



ISSN 1819-1460

Volume 29 | No 3 | Nov 2020

Clivia

News



Clivia News**NPO no. – 139-860 | SARS PBO Tax Exemption no. 930036393****THE CLIVIA SOCIETY MANAGEMENT**Website: www.cliviasociety.comInformation: infocliviasociety@gmail.com

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From the Editor

The year 2020 will be remembered as the year of the Covid pandemic! Fortunately, the members are resilient and instead of the 'Physical Club Shows', we held 'Virtual Shows'. The 'Virtual Shows' allowed all members to appreciate the photographs of the images submitted for the various shows. These images were available in various forms, such as on WhatsApp and on the newly revamped Clivia Society website galleries.

The number of articles submitted for publication is limited, but fortunately the reliable few do provide us with something to read. This Clivia News will be dedicated to the Interspecific Show photographs and the Clivia News 30 number 1 in February 2021, will display the miniata show images.

James Haxton has provided us with a guide to improve the photographs of our clivia flowers. With the 'Virtual Shows' the quality of the images plays an important role when the images of the flowers are judged. Fertilisation of clivias has mostly been by means of a general fertiliser suitable for flowering plants. Some members may add trace elements. Koos Henning, in a short article, guides us to improve our leaf and flower growth by providing the clivia plants with the nutrients they need at the correct time. Helen Sanders continues to supply us with her cartoon of Clivi-Arta – something to chuckle about in our serious clivia lives!

Roger Fisher has written a tribute to Roger Dixon. The two Roger's produced Yearbook 14, a superb documentation of all the clivia species. Alfred Everson of KwaZulu-Natal has submitted the third part of a four part series on the history of the club – a reminder of how events and people change and move on! Hester Correia updates us on her putative cross of an amaryllis with a clivia. Felix informs us of a finding of a natural cross of a miniata and a caulescens in southern Natal. Of interest is a record of general flowering dates in Johannesburg, kept by Ray Topp. These dates reflect the general dates when most of his clivia showed evidence of buds presenting between the leaves. Of interest is the variation of the dates. Unfortunately some of the years have no records of general push dates. 🌸

Glynn Middlewick



COVER PHOTOGRAPH: JCC/Society Interspecific show: Best on Show – George Mann.



BACK COVER: JCC/Society Interspecific Show: Second Best on Show – Carrie Kruger.

From the Chair

Congratulations to all the organisers of and participants in the 'Virtual Shows' held in 2020. The organisation, the entries, the judging and the display of the images took place in a brand new 'space', the internet.

Many of us learned of 'Zoom' and 'Teams' for the first time. 'WhatsApp' was used for chat groups and for the submission of photographs. E-mail provided us with a platform for larger sized entries and 'WeTransfer' provided us with a means of sending large files to various members. The success of the 'Virtual Shows' is evident from the number of entries submitted. A single photograph was all that the judges were provided with to make their decisions.

Going forward to 2021, 'Virtual Shows' remain a possibility. A 'Virtual Interspecific Show' with dates extending from March the 1st until the middle of October is a possibility. This extended time-period allows for the variable bloom season of the interspecific flowers. A similar time-period for a 'Virtual Spring – miniata -Show' is also a possibility. The 'icon' and classes will be sent, early in 2021, to all clubs as well as published on the website should we go ahead with the virtual shows.

The Covid pandemic has unfortunately not disappeared. Will we have a surge in the Southern Hemisphere and if so, when? Scientists are predicting a surge in the first quarter of 2021 and others say March/April 2021. What is so disappointing about the pandemic is the uncertainty of anything related to the virus. Some events for 2021, outside of clivia, have already been cancelled as they need a year to prepare for them. Many of the clubs start their calendar year in February of each year; will these physical meetings take place?

The advent of 'Zoom' allows us to hold meetings, not ideally, but adequately. The Society has provided Zooms talks, once a month, since August 2020. These talks provide members with some form of communication from the Society. Why are there so few members who participate? Is this a lack of interest, an inability to join the 'Zoom' session, lack of awareness of the talks or the general apathy of the members? Is the Society wasting their time in providing anything to members? I hope that some members will react and comment with regards to the general lack of support by members. The members that attend regularly form the essential backbone of the Society.

A new Clivia Register is up and running. Access to it is via the Clivia Society website and may be found on the menu. Easy to fill in, thank you to Lisa Fox.

On a sadder note, we would like to offer our condolences to Christo Topham and his family on the passing of his wife Marlene. Marlene was well known in clivia circles, where she served as the secretary of the Northern Clivia Club and together with Christo help organise the Northern Clivia Shows. Marlene was a willing worker, always had a cheerful smile and presented a brave front during her years of illness. 🌸

Glynn Middlewick



Marlene Topham

Dr Roger David Dixon

FGSSA, 25th of October 1959 – 6th of June 2020

A Cliviophile remembered 1959 - 2020

[The factual content is based on the tribute of Roger Dixon's friend, Stuart Clague, who collated information from Roger's family and friends. We are grateful to David Dixon, Roger's son, for sharing this. Those memories specific to Clivia are by Roger Fisher]

Roger Dixon died in his sleep in the early hours on the 6th June 2020 at his home in Pretoria North, set "in a forest that I planted myself", as he had said. The night of his passing from a particularly aggressive form of cancer was marked by a penumbral lunar eclipse, while the world-over was in the throes of the Covid-19 pandemic.

Roger was born in Mbabane, Swaziland (now the Kingdom of eSwatini), in 1959 then moved with his family to Cape Town in 1971 where Roger matriculated from the South African College High School in Newlands in 1976. He graduated from the University of Cape Town in 1980 with a BSc in Geology and Chemistry, thereafter with an Honours in Geology. He then joined the Geological Survey in Pretoria in 1981 where he was responsible for the X-Ray Diffraction laboratory. During his time there, he completed his MSc on the unusual metamorphic minerals of Wessels Manganese Mine in the Northern Cape.

In 1988, Roger became curator of the Geological Survey Museum, part of the Natural History Museum in Pretoria. He co-ordinated and wrote chapters in the book commemorating the 100-year anniversary of the establishment of the museum complex. Whilst here he qualified with a post-graduate Diploma in Museum Science (Natural History) with his study entitled 'The Museum of the Geological Survey: A historical perspective 1892-1966'. Here he met and married Elmi, a colleague at the Geological Survey. Together they had a son and daughter, David and Cathy. The family moved northwards out of the city onto a plot with enough room for Roger to build up an extensive collection of plants and trees.

Roger then changed vocation to become Principal Forensic Analyst for the South African Police

Service in 1994, achieving rank of Colonel. Over the years he equipped the Forensic Science Laboratory with an impressive array of analytical and optical instrumentation. In this capacity he established forensic geology as a discipline in South Africa. He also developed a trace-element profiling technology for fingerprinting gold.

In 2013, he left the South African Police Service Forensic, joining the University of Pretoria as Chief Analyst and Manager of the university's Stoneman Laboratory. Here Roger motivated for and organised the acquisition of the cutting-edge Selfrag machine, the first in Africa. In 2015, he finalised his PhD entitled "Provenance of Illicit Gold with Emphasis on the Witwatersrand Basin". He returned to live in Pretoria shortly after this so as to be closer to the University.

Roger's knowledgeable interests were that of a polymath and ranged far beyond the disciplines of geoscience into the far broader scientific, mechanical, natural and philosophical as well as many more areas as he discovered new fields of interest in his inquisitive pursuits and through meeting with people of interest. He was open-minded and ventured into situations beyond his ambit of comfort. He read extensively, from texts that were scientific through to classic literature (he had read War and Peace at a very early age) and had a particular liking for science fiction. He was possessed of a dry wit and was unashamedly eccentric. He did not suffer fools gladly. He was a keen birder and very active in the Southern African Bird Atlas Project. His father had known the famous bird-book author, Austin Roberts. He



Roger Dixon

became an accomplished genealogist.

