Weeden*

I first met Chris and his wife, Suezette, in 1999 when I started my *Clivia* collection.

Chris and Suezette were always gracious and welcoming, and Chris was ever willing to share his knowledge, pollen and also young plants with *Clivia* people.

I remember on one occasion receiving a phone call from a mutual friend, Les Brown, telling me to come and fetch a batch of plants of Chris's own breeding that he had sent to me. These plants were potted about five to a pot and I immediately set about potting them up individually. To my surprise, I found one small plant had no roots. Not daunted, I set about re-rooting it and was rewarded with a plant that remained very compact, which in time produced

a perfect small umbel of deep bronze flowers. This plant was exhibited at the Cape show, it won gold in its class and was considered by some to have been the best on show.

Chris was one of the first breeders to focus on yellow *Clivia*. He categorised his plants as C1, C2 and so on. He also produced 'Lotters Peach', which has a lovely umbel and is quite a rich shade



Christo Lotter



'Lotters Peach'



'My Lady Greensleeves'

of peach. A few years before he passed away, he flowered two of the most beautiful yellows and made the remark that it had taken 25 years of breeding to reach that stage of success. Via his son Riel, he was able to use a plant which he regarded as very special. From this plant his C10/16 line materialised. From this line, crossed with 'Tienies Treasure' (possibly the first green throat orange/bronze), the C10/16 x 'Tienies Treasure' line developed and most stunning bronze green throats appeared. Examples of these are 'Lady Greensleeves' and 'What a Treat'. Line breeding with these plants produced some very fine bronze flowers without green throats, as well as bronze green throats. There were a few oranges that came through, but their quality was quite exceptional. Another line that should be mentioned was a cross he made involving a Bing Wiese green throat. One outstanding outcome of this cross is 'Christo's Bouquet'.

Another outstanding cross that he made was described as being 'Kirstenbosch Supreme' x

'Habitat Peach'. It is believed that the 'Habitat Peach' was the original 'Apple Blossom' (Q2). I was fortunate to receive two seedlings of this cross, which were subsequently named 'Suzette' and 'Suzette Too', because when Suzette saw them in first flower she thought they were the most beautiful things she had ever seen. 'Suzette Too' a beautiful big plant with a large umbel of pink flowers, went on to win best on show at the Cape show.

Chris was born in Bedford on 1 January 1929 into a religious family. His father was the D.R. Church Minister in George for many years, where Chris grew up and attended high school. He went to Stellenbosch University, where he studied and obtained his BSc, and then became a teacher.

I think I may fairly say that Chris was a natural and gifted teacher. He gave a talk to the Clivia Club years ago when we still held our meetings at Kirstenbosch; and it is true that his audience was enthralled by his presentation.



'What a Treat'



'Suzette Too'



'Christo's Bouquet'

He taught biology, mathematics and English at Graafwater, where he was also headmaster.

He was a gifted man in more ways than one and besides playing rugby and tennis, he was very artistic and played the piano. He was also a gifted tenor, often singing solo.

He met Suzette at Veldrift, at her aunt's farm and they were married in Paarl. They had two children, Marlene and Riel. Marlene blessed them with three granddaughters and Riel with three grandsons. There are now also six great grandchildren.

Chris, as I knew him, was a sensitive and gentle man and loved nothing better than to share a good joke with friends, and above all else he had a deep regard for his beloved wife.

Chris passed away on 1 March 2017 in Worcester, where he and Suzette had moved to be closer to family.

He is sorely missed by his wife and family and his *Clivia* associates in Hermanus where he shared plants and knowledge with members of the Overberg Clivia Interest Group and also judged at their shows. ▼

YEARBOOK 19

Clivia Photographic Competition for Yearbook 19

The 2018 Photographic Competition is open to members of the Society, affiliated clubs and interest groups. The object is to encourage *Clivia* enthusiasts from around the world to submit photographs. Please submit entries of photographs of attractive as well as some unusual *Clivia* flowers and plants.

Prominent space will be allocated in Yearbook 19 to winners in all categories as well as other entries of merit. The name of the photographer will be published with each photograph. The best photograph in each category will be selected from all entries received.

Categories are as follows:

1. *Clivia miniata*
2. Interspecifics
3. Single flower – any species
4. *Clivia* in landscape
5. Other *Clivia* photos e.g. buds, berries, foliage, floral art

The conditions and rules of entry are:

1. Entries must be submitted by Sunday, 8 April 2018.
2. Entries are limited to three per category per person.
3. Photographs may be mailed to Clivia Photographic Competition, P O Box 1820, Houghton 2041, Johannesburg, Gauteng, South Africa. (Flash drive or CD-R) or emailed to myclivia@iafrica.com
4. Photos must be submitted as follows:
 - All photographs must be in jpeg format, no larger than 2 MB per photo. No scanned or printed photos may be submitted.
 - The following naming convention of the photo file must be used: Category, Submission number (i.e. 1, 2 or 3), 'Name of plant', Submitter's name.jpg – utilizing the ' ' as indicated, the commas and the

spaces, or as near for such format as your computer will allow.

- The size should be a minimum of 1024 x 768 pixels.
 - Photographs must be saved as jpeg files and not be embedded in a file created by another program e.g. MS Word.
 - Names, dates or watermarks are not permitted on an image. If any photographs are submitted with such annotations, they will be disqualified.
5. Neither CD-Rs nor flash drives will be returned after the competition.

The decisions of the panel of judges is final and no correspondence will be entered into in relation to the competition or any aspect relating thereto.

Remember to take the following aspects 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 competition, to promote or advertise *Clivia* through whatever medium they deem fit.

In other respects, the 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 a scanned copy of the entry form, 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 PERSONALITIES

Henriette Stroh*By Felicity Weeden*

Henriette is an estimable lady indeed.

Born into a farming family, Henriette grew up in the Ermelo district, attending school in Ermelo and then Rustenburg Boarding School. The University of Potchefstroom followed, where she majored in botany, microbiology and zoology.

Although planning to be a teacher, by the fortuitous intervention of her mother's car breaking down, Henriette met a tall handsome stranger and married him! In due course a daughter, Sarie and a son, Francois were born to Henriette and Nico and they are now proud grandparents of two



Henriette Stroh



'Ouma Sarie' in a large container



'Elsie Grobler'



Broad leaf yellow

two-legged grandsons and two four-legged furry grandchildren.

Henriette's family history is interesting. Her grandmother was married to a gentleman who was consul to Mozambique during Paul Kruger's tenure as President of the Zuid-Afrikaansche Republiek. During their travels – by ox wagon – to Mozambique, Elsie Grobler collected a *Clivia miniata* plant. (No nature conservation then!) In due course, each of her daughters received a portion of the plant which became known as 'Elsie Grobler' and Henriette is still in possession of a portion of this plant.



'October Fest'

Orchids: Henriette bought a collection of orchids and became hugely involved with this hobby.

She became an accredited national orchid judge, which allowed her to judge anywhere in the



Green flower



'Pistachio Festival' (NK10GG)

'Cypress Festival Latest'



'Fern Festival'



'Agathia'



'Michael's Festival'



'Crossroad's Festival'



'Khaki'



'Rupert's Festival'



'Seri Jo'

world. It took five to six years of training and learning to achieve this goal, as the requirements are extremely strict. She was the Northern

Transvaal Orchid Society Chairperson for years and Chairman of Judges and President of South African Orchid Council and has been a member for 46 years.

