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CLIVIA NEWS

▼ QUARTERLY NEWSLETTER OF THE CLIVIA SOCIETY ▼



VOLUME 17 NUMBER 3 & 4 ▼ JULY - DEC 2008

CLIVIA NEWS

THE OBJECTIVES OF THE CLIVIA SOCIETY

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

CLIVIA EXECUTIVE COMMITTEE MEMBERS

| | | |
|---------------------|--|---|
| ▼ CHAIR | Johan Spies Cell 084 5478825 | PO Box 17195, Bainsvlei 9338, South Africa e-mail: spiesjj.sci@ufs.ac.za |
| ▼ VICE-CHAIR | Christo Topham Tel +27 12 542 3693 | PO Box 54478, Nina Park, 0156, South Africa Cell: 082 497 5879 |
| ▼ SECRETARY | Lena van der Merwe Tel & Fax+27 12 804 8892 | PO Box 74868, Lynnwood Ridge, 0040, South Africa e-mail: cliviasoc@mweb.co.za |
| ▼ TREASURER | Bossie de Kock Tel +27 12 807 2173 | PO Box 38539, Garsfontein, 0042, South Africa e-mail: bossiedekock@absamail.co.za |
| ▼ ADDITIONAL MEMBER | Ken Smith Tel: +61 2 47543287 | 593 Hawkesbury Rd., Winmalee, NSW 2777, Australia, e-mail: cliviasmith@hotmail.com |

REPRESENTATIVES OF CONSTITUENT CLIVIA CLUBS

| | |
|-----------------------|---|
| ▼ Cape | Heinie Fleydenrych, John van der Linde and Claude Felbert |
| ▼ Eastern Province | Sam Plaatjies, Andre Calitz and John Roderick |
| ▼ Free State | Hennie van der Mescht |
| ▼ Garden Route | Piet Theron |
| ▼ Joburg | Glynn Middlewick and Koos Geldenhuys |
| ▼ KwaZulu-Natal | Brian Tarr and Francois van Rooyen |
| ▼ New Zealand | Tony Barnes |
| ▼ Northern | Lena van der Merwe, Peter Lambert and Bossie de Kock |
| ▼ Northern Free State | Louis Chadinha |

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The Clivia Society Newsletter started as a black on white news-sheet dated July 1992, numbered Volume 1 number 1, called 'Clivia Club'. It formed a means of communication for people interested in the plant genus *Clivia*. It was edited/written by Nick Primich with a frequency of 3, 5, 8 & 5 during the first 4 years, using the publication month in the volume.

The frequency was fixed on four annually with Vol. 5 No 1 of March 1996.

The date changed to the southern hemisphere seasons with Vol. 8 No 1 of Autumn 1999. The first three used yellow paper as cover. The name changed to 'CLIVIA CLUB NEWSLETTER' with Vol. 9 No 1 Autumn 2000 with full colour photos on the cover pages. Another name change to 'CLIVIA SOCIETY NEWSLETTER' came with Vol. 10 No 4 Summer 2000, and in 2005 reverted to a quarterly number.

CLIVIA NEWS is the continuation of this series.



EDITORIAL 2008-3

The southern Spring of 2008 has been a bitter-sweet one for me. I have made an effort to visit shows at locations not previously seen by me – Lowveld, Kwa-Zulu Natal, Cape (briefly at the end, but second time in a row), Garden Route (second time in a row) and Port Elizabeth. The friendliness and generosity of many of the Clivia circle never ceases to astound and encourage me. I am not by nature a groupie but enjoy the Clivia camaraderie. And then there are the plants on show – the variety is so great that one has to stay focused on those aspects that you personally find appealing. But as a one-time childhood stamp collector I want one of each Clivia! Luckily space and pocket do not permit this extravagance.

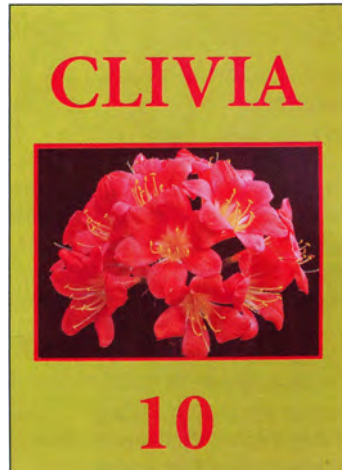
It is also good to tap in to the bits of personal knowledge of growers, breeders, showers and even the hobbyists. I appeal to you all that I be sent any snippets of information. I will flesh out notes into articles, correct quirky language and translate from Afrikaans. There is no fun in putting together a blank newsletter! That is why this one is late.

Another delay has been caused by the illness and death of my mother. Condolences are unnecessary. We celebrate a long life richly lived.

Since many of the members of the Clivia brigade are of the Age of Wisdom, I wish to share some personal observations for what they are worth:

Ensure that those around you have clear understanding of your wishes and needs.

Have doctors understand right up front on the first visit exactly how far they may take procedures. Thereafter these things tend to take on a life of their own, particularly if the



diagnosis changes on the operating table.

When important decisions need taking in the consulting room, have another person there who is not thrown by the emotional intensity of the moment to clarify issues. If decisions can be delayed go away and think through the consequences before deciding.

Have a living will in place with the authorization to a senior family member to appoint an agent to act on behalf of the family in issuing instructions, particularly to the medical team.

Discuss and preferably write instructions as to your wishes after your death. Some think this is morbid. It is practical and relieves the family of stressful decisions.

And, of course, please keep records of your prized Clivia plants and make sure these are identifiable!

But most importantly, enjoy your health to its full. It is a God-given blessing and criminally negligent if squandered. ▼

Clivia greetings

Roger Fisher

EDITOR OF NEWSLETTER ROGER FISHER: PO Box 1039, White River, 1240, Republic of South Africa

▼ Tel: +27 83 602 7736 or +27 12 420 2550 ▼ Fax: 086 515 0710

▼ E-mail: clivianews@cliviasociety.org

PUBLIC RELATIONS OFFICER SAKKIE NEL: PO Box 35235, Menlo Park, 0120

▼ Tel: +27 12 361-6415 ▼ E-mail: corgas@vodamail.co.za

YEARBOOK EDITORIAL ROGER FISHER: PO Box 856, Irene, 0062, Republic of South Africa

▼ Tel: +27 83 602 7736 or +27 12 420 2550 ▼ Fax: 086 515 0710

▼ **DESIGN & LAYOUT** FRÉDA VAN WYK: 082 468 8485

▼ **PRINTING** CPD Print, Pretoria Tel: 012-342 1978/9

EDITORIAL 2008-4

This issue has now elided with the previous because of delays associated with logistical problems.

In the past this issue would have included the reports of the activities of the year by the various Clivia Clubs and Enthusiast Groups but none have been forthcoming. These will of needs then stand over to the next issue when they would have been done for submission to the Clivia Society AGM.

From a personal perspective this has been a difficult and emotionally draining year. I have however found solace in my family, friends and Clivia plants - the best therapy although all they have to show for it in return is neglect! *Sorry, clivias. I promise to do better next year.*

I have also once more this past year discovered the generosity of the Clivia circle and must here mention Tino Ferero, Albert Venter and Chris Viljoen by name. I hope the plants flourish in the spirit of generosity shown by the givers.



Please note that my posting details change as of this issue.

We wish all members the blessings of the season and trust that you will enter 2009 refreshed.

May the genus *Clivia* continue to bring you joy in the New Year.

Roger Fisher

PS. Because it is an editing nightmare, I've decided to be more relaxed about how the word "Clivia" appears in print. I'll leave it in all its variations as sent from now on. ▼

Roger Fisher

Editor

ADVERTISEMENTS

Tariffs for advertising in the Clivia Society Newsletter:

| | | | |
|-------------------------|---------|--------------------------|---------|
| Smalls (1 to 6 lines): | R25.00 | Full Page: | R250.00 |
| Smalls (7 to 10 lines): | R30.00 | A5 separate page insert: | R600.00 |
| Quarter page: | R70.00 | A4 separate page insert: | R800.00 |
| Half page: | R125.00 | | |

(You will be sent an account from the treasurer for the appropriate amount.)

CORRESPONDENCE

Popularising the growing of Clivias in Australia

All garden plants are the products of domestication from the wild (as are all commercial crops). By natural selection, (because of a range of habitats, climates, etc.) plants in the wild are quite variable – in general form, flower shape and colour, seed germination time, etc. Domestication results from selecting for particular characteristics (not necessarily intentionally) and growing only these. Modern cereal crops like wheat and rice are the result of at least 10,000 annual selections. Some garden plants like the rose go back some 1000's of years (see Jared Diamond, *Guns, Germs and Steel*). But Clivias were only discovered by Europeans (indigenous only to southern Africa) less than 200 years ago. They had been, and continue to be, traditionally used by the native population for spiritual and medicinal purposes – by far the oldest and most widespread use of plants by our species.

The domestication and breeding of the Clivia in the last 200 years has been remarkable, and can be seen to have gone in two different directions.

The reduction of variability requires selective line breeding – the selection of the best seed from vigorous plants of the desired form and colour to be the next generation, etc.

Research has shown that at least 7 generations are required to produce reasonable homogeneity – here a pansy generation can be 2 months, but the that for Clivia is 5 years. To date, for the Clivia, no one in the world has completed more

than 5 generations! Nevertheless, such line breeding has produced a limited range of Clivia cultivars of reliable vigour, form and colour required by the general gardener.

