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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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INSIDE



From the Editor

Hi Readers. This is the third and final Clivia News for 2022. The next publication will be the Yearbook which will be available at the end of November 2022.

The acceptance of the digital format of the Clivia News has surprised me. The bottom line is probably the expense involved in paying extra for the hard copies to be printed. The USA is providing hard copies for their members at their own expense. Joburg Clivia Club has printed copies of the Clivia News numbers one and two, which amounted to an extra R65 per copy. Fifty copies of the Clivia News is more than the overall demand requires.

The invitation for the Clivia Society Virtual Show is include in the Clivia News 31 number 1 on page 33. This invitation is open until the 14th of October 2022. Entries to be submitted to Karl Stanz. Please include the '@' icon in your photograph prior to taking the photograph. Do not edit the icon into the image after the photograph has been taken. Hopefully we have a large number of entries to continue with the offering of a 'Virtual Show' in 2023.

The photographic competition is open until the 30th September 2022. The classes for this competition are included in Clivia News 31 number 2. Please submit your entries to gcmidd@mweb.co.za. WeTransfer may be used. Photos should not exceed 2MB in size.

Entries for the 'Virtual Show' and the Photographic competition will appear on the Clivia Society website.

An event to look forward to in 2023, is the Clivia Society Congress. This usually takes place every four years, but owing to the Covid pandemic, the event was postponed for a year. My understanding is that the Cape Clivia Club Show will take place on the 1st and 2nd of the October 2023. The Congress will follow on the 3rd and 4th of October. Events around these dates include visits to the 'Namaqualand' flowers prior to the Congress and a Clivia mirabilis habitat tour after the Conference. Place the dates in your diary and plan a holiday to the Cape with these dates included.

The Annual General Meeting of the Clivia Society took place in May 2022 via the Zoom platform. The new Chairman is Dave Garriock, Vice Chairman is Joubert van Wyk. Clayton Jonkers continues as Treasurer as does Joy Woodward as Secretary. Hennie van der Mescht is the Chairman of the Judges' Committee and Glynn continues as the Editor of the publications.

The International Representatives are David Loysen in the United States, Lisa Fox in Australia, Steve Hickman in the United Kingdom and Alick McLeman in New Zealand. The Chinese members and the European members are represented directly by the Clivia Society.

Lisa Fox is the Registrar of Clivia Names with the register included on the Cliviasociety.com website. Lisa Fox is the website administrator. Carrie Kruger remains as the Public Relations Officer of the Society. Felix Middleton our head of research is re-locating to Potchefstroom.

This edition of the Clivia News includes three 'Personality Profiles'. The members included are John van der Linde, Carrie Kruger and Helen Sanders. Enjoy finding out more about these interesting people. Willie le Roux has submitted an article covering the celebration of the Eastern Province Clivia Club's twentieth anniversary. Congratulations to them and we wish them success for the future! Ashley Clayton from the Huntington Botanical Gardens submitted some images with regards to aiding with a diagnosis of the problem encountered there. There is some feedback from our members on how to solve the problem. 🌸

Glynn Middlewick



FRONT COVER: An image of Andre du Toit's interspecific 'Ellie' – named for his granddaughter. The cross that produced this beauty is: (*gardenii* by a pastel pink)



BACK COVER: The product of a seedling of 'Braum's Beatrice', photographed by Jaap Smit