She has judged at international orchid shows in Rio, Miami, Glasgow, Kuala Lumpur and Singapore, among others. In the process she



Multitepal

has seen the world and was present at the inauguration of the Orchid Centre at Palm Beach, Florida where international orchid luminaries were congregated.

With son in law, Craig, she climbed Mount Kinabalu in Myanmar to experience the habitat of *Paphiopedilum*. She also travelled through Madagascar from north to south. Madagascar is recognised as being particularly rich in especially in African genera of orchids.

Clivia: She has been involved with *Clivia* from a young age because she was tasked with watering Ouma Elsie's plant, which resided in a large drum on the front 'stoep'. Another treasured family plant is 'Ouma Sarie' shown here in all its glory.

Henriette became involved with collecting and breeding *Clivia* in 1992, starting with seed from Yoshikazu Nakamura. Harold Koopowitz (author of the book *Clivias*) became her mentor and as a result she started breeding for quality broad-leaf yellows using 'Vico Gold', yellows from Christo Lotter in Hermanus and seed of broad-leaf yellows, which she bought from Stokes in the USA. Successful she was indeed, as several of these seedlings have won gold at shows in Pretoria and Johannesburg, where a few peaches also made their debut.



Multitepal



'Rainbow' multitepal

From seed supplied by Yoshi Nakamura, a special plant bloomed and was named 'October Fest' (NK10GG), with which she started line breeding and now, after four generations, green flowers are appearing.

Examples of this line of breeding are 'Cypress Festival' and 'Pistachio Festival' (completely pod sterile) and pride of place goes to 'Agathia', a

pure green flower.

The latest beauties that have appeared this year are 'Michael's Festival', 'Rupert's Festival', and 'Fern Festival', and a cross between 'October Fest' and 'Khaki', named 'Crossroad's Festival'.

She embarked on a compact bronze green-throat programme, using 'Green Pepper', where she was so successful that many had to be planted out in the garden! She also successfully worked on another line that she calls 'Khaki' and the choicest plants are named after her lady friends in the Cape. Working on advice from Harold Koopowitz, she always plants as many seeds as possible of a cross, to maximise the chances of getting the desired result.

The focus has moved and starting with 'Seri Jo' (a plant given her daughter's nickname) she has been concentrating on breeding multitepal plants with what she describes as square flowers – eight tepals, and more recently focusing on producing full umbels of flowers with 10 – 12 tepals on each flower and in different colours, e.g. bicolour, pink, apricot, bronzes and bronze green-throat – check the colour chart for the full

range!

The results here have been spectacular and there are many outstanding flowers appearing among these seedlings. The plants are big and robust, with dark green, shiny foliage and appear in all colour shades.



Yellow multitepal



Broad tepal yellow almost 100% multitepal

This year, 'Rita', a very pleasant surprise, appeared, out of the multitepal breeding line, which started with 'Ilse'. Although not a multitepal, 'Rita' is a lovely flower in a very pleasing combination of colours.

Among her treasured plants is a specimen named 'Sarie's Christmas Parfait'. The beautiful white and pink flowered plant resulted from seed given to her by Stella van Gas, the seed having been gathered in the Dweza Forest. 'Sarie's Christmas Parfait' has the pleasing habit of flowering twice in a season.

On a trip to the USA, she lectured at Huntington in Los Angeles, before the advent of digital photography. She ran a half-day judging workshop in Anaheim near Los Angeles in California. Here she met Jim Shields, Jim Comstock, Joe Solomone, Marilyn Paskert, Miriam Meeker, David Conway, Rashid Quereshi, Victor Murillo and Manual Morales.

She has judged *Clivia* in South Africa at Cape Town, Nylstroom, Louis Trichardt, Pretoria, Johannesburg, Pietermaritzburg, Port Elizabeth and the Overberg. She was previously involved in the Northern Clivia Club Judging School, with Koos Geldenhuis and achieved master judge

status.

Henriette seems to have passed her love of plants and animals to her children.

Her husband Nico has supported her on her travels and is the technical mind behind the greenhouses, dealing with the building, electrical and plumbing requirements – and cares for their beloved rottweilers when she is not there. A very important job indeed!



Beloved Rottweiler



Photos of Henriette's garden



Photos of Henriette's garden



'Rita, Pleasant Surprise'

Kind, thoughtful and generous to a fault, modest and unassuming, she is a valued friend to many. Henriette's advice to newcomers to the *Clivia* world is: Don't waste your money buying expensive plants at an auction. Buy the best

seed and grow as many as possible to maximise the chances of success. Select the best plants, dispose of the rest, or dig up a piece of lawn and plant them in the garden! Start line breeding, i.e. selective line breeding, which is selfing or sibling crossing. Grow the seed of this new cross and then repeat the process of selecting as before for at least four generations. Results from such a programme is the 'October Fest' line, which produced the green 'Agathia'. See photo above.

Despite the fact that Henriette has about 500 to 600 multitepal plants and has approximately 100 to 150 new multitepals in flowers per year, she has never been and is not engaged in any commercial operation, but is willing to share her success by sharing pollen with others. ▼



'Sarie's Christmas Parfait'

Roger C Fisher

By Sakkie Nel

Roger Fisher is a Capetonian by birth. Both his parents are first generation South Africans of immigrant parentage – his mother is an Australian of Irish-Scottish extraction on her maternal side – a Waterston. Those who know their history will know that his great uncle Robert Waterston was a firebrand socialist and 1922 mine strike leader on the Rand. He had come to fight in the 2nd Anglo-Boer War (1899-1902) with a brother, and both stayed and encouraged their sister to join them. This sister was Rogers' grandmother. His maternal grandfather, Symmonds – an English immigrant brought to South Africa as a child – ran a fancy brickworks in Brickfield Road, Observatory, Cape Town.

Roger's father is of English Cockney stock – his maternal grandfather was a Welland (a family member has traditionally always been

cartographer to the Royal Navy at Greenwich), his grandmother's genealogy – a putative adopted Badenhorst – is more obscure, of Austrian descent by lore. His father, also a Cockney, was sent to South Africa to recuperate from mental fatigue in World War 1 – a condition from which he never fully recovered and this led to a failed marriage. Roger only met him once.

Roger's mother was a shorthand typist for Old Mutual before her marriage.

Roger attended primary schools in Bellville – first Bellville North (1957-1958), a dual-medium school, soon declared Afrikaans medium, then Bellville South, declared coloured (1959) and finally the English medium primary school, Boston Primary (1960-1963), where he was one of the first pupils registered. Here Roger experienced the decimalisation of our currency and the declaration of the Union as a Republic –



'Star Green Destiny' produces very good viable pollen

all indelibly memorable events to him.

His father – promoted to draughtsman with the South African Railways – was relocated to headquarters in Pretoria, so the family moved there. Roger attended Clapham High School – also then recently established and full of high-minded Edwardian-survival teachers.