But line breeding does not produce new forms. The extraordinary array of "colours" (of petals, throats and leaves, etc.) of the last 20 years or so is the result of hybridisation – particularly with *C. miniata* i.e. the controlled expert crossing of "unusual" forms to product these exciting new varieties. Here South African breeders have had an advantage because they had been able to access these from the wild.

All gardeners are delighted by new colours, etc, but only if the plants are vigorous and reliable. But as with lilliums and many other garden plants, there has not been the time to test many of these new introductions, and frequently they do not live up to expectations of reliable colour and vigour.

This Nursery has been operating for over 14 years, but only very recently has there been the opportunity to investigate the amount of interest by gardeners in Clivias in Australia, and the nature of that interest.

The Bolobek Fair, some 60 km north of Melbourne, was organised by "Australia's Open Garden Scheme" in March 2008. Participation was strictly by invitation and this was the first time that Clivias have been represented. There was saturation media coverage, and over 6000 general gardeners attended over the 2 days.

They were more those who would join gardening



clubs (many travelling some hours to attend) rather than average general gardeners. On the Fair site, there were only 40 stalls, with the Nursery stall advertised by a large coloured banner. Almost all of those who attended the Nursery stall completed a survey. 150 out of 6000 completed the survey = 2.5%

Conclusion: At present, at the best, no more than 5% of Melbourne gardeners are presently interested in Clivias. Of those completing the survey: the great majority made informed choices regarding the characteristics of modern Clivias. 117 out of the 150 showed an active interest by requesting a full catalogue, but only 21 out of the 105 in the Melbourne metro area stated interest enjoining a Clivia club.

1. Melbourne Clivia growers are markedly middle aged (56) or older. (Apparently this is true for South African Clivia clubs as well, which are also almost exclusively White).
2. For the Melbourne area, Clivia growers are at most 5% of general gardeners. (This percentage may be greater in say NSW and southern Queensland coastal areas where the climate is even more favorable).
3. A strong majority (approx 60%, with only 9% opposed), believed it was important to guarantee the colour of seedlings. This is in line with gardener's expectations of all other plants (see criteria of the Royal Horticultural Society "Award of Garden Merit" below). To me, it is important that similar surveys be done in other parts of Australia and by overseas Clivia clubs. For example, I have accepted an invitation to the "Flora Festival" at Kariang near Gosford – between Sydney and Newcastle), on 11th – 14th September. Here, data from previous years show over 300 exhibitors, and up to 60,000 attending over the 4 days with an average age of 45. This time Clivias will be in flower. It will be interesting to compare the survey results with Bolobek.

With most garden plants, there is a relatively small group of "enthusiasts" who go to great lengths to acquire a large range of Clivias, and who take the time (and the money) to produce "artificial" ideal growing conditions (shade houses, potting mixes: etc.) and using expert horticultural methods are able to grow

to perfection even the most difficult of the new introductions. Such 'enthusiasts' are essential to the Clivia enterprise because they create the demand for new forms, some of them are hybridizers, and from these come the Clivia breeders.

But with rare exceptions, "enthusiasts" show little interest in producing varieties that can be satisfactorily grown by the general gardener.

The South African Clivia Clubs properly use the excellent colour chart devised by the Royal Horticultural Society (the paramount English gardening organisation). But for many years the R.H.S. has had an "Award of Garden Merit".

This award is given where the plant have fulfilled all following criteria as well as having undergone a period of assessment.

- It should be excellent for ordinary garden use.
- It should be of good constitution.
- It should be readily available in the horticultural trade.
- It should not be particularly susceptible to pest and disease.
- It should not be particularly susceptible to pest and disease.
- It should not require any specialised care other than the provision of appropriate growing conditions for the type of plant concerned.
- It should not be subjected to an unreasonable degree of reversion in its vegetative characteristics.

When I recently inquired of the R.H.S., I was told that only *C. miniata*, *C. nobilis* and *C. miniata* var. *citrina* (the generic name for the yellow *C. miniata*) had been given the award. Obviously South African breeders in particular have not been concerned to seek this award, for the large number of fine recent cultivars that they have produced.

Australia has a shocking record of conserving its marsipials, but the grey kangaroo has never been endangered. Yet, very recently, the threatened humane cull of 300 starving greys near Canberra caused a world wide out cry. The whole *Clivia* genus is threatened in South Africa essentially by climate change, but at present, there are a mere 2000 Clivia Society

members worldwide who might protest! It is obviously essential that, on a world scale, the Clivia must become a valued garden plant – like the Dahlia or the Azalea. To me, and this Nursery, the Clivia has always been far more than just a specialist plant. Provided there is shade and good drainage, there is a place for it in every garden. But it is essential to popularise only the varieties that are colour etc. guaranteed. On the other hand, with the world-wide trend to urban living, and half the world's population now living in cities, it is the breeders and enthusiasts who will produce the necessary forms for the Clivia to become a mainstream flower in an urban setting.


On a world scale, there is an urgent need for breeders to:

Reduce time to flower and increase flower size – already happening in Belgium with Belgium Hybrids for the cut flower trade.

Increase tolerance to poorly drained soil – the recently identified *C. robusta* has this characteristic.

Increase sun tolerance – *C. mirabilis* has this characteristic.

Increase the flowering season – already happening from interspecific crosses (crosses between species). ▼



David BearlIn M.Sc. M.Ed.

21 May 2008

TWO DECADES OF CLIVIAMANIA

In 1987, Japie and I went on early retirement and bought a Smallholding 25km out of East London. We started to build my dream nursery, which eventually covered 2000m² under shade cloth. We have had Clivia plants for a long time so they went with. Early 1993 Pat Gore Came to visit and convinced us that we had to be part of the Clivia Club. We joined and found a whole lot of people ready to help.

Koos Geldenhuys was responsible for seed distribution then and I got my fair share of Nakamura and other seeds. Also met Toy Jennings telephonically who wanted us to grow seeds to be planted back into denuded localities. We started growing them and then only realized that we would never be able to plant them back into the wild, without causing great confusion to collectors in the future. All these seeds had come from gardens mostly in Gauteng!

Keith Hammett, Pen Henry and the Abels spent time with us during a tour. We also met Mick Dower and John Rourke when they called on at Blomdal, they would not believe that I had a Miniata with 50 florets. Took them to count the florets and can still remember the surprised look on their faces. This plant called Sparkler is still going strong and is now on Sean Chubb's seed list!

Over time, we had many Clivia personalities visit our nursery and Clivia collection. Amongst others, we had Norman Weitz, Bertie & Erda Guillaume, Bertie & Ansie le Roux, Rudo Lötter, Frans Gerber, Ammie Grobler, Jim Holmes and Sean Chubb visiting us on Blomdal.

In November 1999, we went to Port Elizabeth for the meeting prior to forming E.P.C.C. We met Toy Jennings there plus some of the other Cape Town members. Des Elliot had shown Welland Cowley how to slice a Clivia plant in two from top to bottom. This procedure had some members quite pale and gasping for breath. Toy made sure I got one half and instead of suddenly making many suckers, my half only flowered for the first time last season and made only one sucker. The other half apparently suckered freely.

Japie passed on in 2000 and I have now been back in town for nearly six years. I am still going strong and with my partner am excited about a season in which we plan to make some beautiful crosses to hopefully get even better colours, shapes and sizes. ▼

Happy Clivia growing!

Stella Van Gass

CLIVIA-TING IN THE NORTH

A decision was made to do a Clivia Tour starting in Pretoria then going up via Nylstroom to Louis Trichardt and then to Nelspruit.

A quick trip from Cape Town to Johannesburg via Mango and things started to happen!

Henriette Stroh picked me up at the airport and in the afternoon we visited Chris de Vry, who has more Clivia in different stages of maturity than I would have believed possible!

Needless to say there were stunning beauties and things that quite took my breath away including plants in the F2 generation and more of Wittigs Pink. On the same day Chris took us for a quick visit to Gawie Lotter, brother to our own Christo in Hermanus, where we saw a stunning interspecific and some lovely things in the garden.

The next day Chris Viljoen kindly showed me all his plants and was boasting a table of amazingly lovely beauties ranging from a glorious pastel to a magnificent deep red orange with green throat and perfect form. Again I was mind boggled by the numbers of seedlings in all stages, in every available shady spot under avocado pear, macadamia and pecan nut trees, not to mention the greenhouses!

Thursday morning Henriette and I departed for Nylstroom where we were due to judge at the Nylstroom Show.

There were some outstanding blooms on display. Notable among them was an incredible cinnamon coloured peach, and a stunning

interspecific with distinctly gray tints. There was also a group of some of the very biggest Clivia plants I have ever seen.

From there to Louis Trichardt (with the best driver and direction finder in SA, namely Henriette!) and not to mention the police escort! We spent a wonderful morning with Ansie and Bertie le Roux in their beautiful and restful hillside Clivia garden. Lovely pastels, pastels with green throats, beautiful recurved orange and white beauties, orchids and, Oh! so many different bromeliads and some lovely amaryllis hybrids produced by Ansie.