He relished the English language which led him down the path of editor, both for the 'Aloe', journal of the Succulent Society where he served for thirty years and the Clivia Yearbook of the Clivia Society, where he served for some five years. He published extensively, authoring, co-authoring and editing around sixty papers, articles and books on subjects as diverse as geology, mineralogy, botany and natural history. He is co-author of the definitive tome "Minerals of Southern Africa". He served as editor for Charles Craib and John Lavranos's 'The Bushman candles' (2011) published by Penrock, where he worked with Tersia van Rensen as book designer. In later years, for some time, he was appointed co-editor for the yearbook publication of the Clivia Society, 'Clivia'. Tersia van Rensen was his preferred layout artist and he set her appointment as condition for producing 'Clivia 15' where he acted as Lead Editor.

It is in his capacity as plantsman, and particularly as Cliviophile that we remember Roger in the Clivia Society. He had discovered Conophytum phoenecium in the Richtersveld on one of his many succulent expeditions. From his geographical association with Swaziland he had first-hand insights into the natural *Clivia* habitats of the region and was particularly well-acquainted with the *Clivia* plant populations of Songimvello at its border. Roger was sceptical of the constant drive for discovering new 'species' of *Clivia*. He held a scientists view of the genus and its origins and the characteristics of the species. His interests in the species was literary and he wrote on these in an article published in a Clivia Yearbook, titled 'Relationships in *Clivia*'.

In describing the evolution of the genus *Clivia* he ran the time-machine of the past through his mind, visualising geomorphic change as a continuum, placing the strictures of its metamorphosis or cataclysmic change as a backdrop to the transformation of the populations of *Clivia*. He preferred the term 'ecotypes' for the characteristics each population manifested and found these in even geophysically proximate populations, such as the pendulous and trumpet flowered variants of Bearded Man or Songimvello, or the distinctly diverse forms of *C. caulescens* of Mariepskop. He was supportive of the idea of 'cloud speciation', where once isolated populations would intermingle as habitats changed and merged and reproduce novel clones. His keen interest in birding led to his speculating of the co-evolution of species or 'eco-types' with their pollinators, their flower forms and the timing of their blooming.

His ambitions for the 'Clivia' Yearbook was as the authoritative scientific endeavour of the Clivia Society. This, however, ran counter to the recreational and floristic profile of the majority of the membership and he resigned his position as Editor after the much-delayed publication of 'Clivia 15'. He continued his services to the Society as member and judge, where he had served on the Judges' Committee and help formulate the Standards for Judging. His past services are recalled with appreciation and his death at, amongst the *Clivia* lovers, a relatively young age, mourned.

The Chair, Committee and membership of the Clivia Society are appreciative of his past contributions and extend their condolences to his family, colleagues and friends. 🌸

Clivia flowering dates

Records kept by Ray Topp of Johannesburg.

These dates reflect the date on which the majority of the clivia in his garden showed buds appearing between the leaves of his clivia plants.

2005 15th July	2009 3rd August	2013 20th July	2017 -
2006 5th July	2010 25th July	2014 -	2018 30th July
2007 26th June	2011 Not recorded	2015 -	2019 1st Aug
2008 20th July	2012 20th July	2016 6th Aug	2020 3rd Aug

The dates may have some relevance in deciding on an ideal show date for the Johannesburg Club.

For the Lay Photographer

James Haxton

Considering Flowers and Photographs

There are times when the subject outweighs the quality of the photograph and sometimes the quality of the photograph is more important. Two recent events, the virtual show and the yearbook's photographic competition, illustrated that.

The Flower is the Subject

For the virtual shows, we are having the flowers judged, not the pictures. However, if the pictures are poor, they can detract from the flower image. Sometimes, important detail can be lost or the colours can be awful in the picture, despite a beautiful flower. So, it pays to get the picture right. Unfortunately, a good picture, will not help improve the quality of a scruffy looking flower.

So how are virtual show pictures different?

I would say they are accurate renditions of the subject, a 'record' shot. The picture is not meant to be artistic or overly colourful or contrasty. The judges need to be able to see all the detail we want them to see and not to be distracted by effects surrounding the image. I think 'product' photography is close to what we want. Looking through catalogues or advertisements, one notices a complete absence of background or distractions. Only one product is included in the image.

Competition Consideration Checklist

I made this list of all the Cs, just to make it easier to remember. This is a list of items I think we should consider when photographing our plants.

CAMERA ANGLE

While aiming the camera at the subject, move the camera higher or lower or left and right and notice how the flowers in the umbel move relative to one another. The view of the background also changes. This is a good time to watch for distractions that may come into view. The idea is to move the camera around until the flowers appear to be in a pleasing pattern, or the better ones in front, and so on. One might want to rotate the umbel to show the better flowers in the front of the umbel.

When moving closer, one not only fills the frame



Figure 1 and 2 are the same flower shot at different angles. The colour difference is a mistake on my editor's part.

better, but the subject also starts to distort. Closer items are always larger than distant items. This is normal perspective. But when we move too close, the size of the closer flowers become excessive. There is a point where it becomes objectionable. There is thus a trade-off. When we are too far away, the subject is too small in the frame and the image needs to be cropped and enlarged. This results in a loss of image quality.

CLUTTER

Any unnecessary object in a photograph contributes to clutter. Clutter distracts the viewer. Even a plain background can be distracting. If it is unnaturally smooth one wonders about the surface. If it is very rough one tends to look for more detail in the background.

Foreground clutter is also important and is easily avoided by placing the subject in the foreground. Isolation is achieved by shooting with a wide open lens, thus throwing the background out of focus.

The background is then blurred so individual details do not attract attention. Unfortunately, that is difficult to do with ordinary cellphone cameras. A few upmarket models can do that artificially by separating the background from the subject and blurring it separately. Unfortunately, the process is not very accurate and I believe this damages the image quality. Anthers or stamens are often the first items to become blurred.

COMPOSITION

Composition is a moot point with only one item in the picture. The judges are not going to be looking at composition anyway. However, I would still pay attention to the following:

Rule of thirds: Place the umbel on the upper right or left intersection of the thirds.

Balance: can be exploited by placing the label with the entry information on the opposite third intersection from the umbel.

For symmetry, the umbel can be tightly cropped dead centre. The label can be placed below the image.

COLOUR

Probably the most important of all factors, is the correct rendering of colour as the judges will be judging the colour of the flower.

The first thing to consider is the white balance. It is quite easy to do by observing the environment and choosing the corresponding setting on the camera. Do not use auto white balance as it is always wrong! Cloudy means fully overcast; daylight means sunshine directly on the subject. All shadows will be blue, the colour of the sky. There is usually a setting to correct that, provided the subject is fully shaded. All specular (mirror) reflections will be blue for the same reason (colour of the sky reflected directly by shiny surfaces on to the leaves). If our leaves look blue, the judges can be forgiven for thinking the flower's colour is wrong in the picture. My way of fixing the blue leaf problem is to set the white balance to the ambient light and then, remove or cover all objects that can reflect on to the shiny parts of the leaves. The main culprit is the blue sky if the clivia is in the shade. It is also hard to exclude or screen the sky from the photograph. What has worked for me, is a white sheet placed over the subject and also behind and above the camera.

Saturation is a much-loved evil in colour photo-

graphy. The most beautiful *Clivia* colours are subtle and varying over the tonal range of the image. Pushing saturation too far spoils that and we end up with solid colours. What I mean by that is the flower then appears to have only one shade of colour that fills the flower, as if painted on. A clivia's colour varies from light orange to reddish orange to greenish orange, all these colours potentially in one flower. This variation of colour is what makes clivia look beautiful, not a solid red or orange or yellow flower.

So how do we fix that? This is not simple, but I can say that it is always better to keep saturation low. Set the camera to neutral settings rather than bright, vibrant or brilliant. I know the images look prettier at those settings but I do not think that is appropriate for our purpose.



Figure 3.

Above is an image of eight shots taken under different lighting conditions. The background used was grey cloth. For the top row, all shots were taken with the WB set to SUNLIGHT.

The first image was taken in a shaded area. It is clearly too blue which is obvious on the leaves and on the white marker in the foreground.

For the second image, I filtered full sun through a diffuser, just to mitigate the harshness of the shadows we get in full sun. Now, the colours are correct; the grey background looks grey and the white t-marker looks white. The third shot was taken in the shade house. The shade cloth is green. We can see the colour is rendered incorrectly when we look at the grey background and the white marker.

The last image in the top row was taken outside on a cloudy day.

Again, all images in the top row were taken with the White Balance on the camera set to SUNSHINE.