His parents believed that he would become a minister of religion in the Methodist Church or a medical doctor. Roger chose to become a vet. He started medical studies, but did not last there beyond the first year. He then spent some years in the Life Sciences section of the Atomic Energy Board, and then in the Desalination Laboratory of Water Sciences at the Council for Scientific and Industrial Research (CSIR). After being a guinea pig for the CSIR bank of career guidance tests, he was persuaded to return to studies, with his parents only able to afford the local University of Pretoria, to study architecture.

Roger's botanical memory

Roger has always had an interest in plants.

His paternal grandmother had mother-in-law's tongue in polished beaten brass cylindrical containers on teak stands in the dark entrance hall that held for him a morbid fascination.

As a child he would accompany his maternal grandmother around the garden and she would point out plants to him. She had hen-and-chicks (spider plants) of various greens and variegations, luxuriating on the dining-room window-ledge and cascading down, the "chicks" still affixed by their umbilical cords to the mother "hen". Her bedroom was directly connected to a narrow greenhouse, in which grew an indiscriminate cornucopia of rooted vegetation. This was hallowed terrain only entered by invitation.

At the front door grew red-orange lilies with leathery green leaves in tree-trunk-shaped large concrete pots, which Roger was later told, came from the fancy brickworks of his grandfather. When his maternal grandmother, upon a diagnosis of cancer, was forced to sell the Eersterivier plot, Daltondale, the lily plants were broken up and distributed between the six daughters and five daughters-in-law. These, later in life, he discovered to be *Clivia*. Roger had no idea of their provenance. Daltondale burnt down and all that remained was the Aga-stove,



Fred van Niekerk

left standing in the veld as a monument to their joyful family meals. The ruins were subsumed into a coloured township. Bob's Way, a street named after his uncle, who had helped build the access road, is still there.

Roger studied biology at school until matric level and this was his favourite and best subject.

His school notebooks float around the family as a memento and some sort of trophy. In it are various pencil-coloured drawings of the depiction and naming of plants and their sexual reproduction.

Botanical imaginings – Phase 1

It was only after Roger had completed his studies in architecture and settled into a wrong-side-of-the-tracks suburban home next to the rail line in Capital Park that he re-ignited his passion for plants. He had the improbable ambition of growing an alpine garden, having visited Kew Gardens and seen one on his first overseas trip. While the attempt at an alpine bank seemed to flourish at first, it floundered and eventually

failed. However, a large 'lucky bean' that Roger had found on a Durban beach, germinated and rooted next to the wall and it grew like Jack's beanstalk or the monstrous man-eater in Little Shop of Horrors, then on the film circuit. It gave him nightmares. All of that should have been an ominous portent.

Roger moved to Kloofzicht. The barren dolomitic soil there was not a gardener's dream.

Yet he, with purpose and fortitude, managed a plausible English cottage garden, with lilies, hellebores and heritage roses. It was a delight to the eye. He had inherited some of his grandmother's *Clivia*, and at the same time an older friend had emigrated to the Netherlands and given him plants from her garden, some of which were *Clivia*, grown from seed collected from habitat in her sister's neck-of-the-woods in Natal. There, where relocated, they

Clivia caulescens habitat variation in colour in the afromane ecotype of the forest at Mariepskop

sat and grew.

At this stage Roger met Johannes van der Walt. He was an avuncular yet taciturn world-leading mycologist. They got on very well. He told Roger at the time that he was heir to the McNeil yellow *Clivia*, this sport then being both hugely inaccessible and in vogue. Roger was incredulous and covetous. Roger was never to receive an offset, as they were selling for \$500 each at that time! Since Gordon McNeil had acquired the Blackbeard collection from Grahamstown where these yellows were first recorded, that was obviously their source.

Johannes's plant passion was for the creation of tetraploid giant hybrid nerinas. He had, however, experimented with colchicine treatment of *Clivia* and gave Roger's mother a single seed of such a plant with the injunction that she treasure it.

At this time, Roger worked with a younger lecturing colleague, Piet de Beer, in the Department of Architecture at the University of Pretoria and he was then establishing a home and garden.



The relictual fynbos ecotype of *Clivia caulescens* at Mariepskop atop the escarpment



An outing by the Lowveld Clivia Club to Bearded Man



A well imbricated base of a Chiazzari collected *Clivia robusta* or 'Swamp Clivia' in the SANBI Pretoria collection

Taking a break in Ngome Forest



In the home of *Clivia caulescens* in the Ngodwana forests



A section of the SANBI Walter Sisulu Gardens *Clivia miniata* collection



Clivia cousins, *Agapanthus inapertus* on the exposed scarp of the Ngodwana forests



Clivia gardenii fruit – Sibonella Chiliza

Roger told him the tale of the yellow *Clivia* and how unobtainable it was. Piet set up a search and found a *Clivia* nursery near Hartebeestpoortdam, Aquafloora. From time to time they sold yellow *Clivia* – at a price! Roger and Piet went there and beheld an array of plants in bloom the likes of which Roger had never seen before in his life – the planted specimens were carefully colour co-ordinated from the deepest burnt oranges through the regular oranges to pale pastels. They were invited inside the home and there sat the most spectacular three-coloured specimens in bloom. It boggled Roger's imagination – a plant he had known only as an orange – now sometimes yellow – had become a kaleidoscope of colour variety!

The bug had not bitten him yet.

Roger moved home yet again.

He carefully lifted all *Clivia* plants and moved them to under the trees in Doornkloof, where he relocated.

Then came the very harsh and cold winter of 1998, with black frost everywhere.

Roger had either to compost the survivors or pot them up and protect them.

Although not a lover of pot plants yet, he decided against his own better judgment to pot up the surviving *Clivia* plants and keep them under cover.

So began his more intimate relationship with his *Clivia* plants.

At some point Roger was appointed acting head of the Department of Architecture at the University of Pretoria.



Clivia mirabilis berries depicted by the botanical artist Sibonella Chiliza

It had been drawn to his attention that Ammie Grobler, the father-in-law of one of his previous students (now a junior colleague), grew *Clivia*.

Secretary Day required that the "boss" presented his secretary with flowers. Roger, not very keen on cut flowers and determined to give her a living plant, decided to acquire a *Clivia* from Ammie Grobler, fortuitously in bloom. The visit there captured his imagination completely. Ammie was engaging and Roger resolved to return. Roger bought a couple of recommended plants and was regaled by Ammie's tales of how *Clivia* had been a source of solace and revenue for him in his retirement and he had even determined his selection of a retirement property so as to propagate this charismatic genus. Yet Roger was determined not to be ensnared in this alluring web.

But Ammie took ill, his collection was sold and Roger was finally captured on venturing there to buy some special plants.

Being of an academic bent and having various plants-people as colleagues and proximate on



Design for the stamp issue of Clivias for the 2006 Clivia Society Congress in Pretoria by botanical artist Gill Condy

the campus, Roger resolved to find out more about the genus *Clivia*.

He sought out Braam van Wyk, whose recent book *Regions of Floristic Endemism* had caught both his attention and imagination. Roger asked Braam why he had omitted the succulent *Clivia* and if he would not write a book dedicated to the genus. He shocked Roger by suggesting that, since he had such well-formulated questions and objectives, why did he not do it himself?