SPRING CLIVIA SHOWS

DATE	CLUB & CONTACT	VENUE	TIMES	ENTRY
27th & 28th August	Rooihuiskraal Interest Group Karel 084-645-2843 Marinda 084-585-7139	Rooihuiskraal Laerskool Cnr Maraboe & Panorama Rooihuiskraal	Sat 08h00 - 17h00	Free
			Sun 08h00 - 15h00	Free
3rd & 4th September	Northern Clivia Club Johanita 084-656-1809 George 082-414-4291	Safari Garden Centre Lynnwood Drive	Sat 08h00 - 17h00 Sun 08h00 - 17h00	R 20 R 20
10th & 11th September	Joburg Clivia Club Glynn 082-650-1463	Garden World Nursery Beyers Naude Drive Muldersdrift M5	Sat 08h00 - 16h00 Sun 08h00 - 15h00	R 20 R 20
10th & 11th September	North Free State Clivia Club Jan 083-407-5563 Jan 083-407-5563	NG Kerksaal Welkom Staatsweg	Sat 08h00 - 16h00 Sun 09hh - 13h00	R 20
16th - 18th September	Free State Clivia Club Hennie 083-511-9519	Fleurdal Mall Hennie 083-511-9519	Fri 08h00 - 17h00	Free
			Sat 08h00 - 17h00 Sun 08h00 - 12h00	
17th September	KwaZulu-Natal Clivia Club Christo 083-447-0590 Jean-Luc 082-409-9048	Thurlow Farm, Eston	Sat 09h00 - 15h00	Free
17th & 18th September	Lowveld Clivia Club Greg 083-702-3452 Sue 082-408-1922	Lowveld Botanical Gardens	Sat 08h00 - 16h00 Sun 08h00 - 15h00	R 20
24th & 25th September	Garden Route Clivia Club Karl 082-887-4429 Randolph 072-768-5688	Outeniqua Primary School George	Sat 09h00 - 17h00 Sun 09h00 - 13h00	R 20
30th Sept & 1st October	Overberg Int Group Willem 083-700-8249	Harold Porter Botanical Garden Bettys Bay	Botanical Garden Times Fee of Botanical Garden	Yes
1st & 2nd October	East Prov Clivia Club Charl 082-851-2217	Fairview Sports Ground Willow Road	Sat 09h00 - 17h00 Sun 09h00 - 14h00	R 10 R 10
1st & 2nd October	Cape Clivia Club Thys 083-455-1989	Tygervalley Centre Thys 083-455-1989	Sat 08h00 - 17h00 Sun 08h00 - 17h00	R 20
22nd October	Border Interest Group Barbara 072-025-4682	Beacon Bay Country Club	Sat 10h00 - 16h00	R 10

PERSONALITY PROFILE – John van der Linde

The year 1995 marked my retirement. Up until then I had not developed many outside interests. Beth and I moved from Johannesburg to Cape Town in 1996.

My introduction to clivia started after a meeting with Ian Brown. He invited me to see his collection and so began my love affair with clivias.

A visit to the Kirstenbosch botanical gardens introduced me to my first light yellow clivia, which I had to purchase. I called this plant 'Pearl of Great Price'.

With the teaching of Ian Brown, I learned how to pollinate my plant. I selfed some of the flowers and cross pollinated some of the others with a yellow clivia of Ian Brown. My seedlings surprised me with some of the seedlings having green stems, while others had pigmentation. The selfed seedlings bloomed yellow and the crosses with Ian's yellow bloomed orange.

The explanation for this difference in outcome, introduced me to the genetics of clivia and the explanation of the Group 1 and 2 yellow clivias. This started me on the pathway to clivia breeding, rather than only clivia collecting.

Ian was also responsible for my joining up with the Cape Clivia Club. There I met my first group of friends that were not part of my work environments. These included John Winter, Mick Dower, Claude Felbert, Gert Wiese, Joy Woodward, Mary Steyn and others. I soon became involved with the Cape Clivia Club Shows.

What was very true for me with regards, to the Cape Clivia Club, was that I joined for the plants, but stayed for the people! The benefits of joining a clivia club granted my access to some exceptional plants such as 'Kirstenbosch Yellow' and 'Kirstenbosch Supreme',

My articles on historical figures involved with clivia were published in the Clivia News and



Working team at the Auckland Clivia Show. Beth and I with amongst the workers, including Keith Hammett and Tony Barnes.



James Comstock's Shadehouse. Included are Heidi Nerurkar, Marilyn Paskert, Paul Kloeck, James Comstock, Helen Marriot and John van der Linde.

further articles appeared in the Clivia Yearbook. My involvement with the Society publications led to my appointment as the Lead Editor of the Yearbook taking over from Mick Dower.

As a member of the Cape Clivia Club committee, I was involved with the formation of the Clivia Society, the umbrella body for Clivia Clubs

throughout the western world. I served as Deputy Chairman to Chris Vlok on the Clivia Society Executive and had the privilege of getting to know him as well as Lena van der Merwe the long-time secretary and Bossie de Kock the treasurer.

My involvement with clivias has allowed me see and meet clivia people in other parts of the world. In 2005, I was invited to New Zealand to promote clivias internationally.

My wife and I had a memorable visit, hosted by such friendly and knowledgeable people, many of whom were professional nurserymen.

On my return I gave several talks to clubs all over South Africa, promoting the New Zealand clivia tour. On our return journey we stopped over in Australia and visited several club members in Melbourne and Sydney.