The afternoon was spent with Athrie and Piet Wessels in her lovely garden and quite incredible clivias. A delightful tea area under shade net had been erected since my last visit. The tea table was surrounded by the huge beautiful robust plants in full bloom, ranging from brilliant orange, to orange/red with green throats, near picotees, large glamorous pastels and pinky pastels with green throats. The most prominent feature of these plants is the exceptional vigour and huge blooms. (This is the original home of "Foxy Lady" Best on Show CCC 2002)

From there we paid a brief visit to Hermann van Rensburg. He and his wife Amanda allowed us to wander in the lovely garden where the trees were underplanted with Clivia.

The lower garden bed was planted with a "tea party" selection, and a large area under palm trees was planted with only one clone that apparently came from a local farm and had been



Felicity Weeden and Ansie le Roux



Henriette Stroh with Athrie and Piet Wessels



Interspecific green inside

multiplied over the years in the farm garden. The effect was stunning.

The next and last morning in Louis Trichardt was spent in Olive and Jas Brummers lovely garden jungle! Most attractively laid out, there was a huge selection of Clivia in all colours, including many fine pastels. A Yesterday, Today and Tomorrow (Brunsfelsia) of the most amazing proportions was in full bloom and a wonderful selection of bromeliads and succulents were also available.

Then the long drive to Nelspruit. Because is was so dry, we encountered countless veld fires.



Interspecific with grey

Despite the winter dry, there were large numbers of *Dombeya* in full bloom in glorious bridal white and other trees just starting to sprout catkins or early spring foliage.

The many imposing *Aloe marlothii* were past their best, but were loaded with seed pods promising an impressive seed harvest.

The Nelspruit Show exhibited some exceptionally lovely things. The Three Best on Show, an orange, a yellow and a peach pastel all belonged to Paul Kloek and were exceptionally lovely.

There was a particularly unusual and fine plant exhibiting an almost striped effect, all in autumn



The 'Tea Party' beds made for a stunning show

colours, another very similar to Appleblossom – but not.

While at the Show, I had the pleasure of meeting up with Andy Falk who belonged to the CCC for a while and joined us regularly at the Overberg meetings. He was overjoyed to discover he had won 2 awards!

It was good to see a familiar face among many strangers!

The sales section at this show was really attractive, with loads of plants in full bloom and a good number of Cameron Peaches available as well – thanks to Chris Welgemoed!

We stayed the night with Paul and Sue Kloek at their lovely home and enjoyed supper with Sean Chubb and Andy Forbes Harding.

Our accommodation was a delightful cottage set among huge round boulders with a stunning view.

Early morning before Show Duties, Paul showed us his unbelievable numbers of seedlings and his Stud Plants in all their glory.

Then into the garden to see the beginnings of his Clivia takeover! The quality of yellows above the lake (with a crocodile in it!) were what most people would give a Kings Ransom for! Another large bed of quality oranges and orange red continued up the valley and over a small rise in order to be visible from the house.

Back home to Pretoria and Henriette's huge and lovely garden – enormous and rambling with many lovely mature trees including pecan nuts



An unusual plant exhibiting an almost striped effect, very similar to Appleblossom



Paul Kloek with his The Three Best on Show, an orange, a yellow and a peach pastel

that her big soppo, delightful Rottlweiler and I enjoyed munching!

Large plantings of clivias in the garden in colour groups of yellow and peach, pastels and of course the "Tea Party" beds made for a stunning show.

Of course there were also beautifully colourful orchids as well as interesting succulents and special climbers and Hawaii Hibiscus.

A late afternoon visit was made to Ernie Hobbs to view his collection of mainly orange and orange reds. Very nice blooms to be seen there too!

I have to say that the hospitality and kindness of all these "Transvaalers" or does one say "Northerners" or "Gautengers" was exceptional.

My last port of call was with Norman and Hantie Weitz where I was treated to a delightful lunch on the patio, and a look at some quite exceptional Clivia, which included a beautiful cream, backed with pink and amazing green throat yellows and lovely rich peaches of enormous umbel size and some very pretty interspecifics.

I don't think it would be out of place to say a big "Thank You" to all these folks who were so kind and hospitable during this short tour.

But a particularly big thanks to Henriette who put me up and fed me, provided wine and ferried me from pillar to post. I would have been lost without her kindness. ▼

Felicity Weeden

fillylilly@telkomsa.net

STORIES BEHIND THE COVERS

MZAMBA GREY *CLIVIA MINIATA*

In 2000 I did a favour for the "Induna" on the farm where I worked at the time which some time later he returned when he brought me a bag full of *Clivia miniata*.

Curious to know where they came from, I asked him to take me to the place where he had found them.

It turned out that a "uMfundisi" from his church had obtained the plants, so in due course we went to the site, situated on the Mzamba River, some kilometers from the sea. This all took place about May/June, so there were no plants in flower. I did, however, manage to collect some seeds.

The habitat site was steep and very rocky, having big boulders with plants growing on top of and between the rocks.

What was noticeable was the size of some of the plants, standing up to one meter in height. Also distinctive was the hardness of the leaves which seemed to have a dull grey/green colour.

It was evident that this site is well worked by the muti trade and firewood collectors. There were two huge Yellowwood trees that had been cut and left to dry.



PHOTO: ROGER FISHER



PHOTO: ROGER FISHER



PHOTOS: ANDY FORBES-HARDING



Trees growing there include, to name but a few:

Wild Plum (*Hrpephyllum caffra*)

Yellowwood (*Podocarpus spp.*)

White stinkwood (*Celtis africana*)

African mangosteen (*Gaacinia gerrardii*)

False red pear (*Pseudoscopia polyantha*)

Cape Chestnut (*Calodendron cape nsis*)

I went back in the flowering season at the end August to early September and what a sight! It made the heart skip a few beats. There were pastels, deep reds, spiders and lovely oranges. The plants had big flowers, being between 80 to 1 50 mm across. The most flowers that I counted there in habitat were 27 on an umbel.

So, every year I go back in August and see how things have deteriorated. More plants have been removed, more trees have been felled, letting in more sunlight and the *Plectranthus* and other creepers are slowly smothering out the plants that remain in the sun.

It is, for me, a special site.

I don't think it will ever be completely destroyed as it appears that areas that were previously stripped are regenerating. The worrying factor is the deforestation that is taking place. ▼

Andy Forbes-Harding



HABITAT CLIVIA

"MIND THE CLIVIAS!"

Mike Cottrell, founder of the Palmiet Nature Reserve¹, was alerting me to a small patch of thin leaved lanky *Clivia* plants, presumably *Clivia miniata*, growing in the undergrowth of the overhanging Gwalagwala cliff. The cliff is named after the resident Purple Crested Turaco or Bloukuifloerie birds.

Mike and I were making our way along the steep narrow footpath that led from the Palmiet River to a dry shelter created by the massive sand stone cliff. I was there, not to appreciate the flora, but to investigate the site where Mike had found evidence of clay pots used by earlier occupants of the shelter. After the 1999 floods he had on his daily walk in the Nature Reserve spotted, at the base of the cliff, thick undecorated ochre coloured shards of Late African Farmer pottery of up to eight hundred years of age. A rush of flood water from the overhead storm water pipe had created a natural excavation of the cliff floor

exposing the pottery. That day I also found on a nearby narrow cliff path a beautiful herring bone decorated shard of pottery dating to the Early African Farmers which could have been up to one thousand seven hundred years old.

Manager of the Palmiet Nature Reserve, Steve Butler, confirmed that the Palmiet valley would have been an ideal setting for pre-industrial societies. The Gwalagwala cliff especially was ideal for survival due to the shelter it affords from rain and wind; the presence of numerous edible and medicinal plants (including watsonia bulbs, amarula trees and *Clivia* plants); proximity to the river; prevalent fauna – still there today – such as duikers and dassies, as well as affording a clear view of potential threats such as predators or enemy clans.

The shelter seemed to me, as evidenced by the visual geological record as well as the hints of earlier occupation and surrounding living heritage, including the *Clivia* plants, an ideal destination to stimulate the imaginations



PHOTOS: MARY E LANGE

and critical thinking of learners engaged in prehistory and history studies. Learners and visitors could not just read and hear about the living areas of the Stone Age and African and European farmer inhabitants but would be able to experience early man's environment.

The Palmiet Nature Reserve committee insisted the shelter be investigated further before hordes of learners and visitors trampled through it. So began our challenge of a formal archaeological survey of the site. KwaZulu-Natal heritage agent, AMAFA archaeologist, Themba Zwane, successfully applied for a permit to



conduct a test trench at the shelter but Themba was so intrigued with the site that he continued in a voluntary position with the assistance of myself and other members of the community, particularly the late Cyprian Madhlala. Finds were recorded and housed at the Bergtheil Museum Westville.

Steve Butler impressed upon us that any work done in the area should first and foremost not have a negative impact on the surrounding flora an especially the stands of *Clivia*.

Each visit rung with cries of "*Mind the clivias!*" This was especially true when groups of university students both local and international worked stints at the dig. I believe I saw those *Clivia* plants closest to the river edge that receives the most light blooming early one year but cannot swear to it.

When the season was very dry the *Clivia* plants were more visible but often they could barely be seen amongst the undergrowth. We were interested to note that new *Clivia* plants came up outside of the dig area where we had disturbed the soil. The fellow diggers were mostly amused at my urgency regarding protecting the *Clivia* plants as to them they were nothing special. Steve warned me not to get too excited about the emergence of the new clump of *Clivia* plants until we saw how many survived in the very dry area. Disappointingly only about three of the original approximately eight new clumps are still growing outside the dig in 2008.