To correct those errors, one can set the camera to compensate for the different light. The bottom row was taken using the appropriate settings. I thought the camera did a good job judging by the results. The only problematic shot was the one in the shade house as the camera did not have a setting for that. One could set up a custom setting but not all phones/cameras can do that. I used an external flash to correct the colour at shot time in this example. A good flash on a cellphone is asking a lot, so that may not be satisfactory. I would move the plant outside for the shot. As we will see later, the best option is diffused sunlight.

Here are three images of leaves, all taken in the same location, which is a shaded area. This is the usual place where clivias are found in the garden. This position as well as in a green shade house, are the most difficult locations for good colour.

First image (figure 4) was taken in shade using incorrect WB setting (SUNLIGHT).

Second image (figure 5) was taken in shade using SHADE WB setting. There is still a problem with the colour, which the WB setting cannot correct. Because the leaves have a sheen, the blue sky behind the camera is reflected directly off the leaf that happens to face the sky and the lens at the correct angle. So, it cannot be corrected any other way than to eliminate the reflection.

Figure 6. Here I used a white translucent sheet to screen off the blue sky behind the camera, with a reasonable measure of success.

CONTRAST

Most camera phones have a filter menu. One of them would be contrast or curves. The menu normally displays a histogram and the curve.

HISTOGRAM IMAGE

The histogram is a bar graph of all the shades or

tones in the image. If we study the histogram, we see the number of pixels (picture elements) as the height of the bar. The dark pixels are shown on the left, increasing gradually and evenly to the light pixels on the right. The idea is not to have any pixels outside of the histogram in the image. How can we tell what falls outside the histogram? The pixels are bunched up on the left side or on the right. One can find detailed description of the histogram on Wikipedia and is well worth looking up if one is not familiar with histograms.

Coming back to contrast, the basic function of the contrast filter is to lighten the light areas and darken the dark areas, in effect increasing the difference between light and dark areas, creating more contrast. The downside is that the tonal differences in the boosted areas are compressed and detail is lost. Also, the very bright and very dark parts of the image can become burnt out or blocked, resulting in ugly blank patches. Contrast also works the other way, reducing the difference between light and dark. Overdoing it causes the image to look dull.

CLARITY

Clarity is another word for good image quality. If the clarity is poor, the quality of the image is lessened. Detail, tonal range and colour fidelity are lost. There are a few easy actions we can take to ensure good image quality.

First, make sure the subject is in focus. The camera focuses automatically and can sometimes focus on the wrong object. The proper place to direct the focus, is on the front of the subject, as that is the most important area in the image, hence the position. Secondly, make sure enough of the image is in focus, not just a thin strip across the umbel. It may be necessary to zoom in on the review to be able to see any out of focus blur.

Motion blur is due to too slow a shutter speed, not able to overcome shaky hands or subject movement in a breeze. Motion-blur does not look the same as focus-blur and it adds to the total blur. Any blur results in the detail in the flower to be lost.



Figure 4.



Figure 5.



Figure 6.

Lighting, or just light, is the photographer's best tool. The more light there is on the subject, the easier the camera copes. I personally prefer diffused light to direct light so I can easily avoid harsh shadows. Another way to avoid shadows is to use a reflector on the shadow side to lighten the shadows. Either way, one needs a diffuser or a reflector. Clouds are a good natural diffuser provided there are no large blue gaps between them that can reflect off the leaves.

NOISE

In the case when light is insufficient for a good shot, the camera will try to either increase the exposure by lengthening the exposure time, or simply underexpose and lighten the image by means of the ISO setting. In auto modes it may be necessary to keep an eye on the ISO setting, so as to be aware of potential underexposure. The higher the ISO, the lower the exposure (ISO=instead of exposure (my words). Why is that an issue? Because underexposed images are noisy and lack a good tonal and colour range. ISO does a good job at lightening the image but cannot mitigate the other issues.

EXPOSURE

Perhaps I should digress and say something about exposure. The camera's image sensor has to be exposed correctly so we do not overfill the sensor. Overexposure can be seen on the histogram if the camera has that tool. Overexposure means that the bright areas are burnt out, devoid of any detail. To avoid that, cameras have a meter that measures the light coming from the subject. The camera then adjusts the shutter speed to limit the light falling on the sensor, to exactly the right amount. All well and good. Why must we know that? I think we must understand the way it works to be aware of how the camera will interpret the scene. If our background is pure white or pure black, and we shoot just the background, the camera will adjust the exposure to render the white or the black background a middle grey in the picture. Put a clivia in front of the background and the camera will compensate and expose for the average light to be middle grey. It is now apparent that the same flower will be exposed differently against different backgrounds. Now that we know what happens, we can correct for that by adjusting the exposure compensation, called EC on most cameras.

CROP FILTER

Using the crop filter on the camera is a handy way to cut unwanted surroundings off the image. One can also choose the aspect ratio of the image and how the subject is framed. One should bear in mind that any loss in size also means loss of image quality.

CALIBRATION

Not all monitors are well calibrated. Most people set their contrast and brightness levels to taste looking at an arbitrary image. The reference image may not be calibrated, which means that one's calibrated monitor now works only for that image. The second problem is that you do not know what your image looks like on other monitors. My view on calibration is to reset the monitor or camera to the original factory settings. This way we know that we conform to some standard. Step 2 is to hope the judges did the same.

A reasonable test for calibration is to take a printed image and to compare that to the source image on the monitor. An example would be a good image in a printed newsletter compared to the same image in the electronic version. Be sure to shine the right amount of 5000K light on the print. 5000K lamps are readily available as warm daylight lamps at supermarkets. The illumination depends on the lamp brightness and distance from the image. Bring the lamp closer until the white paper of the print looks the same shade as the whitest white of the monitor. Look for errors in contrast and colour hues (Gamma and white balance. See Wikipedia). Be aware that monitors, older than 'very new', change their Gamma with the viewing angle, so it is best to view the monitor square on.

EDITING

In addition to the limited editing the phone camera offers, specialised editing software is readily available. User interfaces can be easy or difficult to use. I always suggest to interested people to download a free application of their choice. FastStone is an example. It's free, easy to use and has an intuitive user interface. When submitting images for publication, a reasonable size is required, so the printer can downsize for better quality. At the popular 300 pixels per inch, the submitted image must be at least 1800 by 2400 pixels, or 4.32 megapixels, in size for a full page. 🌸

Fertilisation of *Clivia* plants

Dr Koos Henning

A well looked after clivia plant is a pleasure to look at and to own. If a clivia plants does not get the correct nutrients, the leaves are often lighter in colour and the flowers may also be affected. In addition to this, the plants are more susceptible to diseases and the overall growth of the plant is poor.

The following information can be used as a guideline when working out a suitable nutrition programme for clivias.

1) There are two stages of growth with clivias.

The first is the vegetative growth period – when the leaves grow and the second one is the generative growth stage – when the flowers develop. During the vegetative stage, the plants need more nitrogen and during the generative stage, more potassium is needed.

Clivias usually bloom in early spring, so the generative growth stage takes place late in winter and early spring, while the vegetative growth stage takes place during the summer.

During late winter and the early spring, more potassium is necessary for the plant and during the summer more nitrogen should be given.

2) Adding potassium to the nutrition program helps the plants to be more cold resistant. This is an added reason why potassium is necessary in winter.

3) Calcium and boron are taken up into the plant together with water. Factors that delay the uptake and transpiration (transport) of water will also delay the uptake of calcium and boron by the roots. Typical factors that delay transpiration are cold weather and low light intensity during the winter. During the winter, calcium and boron will therefore not be sufficiently absorbed by the roots and these nutrients must be applied as foliar nutrients.

4) Magnesium is poorly absorbed by the roots when the soil is cold (eg during winter). Magnesium foliar nutrition is then needed.

5) Potassium and sulphate play a role in colour development of the flower and are therefore necessary before and with flower formation.

6) The type of shade cloth or plastic you use (if the clivias are grown under cover) also plays a role in colour development. The ultra violet light intensity is purposely limited with clivia growth under shade cloth. The UV light is needed for colour development in flowers where colour intensity is important.