Another special international visit was a clivia tour to Japan in 2015 with my wife,



The mirabilis habitat area in the background. Included are Lena van der Merwe, Pierre de Koster, Heidi Nerurkar, John van der Linde and Aart van Voorst.



'Liesbeek's Royal Flush'

Helen Marriott and Heidi Nerurkar, organised by Shige Sasaki. I was introduced to several well-known breeders in Japan including Nakamura, Koike, Hattori, Tsuruoka and Nakayama.

I met up with Helen and Heidi again in California in 2017, together with Paul and Sue Kloeck, Kevin Akins and Damon Smith when we were hosted by Marilyn Paskert and other Californian growers. I met up with Ilie Gaceu again, a clivia friend made during his 2006 visit to South Africa.

Another clivia highlight for me was leading the team that organized the 2010 International Clivia Conference that was held in Cape Town, hosted by the Cape Clivia Club.

Following on after the Conference, I drove up to Niewoudtville to visit various habitat sites of Clivia mirabilis.

I am no longer involved in club affairs as much as I once was. I now enjoy the privileges of honorary life membership of the Cape Clivia

Club and the Clivia Society.

My wife and I now live in a retirement village and I do not have many clivia plants in my collection. My main breeding objectives are more limited. One of my breeding aims is a compact form of the Light of Buddha variegation with green-throated yellow flowers. Some of favourite plants that I have used in my breeding are the multi-tepal green-throated bronzes.

One of my best breeding achievements is 'Rocketman'. This is a one hundred percent multitepal bronze interspecific plant. This plant was bred from the following breeding cross: (multitepal bronze green throat) x ('Malachite' gardenii x multi-tepal bronze green throat). The cross using 'Malachite' – green tips, with a green throated bronze, was hopefully going to produce a lot of green in the flowers. The result 'Rocketman' provided me with a another step in the right direction.of reaching my goal. 🌸



'Rocketman'

PERSONALITY PROFILE

Carrie Kruger – Utopia Clivias

Molteno in the Eastern Cape, South Africa, was my birthplace. My parents, farmers, were avid gardeners and my interest in plants developed at an early age. The family moved to Queenstown in the Eastern Cape and I matriculated there in 1983.

My husband Zwaai Kruger and I had four children. Jason at the age of 20 years lost his life in a car accident.

Initially we rented a smallholding in Sedgelyield where I was able to explore my interest in plants while raising my children. My specialties were various bulbs as well as clivias. The place was named 'Utopia'.

Gert Wiese introduced me to clivia. Following on from long telephone conversations with him and the provision of old copies of the Clivia Newsletters from him, my interest was directed toward clivias. At a local farmers' market, where I sold my plants, I met Ian Vermaak. After a visit to his collection, I was convinced to go ahead with clivias in a big way.

I was one of the original members of the Garden Route Clivia Club and served on their committee for several years and as their Chairman for three years.

At the start of my interest in clivia, I visited many growers. These included Charl Malan, Rudo Lotter and Pat Gore. These growers were very helpful in giving me advice with regards to clivia breeding and my first breeding plants were obtained from these growers. Plants in my collection have also been acquired from the United States of America, China and Japan.

'Utopia Clivias' was established in 1999 and I have been fortunate to breed some unique clivia flowers. My favourite time of the year is the bloom period of clivias. This allows me to visit other breeders and to add new and exciting plants to my collection. As our collection grows, I renew my selected 'breeding plants', by choosing new and different varieties to replace my original ones and in this way keep abreast of new flower trends amongst clivia growers.

My overall interest in clivia is not restricted

to my collection of plants, but also involves the promotion of clivia both locally and internationally. Regular contributions of articles and photographs have been published in the Clivia Society Yearbook and Clivia News. Following on my Facebook page for the Garden Route Clivia Club, I now promote a page called 'Clivia Cultivation' which has close to 8000 members worldwide. This aim of this group is to promote cultivation and breeding for new clivia growers.

I serve as the Public Relations officer for the Clivia Society, promoting Clivias on their Facebook page as well as



Carrie and her family.



Flowering time with Luke Kruger.

writing articles for national magazines.

My children were introduced to plants at a young age and they are all willing participants at our open weekends and shows. Luke, my son, shares my interest in clivias and plays a large role in my

clivia programme, assisting with everything, from pollination to repotting!