There are always pieces missing from the archaeological puzzle of the past and the Gwalagwala cliff occupation is no different. There is no certainty as to the use of the large hearth and upper and lower grinding stones that were excavated. Traditionally African farmers would rather have made their homesteads up on the slope in the grasslands adjacent to the Palmiet river rather than in the rock shelter.

This type of occupation is not however unheard of and Gavin Whitelaw, provincial archaeologist, voiced the opinion that it could have been the choice of shelter of African farmers during a time of conflict and a need for not just shelter but also concealment. Local isiZulu speakers have speculated that the clues of the past point to the occupation of an inyanga or herbalist, as the small upper grinding stone found there is associated with traditional healers for grinding tobacco or medicine (muti).

Whoever the occupants were, their use of the shelter would have been seasonal as would there use of the flora such as the *Clivia*. The broken grinding stones found are evidence of African farmers who had moved on as it was custom to break these items before looking for greener pastures. The large hearth was quite possibly made by a later group that made use of the remnant broken grinding stones as a border and boundary for the hearth which would have been useful for stands for pots or other

domestic items.

What we came to realize from our excavation was that the accumulated evidence – from vandals of today through to evidence from five hundred years before – underline cross cultural similarities in some associated social activities at the Gwalagwala shelter, namely the making of fire and the drinking of beer.

The *Clivia* plants are not listed in the plant section of the Palmiet Nature Reserve website. Mike Cottrell told me that he assumed that they originated from the suburb on top of the cliff as those we spotted at the side of the path to the cliff were not far from a large mound that had been dumped by a bulldozer from the property above the cliff. Steve Butler however believes that the clivias are natural to the reserve as they grow on the cliff face. The thin leaves of the plants do give them a wild look.

So the origins of the natural heritage of the Palmiet clivias seemed to be as mysterious as the artifacts found in the cliff area until I found confirmation of a history of clivias growing naturally in the Palmiet. M M Hulme, in her introduction to the *Wild Flowers of Natal* (1954) refers to the abundance of natural flora in KwaZulu-Natal in the early 1900s and even directly to the *Clivia* plants in the Palmiet:

For with Durban and Pietermaritzburg celebrating their centenary year it is interesting to recall, as my husband does so vividly that even fifty years



use of the genus *Clivia* and the effect of indigenous medicinal brew on uterus contractions. Their findings support Paul Lawrence's statements on his website that a concoction made from the *Clivia* rhizomes is used traditionally to ease labour pains but that only an experience "Nyanga" would prepare the medicine due to the dangers of *Clivia* plants containing toxic alkaloids, being part of the Amaryllis family. John Winter of Kirstenbosch National Botanical Gardens in turn

ago there were sheets of *Arums* in the spruits and vleis of the Congella and Pinetown flats, festoons of tree orchids in the thick bush of Westville and Sarnia, *Clivias* and *Agapanthus* in abundance in the damp kranztes of Kloof and the Palmiet and the Umhlatuzane Rivers, the sides of which were clothed in maidenhair fern, *Streptocarpus*, and *Begonias*...

(From "Wild Flowers of Natal" Mairn M Hulme
28–5–54)

Hulme further describes the traditional use of the *Clivia*, ('umayime' as it is known in Zulu), in KwaZulu-Natal as making use of the whole plant in an infusion (mayime omphofu) which was then 'sprinkled in yards to ward of evil of any description' included the warding off of storms or floods. If the shelter was used five hundred years ago as a home or hideout the *Clivia* plants are certainly growing appropriately on the outskirts of the domestic area between the safety of the cliff and the danger of the river and bush.

I am very interested in what further uses, besides for magic, the inhabitants of the Gwalagwala shelter might have had for *Clivia* plants if they were in fact growing naturally in the area more than four hundred years ago. Alice Aubrey of the Witwatersrand National Botanical Garden writes on their website that despite the rhizomes being extremely toxic they are still used traditionally for medicinal purposes. D.J.H.Veale and co authors have conducted research on the

writes on their website that the stem of *Clivia* is used both for magical and medicinal purposes and that fortunately not the entire plant is destroyed when harvested as much of the root is left behind which forms new plants. Further investigation into whether there are cultivated *Clivia* plants growing in the gardens bordering on the cliff above the site plus records of the Cliviawhen they are in bloom should help clarify whether the Palmiet *Clivia* are in fact new or old residents of the Gwalagwala cliff and surrounding areas. If they are of an old established clone then the theory of the shelter as occupied by a traditional herbalist or healer seems very plausible.

We hope that not only will school excursions to the Palmiet contribute to the breaking down of cultural barriers through knowledge and the appreciation and conservation of our archaeological heritage but that our future generations will also be inspired to mind, not just the *Clivia* plants, but all of our floral, faunal and living as well as past cultural heritage. ▼

1. The Palmiet Nature Reserve covers various terrains from grassland to forest. The bulk however is riverine. Many of the established trees along the river course have been washed away by flooding over recent years. The Palmiet plant has disappeared from the river. Alien trees and plants are also taking their toll. Some trees are also under threat from muti collectors. However there are still areas where visitors can follow trails through indigenous forest and escape from the nearby city life, www.palmiet.za.net

Mary E Lange

CLIVIA HISTORY

HOT ON THE TRAIL OF HISTORY

A *C. gardenii* population in New Zealand

Our [NZ *Clivia* Club] librarian, Diana Holt, has a sister who has lived on Kawau Island in the Hauraki Gulf for the past 10 years. Because of Diana's interest in *Clivia* her sister was excited to report that there are large clumps of *Clivia* growing on the island. Initially it was thought that these might be the original Van Houtte *C. cyrtanthiflora* introduced into New Zealand.

(Van Houtte was a famous horticulturist and editor of various horticultural journals in Belgium and France at the end of the 19th Century. The original, and strictly speaking only, *C. cyrtanthiflora*, was given the cultivar name "Van Houtte" in his honour. From work done by Dr Keith Hammett and others on chromosomes he is pretty sure that we have this specific genotype here in New Zealand, as well as plants from subsequent generations.) However, it turns out that the *Clivia* are in fact *C. gardenii*.

Now this is where the account gets really interesting. History buffs will know that Sir George Grey was Governor of New Zealand in the 2nd half of the 19th century at which time he brought many plants from around the world into New Zealand. He established beautiful gardens with these plants at Mansion House on the island. However back then Sir George was also Governor in South Africa at which time he had a close friend who shared his interest in flora and fauna. And his friend's name? Major Robert J Garden, who discovered and after whom *C. gardenii* was named in the 1850s. Could these be descendants of the original *C. gardenii* discovered by Major Garden and that he perhaps gifted to Sir George? ▼

(Republished with permission of the NZ *Clivia* Club)



PHOTOGRAPHIC COMPETITION

The Editorial Board of the 2009 Clivia Society Yearbook 10 announces the second Clivia Society Photographic Competition. It is open to all and the object is to encourage Clivia enthusiasts to submit photographs from around the world. We would particularly like photos of plants that flower outside of the normal Clivia Show dates and therefore are not seen by many people. We intend that this will be an annual event that brings entries of photographs of attractive, as well as some unusual, Clivia flowers and plants. Prominent space will be allocated in the Yearbook to all winners and other suitable photos. The name of the Photographer and Grower, where submitted, will be publicized along with any other relevant information. There will be prizes for winners as shown below. The Best Photograph and Runner-up will be selected from all entries and will then not be eligible to win other categories. Prizes will be a selection of some of the rarest and most sought-after seed and/or seedlings to the value shown below and will be awarded next year when we know what is available.

Categories are as follows:

- *Clivia miniata*
- All Pendulous Species
- Interspecific
- Habitat Picture
- Single Flower any species

The conditions and rules of entry are:

1. The completed attached entry form must accompany submissions.
2. All entries are welcome, but due to publishing deadlines must be received by the last day of April 2009, to be eligible.
3. Publication rights for entries will be vested in the Clivia Society.
4. Entries are limited to six per class per person.
5. Photographs may be mailed to Clivia Photographic Competition, P O Box 53219, Kenilworth, 7745, Cape Town, South Africa
Or emailed to: accolade@ibox.co.za
6. Photos must be submitted in one of the following formats:
 - i. A Print in portrait or landscape at least 10 x 14 cm but no larger than 14 x 18 cm.
 - ii. On CD-R where the image is recorded in a tiff or jpeg format. The pixel size should be a minimum of 1600 x 1200 pixels as that should give a printable picture of approximately 14 x 10cm. The resolution of the image would be preferred at 300 dpi or greater but don't let a lower resolution stop you from entering.
 - iii. Photographs must be on their own and not embedded in another program, e.g. MS Word.
 - iv. email in jpeg format at 72 dpi with min. picture size 10 x 14 cm.
N.B. The type of submission in iv above must be available on a CD as all emailed photos that reach the final selection of 12, or on request, will have to be submitted to the specifications in ii above to remain eligible.
No scanned Pictures to be submitted by email.
7. If you wish your Photographs returned after the competition then you should include a suitably addressed envelope. (S.A. Entrants must include a stamp).
8. The decision of the Editorial Board on the Winners of the Competition is final and no correspondence will be entered into. ▼