Taking the above information into account, I consider the following nutrition programme to be suitable for growing clivias:

Most gardeners who plant clivias in their garden soil do not have suitable equipment to feed the plants through fertigation. I suggest the following hand fertilization program:

1) Fertiliser application just after the flowering stage is over. Use a fertiliser that has a higher nitrogen content, such as 3:2:1. Sprinkle the fertiliser after flowering and then again every two months at a rate of 10 to 15 grams per square meter. (N:P:K Remember the first digit in the fertilizer's content indicates the amount of nitrogen, the second the amount of phosphate and the third the amount of potassium; the fertilizer 3: 2: 1 thus contains 3 parts nitrogen, two parts phosphate and 1 part potassium). Don't cover the leaves with the fertiliser.

2) In early winter and again at the end of July, feed with a fertiliser that contains more potassium. Eg. 2;3:4 at a rate 15 grams per square meter.

Add a supplement of calcium, boron and magnesium eg Calmabon in early winter and again at the end of July.

The above programme should be adjusted, depending on the quality of your water and the potting medium used for your plants. 🌸

Natural *Clivia* hybrid from Southern Natal – Site description

Felix Middleton

This contribution describes the finding of a relatively large population of *Clivia* hybrids at a remote location in Southern Natal.

In KZN many of us look forward to the autumn months, as this is a quiet time as far as *C. miniata* flowers are concerned. The autumn period provides us with a chance to visit the *Clivia* species that flower at that time in the habitat.

The *C. gardenii-robusta* grouping

I need to take a step back to explain my view on the grouping of the autumn flowering *Clivia* species. Different *C. robusta* and *C. gardenii* populations flower at any time between April and June in the Southern hemisphere. The distribution of the autumn flowering *gardenii-robusta* complex extends from the mist belt forests in Northern Natal to the coastal forests around Coffee Bay in the south. There may be populations further south but reported sightings further south need to be confirmed. Although the type *C. robusta* was described from a robust form which grew in the marshes in Southern Natal, most authorities regard Port Shepstone as the arbitrary boundary that separates *C. gardenii* to the north and *C. robusta* to the south. Populations to the south contain not only the swamp type *C. robusta* but also a form that grows on cliffs. These *Clivia* are found in secluded marshes, ravines and on cliff faces and can be regarded as isolated inbreeding populations with little or no germplasm exchange between the populations. Each population has characteristics that make them unique. The true robust swamp growing *C. robusta* occurs more to the south of the range but I have encountered huge robust plants growing on cliffs around the Port Edward area as well. Nevertheless, some populations growing near Port Edward are very similar in form to the short compact midlands-type *C. gardenii*. Although a purist will regard only the swamp growing forms as true *C. robusta*, these often grow close to populations found on the cliffs. Some seed from the cliff will likely grow in the swamp and some seed from the swamp

has the genetic potential to grow on the cliff. In short, there is no clear cut way of dividing the autumn flowering group into separate species. We only need to appreciate the diversity and therefore the potential to enhance the breeding of domesticated *Clivia*.

General plant type of pendulous populations growing around the Port Edward area

Owing to circumstances, we were forced to visit the area in July, when we expected to find no *Clivia* in flower. I will not disclose the actual location for obvious reasons, but will attempt to describe the environment where they grow. As explained before, the autumn flowering *Clivia* are known for the diversity in plant form, flower form and growth habit between the different populations. By describing the pendulous *Clivia* growing in the valleys around Port Edward as being atypical should therefore demonstrate just how unique these plants are. The plants appear as intermediate forms between *C. robusta* and *C. nobilis*. Traits typical to *C. nobilis* such as the notch on the leaf tip, strong serration on the leaf edges and median stripe are found in many plants. The plants generally have thick upright-angled leaves but the leaves are not as broad as those found on many other *C. robusta* plants. There are even types in this population that have very short flower pedicels with many flowers, as found for most *C. nobilis*. Nevertheless, the seeds are large, the membranous seed covering or endocarp is not red and the plants flower mainly in autumn which show that they fall into the *gardenii-robusta* group.

Plant type specific to the location where the hybrids were identified

C. miniata and *C. robusta* of the cliff form, both grow at the site. The *C. miniata* are mainly located at the bottom of the cliff whereas the *C. robusta* grow on the steep slopes above the cliff face. The *C. miniata* have thick dark green leaves, similar to those known as 'Pondoland Blue-leaved *Clivia*'. The *C. robusta* are plants with long, thin, upright

leaves. They flower mainly in June but out of season flowers do occur in Spring. This is atypical of members of the gardenii-robusta group as they seldom flower out of season in nature, whereas some plants in *C. caulescens* and *C. nobilis* populations do flower out of their flowering season from June to July.

On closer inspection, *C. miniata* plants at this location tend to either grow among boulders in the ravine or in the drip-line under the cliff. Those under the cliff can be regarded as ancient populations and are arranged in large groups. Each group originated from a single seedling. Individuals within the group are identical as they have been multiplying through clonal division over many years. One such group is remarkable as it is characterized by pin-stripe variegation set against thick, dark green leaves. There are more than 100 mature plants within this group, each exhibiting the variegation. A group adjacent to it, with minimal spacial overlapping with the other group has a similar compact plant type but none of the plants exhibit the variegation. A third group has longer leaves and all plants produce flowers lighter in color than the others. I would guess that there are less than 15 of these groups, each containing 50 to 100 mature plants. I only mention this phenomenon as it has relevance to the natural interspecies cross as will be discussed later. The *C. miniata* which grow along the ravine and among the boulders in the ravine are either single plants or arranged in small groups of similar looking individuals or clones. The habitat within the ravine is comparatively unstable when compared to that of the habitat below the cliffs. Populations among the boulders will be disturbed by the movement of rocks during large storms, therefore not given the chance to establish large groups by clonal propagation.

The *C. robusta* above the cliffs also occur in groups of similar looking plants. However, the groups overlap and there are many younger plants and seedlings among them. It is clear that the *C. robusta* are flourishing in this environment, whereas the *C. miniata* are not as prolific.

Finding of a population of natural hybrids

I did not expect to find any plants in flower during my visit to the site in July. However, there were quite a few late flowering *C. robusta* and even one early flowering *C. miniata* at the top of the cliff during the visit. My initial objective was to take notes on the different leaf forms among the

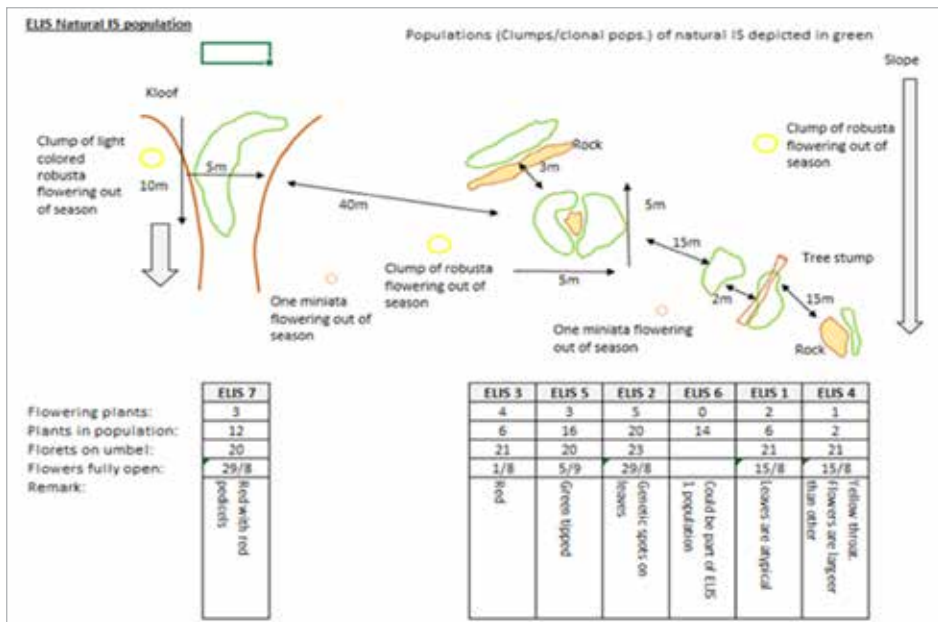
C. robusta in only the main population. However, as I was climbing out of a small ravine, I could see a single dot of orange among the ocean of brown vegetation. The plant was outside the main *Clivia* population and on a slope that was more exposed to the sun. On further inspection, the sunny side of the cliff was dotted with many more *Clivia*. On the first visit not many of these plants had flowers that were fully open but there were many in bud. I took as many pictures as possible and left with the objective of visiting the site at a later date. I visited the site again three weeks later and only then realized the extent of the population. A total of 18 flowering plants were observed during the two visits. There were at least 76 plants that were clearly hybrids. The population is likely much larger but the magnitude will only be accurately assessed during subsequent visits when plants are in flower.