Going forward, I am fortunate in having space on two properties in Sedgefield to cultivate my clivias. This allows me the privilege of flowering

Growers of rare and unusual Clivias for the collector

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Seeds, Seedlings & Plants

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www.utopiaclivias.co.za UtopiaClivias [utopia.clivias](https://www.instagram.com/utopia.clivias)

The beauty of the interspecific bloom photographed here at its peak flowering time – Carrie Kruger



many of my seedling crosses. My passion is the 'interspecific' group of clivias. My breeding objective with them is to improve the flower shapes, the number of flowers in the umbels and the colours of the 'interspecific' flowers.



My passion is for the interspecific flowers with their fantastic variety of colours – Carrie Kruger



The success I have had so far in this field motivates me to continue with this long-term goal. I hope that one day I will be able to look back at my track record and know that I managed to achieve most of my goals! 🌸

One of my interesting interspecifics – Carrie Kruger



Rewards for my efforts –
Carrie Kruger



Every year I am
surprised by the new
colours developed from
my breeding crosses –
Carrie Kruger

PERSONALITY PROFILE – Helen Sanders

‘Clivi-Arta’ – What lies behind the Cartoons?

I often wonder whether a person has to be daft to dream up a ‘clivia plants-based cartoon’. Then to confirm the daftness, to continually produce cartoons on this same theme for seventeen years?

In order to attempt to partially answer whether or not I am daft, I will have to delve back into my formative years to look for my earliest associations with cartoons.

I was fortunate to have been brought up by parents with their own horticultural business. The acquiring of plant knowledge was natural as it formed part of my daily life.

I wonder how empty my life would be if I could not distinguish one plant from another. There are hints of gestures, with movement and even sound. The more I look the more I see. And then there are my stunning clivia!

People who want to become writers are advised to read a lot. Presumably if enough content goes into their brain, then eventually something will come out of it. Perhaps a similar logic might apply for cartoonists?

From an early age I can remember being enthralled by the smooth outlines and vivid colours of cartoons, and much preferred them to the real world. In my pre-school days, life appeared to me to be a sort of endless documentary.

I was fed, or rather read, a lot of “Winnie the Pooh”, in my early years, because the main character ‘lived under the name Sanders’, the significance of which, at the time, entirely escaped me, but made it a family favorite. I was more concerned with the scratchy line drawing illustrations which I thought old fashioned and



Fig. 1 Seasonal Festivities

in need of being properly updated to impress me as good cartoons. The illustrations contained black and white, pen and ink drawings, but they generously compensated for this with a fantasy and cuteness that captured my imagination.

I was also encouraged to explore different hobbies and crafts. Creating became, and still is, second nature to me.

My grandfather subscribed to 'Punch' magazine, and often chortled when reading it. There were quite a few regular cartoon features which I studied. I was not old enough to understand them and hence never found them funny, but it did not stop me trying. They were likely based on political satire and well over my head to understand. Interestingly, this magazine, according to Wikipedia was responsible for the modern use of the word 'cartoon' as a term for humorous illustrations.

My artistic ability comes from my paternal side of the family. I loved and excelled at art in school and was also encouraged to pursue this hobby at home. I started to observe everything with a scrutiny that might facilitate it being translated into a drawing, always asking myself "how would you draw it?" Maybe it is for this reason I tend to notice details other people might often miss. This observation remains true even now with my deteriorating eyesight.

Thankfully, some of my perspectives have shifted somewhat. I now enjoy pen and ink drawings and relish the 'scratchy' old fashioned styles I previously shunned.

In the early days of the New Zealand Clivia Club, there was a competition in which the request was for a monochromatic logo, and the prize



Fig. 2 Helen Sanders – progression to include a caption

would be a donated plant of the Clivia 'Pacific Glow' from Keith Hammet's breeding. After doodling for some time I sent off my selected best, and eventually the response was that it needed two colours, so I resubmitted another entry and won the desirable plant.

A little while after that I noticed advertisements in the NZ Herald, a national Newspaper, for correspondence courses in writing and another from the same source for cartoons. Looking through my cartoons, I thought my style of illustration had a weirdly and slightly comical appearance to it. So why not then enroll for the cartoon course? I wondered what the tutor's response would be to me wanting to develop a character based on a plant. Especially one that

was a dark green, or black in print? I realized I'd already started to develop a character of sorts and I could see some possibilities that no one else could. I vividly remember thinking; "you either have 'it', or you don't". No need to pay someone else to find that out. So why not just 'do' it?