He set up an introduction to a recently graduated post-graduate student who had done his research on the genus, Dirk Swanevelder, as lead author, and a publisher, Briza. They discussed the project, set up a mock layout, spoke with the publisher – and suddenly had a project. Roger was determined that each species would be uniquely illustrated by a botanical artist and brazenly, and naively, approached Gill Condy of the National Biodiversity Research Institute – it may still then have been Botanical Institute in



John van der Linde and Paul Kloeck

Pretoria. She said she was far too busy, among other things having been approached by the South African Post Office to illustrate the genus for a set of stamps. Roger pricked up his ears – he had got his first class scout badge in philately and so was keen to know more. Gill said she was not sure if the project was going ahead. Roger phoned around. He got hold of the secretary of the Clivia Society, Lena van der Merwe. She said that a set of stamps was planned to coincide with the next Clivia Society Congress in 2006. She was not sure what had transpired, but would check. She also said that they were looking for a new editor for the *Clivia Society Newsletter*, would he be prepared to give it a try? Roger said he was not a club-organising type of person, but yes, ok, perhaps?

In the meantime, Gill had a young in-house trainee botanical artist and asked if Roger and Dirk would be prepared to give him an opportunity to do the illustrations for the proposed monograph of the genus *Clivia*. Sibonelo Chiliza turned out to be the perfect collaborator. His pencil-coloured drawings were slow in the making but meticulous in their execution and fastidious in observation. Sibonelo came from Zulu culture on the Pongola side of KwaZulu-Natal and had trained as a graphic artist at the KwaZulu-Natal Technical University. He was South Africa's first black botanical artist and this was his first commission. It was all serendipity.

So Roger joined the Northern Clivia Club, took on the responsibilities of editor of the Clivia Society's newsletter.

And thus he entered the circle of *Clivia* aficionados and desperados. ▼

PICTURE BY ANDRE DU TOIT



AGM May 2017. At Willie le Roux's house.

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Keeping your *Clivia* collection numbers under control – culling and the name game

By Sean Chubb

All of us keep too many plants, many of which are in our collections for the wrong reasons. We keep individual named plants from well-known strains which are probably not the best when compared to others of that strain.

Remember, do not keep names, keep individuals within the strain. This is where a lot of beginners run into problems. Do not place too much of your attention on the name of the *Clivia* and be completely blinded to its weaknesses and imperfections.

When selecting *Clivia* for breeding, breed the best to the best and cull the rest. Cull ruthlessly! By culling I mean do not include them in your breeding programme. It is better to breed lesser numbers of good quality *Clivia* than to mass produce.

Do not be caught in the name game – cull with purpose.

INDIVIDUALS OR BLOODLINES: It is true that the breeder should base his judgment on the quality of an individual, but as important as the individual is, the breeder should also base his selection on the quality of the strain from which the individual came, good, bad or indifferent. The harder a breeder culls, the better the strain will be and the strain will improve year by year.

Each generation should be an improvement on the last. When breeding, you need to eliminate all

plants except the best of your collection. This is not to say that you cannot keep them in your collection – just do not breed with them. As long as your “Breeding Plan for Improvement” is basically sound, each fresh generation of seedlings coming into flower should be an improvement on that which preceded them, which is the way it should be.

As a breeder, you must know that there is a strong connection between individual quality and the quality of the strain, because the qualities of that *Clivia* and its bloodline are transmitted to future offspring. Individual excellence is a good guide to the quality of your strain.

CULLING AND HEALTH: Culling for defects and imperfections is important, but let us not forget that good health and a strong constitutional vigor are even more important. Weaknesses come in all forms, and a breeding strain is only as strong as its weakest link. If the breeding stock is weak or has poor health, so too will the offspring.

Proper care and management, and having a disease prevention programme in place goes a long way towards the improvement of a collection. Even if you have the best *Clivia* available, if they are not cared for properly, they will not produce the offspring you want. Extremely healthy and well-cared for breeding plants are what you need to be successful. ▼

Improving 'Star Green Original'

By Carrie Kruger, *Utopia Clivias*

We have been breeding with 'Star Green Original' since 2009 and have had difficulty setting selfed seeds on this plant. We have nevertheless managed to obtain a few during this time.

The first two selfed seedlings flowered in 2017 and produced pastel oranges with green centers. It was not the outcome we were hoping for, but proceeded to pollinate them with 'Star Green Original', as well as 'Star Green' F1's.

When a third selfed seedling was discovered in bud in January 2018, we expected a similar colouring to the first two selfed seedlings. As the buds matured, however, we could see this one was different. The versicolour pattern on the back of the tepals was already showing at the first stage of budding. We waited in

anticipation for the first flower to open. When it opened it looked almost identical to the mother plant, but more beautiful. As more flowers continued to open, there were clear differences between the two flowers. We were so impressed with this flower, that we have named her 'Star Green Destiny'.

'Star Green Destiny' is far superior to 'Star Green Original' in many ways, and therefore we have decided to use this F1 in all our breeding within the 'Star Green' range for the following reasons: 'Star Green Original' versus the F1 'Star Green Destiny':

1. 'Star Green Destiny' produces viable pollen which 'Star Green Original' does not.
2. 'Star Green Destiny' has larger, more flared flowers than the mother plant.



'Star Green Original' produces very little pollen

3. The flower count on this first flower of 'Star Green Destiny' is 20 flowers, whereas 'Star Green Original' has never produced more than 15 flowers at maturity.
4. It also has a strong dark brick red versicolour on the back of the tepals.
5. The tepals of 'Star Green Destiny' are broader and overlap more.
6. Although the flowers of the new F1 do not stay as green as the original mother plant, it has several hues of green and pink in the flower, which makes it very special.
7. As the colour in the flowers is not as dark when it matures as it is in the original 'Star Green', the versicolour seems to improve as the flower matures.
8. The F1 is a larger, stronger, more vigorous plant and hopefully will be less prone to pests and diseases. ▼



'Star Green Original' opening up



'Star Green Destiny' changes from green to a cream with green



'Star Green
Destiny'
colouring up
with a light
pink



'Star Green
Original' opens
very green and
stays green
until the
flowers start to
change colour
later



'Star Green Destiny'
opening up fully



'Star Green Destiny'
changing colour

RELATED

Clivia good, odd & ugly #9By *Connie & James Abel***Freakish #1**

In the years 1975 to 2000, we had the good fortune to have Di and Cameron McOnie as near neighbours here in Pretoria. They were also partners in the Tipperary nursery near Nelspruit, where we stayed with them several times. Cameron had imported *Clivia* seed from Belgium and Spain for Tipperary. The flowering plants in the shade houses and in the gardens were spectacular, including the massed bed under the indigenous strangler fig trees.

When their Belgian seed first flowered, they were delighted to find that there were a few peaches among them, and this treasured nucleus received separate attention, as shown. This was the origin of the well known Cameron Peach.

On one of our visits, in among the numerous flowering *Clivia* we spotted the oddity illustrated

here, which we promptly claimed. The tepals are 3mm to 5mm wide, and we named it 'Frats Fine Petal' (Frats = Freak in Afrikaans). Regrettably, it is shy in both flowering and offsetting.