CLIVIA SOCIETY PHOTOGRAPHIC COMPETITION ENTRY FORM

ESSENTIAL ENTRY DETAILS

| | | | |
|--------------------------------------|---------|-------------------|---------------|
| NAME OF ENTRANT: | | | |
| ADDRESS & CONTACT DETAILS: | | | |
| PHONE: | | AND/OR EMAIL: | |
| NAME OF PHOTOGRAPHER: | | | |
| DATE PHOTO TAKEN: | | | |
| NAME OF GROWER: | | | |
| ENTRY NUMBER (1 to 6): | | | |
| CATEGORY ENTERED: (X relevant box) | | PENDULOUS SPECIES | SINGLE FLOWER |
| INTERSPECIFIC | HABITAT | MINIATA | |
| TYPE OF SUBMISSION: (X relevant box) | | PRINT | CD-R |
| | | | E-MAIL |

OPTIONAL ENTRY DETAILS

| |
|------------------------------------|
| REGISTERED PLANT NAME: |
| NAME OF BREEDER: |
| PARENTAGE OF PLANT: |
| BRIEF DESCRIPTION OF PLANT: |
| SUGGESTED PHOTO CAPTION: |
| PHOTOGRAPHIC DETAILS: CAMERA TYPE: |
| FILM DETAILS OR DIGITAL: |
| EXPOSURE DETAILS: |
| OTHER COMMENTS: |

GROWERS & BREEDERS NOTES

IT IS ALL IN THE DETAILS

'Clear and detailed notes are an essential part of any hybridization endeavor, large or small. Even the smallest hybridizer has the chance to find the next Clivia that will wow the enthusiasts and the enthusiasts will want to know all of this new hybrid's details.'

We all see Clivia that we would love to own. Sometimes we can purchase or even trade for an offset. This is the easiest and fastest way to be satisfied. Hybridization is another way to gain new Clivias although it is much slower and not guaranteed to yield the results you are hoping for. Nevertheless, sometimes even when things do not go the way you hoped there can still be a silver lining.

I have been asked many times: 'What are you hybridizing for?' I hybridize Clivia because it is enjoyable for me. I have no aspirations of getting rich or famous. I have been hybridizing in too many different directions to simply state what it is that I am hybridizing for. When two plants share a common trait that interests me then I hybridize them. This does not always yield what I may have intended, but I have fun.

One day while away from home I found a Clivia with weak patterning. At a distance it only looked orange or maybe pastel. Upon closer inspection it had poor flower form and only a hint that it had patterns. It was an interesting Clivia to me. Wishing that I could have an offset and knowing that was not possible I asked for some pollen. I had hoped that putting this pollen on one of my Solomone yellows would help me to acquire a patterned Clivia.



Female (seed) parent

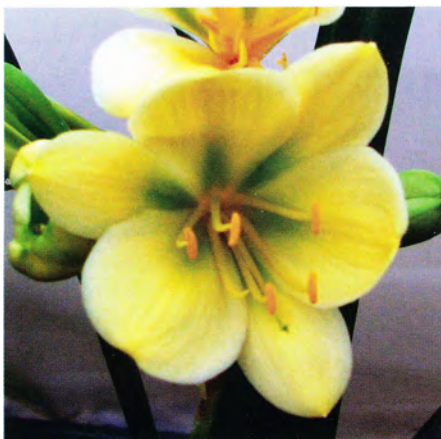


Male (pollen) parent

PHOTOS: WILLIAM MCCLELLAND

I usually only hybridize a single Clivia flower which tends to yield between 8 and 16 seeds. Most of the seedlings from this cross were rather boring oranges. This is not too surprising as the pattern genes are recessive and do not reemerge until the second generation. But one plant did something rather unexpected. It's flower was yellow with a green throat that stays even after the flowers have fallen to the ground.

PHOTO: WILLIAM MCCLELLAND

*Hybrid #cs5290*

The genetics of how this happened is beyond me. I can say that after 10 years of hybridizing with this Solomone yellow I have not seen any green throated yellow before this. One can perhaps assume that the weakly patterned Clivia genes had some larger role on this outcome.

The main point, of this article, is to encourage people to pay attention to the details of the Clivia and especially the Clivia that you hybridize. Even though you may not get what you wanted, you might be pleasantly surprised. ▼

William McClelland

[this is to appear in the NACS newsletter this December and is printed with the author's permission - Ed.]

NOTES ON THE UNLIKELY RESULTS OF A CROSS

In 2003 I was still very uninformed about Clivia breeding and those were the days before I joined the Cape Clivia Club and obtained all the written information about Clivia and its hybridising.

Antithesis

I had obtained some plants by then, among which were a yellow bought from a local nursery and a very dark orange broad leaf Belgian-type *miniata* with a slight green throat disappearing with flower age, ex Jim Holmes stock.

The yellow was planted under a *Syringa* tree and the Belgian hybrid in a pot, but positioned under the same tree. I made my first crosses that year, according to the shotgun-approach, pollinating each of my few plants with one another.

The one cross I did was to put the yellow plant's pollen onto the Belgian dark orange, which also possesses broader, shorter leaves. I liked the

stature of the Belgian hybrid and thought that it would be nice to obtain some yellow flowers with the same trait! Of course not knowing about the recessive yellow gene and that I would in all probability only create very ordinary oranges with intermediate stature.

I grew on the seed and over the years became much more knowledgeable about hybridising and *Clivia* genetics. Of course I had no hope for these orange x yellow seedlings, but nevertheless felt it my duty to see my own first hybrids through to flowering! During 2006 I gave a friend and fellow *Clivia* worshipper a seedling for sentiment's sake.



Antithesis father



Antithesis mother



Antithesis brother 1



Antithesis brother 1 - keeled

PHOTOS: ALBERT VENTER

*Antithesis orange sibling**Antithesis caramel sibling*

During 2007 some of the seedlings produced their first flowers and much to my amazement, among dead ordinary oranges, some of the plants produced outstanding flowers, in particular one plant producing a wide petalled flower in colours much the same as the appleblossom strain! Another had pastel orange flowers with extraordinary broad tepals and keeled flowers (the 2008 flowers did not manifest as keeled). My friend's plant gave its first flower this year and has an interesting honey-caramel colour!

I am particularly fond of my "Antithesis", as I called the yellow and pink flowered offspring. This name because it goes against the teachings of sensible or logical Clivia breeding rules!

In anticipation for the 2008 flowering season

and show, I kept a watchful eye on Antithesis and to my great joy, started forming two umbels! Unfortunately, with our very wet Winter in Grabouw, the first umbel cracked midway. I removed the immature flower and put it in a glass of water and cut-flower food to hopefully still harvest some pollen. Another purpose was to concentrate the plant's energy into developing its second flower.

By showtime, the second umbel's flowers had not opened fully yet, but I enrolled the plant in the "Any other colour" class, and it won silver. The first umbel in the glass of water opened its flowers (it had many more florets) and roughly 60% had keeled flowers. ▼

Albert Venter

Clivia2006 Conference DVD's available



The Clivia Society has decided to make the Clivia2006 conference proceedings available on a double DVD. The presentations have been recorded, edited, and shortened to almost eight hours viewing time. The DVD set can now



be ordered from the secretariat of the Clivia Society at a price equivalent to ZAR 220.00 (including postage and packaging). Should you be interested, please contact Bossie de Kock at one of the following addresses: Clivia Society, P.O. Box 74868, Lynnwood Ridge, 0040 Pretoria, South Africa. Fax: +27 12 804 8892; E-mail: bossiedekock@absamail.co.za

WHAT AM I AND WHERE DO I COME FROM?

I received the plant as a 2 year old seedling from Chari Coetzee who in turn received it from the late Fred Gibello, presumably as a *C. miniata*. It's now 6 years old and flowered for the first time but in a *C. miniata* season. It appears to be different in that it has a stem like a *C. caulescens*, leaves like a *C. gardenii* and as can be seen from the photo it carried flowers on spider like pedicels which varies in lengths between 20 - 60 mm, unlike the inflorescence of an ordinary *C. caulescens* or *C. gardenii*. I had the plant at the recent E.P. Clivia annual show where it attracted quite a lot of interest and enquiries as to it's origin. Is there perhaps someone in the "Clivia family" who can give me some info on the history of this plant, please. ▼

Willie & Cynthia le Roux



PHOTO: WILLIE LE ROUX

ANDREW GIBSON

Andrew Gibson had been a friend and work colleague of mine for about 10 years. I remember him often talking of the 1000s of Clivia that had been on a farm at Baynesfield near Richmond. I subsequently visited the farm but found that there had been a significant reduction in the number of plants still in the natural habitat.

In about 1998 the Clivia bug bit me and Andrew being a collector and breeder immediately gave me a yellow offset to get my collection on the way. Little did I realize that this plant would turn out to be arguably one of the most beautiful clivias anywhere.

Andrew Gibson tragically died in 2001. He was a very private person and as such did not voluntarily disclose where he got some of his plants from. His partner had a farm in the Karkloof and as

a specialist farm estate agent he knew most of the land owners in the area thus I am assuming that the plant originated in the Karkloof.