Genetic make-up of the interspecies crosses

Although the interspecies crosses are not within the main *C. robusta* population, the leaf type is closer to that of *C. robusta* than the dark green leafed *C. miniata* which grow below the cliffs. There are many true *C. robusta* plants growing among the hybrids and even one or two *C. miniata*. The original pod-parent of the outcross was likely *C. robusta*. The hybrids can be divided into 7 distinct groups, each apparently originating from a single seedling. The groups differ from each other in flower color, leaf type as well as flower shape. The size of the groups suggest an outcrossing event that occurred many years back. One or two of the groups may be clonally propagated progeny from the original outcrossing but the others are likely to be from a more advanced generation after self-pollination. ELIS2, which has only 2 plants is clearly a second or later generation, as the flowers are larger, have more reflexed tubes and have light colored throats. All 7 groups are either F1, F2 or advanced F generation hybrids. Additionally, there are some *C. robusta* that seem to be from a cross where the F1 or F2 backcrossed to the pendulous species. There are also several *C. miniata* that may exhibit interspecies influence. Future visits will shed light on the extent of the outcrossing but I am certain that the population originated from an ancient hybridisation event.

Pollination

We set the birdcam, a specialized trail camera, for a period of 24 hours and documented 4



Graphical representation of the special distribution of plants in the ELIS population.

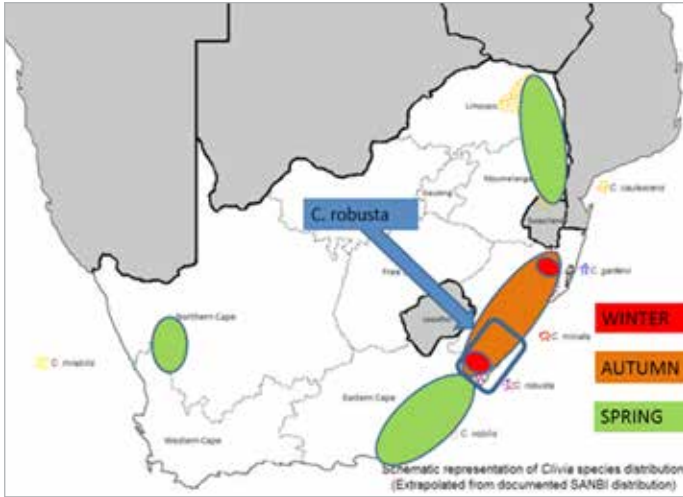
pollinating events during this period. All four events were by a male double-collared sunbird. Unfortunately, the pictures are of poor quality due to the time of day that the bird or birds visited the flower. The light was directly behind the bird, blurring the image. The success of pollination within the ELIS population is not known at this time. I did not observe any old seed-heads and could not find any seed lying on the ground amongst the hybrid *Clivia*. In contrast to this, seed was still evident on the nearby *C. robusta* and even a few seeds were still attached to plants within the *C. miniata* population below the cliffs. Seed from the hybrid *Clivia* may be ripening earlier and therefore would be a target for animals in a time that nothing else is available to eat. Again, a visit to the site at a later date will confirm whether the plants are predominantly sterile or if the seed ripens earlier.

Future

The exact location of the site will for now not be disclosed. We are discussing the possibility of removing some plants with a collector’s permit in order to present them to a botanical garden. In the meantime, I collected pollen of the hybrids and have distributed the pollen to enthusiasts who

were interested in testing it in breeding programs. There has been some strong urging from some members of the Clivia Society to either collect seed from the hybrids or to do sibling crosses of specimens in a greenhouse environment in order to maintain the genetic variation of the type hybrid. The objective would be to preserve the variation and then make germplasm available to enthusiasts. This is comparable to the method that officials at Kirstenbosh used to maintain the Appleblossom germplasm when they intercrossed the 9 selected Q’s. Many of us still have mother-plants from the original QX x QY crosses in our collections. As an amateur botanist, I see great value in keeping the population undisturbed in order to observe and study the effect of this outcrossing event on the species contained in the greater population at the site. There is a good chance that the variation in flowering time, color of flowers as well as variation in leaf type observed at the location is the result of gene exchange between species. I do not know if the germplasm will be of value to *Clivia* breeders but by using it we will at least increase the diversity available for use in our breeding programs.

For those who have received pollen, or will be using the germplasm in future, please refer to



the material as “ELIS” to describe the origin of the material. Contrary to past procedures, the term does not relate to any location or reference to a location. It is merely a simple, easy to use abbreviation constructed from a combination of my sisters name (Ellen) and IS (Interspecific). 🌸

Above: Distribution of *Clivia* populations with mention of flowering time.

Right: Well-known locations where *C. robusta* have been observed. The red circle shows the approximate location of the ELIS natural interspecies population.



Below: Picture 1: A population of light colored *C. miniata* below the cliffs.





Picture 2: Typical flower form of *C. miniata* near the location where the natural hybrids were found.



Picture 3: Several *C. miniata* plants have thick, dark green leaves with strong variegation.



Picture 5: ELIS 1.



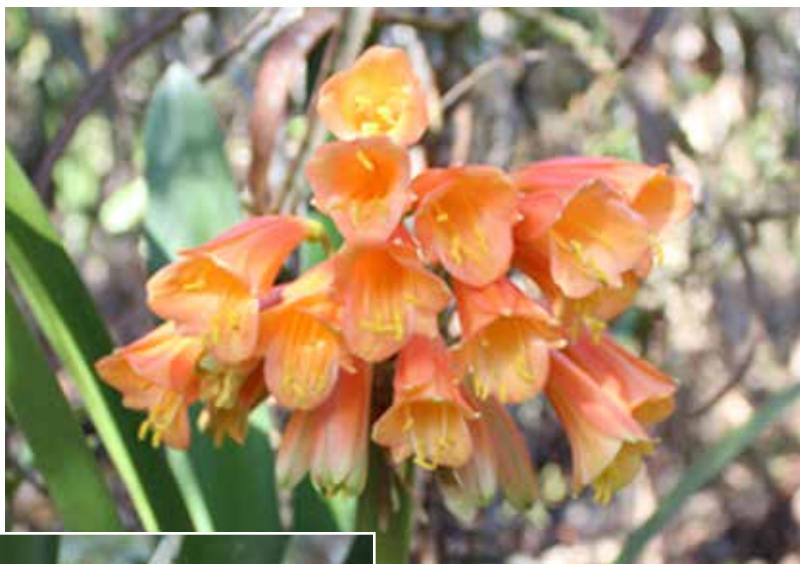
Picture 4a and 4b: The hybrids are grouped into populations. Plants within a population all look the same.



Picture 6: ELIS 2.



Left: Picture 7: ELIS 3.



Below: Picture 8: ELIS 4.



Picture 12:
Sunbird
visiting and
pollinating
the hybrid
Clivia.

Left: Picture 11: *C. robusta* type from the location which might have a hybrid in its parentage.



Picture 9: ELIS 5.



Picture 10: ELIS 7.

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HISTORY OF THE KWAZULU-NATAL CLIVIA CLUB

1994 – 2019 (Part 3, 2007 - 2014) 25th YEAR ANNIVERSARY

2007

ANNUAL GARDENII SHOW OF THE KWAZULU-NATAL CLIVIA CLUB

**26 MAY 2007 – BAPTIST CHURCH
IN KLOOF**

The results of the Gardenii show were as follows: Best on Show – Val and Roy Thurston, 1st Runner-up – Val and Roy Thurston. Second Runner-up to Best on Show were Liz and Glen Boyd. The winner of the Most Points on Show was Gem Wild Flowers of Pieter and Francois van Rooyen. Val and Roy Thurston won the runner-up award for the Most Points on Show.