To start with, I sent in a few articles to be included in the NZ Clivia Club newsletter, with accompanying illustrations. The editor at the time was delighted with the illustrations and soon requested cartoons on specific themes. I thought my illustrations were quite content specific, so I was quite shocked to find the interpretations that other people made from them. I then started adding captions to limit potential mis-interpretations. I did not relish the idea of being enslaved to produce illustrations on a set topic. Eventually there would be a request for something I couldn't draw. What worked best for me was a regular contribution of my own, with captions. However, the captions soon proved to be too limiting to always get the full message across. 'Seasonal Feastivities', Fig 1, is an example of an early 'Clivi-Arta' illustration appearing in the New Zealand newsletter, originally without a caption; Fig 2 appeared

slightly later with a caption included.

Around this time, my illustrations were noticed by Roger Fisher, then editor of the South African Clivia News and I began producing cartoons for that publication. This was a way for me to participate in the world of clivia, without needing any show quality plants. Mine would be uniquely fabricated with pen and paper and hopefully be of comparable interest.

You will notice the style of illustration has altered over time. The very earliest examples were more pen and no Photoshop. Working remotely from the editor and readers does mean that feedback is limited. I often wonder whether 'Clivi-Arta' delivers the amusement intended, but this does depend on your perspective. Like most humour, you either get it or you don't!

So, you can begin to see in part some of my background that led to me developing my clivia cartoons.

To borrow succinct advice from an accomplished artist; "Follow your he(art)."

I guess I like producing 'Clivi-Arta' because it seems to me to be a multi-skilled discipline that diverts me to a happy space, and most importantly, generally has a happy ending. 🌸

Plants 4 Sale

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082 337 7920
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Happy Anniversary Eastern Province Clivia Club

Willie le Roux

Club status was granted to The Eastern Province Interest Group at the Society's Annual General Meeting held in Cape Town on 20 April 2002. The EPCC soon grew financially and in membership to become the third largest club in the country with 253 members.

On 20th April 2022 only a few of the original members remained as club members. The committee decided to honour them with a 20 year anniversary certificate for their loyal support to the club at an open meeting and braai held at the home of our chairman Charl Coetzee. These members are :

Gideon & Esther Botha
Charl & Martinette Coetzee
Anne-Marie Chalmers
Hannilli Dreyer
Willie le Roux
Charl & Lené Malan

The meeting welcomed our new members Gideon & Linda Bean from Addo and Hennie Swanevelder from Jeffreys Bay. Charl Coetzee, our Chairman, gave us feedback from the AGM of the Clivia Society held in May 2022. Further points were the 'show' for October 2022 and the subscriptions for 2023.

Our thanks to all the providers and helpers in making the occasion a memorable one. 🌸



Our Chairman Charl Coetzee with some of the members holding their certificates.

Lowveld Clivia Club

Our interspecific show was held at the Montana Nursery in July 2022. Congratulations to the winners! Jurie Lintvelt won the awards for Best on Show and the runner up to the Best on Show. Neethling du Toit won the award for the 'Second Runner-up to Best on Show' 🌸



Lowveld CC Interspecific Show 2022 – 'Best on Show' – Jurie Lintvelt



Lowveld CC Interspecific Show 2022 – 'Runner – up to Best on Show' – Jurie Lintvelt



Jurie Lintvelt at the Lowveld Clivia Club Interspecific Show 2022 with his winning plant.



.Lowveld Clivia Club 2022 – Interspecific Show – ‘Second Runner-up to Best on Show’ – Neethling du Toit

Marks on leaves

Summary by Glynn Middlewick

A submission by Ashley Clayton – a research specialist at Huntington Gardens in the USA – provided some interesting comments.

Ashley wrote:

“I am seeing some very disconcerting symptoms on my clivia collection. The new growth has light, mottling patterns on the inside of the plant. I am also seeing very small, dark bumps with a light halo. The two symptoms don't always occur together, so they could be two different things. It is affecting a large portion of the collection, and I can't find a pattern for how it is spreading. There have been no visible pests in the greenhouse for months. I sent out leaf samples for testing, and they came back negative for fungal and bacterial infections. I have also tested it for viruses that affect the same plant family, though what is available is limited.”

Images from Longwood Gardens in California, USA, were submitted by Ashley Clayton and feedback was requested with regards to the cause of the marks on the leaves.