We subsequently learned that Barbara and Joe Solomone in California had a similar *Clivia* which they called 'Capellini' (after "angel hair pasta"), nicely illustrated in Jim Comstock's photo.

These are the only two examples of this similar but apparently rare mutation of which we are aware, but it is nice that they have occurred in both orange and yellow.

Subject matter for this series will be gratefully received at jcabel@absamail.co.za and many thanks for those that we have received. Regrettably, without your contributions this series of articles will soon come to an end. ▼





'Capellini'



'Frats Fine Petal'



Clivia membership

By Sakkie Nel

Three Clivia newsletters and a Yearbook in June are issued to paid-up members each year.

No. Groups, Clubs or International individuals		2018
1. Australia: Pay to Lisa Fox in Australia: lisa.fox@gmail.com	US\$65.00 for 3 years or	US\$25.00
2. International members: Pay to Sakkie Nel: corgas@vodamail.co.za	US\$65.00 for 3 years or	US\$25.00
3. New Zealand: Pay to Tony Barnes in NZ: tony.john@xtra.co.nz	US\$65.00 for 3 years or	US\$25.00
4. United Kingdom members: Pay to Sakkie Nel: corgas@vodamail.co.za	US\$65.00 for 3 years or	US\$25.00
5. United States: Pay at www.northamericancliviasociety.org United States: Correspondence to: David Loysen: shawhill208@gmail.com	US\$65.00 for 3 years or	US\$25.00
6. RSA Club Treasurers: Pay to the Clivia Society	No reduced rate for 3 years membership	R150.00

Students and scholars pay only 50% of the above-mentioned membership fees.

All fees received in advance by Clubs and Groups must please be paid over to the Clivia Society, with particulars of the members' names, to ensure easy and correct record keeping.

Overseas members paying: The Clivia Society's PayPal particulars:

The Clivia Society: corgas@vodamail.co.za



No. Publication	Price each
1. Yearbook 1, 3, 5 – 17 POSTAGE INCLUDED	US\$10.00
2. Digital copy of yearbook 2 & 4 (Both out of print)	US\$5.00
3. Ten or more copies of yearbooks by a Club or Group each POSTAGE EXTRA	US\$9.00
4. Book: Cultivation of <i>Clivia</i> POSTAGE INCLUDED	US\$15.00
5. Ten or more copies of Cultivation of <i>Clivia</i> by a Club or Group POSTAGE EXTRA	US\$14.00
6. Book: Kweek van <i>Clivia</i> each POSTAGE INCLUDED	US\$15.00
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8. <i>Clivia</i> Color Chart II POSTAGE AND REGISTRATION EXTRA For Australia, New Zealand & NACS postage and registration costs is additional on bulk orders.	US\$20.00
9. Book: Illustrated Terms and Definitions for describing <i>Clivia</i> POSTAGE AND REGISTRATION EXTRA For Australia, New Zealand & NACS postage and registration costs is additional on bulk orders.	US\$27.50
10. Book: Illustrated Terms and Definitions for describing <i>Clivia</i> POSTAGE INCLUDED FOR RSA	R390.00
11. <i>Clivia</i> Newsletters: Digital copies on website: www.cliviasociety.org	No charge

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2. Smalls - 7 to 10 lines	US\$5.00
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The *Clivia* Society:corgas@vodamail.co.za

Sakkie Nel, Lynnwood, Pretoria.

corgas@vodamail.co.za

Just for the record 8. The early days

By Sakkie Nel

John van der Linde, a senior member of the Cape Clivia Club and honorary life member of the Clivia Society, told me the following: The Indigenous Bulb Society of SA existed before the Clivia Club was started in South Africa. Mr Yoshikazu Nakamura contacted the secretary, Paul von Stein at the time, and asked him if he could find a *C. caulescens* for him. Paul got hold of one and sent it to Japan. In return, Nakamura send him some darumas and interspecific plants.

John knows all about this as Paul gave him some of those Japanese plants.

As far as John can remember, the next thing that happened was that Nick Primich put an advert in *Veld and Flora* botanical magazine, asking people who were "Friends of Clivia" to contact Mrs V Amos (his daughter). That happened in March 1992. Nick followed that up with an advertisement in *Veld and Flora* in June 1992, asking: "Yellow Clivia – would you like one? Join the CLIVIA CLUB. Enquiries PO Box 6240, Westgate, 1734". That was the start of the Clivia Club. Ken Smith of Australia was an early member. A number of the early members were from outside of South Africa. Yoshikazu Nakamura was one of the early overseas members from Japan.

He wanted the club newsletters translated into Japanese, so Nick arranged for that to be done. In payment, Nakamura used to send a selection of seeds to South Africa every year. The much-appreciated seeds were distributed to club members by Koos Geldenhuis.

From this wonderful Yoshi Nakamura "breeding mix", the late Bossie de Kock germinated 'Deklan', which beautifies the cover of the Society's seventh yearbook.

James Abel, a founder member of the Clivia Club and also an honorary life member of the Clivia Society, added the following: "Nick's original concept of a 'Friends of the Clivia' newsletter was the foundation through several transformations of the Clivia Society. It was based on his fair-sized group of enthusiasts (mainly bulbs) and correspondents from around the world.

"A major South African contact for Mr Yoshi Nakamura before that time was Cynthia Giddy, who was his source of yellow plants, to the point where she then refused to supply any such plants to South African citizens."

The very first Clivia Club membership list was published in *Clivia News* Vol. 1.1 dated July 1992 (with Nick W. Primich as editor) and contained the particulars of the following 25 members:

1.	Allison Mrs WE	10 Vestness Road, Valhalla RSA
2.	De Bruyn Miss M	Bel Monte 43, Maianalaan, Brummeria RSA
3.	Doutt Dr RL	1781 Glen Oaks Drive, Santa Barbara, California USA
4.	Edwards Milton	PO Box 499, Belgrave, Victoria 3160 Australia
5.	Ellis E	PO Box 2824, Johannesburg RSA
6.	Gibello A (Fred)	PO Box 253, Little Brak River RSA
7.	Grove CJ	39 Pandora Drive, City Beach 6015 WA Australia
8.	Hankey AJ7	Orion Street, Kensington RSA
9.	Harrison R	PO Box 161, Wanneroo, 6065 WA Australia
10.	Holmes Mr Jim	PO Box 4063, Idas Valley 7609 RSA
11.	Larsson Les	31 Solomon Street, Palmyra 6157, WA Australia
12.	Lennox Penny	2 Ascot Road, Milnerton RSA

13.	MacMullen Keith	PO Box 2155, Cramerview 2060 RSA
14.	Mey Mr MD	55 Black Street, Parkdene 1459 RSA
15.	Morris W (Bill)	37 Brocklesby Road, Medowie, NSW 2301 Australia
16.	Nakamura Yoshikazu	4-28 Kurodo Mobara City 297, Chiba Prefecture Japan
17.	Primich Nick W	PO Box 6240, Westgate 1734 RSA
18.	Rodel Mrs VM	PO Box 9206, Cinda Park 1463 RSA
19.	Robertson Mrs L	59 Harewood Drive, Nahoon 5241 RSA
20.	Schweizer Mr AVVR	14B Pioneer Road, Irene 1675 RSA
21.	Tsang Dennis	104 Hing on House, Wo Lok Est Kwun Tong H.K. Hong Kong
22.	Uys Mr JH	25 Elbertha Street, Stellenbosch 7600 RSA
23.	Van Heerden Laila	PO Box 15766, Lynn East 0039 RSA
24.	Van Vuuren Mrs C	PO Box 6292, Homestead 1401 RSA
25.	West David	209 N 18 St, Montebello, California 90640 USA

In *Clivia News* Vol. 1.2 of September 1992, Yoshikazu Nakamura wrote:

“When I was a young child, my father owned a *Clivia* plant. One day, I damaged this plant by cutting it. My grandfather saw this and rebuked me for my behaviour. I have always remembered this and grew to respect all plants, especially *Clivia*.