Sean Chubb has worked many years on his Andrew Gibson to produce F2 generations which are similar to the original (See Year Book 10). I am at the F1 stage where last year and the year before my first Andrew Gibson crosses flowered in various shades of orange. Hopefully my F2s will be rewarding. ▼

Etzel Nuss



PHOTO: ETZEL NUSS



HENNIE'S DREAM

My friend, Pine Pienaar, gave me some seeds, namely: Natal Yellow X Bill Morris Yellow and Super 2 Yellow that I germinated. When the first seedlings flowered, I pollinated the Natal Yellow X Bill Morris Yellow with the Super 2 Yellow Pollen.

When the first two seedlings flowered, they turned out to be peach. It is further interesting to note that the one plant's flower is a light peach while that of the other plant is much darker. ▼

Hennie Koekemoer

STELLEN- BOSCH GIANT SEEDLINGS

I germinated seeds from the late Ammie Grobler and he gave me a few seedlings as well. He told me that he received the seeds from his sister. According to him it was quite a big plant and he named it "Stellenbosch Giant". The photograph is the first flower of the plant. ▼

Hennie Koekemoer



PHOTOS: HENNIE KOEKEMOER

CLIVIAS IN HANGING BASKETS

1. Step by step planting guide

- 1.1 Centre the bare rooted plant in a suitable size basket (see 2 below) and keep it in position at the level you want the plant to stand after planting.
- 1.2 Fill the basket with potting medium (see 3 below).
- 1.3 Compact the medium lightly as you fill the basket.
- 1.4 Adjust the level of the plant as necessary by pulling it up (if it is too deep).
- 1.5 Water the container well.
- 1.6 Hang the basket in a suitable area which will provide around 80% shade
- 1.7 Adjust the chain length to suit the plant size (see 2 below).



2. Matching the basket to the plant size

- 2.1 Baskets are normally available in sizes 25cm, 30cm, 35cm and 40cm (10, 12, 14 and 16 inches).
- 2.2 Select the size of basket suitable for the relevant plant. As a guide the following may be helpful:
 - Small size plant (eg. Henglan, etc.) use 25cm basket
 - Medium size plant (eg. Daruma, etc.) use 30cm basket
 - Larger plants (eg. Chinese broad leaves, compact hybrids, etc.) use 35 or even 40cm depending on expected adult plant size projected.
- 2.3 BT Products baskets come complete with choir liners and a standard chain. In the case of taller growing plants the chain may be extended by removing the S-hook and adding a second chain (available as an option from your stockist of baskets).



3. Planting medium

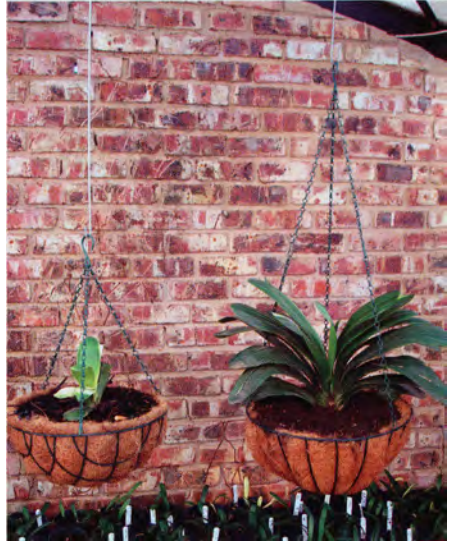
- 3.1 Normal potting medium may be used. However, given the faster evaporation of a wire basket a medium containing floral oasis (such as "Braaks") may be more suitable. Other water retaining substances such as perlite, super absorbents, peat, etc. may also be considered.





4. Feeding and watering

- 4.1 Due to the fast and efficient drainage of wire baskets, organic fertilizers should be considered (as it will take longer to wash out from the planting medium). Examples are bone meal hoof and horn meal, etc. One RSA balanced fertilizer is marketed by Talborne Products.
- 4.2 Plants in wire baskets needs more frequent watering compared to plants in plastic pots due to more efficient drainage and better evaporation.



5. Benefits of planting in choir lined wire baskets

- 5.1 Wire hanging baskets lined with choir allows for faster drainage and better evaporation preventing waterlogged 'dead man' causing root rot in plastic pots.
- 5.2 More frequent watering allows for more regular feeding and healthier plants.



- 5.3 Free drainage and air movement around the roots allows more oxygen resulting in better growth.
- 5.4 Better utilization of space if baskets are hung from trees.
- 5.5 Saving on bench costs to keep plants off the ground.
- 5.6 By using flat bottom wire baskets (available in RSA from BT Products outlets) chains may be removed and plants may be placed

on a flat surface.

- 5.7 Plants in baskets looks esthetically pleasing and may be incorporated in any design and landscape.

Wire hanging baskets should be available from garden centers and gardening outlets. For more information contact Fritz Olivier of BT Products on 0824440340 or fritz@btproducts.co.za or visit www.btproducts.co.za. ▼

Dries Olivier

CLUBS AND INTEREST GROUPS

MELBOURNE CLIVIA GROUP

The third attempt to set up a Melbourne group of Clivia enthusiasts, initiated by David Bearlin with the cooperation of Reg Bussell, has been disbanded.

A fourth attempt has now been initiated, and this time a committee has been established. The committee, in cooperation with the Melbourne participants, will undertake the planning for the group's goals and activities.

We call ourselves the Melbourne Clivia Group (MCG – but not in reference to the Melbourne Cricket Ground, for which this acronym has long been used). We are an enthusiastic new group, excited about the opportunity of sharing clivias together.

The Melbourne Clivia Group (MCG) becomes the second Clivia club to be formally established in Australia. Starting in August 2008, under the leadership of a hard-working and enthusiastic committee, the group has since been incorporated and has also affiliated with the Royal Horticultural Society of Victoria (RHSV), a body that acts as an umbrella organisation for garden clubs throughout the country. Through the RFHSV we can take insurance and they will also publicize our activities.

Like many other Clivia groups, the MCG is made up of members who are long-term growers of Clivia, some of whom have varied collections, and others who own one or two plants, with the majority fitting somewhere in between. A challenge of the club is to meet the needs of the newcomers to clivias as well as being relevant to those highly experienced members.

We hope that all local members who belong to the Clivia Society will wish to also join our group. Membership in early November, 2008 stood at around 40 people but is expected to grow further.

With this diversity of members in mind, our bimonthly meetings attempt to cover a main topic, a shorter subsidiary topic, an introduction by owners of plants brought for the display, and a short question and answer segment. A brief newsletter has commenced and is sent electronically where possible or otherwise by ordinary mail.

One advantage arising from such as assembly of individuals is that they bring diverse backgrounds and skills to the group. John Bannenberg, for instance, has produced a Clivia logo, George Simmler acts as our resident photographer, and Lisa Fox, the secretary and newsletter editor, will shortly set up and manage our website.

Plans for 2009 include the establishment of a trading table at the meetings for members – which should be an enticement to join the group and also attend the meetings, participation in garden fairs and expos with a small display table, and other activities.

The 2008/2009 committee consists of Helen Marriott (president), Diane Matthews (vice-president), Lisa Fox (secretary), Rae Begg (treasurer), and Brenda Girdlestone and George Simmler (committee members).

It has been a good start and we look forward to the future. ▼

Helen Marriott and Lisa Fox

NCC AUCTION 2008

Auctions are good indicators of the value of the items that have been auctioned, obviously subject to the tastes and demands of the specific audience present. As with many things in life habits have to be formed and cultivated through regularity, but they all have to start somewhere.

In March 2008 the NCC decided to kick-start a yearly auction, the auction to coincide with the NCC's yearly show and market in early September. The 2008 auction comprised two different portions: A live auction; and a silent auction. The live auction was held on Saturday evening (6 September) after the show prize giving which was accompanied by cheese and wine – this had followed on directly after the closing of the show day to ensure continuity (and avoid a lull). The silent auction ran during the show on the Saturday.

A future modification may be to run the silent auction during the entire show i.e. for the Saturday and Sunday – this may contribute to greater active public participation in the show event. The administration around payments and plant collections will, however, have to be carefully considered, as it is likely that winners may not be able to collect their newly acquired plants during debenching.

An invitation to contribute plants was issued on 10 July 2008, and from the applications received 25 plants were selected for the live auction. The photos of these plants were placed on the Clivia Society web site in the photo gallery and the auction rules were made available by way of a link. By the auction Saturday over 800 views of the photos had been registered.

Eight silent auction (as well as the 25 live auction) plants were on display in the front of the show hall

on the stage, with the silent auction bidding slips and the silent auction bid box available for people to complete a bid slip and place in the sealed bid box. In debating the format of the silent auction leading up to setting out the rules, it was clear that submitting bids without knowing what other bids had been submitted was argued to be the fairest method of price determination both to sellers as well as to buyers. Putting an open bidding list next to each plant was felt not to be fair and potentially open to abuse – people present in the last seconds before bids closed had a massive advantage over all the other people that had walked through the show the whole day and had placed bids on the list or had wanted to bid on the plant.

It was an exciting evening with some fierce bidding on a number of plants. A good broadleaf yellow (80mm +) fetched the highest price on the evening and was sold for R9500. A Chiffon Daughter "Barbara" bred by Sean Chubb was sold for R3250. A few plants were unsold as their reserve prices were not met. Total sales was just over R73 000.

Internet banking was made available to facilitate payment, and the facility was actually used – with a printed receipt and all.