Making a diagnosis from the above images, without physical examination of the leaves, may prove a challenge for members.

Lena van der Merwe provided feedback. Lena suggested that there seemed to be problem with nutritional uptake by the roots. If the problem is a deficiency of Magnesium, by adding Epsom Salts, Magnesium sulphate (5ml in 5 litres of water), the problem may be solved. Repotting the plant may also alleviate the problem. Figure 3 shows evidence of some black spots which may be the result of a sucking insect. This damage then provides an entrance site for fungi. The fungi may result in the halo around the damage site.



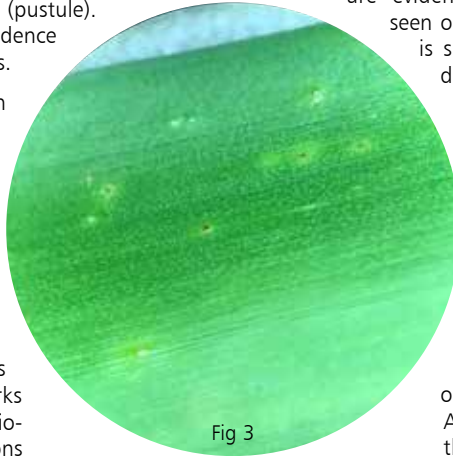
Fig 1



Fig 2

Willem Boshoff from the University of the Free State faculty of Plant Sciences provides feedback. Rust funguses normally erupt through the epidermis with a powdery dust (spores) coming from the lesion (pustule). I do not see such evidence from the current images.

The darker lesions in Figure 3, may be from fungal infection or insect feeding. There is some evidence of necrotic lesions in some of the other images, which may be the results of physical or chemical damage. Some of the lesions may be growth marks which would be a physiological cause of the lesions



Chris Welgemoed suggests that photos show typical evidence of Thrippis.

Gerhard Faber feels that the signs displayed are evidence of chemical damage, seen often when the leaf growth is slow. Figure 3 displays evidence of insect damage.

Feedback from Anton also suggest chemical damage to the leaves. Consider feeding with Magnesium Sulphate and keep the plants in a separate area if you are concerned about any other factors.

Will have to wait to find out what course of action Ashley followed and what the results were. 🌹

Incredible Plants

Clivia plants & seeds

George Mann

082 414 4291

gjmann2@gmail.com



Northern Clivia Club Winter Clivia Show

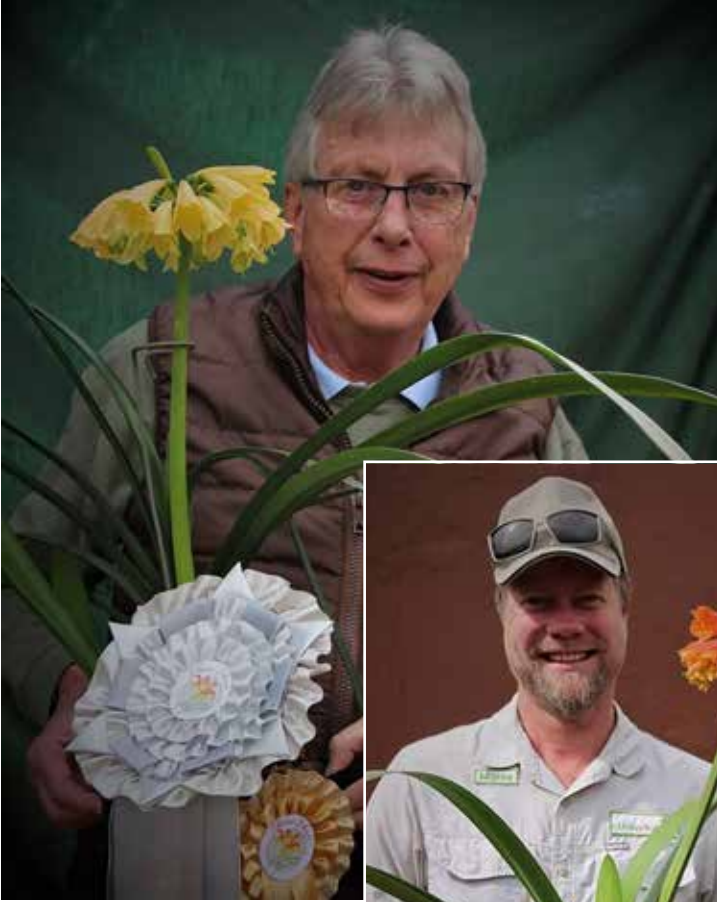
The Show this year included entries for foliage classes and miniate classes. This allowed more interest from members and many more entries on the show bench. The enthusiasm from members for the interspecific flowers remains high with the variety of umbel forms and colours of the flowers providing a large appeal. The breeding of the interspecific continues to

use the pendulous species, the miniate flower forms and the interspecific crosses for further improvement of the results. The excitement with these crosses is that the outcome is not always predictable.