“Later on, when I had grown up, I owned some plants of my own. I was able to acquire the collection of the late Dr Hirao, and those of some other leading Japanese breeders, thus I was able to quickly amass a collection of considerable variety.

“It is my wish to breed every possible type of *Clivia*.”

In *Clivia News* Vol. 20.1 (p. 21), Dr Lena van der Merwe, also a senior member of the Northern Clivia Club, as well as honorary life member of the Clivia Society, wrote:

“The inaugural annual general meeting took place on September 17, 1994 and was attended by three overseas visitors: Dr Keith Hammett of New Zealand, Penn Henry of Australia and Yoshikazu Nakamura of Japan, who also delivered papers at the conference.”

Helen Marriott of Australia told me the following:

“I’ve checked several of my own previous texts today and I see that Mr Yoshi visited South Africa for the first time in 1994 and again in 1998, presenting a paper at the first 1994 conference. I also recall seeing a group photo with him and others like Cynthia Giddy, Sean Chubb and more, which has been republished in the Clivia Society literature maybe in the past year or two.”

In *Clivia News* Vol. 4.2 (p. 2) of April 1995, James Abel reported that: “We are pleased to inform you that Nick Primich has accepted nomination as an honorary member of the club, and as emeritus editor of the newsletter.”

The very first hardcopy membership list printed on 10 May 1995 and in possession of Adri Haxton shows that Mr Nakamura is an honorary life member, together with Nick W Primich.

The honorary life membership of Bill Morris of Australia, Wessel Lötter RSA and Fred Gibello RSA, as founder members, was proposed at the conference and published in *Clivia News* Vol. 11. 4 (Summer 2002) on page 2 as part of the editorial.

The motivation for Bill Morris by Nick Primich and Ken Smith appears on page 7 & 8 of the same publication. ▼

2018 *Caulescens* Bus Tour History

By *Connie & James Abel*

C*livia* popularity around the world never fails to impress. It is one of the few plant genera which offers beauty in both flowers (for three weeks a year after four years) and/or foliage (from germination and year-round), with suitability for both shaded garden or indoor enjoyment. Endemic to South Africa/Swaziland, its greatest number of enthusiasts is in China and breeders in all countries have been extraordinarily successful in developing new forms – thank you all.

Clivia offer something for everyone, and living in South Africa, we are privileged in being able to visit the habitats, with strict observation of the rule “take only photos and memories, leave only footprints”.

Situated in some of the most scenic areas of South Africa, the habitats are fascinating in offering insights into the complex *Clivia* environment – interrelationships with and dependant on climate, topography, soils (even no soil!), companion vegetation and so much more. Populations are usually small and a puzzle is that, due to invisible micro-environment subtleties, they often have sharp boundaries without merging into the surroundings.

Our first visit to God’s Window and the Pinnacle in 1994 was with *Clivia* Society founder Nick Primich, and he wrote about it in *Clivia News* Vol. 3.1 (p. 6). Society publications are being digitised and posted on the *Clivia* Society website <http://www.cliviasociety.org>, with all publications up until the end of 2015 currently complete.

Subsequently, we arranged a number of self-drive tours to habitats between the furthest north near Louis Trichardt and south in the Eastern Cape. The photo is from a 1999 trip to the rain forest in God’s Window, showing *C. caulescens* – terrestrial in the foreground and lithophytic in the background – together they make up about two thirds of the floor cover. Mist and rain happen frequently – bring a light waterproof jacket.

Happily the quadrennial *Clivia* conferences have been well attended by overseas and local enthusiasts, and for the third in 2002 we decided



Connie Abel amongst the *C. caulescens*

to organise a bus tour to *C. caulescens* habitats on the eastern escarpment. Well received, it has been followed by four more and we are looking forward to #6 in 2018. Over 100 enthusiasts have taken part so far and we have many happy memories of total immersion in *Clivia* culture in the groups for several days at a time.

Several participants have recorded their tour experiences in the *Clivia News* and *Yearbook*. For the benefit of potential 2018 participants we have extracted some of their comments relative to the 2018 tour – references to the three habitats that we will visit and comments on the tour experience.

2002, Ken Smith from Australia, *Clivia News* Vol. 12.1 p. 19: “During my trip to South Africa for the conference at Pietermaritzburg, I had the opportunity to be part of the *C. caulescens* tour organised by Connie and James Abel. It was a valuable experience. I am so glad I was part of this tour. We joined the others on the bus and headed for Mariepskop, our next *C. caulescens* habitat site.

By mid-afternoon we had arrived at the offices of the Mpumalanga Reserve, where the trailer was to stay while we took the bus up to the top of the area. Our host for this visit, Mr Winners Mashego, joined the bus and explained about

the redevelopment of this pine and eucalypt forest back to indigenous forest trees.

He also helped in getting clearance through the Air Force site on our way up. The drive to the top was steep but well worth it for the view once there. *Clivia caulescens* was seen growing under vegetation along either side of the roadway. I was surprised to see it growing in fairly exposed conditions, under shrubs and on rocky outcrops, at the top of the site. Cleaned seeds of *Clivia caulescens* were scattered all along the concrete roadway and the group discussed at length as to how they got there. [At night rodents eat the flesh after carrying berries to the middle of the road, hoping to avoid lurking predators. JA]

"It was a very relaxing time. After a slow descent to pick up the trailer, it was off to Graskop, which was to be the starting point for day three of the tour. We set out for God's Window after breakfast, stopping along the way at several places to see more *C. caulescens*. The Pinnacle was amazing. Fantastic scenery was to be the order of the day. The *C. caulescens* habitat was different here to that of the forest on day one. The habitat was most surprising and to see the *C. caulescens* growing in the leaf mould on top of the rocks was an eye opener indeed. Huge plants with long stems. We also ventured into the thicker vegetation to view *C. caulescens*, still with the large stems, growing under the shrubbery.

I was pleased I had joined the *C. caulescens* tour. So many things to see and learn: the *Clivia caulescens* in habitat of course, but also the countryside and the places we visited. A special part of being on the tour was the opportunity to interact with the other participants and to learn a little more about each of them. Even helped celebrate a wedding anniversary!"

2006, Helen Marriot from Australia, CN Vol. 16.1 p. 14: "With the conference and national Clivia show just over, camaraderie among the 42 participants (of whom nearly two-thirds were overseas club visitors) was excellent. The 2006 *C. caulescens* tour was the second one organised, giving overseas visitors to the Clivia shows, and even the local South African fraternity, a valuable opportunity to view one species of our special plant in its natural habitat. Indeed, the mix of overseas visitors (NZ 10, USA 10, Australia 6, Netherlands 1, UK 1) alongside 15 participants

from South Africa (including the Abels) proved to be a fine mix, with lots of new friendships emerging.