**NORTHERN KZN – 25 AUGUST
2007, NEWTECH NEWCASTLE**

**8 & 9 SEPTEMBER 2007 –
ROYAL SHOW GROUNDS
PIETERMARITZBURG**

Congratulations to Sean Chubb who won the awards for Best on Show and the Most Points on Show. John Handman won the award for 1st Runner-up to Best on Show, with Liz and Glen Boyd – 1st Runner-up to Most Points on Show and 2nd Runner-up to Best on Show. Well done to Mike Callaghan who won the award for Best Novice on Show, and Tayla Chubb, Best Junior and Sara Chubb, Runner-up to the Best Junior member.

At the end of the year we had our 'Bring and Braai' event at the home of Sean and Terri Chubb. To make the day a bit more exciting we asked each member to bring along a quality plant. All the plants were given numbers. A draw then took place and a member could be lucky to win a special plant. This was the start of a tradition that continues to this day.



Best in Class was awarded to Liz and Glen Boyd.



Best in Class was awarded to Val & Roy Thurston.



Best on Show was awarded to Sean Chubb.

Our club members were shocked by the news of Brenda Nuss's sudden illness in the USA while on holiday there. After spending 2 weeks in an induced coma her health slowly started to improve. All who know her, wish her a speedy recovery. 🌸



Best in Class was awarded to Little Falls Farms.



Best in Class was awarded to Liz & Glen Boyd.

THE HISTORY OF NDWEDWE 'NGIDI PINK CHAMPAGNE' Val Thurston, South Africa

This plant was found in the Upper Tongaat area of Ndwedwe in 1995. A black man who was partially sighted, believed that the flower was yellow. He had the plant growing in full sun. It was badly sun damaged and the umbel had been crushed, but one could see that it was in fact a yellow with pink markings which I then thought was caused by the sun and physical damage. No seed set formed that year. In 1996, it flowered at the base of the leaves and rotted off before the bloom could open. In 1998 it again flowered at the base of the leaves.

As most of my plants never flowered at Westbrook Beach along the coast, I decided to send the plant to Des Andersson in Pietermaritzburg for a 'temperature shock' in 1999. Success was at

last achieved with a peduncle projecting above the leaves. When in bud the colour of the outer side of the tepals was yellow with some pink evident. As the bloom opened and matured the colour was that of a blushed pink on a yellow background. There was evidence of a darker pink on both sides of the recurved tepals. The bloom has a slight scent and produces a large amount of pollen.

The plant was self-pollinated as well as crossed with Pat Quin's 'Nakamura Yellow', and 'Ndwedwe Beta' – a habitat yellow. The pollination was successful and the berries ripened to an orange colour. When we moved home, most of my plants were mixed up when settling them under the trees. Fortunately, all the Ngidi crosses had labels on the bags.

Disaster, in December 2001 the plant rotted at the base. When I discovered there was a problem, the rot had already travelled right up the central core of the leaves so there was no chance of saving what was left. I scratched around in the soil and found a small piece of root stock about the size of a 5-cent coin. I tried to grow some but failed. I decided to give the biggest piece to Sean Chubb and asked him to try and save it where he lives in the cooler Eston area.

Months went by – I was too depressed and anxious to even ask how the rootstock was doing – I took a chance in a moment of mental strength and was delighted to hear that Ngidi had started to send up the tiniest shoot. After many months, with the continued growth, I realised that the plant would survive. Sean planted 'Ngidi' in an earthenware pot that he had inherited from his grandfather – his lucky pot – as he called it.

Over the next five years 'Ngidi' flourished – still in the same pot – Sean was terrified of transplanting it in case it took another dive. Each time I visited him I went and had a look – it was a very exciting time as I just could not wait for her to flower once more.

Sean phoned in September of 2006 to say that 'Ngidi' was now in bud. Well, the rest is history – she flowered – was photographed and once again admired by Sean and myself in amazement at what was once a small piece of rootstock and 6 years was now a flowering size plant.



Clivia miniata 'Ngidi Pink Champagne'.

In 2007 Sean informed me that 'Ngidi' was bursting out of grandads' pot, and had cracked it open. It was duly repotted into the heaviest earthenware pot Roy has ever tried to pick up and is now re-united with the rest of my plants. 'Ngidi' has never produced an offset and I still fear that the rot may return.

All I can say is an enormous and extremely grateful `THANK YOU' to Sean for saving this very beautiful and precious habitat plant of *Clivia miniata* for the gene pool. 🌸

2008 26 JANUARY 2008 – ANNUAL GENERAL MEETING

Sean Chubb had served as Chairman of the club for 12 years and then handed the position over to Brian Tarr. Brenda Nass resigned from her position managing the KwaZulu-Natal seed bank, owing to her ill health.

KZNCC recognised Sean Chubb, Brian Tarr and Etzel Nuzz as their first Judges. This decision was based on the experience of those three members. A subcommittee consisting of Brian Tarr, Sean Chubb, Francois van Rooyen, Val Thurston and John Handman (convenor) was established to develop a curriculum for the training of judges.

31 MAY 2008 – GARDENII SHOW, SANBI BOTANICAL GARDENS PIETERMARITZBURG

The show changed venues from Kloof to the Botanical Gardens in Pietermaritzburg. Unfortunately, the day before the show we were notified that the original venue was not available owing to the bad weather. Hard work and the help from the members saved the day. Although the attendance was poor, it was pleasing to see the number of people from other Clivia clubs attended the show. Congratulation to Brian Tarr and the NBI for the award of 'Best on Show', with a magnificent yellow robusta. Gem Wildflowers won both the awards for the second and third 'Best on Show' as well as the award for the Most points won at the Show.

Liz & Glen Boyd hosted the Interspecific show at their home in Karkloof. No formal judging took place. Members were requested to vote for what they each considered their 3 best plants, in a secret ballot. Congratulations to Lionel Bester's flower for being voted as the Best on Show with 'Fay', a magnificent plant.



13 & 14 SEPTEMBER 2008 – ROYAL SHOW GROUNDS PMB

The show had a change of venue within the royal Show Grounds. The venue was larger and allowed more space for the display of the plants.

Congratulations to Liz & Glen Boyd for winning Best on Show, 2nd Runner Up and Most Points on Show. Gem Wild flower won 1st Runner



Best on Show was awarded to Liz Boyd.

ALL PHOTOGRAPHS BY CLIVE GRAHAM



1st Runner Up on Show was awarded to Gem Wild Flowers.



2nd Runner Up on Show was awarded to Liz Boyd.

Up on Show. Special comment must be made of Liz and Glen Boyds plants on the show. The condition and presentation was outstanding and you deserved the success you achieved.

EXHIBITOR OF THE YEAR

This was a fresh new idea to award and promote members to participate in all the show activities that the KZNCC presented.

At the end of the September show, the Exhibitor of the Year was chosen. This award was presented at the annual KZN AGM to the winning exhibitor.

2nd	Liz & Gen Boyd	88
3rd	Brian Tarr	37
4th	John Handman	37
5th	Sean Chubb	35
6th	Dries Olivier	20

Francois van Rooyen – Gem Wild Flowers achieved 110 points and was crowned the 'Exhibitor of the year' for 2008. 🌸

2009 16 MAY 2009 – ESTABLISHMENT OF THE HIGHWAY CLIVIA INTEREST GROUP

To enable the Kloof, Hillcrest, Westville and Waterfall members of the KZNCC to meet, a venue within a reasonable driving distance from their homes was needed. Mike Callaghan undertook to host a get-together at his home at Alverstone on Saturday 16 May 2009 at 9am. He subsequently contacted members whom he thought would be interested in attending and to also bring along any other friends interested in learning about clivia growing.

Mike, had meanwhile, arranged with Nico van der Westhuis, the Regional Manager of Efekto, to give a talk on his products which would assist clivia growers in dealing with insects and diseases problems. Mike opened the meeting by welcoming the 22 people in attendance. He explained that there was a need to have a venue within easy traveling distance to enable both members and any other people interested in clivia, living in the Highway area and surrounds to meet on a more regular basis to discuss matters pertaining to clivia.



Roy Thurston and Mike Callaghan.

He said that the group would in future be known as the Highway Clivia Interest Group and regular meetings would be held and invited all existing KZNCC members and other Clivia enthusiasts to attend.