Congratulations to the Class winners as well as the overall winners. A big thank you to the organisers and to Safari Nursery for providing such an attractive backdrop for the 'Show'. 🌺



Northern CC Winter Clivia Show 2022 – 'Best on Show' – Wilbur van Wyk and his wife Liz



Northern CC Winter Clivia Show 2022
– ‘Runner-up to Best on Show’ –
Rudie Koekemoer



Norther CC Winter Clivia Show 2022 –
‘Second Runner-up to Best on Show’
– Manie Maree



Northern Clivia
Club 2022
Winter Clivia
Show – ‘Best on
Show’– Miniata
flowers –
Dawie and
Corra van
Heerden

Northern Clivia
Club Winter
Clivia Show
2022 – Foliage –
‘Best on Show’ –
Andre Swart





Norther
Clivia Club
Winter Clivia
Show 2022.
Winning plants
presented.



Northern
Clivia Club
Winter Show
2022. Highly
Recommended
Entry –
'Lazarus'
– owner
Andre Swart

Colour description of Clivia Flowers

Glynn Middlewick

We have two colour charts developed by the Cape Clivia Club. CCC number 1 had a limited number of colours with descriptions of the colours. CCC number 2 had a colour chart of 100 colours on ten swatches, however no colour description was included with each colour. A consensus amongst clivia enthusiasts provided a description of each colour on the swatch. This description may be downloaded from the Society website.

My interest in colour description is related to the use of the word 'pastel', to describe the colour of a flower. Pastel when referring to a colour implies a light or subdued shade.

'Pastel' – a noun refers to a crayon made of powdered pigments bound with gum or resin.

'Pastel' – an adjective refers to a subtle or delicate shade. Note no colour is included.

The word 'pastel' is an adjective used before a noun. As an example 'pastel pink'. To use of the noun 'pink' is well known and understood. Pink is a tint of red. The more white colour that is added to red, the lighter or pinker the resultant colour will be, which would be a 'pastel' colour!

The use of the word 'tint' describes any colour to which white is added.

A 'shade' is any colour to which black is added.

A 'tone' is any colour to which grey (black and white) is added.

The pastel range of colours is a group of colours that is well known.



More 'pastel' colours.

Hue is the colour itself. There twelve colours on the colour wheel. Three primary colours, three secondary colours and six tertiary colours.

Saturation refers to the intensity of the colour.

When you describe the colour of your flower as 'pastel' you may be referring to any of the above colours!

TINT

A tint is created when you add white to a colour and lighten it. It is also sometimes called a pastel colour. Tints can range from nearly the full saturation of the hue to practically white.

You can add white to any of the twelve hues of the colour wheel or you can mix any of the twelve hues of the colour wheel together to make any other hue and create tints of that hue by adding white in whatever amount is desired.

Tinting a colour also desaturates the hue, making it less intense. Red when tinted becomes lighter in colour, pink.

TOPE

A tone is created when you add both white and black (which is gray), to a colour and tone it down, or desaturate it.

Most colours that we see in our daily environment have been toned down, or grayed down, to some extent. They are desaturated colours. It would be jarring and overpowering to our visual senses to be bombarded by colours at full saturation all the time. Tones bring complexity and subtlety to colour. Using pure, saturated colours provides a



A range of 'pastel' colours.

much greater visual statement.

SHADE

A shade is created when you add black to a colour and darken it.

Just as with tints, you can add black to any of the twelve hues of the colour wheel or to any combination of hues of the colour wheel to create shades of that hue by adding various amounts of black. Shades can range from a barely shaded pure hue to a deep black colour.

A pastel can be defined as any colour with just enough white to make it soft and pale-looking while maintaining the original integrity of the base colour.

As you can see the use of the adjective 'pastel' which is often found in the descriptions of the colour of clivia flowers is not a good way of describing any flower colour. Use it in conjunction with the main colour and everyone will know what you are describing – 'pastel orange' not 'pastel!' 🌸

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Garden Route Clivia Club Interspecific Show held in early August 2022

A good display of interspecifics was entered. Congratulations to all entrants and winners.