Sometimes on the bus we had the pleasure of hearing locals, including James himself, Roger Dixon, Wynand Malan, Johan Spies and Christo Topham share their expertise on various topics with us over the PA system.

Thank you for another magnificent effort. It is highly recommended."

2006, Rex Williams from New Zealand, YB Vol.9 p. 33: "After deciding in 2004 to take part in the fourth Clivia conference to be held in Pretoria, I was excited to see that the post-conference tours were once again offered. This was an opportunity not to be missed.

After a night in Graskop, a small town on the edge of the Drakensberg escarpment, it was day three and off early to "The Pinnacle". The landscape here is truly spectacular with sheer-sided valleys punctuated by a monolithic monument to nature's magnificence. From our viewing area we could see *C. caulescens* growing atop the Pinnacle as well as on the sheer rockcliff we were standing on.

All good things come to an end. I can thoroughly recommend the *C. caulescens* tour, should it be offered to anyone contemplating attending the next international Clivia conference."

2007, Pearl Snowdowne from South Africa CN Vol. 16 p. 4: "After a pleasant few hours travelling from Pretoria, we arrived at Graskop to collect packed lunches and then departed for the Pinnacle and God's Window.

At the Pinnacle, those brave enough swarmed down to the bottom of the valley in search of *C. caulescens* while the rest of us were happy to wander around taking photographs of *C. caulescens* growing in the most impossible situations from rocky crags and crevices. Then we went on to God's Window and quite a stiff climb to the rain forest, where there was a surprising amount of *C. caulescens* in full flower. Unfortunately, due to very heavy mist, we missed out on the majestic panoramic vistas, but the fact that we actually saw what we had gone there to see more than made up for missing out on the views.

Breakfast bright and early, and then we were on our way to Mariepskop. The weather had



worsened and the mist was even thicker than the day before. On reaching the top of Mariepskop it was such a thrill to see so many *C. caulescens* thriving in a protected environment. This was thoroughly enjoyed by all although it was definitely not ideal conditions for the photo fanatics.

[On the 1994 trip Nick Primich apologised for the wet weather at God's Window, and Keith Hammett from NZ promptly said it was not necessary, since *Clivia* weather was one of the things participants had come to see. Regrettably the name of the photographer in this Mariepskop photo was not recorded. JA]

I am sure that I speak for all FSCC [Free State Clivia Club] members who were on the tour in thanking Connie and James for the enormous amount of their time and effort which they must have put into making this a thoroughly enjoyable and very well organised tour for all concerned. I enjoyed meeting all the other "*Clivia* crazies", making new friends and the wonderful camaraderie of the whole tour. I will definitely be first in line for the next one."

2014, Terry Eakin & Haydn Lomas from Australia, CN Vol. 23.3 p. 9: "We left at 8am the next morning on a 20-seater luxury coach with Ronnie, our driver, and James Abel as our guide and Connie Abel as our nurse, eagerly looking forward to our first viewing of *Clivia* in their natural habitat. The fields below the service station had ostriches, zebra, buffalo. We saw many *C. caulescens* growing on the actual Pinnacle, which rises up from the valley below. The Pinnacle

was about 50m away from the adjacent cliff on which we were standing. On to God's Window. We saw many *C. caulescens*, with about 10% in flower or in bud. Many had stems of 700-950mm long. Some were growing on rocks with very little covering of the roots with moss, lichen and decayed leaf litter only and almost in full sun.

Visit Mariepskop. From the radar station we walked down the road we had driven up. *C. caulescens* were everywhere right up to the

road surface, growing under small bushes with not much shade. This area is often misty with a good rainfall. Only a few plants were in flower and some had the ripe berries of their previous flowering still on the plants, with more to be found on the ground alongside the plant. There were numerous seedlings evident, especially in the shaded areas. A kilometer down the road there were taller trees and here the *C. caulescens* were greener and healthier, but only a few had flowers or berries. A few *C. caulescens* were seen growing in moss on the tree trunks about 7m above the ground."

2014, David Loysen from USA, CN Vol. 23.3 p. 11: "Early Tuesday morning we set off on the three-day guided tour. The group was smaller than previous tours, just 11 in all, including the Abels." [Heidi Nerurkar took the group photo – JA]

From Pretoria we headed into the Highveld. Some of the oldest rock formations in the world exist here, where tectonic plates once collided. The rolling terrain, set on top of an escarpment, was quite reminiscent of our western plains.

"Climate in this part of South Africa, at 25 degrees south latitude, consists of a very dry winter and then a quick jump into a rainy summer.

The main roads in South Africa are like our interstates and are well maintained. Off these routes, however, the roads are inferior and signage a bit obscure. We stopped at the Pinnacle, God's Window and then Wonder View, overlooking the lowveld below the escarpment."



Hiking up the last 200m we found our target: *Clivia caulescens* in the wild, a few in bloom. Tucked in nooks and crannies, even up in trees, these semi-epiphytic plants in the understory get most of their water from moist winds and dew condensing in the cool nights.” [Birds take ripe berries up into trees and rocks, eat the flesh and drop seed, so

starting a new epiphytic colony. JA].

Back at the hotel for the night, old-style elegance in a perfectly lovely main building with outlying cottages beautifully landscaped. Pickled pig’s knuckles for dinner, not something you see on U.S. menus very often.”

Next day we headed to Mariepskop for more exploring.

Food and lodging all over have been incredibly excellent and cheap by U.S. standards.

South Africa still has issues following the end of apartheid some 20 years ago. Sharp contrasts still abound. Everyone has a security system. People are leery about being out after dark.”

2012, Sue Kloeck from South Africa, CN Vol. 21.1 p. 9: Sue and Paul Kloeck chair the Lowveld Clivia Club, centred in Nelspruit. In advance of a Clivia Society AGM a few years ago, Sue wrote this authoritative article on Mariepskop. She discusses the flower colour forms and the biodiversity shown in her photos.

“The mere 1 945m altitude crowns the peak, the highest peak in the Northern Drakensberg escarpment. On a clear



The Pinnacle: How did *Clivia* get up there?



C. caulescens nestled high in a tree



The *C. caulescens* clones in the more exposed sites of the fynbos scrub associated with other plants such as *Aloe arborescens*

day, one can view Maputo and the Indian Ocean. This area is unique for its floral diversity. The foothills are savannah and on the slopes in the kloofs and crags, montane forest species can be found. It is not well known that the abundance of well over 2 000 plant species make the biodiversity [here] greater than the Kruger National Park and Table Mountain." [And more than in the whole of the UK. JA]

All over the world people debate the issue of whether flora in habitat are being protected for future generations to enjoy. It is believed that our natural *Clivia* sites are being disturbed and preyed on by man. The abundance of the *Clivia caulescens*, in flower and laden with berries and fruit, seen in this region proved that the species is not being threatened here. Fortunately for those who worry that the species is endangered, they are not sought after for medicinal and spiritual purposes by people. Also the places where they occur (e.g. inaccessible spots on vertical cliffs) make it difficult for them to be tampered with." ▼



Colour variation in habitat *C. caulescens* along the Picnic Trail at Mariepskop

Annual Clivia Photographic Competition: What parameters?