Andrew Gibson – R 7 500.00

The issue of reserve prices always gets a lively reaction regarding the interests of sellers and signalling to buyers. The writer's preference is for no reserves to be placed on items, or if reserves have to be accommodated that such are not mentioned – so that the clearest value discovery can occur – and that an item remains unsold if the reserve price is not met. Obviously the minimum commission would be payable on such an unsold plant (NCC charged a 5% seller commission). The purpose of the auction as an event is to entice interest, demonstrate opportunity and create a lot of excitement for and around clivias, and to obtain some market signals. The objective is to always be busy growing the Clivia peduncle i.e. market, be it through different colours, shapes, quality etc.

Without the plant contributors the auctions would not have been possible, and as such a great thank you goes to Bertie and Celia Guillaume, DJ Bronkhorst, Herman van Rensburg, John Handman, Liz Boyd, Pikkie Strumpher, Sean Chubb and Val Thurston. Thank you for being prepared to take the risk on an untested event.

Bossie de Kock, Marlene Topham for handling all the money issues, Lena van der Merwe for her guidance and help, Sarel Naude en Morne Grobler for sorting out all the computer issues and getting them to work, Chris Vlok for helping with getting the photos on the web, Roger and David Dixon for contributing great ideas and helping with the plants on the evening of the auction, Christo Topham for all his patience and advice, Peter Lambert for his unwavering support and the auctioneer Gideon Rhynders – who did very well for a newbie to clivias – thank you all for your contributions to the success of the NCC Auction 2008.



Broadleaf Yellow – R 9 500.00



Chiffon Daughter: Barbara – R 3 250.00



Cunningham Pink

Good lessons were learnt and experience gained in the process (such as: have two electronic copies of the presentation available – one on flash drive and one on CD). This will be used to develop the auctions further next year. And maybe the concept will be picked up by other clubs too, even if it just starts as, say, five silent auction plants, and grows seed by seed from there. That way we will be well "trained" when the next big auction comes along as part of the 2010 International Clivia Conference. ▼

| Plant | Price(R) |
|----------------------------|----------|
| Andrew Gibson | 7500 |
| Berties Bronze | not sold |
| Blowtorch | 250 |
| Broadleaf Yellow | 9500 |
| Cheryl Apricot | 3500 |
| Chiffon Daughter: Barbara | 3250 |
| Chubb Peach Dream | 2200 |
| Chubb Pretty Pink Princess | 2500 |
| Cunningham Pink | not sold |
| Froradale Apricot | 2100 |
| Footloose | 1000 |
| Gaudy | 320 |
| Yellow C. Caulescens | 6000 |
| Glowplug | 320 |
| Klein Erda | 5300 |
| Lauradane | 6250 |
| Little Virgo | not sold |
| Ndwedwe Alpha Thurston | not sold |
| Nella | 5750 |
| Neultjie | not sold |
| Nicky | not sold |
| Rosy Cheeks | 825 |
| Starlight | 1400 |
| Two Tone Peach | not sold |
| Veldfire | 4000 |



Lauradane – R 6 250.00



Ndwedwe Alpha Thurston



Rosy Cheeks – R 825.00

PHOTOS: JOUBERT VAN WYK

Joubert van Wyk

JOBURG CLIVIA CLUB NEWS

The warm weather heralded an early Spring and as a result Johannesburg was rewarded with an earlier than usual Clivia flowering period. The show organisers were concerned that most of the Clivia blooms would be spent by our show dates of the 13th and 14th September. Not only is there concern for show bench plants but also by the stall sellers for their sale plants, as the blooms sell the plants. Fortunately we were well supported by some members that ensured a good variety of colours on the show bench. The stalls offered in addition to the good quality oranges and yellows, some good quality peach, pink and other pastel coloured plants.

The judging of the show plants was overseen by Bill de Swardt and eleven judges were present to assess the plants.

The judges' decided on an orange, with large recurved flowers forming an almost perfect ball as the best plant on show. This plant was grown by Gerhardt van Coppenhagen. The second best

plant on show was grown by Dawie Strydom. His entry was a Bronze Green Boy plant with several suckers, of which three fans had blooms. The bronze colour continues to attract many admiring comments. Third best on show was awarded to Glynn Middlewick. He displayed a plant similar in colour to Appleblossom with a whitish yellow throat with a blush of apricot on the edges of the flower.

The show ended by 16h00 and owing to the number of volunteers we were able to leave the show area by 17h 15.

The success of the show depends on the members, both for the display of show plants to please the paying public and secondly the presentation of good quality sale plants that please the evermore demanding buyer.

The presentation of the prizes takes place at our next meeting which will followed by a Clivia related talk. ▼

Glynn Middlewick

OVERBERG INTEREST GROUP - 1ST EVER CLIVIA SHOW IN HERMANUS

Well, all the excitement and trepidation is behind us. After the nail biting weeks wondering if there would be even one plant in bloom for benching, we had a pretty reasonable turnout.

Bearing in mind that our numbers are very small and there are only two growers with mature plants, and two just getting there, we had a very dicey situation indeed! But it worked out. Hooray!

We were fortunate enough to have support from the Garden Route area, namely Carrie Kruger from Sedgefield and Danie Meiring from Mossel Bay who helped to fill the benches and won 1st Runner up and Best on Show respectively. Hope this will encourage them, and others, to join us in our fun venture in the future.

This was a first for Hermanus and we did have a pretty good turn out of around 360 visitors.

Advertising was extensive by means of the local newspaper, radio, posters and word of mouth.

The catering was taken care of by Annalene Kriel of Napier and was more than excellent. Fresh baked pies, muffins, cakes, pancakes, milk tarts, lemon meringue pie, soup and home made bread, curry and rice and cool-drinks etc were available and quite delicious.

Besides Clivias for sale we also had indigenous bulbs, plants and trees as well as some garden products available.

We ran a raffle of plants as well as a "Guess How Many Seed in the Bottle" raffle. The seeds were donated by Andre van Rhijn and were from his excellent Chinese plants etc.

The venue was rather good as it is centrally situated and there is plenty of parking and we had a small tea area besides the two halls.

Huge thanks is due to Dries and Mirjam Dreyer, who were on hand throughout the Show controlling the entrance, and dealing with the raffles and sales.

Many thanks to everyone else who helped with



Best on Show, won by Danie Meiring from Mossel Bay

the set up and arranging the display and those who dutifully turned up to take their turn at the ticket sales and floor walking. Thanks also to those who provided plants etc for the raffles.

Mention should also be made that our old friend Les Brown (now 87) made the effort to come through from Robertson in order to attend the

Show and support us.

Sadly the only support we had from the Cape was from John Winter who kindly drove through and judged the plants along with Christo Lotter. To both of the judges many thanks for lending your years of experience and expertise. ▼

Felicity Weeden



Carrie Kruger (1st Runner up), Danie Meiring (Best on Show) and Felicity Weeden (2nd Runner up)



CAPE CLIVIA CLUB

The Making of the old and new Clivia Colour Charts

Like so many of the innovative Clivia related ideas which have come from the Cape Clivia Club over the past twelve years, it was Mick Dower who, with his enthusiasm and logical legal mind, was the driving force and initiator of the Clivia Colour Chart. When the idea was first mooted some six years ago I thought it would be a simple task, but it then fell to me to work out how we could successfully print a chart that would match the colours we wanted. The most difficult part was to settle on and obtain examples of the colours that we needed. This involved some serious research by both Mick and myself and it soon became clear that it was no simple task and it took quite some time to finalise.

I had better start at the beginning with the difficulties of choosing colours that we could use. The core team was Mick Dower, John Winter, John van der Linde, Ian Brown and me. Other people both locally and around the country were invited for the input of their ideas through the medium of the Clivia Enthusiasts Group. We thank those that responded to our request for help with both the initial Chart and the new one. The major problem was to find a way to express acceptable Clivia colours for the printers to match. We obtained a Pantone Swatch Book, the Coates Ink Colour Book and a book of all CMYK colours. We also resorted to visiting hardware stores that sold different makes of paint, taking any colour swatches that

we thought might be useful. Thereafter we compared the colours we gathered to the RHS Colour Chart so as to discover where there were similar colours. Trying to obtain colours via the computer was a washout as firstly in those days I did not have a colour profiled monitor and neither did anyone else who would later look at the colours on a computer screen.

In order for the project to work, solid colour inks had to be used and this meant they had to be specially mixed. Printing on a litho press proved to be too expensive and screen-printing was therefore the best option. After a run around between a number of printing companies we settled on USS Graphics to do the job. Though the process was time consuming the screen-printing of the colours was completed without a hitch. But there was a twist in the tail! When I went to collect the job the text printing had been done upside down so the names did not match the colours! This meant that the complete printing process had to begin again.

The initial Colour Chart sold well and is widely used, evidenced by the frequent use of the Chart alongside flowers photographed for the Enthusiast Group, on the internet, over the past few years. As it began to sell out Mick broached the subject of a new Chart. It had become clear that the original of 23 colours fell far short of covering the range of Clivia colours needed especially with new hues being found almost every year.

Using the 1000 plus colours of the Royal Horticultural Society Colour Charts is cumbersome and also expensive as it sells for £170 plus postage. The reduced pack of colour swatches with about 250 colours that the RHS now offers does not come close to covering the range colours we require for Clivia. With the old chart not having sufficient colours and there being no

viable alternative available, Mick and I set about finding an expanded range of colours. The intention was not that we match exactly each Clivia colour, but rather that we select the closest two colours from the chart and then describe how the flower colour fits between the two.