'Best on Show' – Carrie Kruger

'Runner up to Best on Show' – Carrie Kruger

'Second Runner up to Best on Show' – Piet Theron

Best Foliage plant – Carrie Kruger

Best Variegated plant – Carrie Kruger

GRCC Interspecific Show –
'Best on Show' – Carrie Kruger

GRCC Interspecific Show – 'Runner-up to Best on Show' – Carrie Kruger





GRCC Interspecific Show – ‘Second Runner up to Best on Show’ – Piet Theron



GRCC Interspecific show – Peoples’ Choice – Willie Freund

Clivi-Arta

Helen Sanders

CLONING CONFUSION

AFTER A RECENT AND DIVISIVE SESSION AT THE POTTING SHED:

SAY -
WERENT YOU
ME JUST NOW ?!

I RATHER THINK IT WAS
YOU WHO WAS
ME!

WELL I THINK
YOU WERE
BOTH ME!

LOOK-I HAVE THE
ORIGINAL POT,
SO I SHOULD BE
'ME'.

I HAVE THE
ORIGINAL LABEL,
SO I SHOULD BE
'ME'!

I HAVE THE
BERRIES, SO
I SHOULD
BE 'ME'!

IF WE WERE ALL
ONCE A SINGLE 'ME',
THEN ARE WE REALLY
INDEPENDENT
INDIVIDUALS??

I THINK
THEREFORE
I AM!

I ALSO THINK
THAT THIS LANGUAGE
WAS INVENTED BY
A SPECIES THAT DIDN'T
FULLY ANTICIPATE
ASEXUAL PROPAGATION!

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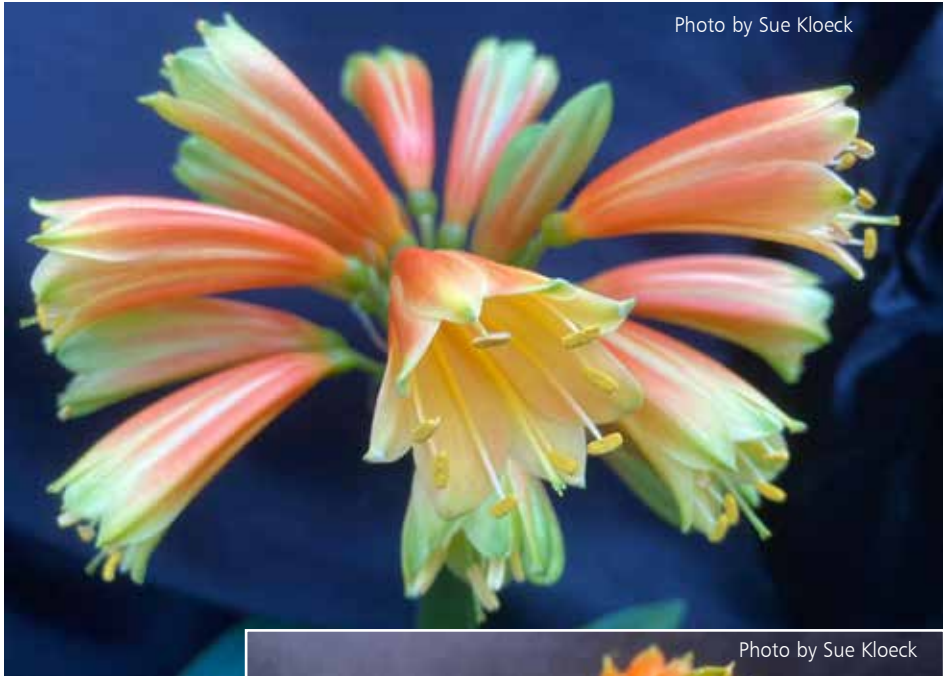


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Winners Rooihuiskraal Interest Group



Photo by Louis Lotter

Below: Photo by Karel Stanz



2022 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 35.00
New Zealand	Alick McLeman: clivia@xtra.co.nz>	\$ USA 30.00
United Kingdom	Steve Hickman: hickman.sss@btconnect.com	£ 25.00

International – China, Europe, Japan

Only digital copies \$10 US

Pay Clivia Society – Paypal gcmidd@mweb.co.za

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 – 2022

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