By André Swart (Cape Clivia Club)

If you love running and enter a foot race, it may be useful to know some details. Is it a championship race where a podium finish is the object, or a fun race which is about the participation? Is it sprint or endurance, cross-country or track, relay, hurdles, obstacle, three-legged or egg-and-spoon? The object and rules make all the difference. Just so with the annual *Clivia* photographic competition, the results of which appear in the Clivia Society's *Yearbook*.

The photographic competition has a long and interrupted history. The first results were published in *Yearbook* 7 of 2005. The habitat category showed plants without flowers. Until *Yearbook* 13 (2011) there was a photographic competition every year, but a habitat category award in only four of the eight years. Only one of them depicted a habitat plant in flower. Then followed *Yearbook* 14, *Yearbook* 15 and *Yearbook* 16 (two in 2014 and one in 2015 after a publication hiatus) without any photographic competition. To his credit, our retiring editor saw the merit in re-introducing the annual photographic competition and published the conceptual framework in *Clivia News* Vol 24.1 in mid-2015. The outline makes for informative reading.

Yearbook 16, *Yearbook* 17 and *Yearbook* 18 (2015 to 2017) again carried the competitive photographic efforts of *Clivia* lovers, but with no revival of the habitat category, although photographic entries were invited in all but one volume of the *Clivia News* starting with the announcement of re-introduction in 2015. The categories were: *C. miniata*, pendulous species, interspecifics, habitat, single flower and other. Why the demise in practice of the habitat category? While it does present challenges on access and technical fronts, we have seen the publication of some marvellous habitat photographs by Ian Coates, (*C. mirabilis* with pollinator in *Clivia News* Vol. 24.3), Felix Middleton (*C. mirabilis* in *Yearbook* 18) and Wayne Haselau (*Clivia* x *nimbicola* in *Clivia*

News Vol. 25.2). The last mentioned includes associated personalities and I also witnessed Ian photograph Dr John Rourke with *C. mirabilis* in habitat, although I have not seen the photograph published.



As my plebeian contribution to the philosophy of *Clivia* photography, I offer my contribution of a photograph of *C. mirabilis* taken in November 2017. Note the native sandstone with lichen, the shaded setting with a hint of mossiness, the leaves of an over-arching Kaapse boekenhout (*Rapanea melanophloeos*) and leaf damage from the harsh environment.

Of course, if the time for a field-trip, the cost of transport, permits, hiking and camping for a few days, and the difficult light and breeze present too much of an obstacle, there are always other ways of getting a "habitat" photograph.



See the photographic advice in *Clivia News* Vol. 25.1 (p. 34-37). It is good advice for a controlled environment but hardly applicable to habitat photography. What sets habitat photography apart from all the other categories, is background/context. The black background seems to be preferred for showing off the blooms of cultivated plants. It generally does very well in focusing attention on the charms of the flowers, especially where supplementary light is intelligently used. Sometimes a texture-less coloured background is used, the colour being chosen to complement the flower colour. Several of the more recent-

ly featured photographic competition entries have rather uninspiring backgrounds providing a result not unlike a fishing trophy on a slab. Technical skill, in my opinion, is no substitute for artistic sense.

Clivia News Vol. 25.1, 25.2 and 25.3 all set out the "conditions and rules of entry" (my italics), but do not state how entries will be judged. What may be self-evident (or nearly so) in posed photographs, may require some lateral thinking when it comes to habitat photography. Readers are invited to consider whether the stated context for the following three photographs justifies the technical imperfections and embellishments and to advise the editor whether they agree with his judgment that they did not merit publication as worthy competition entries in the habitat category. The response may help to inform the shaping of criteria for judging this category in future and remedy its total omission for the last number of years.

Clivia habitat photographs are about context. While it is an open question as to whether the plants must be in flower, it seems that this would be preferable. Photographic challenges include: that the camera can be moved, but not the plant; that a stable and accessible vantage point may not be readily available; that the light may be dappled, too low or too intense; that there may be an unphotogenic background or foreground or intervening obstructions; that environmental factors have damaged the plant;





or that air-flow moves the subject, calling for a faster shutter speed and less depth of field.

Just being in the habitat in Oorlogskloof is a stirring experience. It is impossible to capture the sense of remoteness and timelessness.

Humans are the intruders here. The sandstone cliffs suggest great age and protection, the interplay of shade and light interact with temperature and moisture as determinants of viable niches, and the immediate environment is shared by zebras, leopards, baboons, rhebuck, klipspringers, porcupines, hares and tortoises.

Surely the point of habitat photographs is to give you a sense of that glorious wild reality? ▼



LETTERS AND SUGGESTIONS

The following suggestion was received from Helen – our Clivi-Arta artist:

"Hi Joubert,

Just noticed that thoughts are invited on the next photographic competition. So here are my thoughts:

I would like to point out that I have never quite grasped whether the subject or the photographic technique was being judged here. I think Ian Coates' explanation in *Yearbook 18* goes a long way to explaining this. However there have been numerous articles over the years about how *Clivia* blooms should be photographed against a neutral grey background, and I often wonder why this does not apply to the majority of the photographic competition winners. Admittedly those with black backgrounds look much more dramatic, but in theory should they not have been disqualified? Or am I missing something here?

Anyway, maybe I am being a bit picky, but personally would like to see Best Clivia Portrait as a SEPARATE CATEGORY to Best Technical Photographic Skills (where the subject REALLY IS second place to the photographic skills employed.)

Rather than cramming the yearbook with pretty photos I would also like to see, perhaps separate competitions for:

Best "new" blooms (an opportunity to showcase new emerging varieties, independent of photo skills, limited to 1 entrant per grower. This would give a snapshot indication of the forefront and

direction of breeding achievements separate from the above category)

Best use of *Clivia* in the landscape / established in ground plantings.

Best use of *Clivia* in floral arrangements.

Best / most interesting shadehouse design. (Could be split into Commercial and Domestic.)

With the winners of these categories then providing more details and explanations etc in a follow-up article. (For example the known lineage of the breeding program which resulted in the winning blooms, the age and other species used in the landscaping, the materials and construction method of the shadehouses.) This could be a possible source of articles for the newsletters?

I guess that all means I would basically rather see a bit more diversification in the subject matter and therefore by doing so, hopefully promote and encourage *Clivia* to a wider audience. Maybe.

Cheers,

Helen"

Editor: Thank you for raising the various important points, Helen. I certainly hope your points open up the debate around the purpose of the photographic competition for the future. Ideally, the categories are determined by the time the next Clivia News is published i.e. before the flowering season starts and people can take appropriate pictures for the various categories. ▼

CLIVI-ARTA BY HELEN SANDERS

FIRMAMENT PHILOSOPHY:



SO, DO YOU RECKON THERE'S LIFE
OUT THERE, SOMEWHERE??

MMMM...

OTHER BEINGS,
PERHAPS,
BUT NOT **CLIVIA!**



©CLIVI-
L'ARTA'18

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