Mike then introduced Nico, of Efekto, who discussed a variety of Efekto products that would be of benefit to clivia enthusiasts. After being contacted by Mike, Nico did some research and then prepared and printed 'Clivia Protection

Guide' hand-outs on clivia diseases and how they could be controlled (copies can be obtained from Mike – 0836510937). Nico brought along his laptop with pictures of some of the 'bugs' that feast on and also destroy our beautiful plants. He was exceptionally professional and informative, and answered questions posed by members. The members appreciated his talk and also enjoyed chatting with him about the problems they were experiencing with their plants. Nico donated a gift parcel of Efeko – the lucky winner of the draw was Elsabe Anderson.

After the tea- break, Andrew van der Hoven gave a brief talk on how he was experimenting with the growing of *Clivia* in water treated with various blends of carbon based liquid fertilizers. He brought plants to show members the growth and condition of seedlings that had been standing in water for about 18 months.

Before closing the meeting, Mike conducted a tour of his lovely garden and plant-filled shade houses. Elsabe Anderson, a local guest, reported that her husband Andy was really impressed by what he heard and saw at Mike's meeting – the

Clivia bug has bitten him, and he was now a supporter of her hobby.

Val Thurston

KZNCC

Brian Tarr and Sean Chubb have been accepted as Judges by the Clivia Society based on their knowledge and level of reporting.



Brian Tarr

The following groups were introduced at the Interspecific Display:

- A Pendulous/ tubular
- B Semi-pendulous/ semi-tubular
- C Flare/ Upright

NEWCASTLE CLIVIA INTEREST GROUP

It is with regret that we noted the death of Dries Olivier. He is remembered as one of the Gentle Giants of the *Clivia* circle, taken all too soon. Our condolences go out to friends and family. 🌸

2010

KZNCC celebrates as Sean Chubb is elected the Vice-Chairman of Clivia Society.



Sean Chubb

GROUP 3 YELLOWS

As you all probably know there are Group 1 and Group 2 yellows which produce seedlings with unpigmented bases and subsequently flower yellow when crossed with other plants within their own Group.

There are yellows which have come to my attention that do not produce yellow flowering seedlings when crossed with either Group 1 or

Group 2. These are mostly habitat collected plants. Some examples of these plants are listed in the Clivia Society Yearbook.

There are 4 plants collected in the greater Pietermaritzburg area in the early 1960's namely:

- 'Potterill Blush Yellow''
- 'Greendale Yellow'
- 'Peacevale Yellow''
- 'Celtiskloof Yellow'

All these plants are compatible with one another and produce yellow [or slightly blushed] flowering flowers when crossed with one another. These plants have, for sake of a better name, been called 'Group 3 Yellows' in my breeding programme. They all flower yellow with a very



'Peacevale Blushed Yellow'



'Potteril Blushed Yellow'

slight pink blush or tiny speckling on the reverse side of the tepals. They produce seed pods which ripen red and all seedlings are pigmented but still flower yellow.



'Greendale Yellow'



'Celtiskloof Blushed Yellow'

Another habitat plant which seemed to be in a separate group is 'Mvuma Yellow'.

Fortunately she is semi-fertile when selfed and so we are growing on unpigmented seedlings from the selfing. Hopefully these will then be crossed back to the original clone to produce more yellows with the same genetic makeup as 'Mvuma Yellow'.

Many of these clones can be viewed on my website www.Cliviasa.co.za under 'Habitat heritage plants'. 🌸

'Ndedwe Alpha Thurston'

Ungrouped Yellows

'Alpha Thurston', a habitat collected plant, has been found not to be compatible for producing yellow seedlings with any other Yellow except her own seedlings. These have been classified as the 'Alpha Group'.



2011

Saw Francois van Rooyen elected as Chairman.



Francois van Rooyen

in Kloof in 2012. Thank you to Mike Callaghan and his Committee for their assistance in the running of the show. It is with regret that Mike has decided to step down as 'Bumble Bee' for the Group. He has done a sterling job of arranging meetings and speakers over the past couple of years. Thank you Mike!

2012

KZNCC – John Handman elected as Chairman.



John Handman

So, Highway Members we are looking for someone to take over the reins from Mike.

HIGHWAY INTEREST GROUP

The Highway Clivia Interest Group had a successful Show

I SEPTEMBER – NCIG SHOW

Owing to personal circumstances, the Chairman of NCIG resigned shortly before the annual Clivia Show. Alfred Everson III stepped up to the plate and took on the management of the Show. The show was hosted at Waterside Wimpy in Newcastle and attracted a large number of visitors.



Best on Show was awarded to Hottie Human. Most points were awarded to Wally Dovey. Val Thurston was the presiding Judge. 🌸

2013 | MAY 2013 – GARDENII SHOW, KLOOF TOWN HALL

This show was a great success. We managed to attract 69 entries from 7 Exhibitors. There were a good variety of colours that captured the interest of the public. The attendance was about 100 people. Raffle tickets sold well and plant sales were brisk and all the sellers were pleased with the support and response from the buyers. Congratulations to Sean Chubb who walked off with Best on Show and 2nd Best on Show with Val Thurston 3rd Best on Show. All the winning plants were robusta species. Francois van Rooyen won Most Points on Show, with Sean Chubb 2nd Most Points and Val Thurston 3rd Most Points.

20 JULY 2013 INTERSPECIFIC SHOW, KLOOF TOWN HALL

Congratulations to Sean Chubb who walked off YET AGAIN with Best on Show and 2nd Best on Show with Val Thurston 3rd Best on Show. A stunning looking Interspecific – one I could have taken home! Francois van Rooyen won Most Points on Show, with Sean Chubb 2nd Most Points and Val Thurston 3rd Most Points.

14 & 15 SEPTEMBER 2013 MINIATA SHOW PIETERMARITZBURG

We tried a different floor plan to present the show plants in the form of a half-moon design. It worked well and we had a good variety of plants on exhibition. If one compares the standard and quality of the exhibits of the past years – the

quality of plants that won best on show in 1997 are now being offered for sale at the sales tables – with a much higher standard and quality of plant being exhibited with larger blooms, broader petals, a bigger variety of colours, smaller broader leaves, more compact in appearance and stunning round umbels set high above the leaves – keep breeding these lovely specimens KZN enthusiasts – better is yet to come. Something positive at last!

Results of the September Show in Pietermaritzburg: Best on Show – Liz Boyd 1st Runner-Up Sean Chubb, 2nd Runner-Up Sean Chubb. Raffle winner: Carol Payne and thanks to Gem Wild Flowers for the donation of the raffle plant.

HIGHWAY INTEREST GROUP

Best on Show – Val and Roy Thurston 1st Runner-Up Sean Chubb, 2nd Runner-up John Handman. Most Points John Handman, 1st Runner-Up Val & Roy Thurston, 2nd Runner-Up Sean Chubb.

24 AUGUST 2013 – NEWCASTLE INTEREST GROUP

Best on Show: Orange of Francois Van Rooyen; First Runner Up to Best on Show: Vico Peach of Henry Howard; Second Runner Up to Best on Show: Apricot Salmon of Wally Dovey.

Most points on Show: Wally Dovey with 35 points; Second: Henry Howard with 27 points and Third Louis Lotter with 23 points.

Judges: Sean Chubb and Tino Ferrero. 🌸

2014

Val and Roy Thurston are the first members of KZNCC to be awarded Clivia Society Honorary Life membership.

14 SEPTEMBER 2014 – 6TH CLIVIA SOCIETY CONFERENCE AND CHAMPIONSHIP SHOW

The 6th Clivia Conference was hosted by KZN Clivia Club and ran concurrently with the Sunday Tribune Garden Show.

The very large show hall was decorated with a



Val and Roy Thurston.

stunning display of massed *C. miniata* in bloom, arranged under an overhang of forest brush. The theme was 'Past, Present and Future', and a large comical Mastodon head was an amusing feature along with waterfalls, purple and blue *Clivia* (yes purple and blue with the help of spray paint!) and the eerie background music of hunting raptors. The display was admirably undertaken by Sean Chubb who put in an enormous effort and time into the successful Project.

Along with the Conference, an attractive and interesting show was staged. The unusual layout of a double row of lozenge shaped islands ran down the centre of the hall with further benching along the walls. It was interesting too that the plants were placed on low benches and not on tables. There was a good variety of plants on display.

A total of 244 plants were benched by 10 exhibitors

The judges, drawn from all over the country, were: Paul Kloock (Chief Judge) Nelspruit, Charl Coetzee – Port Elizabeth, Pikkie Strumpher – Pretoria, Val Thurston – KZN, Felicity Weeden – Cape & Helen Marriott (Australia)



Best in Class was awarded to Sean Chubb.

The winners were as follows:

Best on Show – Francois van Rooyen

1st Runner up – Liz Boyd

2nd Runner Up – Sean Chubb

Best on Show – Leaves – Francois van Rooyen

1st Runner Up – Brian Tarr

2nd Runner Up – Val Thurston

Best Junior on Show – Sara Chubb

1st Runner Up – Simon Chubb

2nd Runner Up – Trent Chubb

Best Novice – Felix Middleton

Open/Senior – Winner – Francois van Rooyen.

The well-organised conference ran smoothly and the speakers were well received and provided much valuable information.

A fascinating talk was given by Wayne Haselau on the 'Appleblossom Complex' and their habitat location. Unfortunately his presentation was somewhat curtailed by an electricity failure.

The attractive conference room and dining room proved to be a pleasant setting for all the activities, which included excellent meals, the conference presentations and the auction.

30 AUGUST 2014 – NCIG SHOW

Drakensberg Primary School was the new venue for the show. Francois van Rooyen assisted by Hottie Human found Leon van Rooyen's plant to be the Best on Show. He also won the award for 2nd Runner Up on Show. Henry Howard was the 1st Runner Up. 🌸

All photographs by Clive Graham



Best on Show was awarded to Francois van Rooyen.



Best in Class was awarded to Liz Boyd.



Best on show:
Leon van Rooyen

Clivia/Amaryllis hybrid

Update by Hester Correia

This is a follow up on an article submitted for the Clivia News Volume 25 number 1. To refresh your memory Hester pollinated a 'Cameron Peach' with the pollen of a green *Amaryllis* flower. One berry developed on the clivia plant which had four seeds.

The first of the seedlings flowered this year. The appearance of the flower was totally different from the mother plant. The pollen was very coarse.

Hester pollinated these clivia flowers with Papillion *Hippeastrum* pollen.

The original mother plant was also pollinated with the *Papillion Hippeastrum* and produced one seed.

Hester now has a long wait to see how the new seeds will develop and flower.



Item 2. Green *Amaryllis* pollen used for the original cross.



Item 1. Cameron peach mother plant.



Item 3. (*Clivia* x *Amaryllis*) cross.



Item 5. Pollen of *Papillion Hippeastrum* used to pollinate the (*Clivia x Amaryllis* cross).

Item 6. Seed set on the (*Clivia x green Amaryllis*) pollinated with *Papillion Hippeastrum* pollen.



Item 4. (*Clivia x Amaryllis*) cross – flowers open.



Virtual Shows

Comment: Glynn Middlewick

The possibility of holding virtual shows developed early on during the Covid pandemic. With the scientific advice of practicing social distancing, mask wearing and the high risks for the elderly, males, obese and diabetic persons, a decision had to be made with regards to club meetings and physical shows.

The pandemic showed no obvious signs of stopping, so the whole of South Africa was subjected to a lockdown on the 26th March 2020. The length of the lockdown period was later extended. Most physical club meetings were cancelled and the decision was taken by some clubs to have virtual interspecific shows in July 2020. Were there going to be physical shows in September? All physical miniata shows were cancelled for September and virtual shows replaced them.

Suitable judging classes had to be decided on. The points system for the judges had to be modified. The suitability of images submitted, varied from club to club. Images were submitted by WhatsApp and e-mail. Judging took place via Zoom sessions or WhatsApp sessions.

The organisers provided excellent facilities for

entrants to submit their photographs. The number of entries submitted showed an obvious enthusiasm of members to submit images of their treasured flowers.

The virtual shows provided fewer entry classes, grouping some classes together, which worked well. Should the need arise in 2021, the necessary requirements have now been tested and with some necessary modifications, will be ready for further shows and entries.

What follows are images from the various 'Virtual Interspecific Shows'.

A big thank you must be made to all entrants and organisers as well as the judges. The enthusiasm of the entrants gives one a reassurance that the provision of the 'Virtual Shows' are appreciated by the members.

INTERSPECIFIC SHOW OF THE LOWVELD CLIVIA CLUB

Here are some of the images submitted by the Lowveld Clivia Club members for their Virtual Interspecific Show.

Right: Third Best on Show- Lowveld CC Virtual IS Show
– Francois van Rooyen.



Left: Entry of Hilton Atherstone – not judged.



Right: Entry of Jurie Lintvelt – Most Spectacular colour – LCC Virtual IS Show – Jurie Lintvelt.



Above: Best on Show – entry of Jurie Lintvelt – Lowveld CC Virtual Interspecific Show.

Right: Second Best on Show – LCC Virtual IS Show – Hilton Atherstone.



Northern Clivia Club Virtual Gardenii and Interspecific Show – 30 May 2020



Second Best on Show – NCC Gardenii and Interspecific Show May 2020 – George Mann.



Third Best on Show – NCC Gardenii and Interspecific Show May 2020 – Hilton Atherstone.



Best on Show – Virtual Gardenii and Interspecific Show NCC May 2020 – Francois van Rooyen.

Northern Clivia Club Virtual Interspecific Show



Best on Show NCC Virtual Interspecific Show – Chris Smit.



Second Best on Show – NCC Virtual Interspecific Show – Carrie Kruger.



Above: Third Best on Show – NCC
Virtual Interspecific Show –
Hilton Atherstone.



Left: Jurie Lintvelt entry.



Louis Lotter Entry.



Liz Boyd entry.

Carrie Kruger
entry.



Bronwynn Engelbrecht entry.



Dawie van Heerden
entry.



Altha Saayman entry.



Free State Clivia Club Virtual Interspecific Show



Best on Show – FCC Virtual ISS – Cora de Kock.



Second Best on Show – FCC Virtual ISS –
Andre du Toit.



Third Best on Show – FCC Virtual ISS – Hennie van
der Mescht.



Recurved Winner – FCC Virtual ISS –
Hennie van der Mescht.



Left: Tubular Winner – FCC Virtual ISS –
Hennie van der Mescht.

Garden Route Clivia Club Virtual Interspecific Show



Best on Show – GRCC Virtual ISS – Carrie Kruger.



Second Best on Show – GRCC Virtual ISS – Carrie Kruger.

Right: Third Best on Show and People’s Choice – GRCC Virtual ISS – Luke Kruger.



JCC/Society Virtual Interspecific Show



Second Best on Show JCC/Society ISS – Carrie Kruger.

Left: Best on Show JCC/Society Virtual ISS – George Mann.



Third Best on Show JCC/Societ ISS – Rex Williams.



Alick McLeman entry.



Sue Kloeck entry.



Jurie Lintvelt entry.



Dawie Strydom entry.



Chris Smit entry.



Carrie Kruger entry.



Jurie Lintvelt entry.

Clivi-Arta

Helen Sanders



2020 Membership Fees of the Clivia Society

Subscriptions are for a single calendar year – January to December.

The fees below include postage except where mentioned.

Australia	Pay to Lisa Fox: lisa.fox@gmail.com	\$ USA 30.00
USA	Pay to North American Clivia Society www.northamericancliviasociety.org	\$ USA 30.00
New Zealand	Alick McLeman: clivia@xtra.co.nz>	\$ USA 30.00
United Kingdom	Steve Hickman: hickman.sss@btconnect.com	£ 25.00

International – other than the above countries:

Pay Clivia Society – Paypal gcmidd@mweb.co.za \$ USA 30.00

South African Members:

Pay local club membership fee to the treasurer (Varies)

The club membership, includes a R250.00 affiliation fee to be paid to the Society by the club.

The postage cost of publications sent to the clubs by the Society is an extra fee, to be paid by the clubs.

Advertisement Costs in Clivia News – 2020

Three Editions per year: Artwork supplied by Advertiser.

Half Page: R300.00

Full Page: R600.00

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