It is clear that everyone envisages Clivia colours but that in their minds these are not necessarily exactly the same colours for everyone. Herein lies the reason for why a colour chart is so essential, for without a common reference it is impossible to accurately describe a colour in both conversation and the written word. A photograph might do it but with the differences in colour from both different cameras and output devices, such as computer screens and printers, as well as a potential for colour manipulation, photographs alone offer no





PHOTOS: CLAUDE FELBERT

guarantee of colour accuracy. However, when a common colour source (The Clivia Colour Chart) is photographed with the flower it is a relatively simple matter to see if that colour matches the same colour of that number on your own copy of the Colour Chart. We contend that the best solution to accurately describe the colour of a flower is for a chart of colours that every Clivia

lover owns and uses as the basis for comparison.

Some two and a half years ago when Mick Dower and I began working on the expanded Colour Chart, again, the main problem was identifying colours that would cover the range and still leave room to expand the Chart as it becomes necessary. We have put together the new Clivia Colour Chart comprising 100 colours. These were selected from Clivia flower colours identified by both ourselves and a number of helpers. This was done as follows:

1. Roger Dixon and 4 or 5 others from the Northern Clivia Club in response to the mini Clivia chart which we produced 5 years ago.
2. Clivia colours identified at our request by Ian Coates on the RHS colour Chart
3. Clivia colours recorded when photographing Clivia at the Cape Clivia Club Shows
4. Clivia colours identified by Mick and me from photographs of Clivia we have taken.

150 colours were selected in this way and these were reduced to 100 on the basis of which colours had the most "hits" on the selection process referred to above. These were then submitted to and edited by the most senior judges of the Cape Clivia Club, Mickey Hoctor and John Winter.

None of these colours can have been produced with standard inks, so that in consequence special

made-up solid colour inks were manufactured to obtain colours that match the sample swatches we provided for the ink producer. This was expensive and in order to ensure that the colours were reproduced as accurately as possible each colour in the process has been monitored separately before being printed through a silk screen process.

The cost of printing these Charts is very high because of the solid colour inks and the need to have the screen-print operators and the ink mixer available to fine tune the output to either Mick or my satisfaction on each colour so that it closely matches the original sample. We estimate that printing time, where we had up to six people present, took over 30 hour during a two week period. This would translate to at least 150 man-hours just for the printing.

Although the largest amount required to finance the Chart has come from the Cape Clivia Club we could not have financed the project alone. All Clivia Enthusiasts must thank the Clivia lovers from around the world and the Clivia Clubs who have come forward to make the required amount of money available.

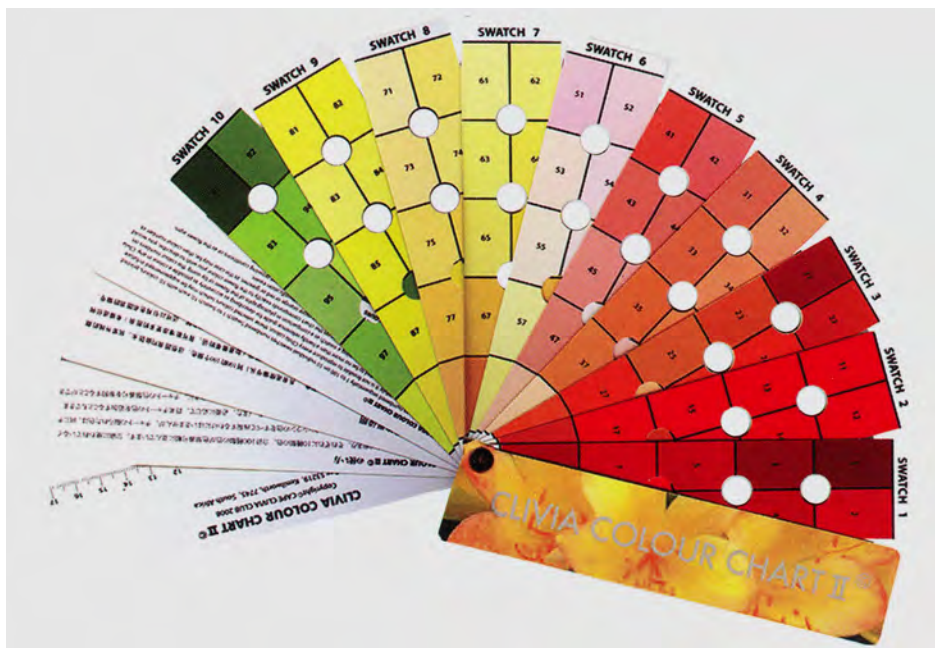
The colours on these swatches will not be classified by name or "group" colour names because so many of the existing group names are confusing with overlapping colours within some of the groups. Instead they will be identified by numbers 1 to 100. Some people are saying that we should have used names but if this was the case imagine the amount of criticism there would be for names that we

chose. Everyone has their own idea of what a colour name represents and these are different from culture to culture and person to person.

There is numeric identification and English instructions, which have been translated into Chinese and Japanese, that have been printed with the Colour Chart. Helen Marriott arranged for these translations. If further language translations are necessary then they will be made available, where possible, by email.

The 10 charts are joined at a corner by a brass interscrew, which allows for future additions. This system is user friendly as the fanning of the pack of swatches to view each swatch and colour is easy. A viewing hole is provided at the centre of every 4 colours to make comparison between similar colours a simple matter.

The chart is intended to help Clivia lovers to describe their Clivia flower colours to one another when they talk or write about them and to illustrate those colours accurately by photographing flowers in conjunction with the chart. As with the existing chart, a millimeter rule is included to facilitate measuring of leaves, tepals and flowers and to use where photographic proof of size is required.



The following are the Header and Instructions that are printed on the Chart:

CLIVIA COLOUR CHART II©
Copyright CAPE CLIVIA CLUB© 2008
PO Box 53219,
Kenilworth, 7745,
South Africa

How to use the CLIVIA COLOUR CHART II©

The Chart comprises 100 colours numbered sequentially 1 to 100 on 10 individual swatches numbered Swatch 1 to Swatch 10, each with 10 colours, printed with waterproof and UV resistant inks.

While it is not feasible to reproduce every Clivia colour, these selected colours (which may be supplemented in future by adding further swatches, if required) are intended to be no more than a handy reference guide for describing as accurately as possible a colour in any Clivia flower to anyone with the same chart. This can be done by using a swatch as a

comparison in photographs of the flower or by using the colour numbers on the swatch when writing or talking about your Clivia.

Where no colour on the chart corresponds exactly to the flower colour you wish to depict, you would describe it as being between colour number x and colour number xx or pinker or more orange or red or greener, as the case may be, than colour number xx.

There is a viewing hole covering every four similar colours to make more accurate colour identification easier.

The chart can also be used to describe how the colour of a particular flower changes either in different growing conditions or as the flower ages.

A millimeter scale rule is included for easy measurement, and photographic proof, of flower, sepal and leaf sizes.

KEEP THE CHART IN THE SLEEVE TO PROTECT THE COLOURS. ▼

Claude Felbert

KiwiClivia 2008

Sunday Morning 5 October 2008 Discussion:

Panel: Keith Hammett – Moderator

Tino Ferero – SA

Jim Shields – USA

Ian Coates – UK

Ken Smith – AU

This is the question we put to our panel. "Where Are We Going?"

Clivia Clubs and Societies are nominally formed for the advancement of the genus in cultivation.

What does this actually mean?

Essentially our attraction to the genus is based on its inherent beauty.

There is seldom, if ever serious discussion concerning the aesthetic attributes of individual cultivars.

Judging from the pictures posted on the

Clivia forum, (enthusiast group) there seems to be no direction with current breeding. Variation for variation's sake seems to be the rule.

Where might we take development of the plant?

The genus appears to be vulnerable in the wild but would it not be sad if we were to end up with nothing but a hybrid melange.

We wish to explore these questions.

KiwiClivia 2008 Discussion Forum

Held on Sunday 5 October, immediately following the NZ Clivia Club show, Keith Hammett acted as moderator of a panel on the direction of current *Clivia* breeding. Some comments and questions relating to "Where are we going" with *Clivia* breeding were presented in advance to the panel consisting of Ian Coates (UK), Ken Smith (Australia), Tino Ferero

KiwiClivia





Helen Marriott (Australia)

(South Africa) and Jim Shields (USA). Various topics arose during the morning that were directly or indirectly related to the theme, either in the presentations of the panellists or from comments made by members of the audience, which was made up of a large group of KiwiClivia 2008 participants from various countries around the world, including NZ.

Leading off, Hammett argued that flower and other club activities often become competitive in nature, with less attention being directed to the inherent beauty and variation within the subjects (flowers, cats etc) that they deal with. He observes an apparent lack of direction in current *Clivia* breeding and while he challenges us to reflect upon the actual aims of our various *Clivia* groups, he also stresses the importance of preserving wild species for future generations.

From his well-known photographic background, Ian Coates spoke of the diversity and variation within *Clivia* themselves (the various species), shows (competitive or for display), and cross-cultural and individual variations in the perceptions of beauty (Japan, NZ, South Africa). He also suggested that the results of hybridization are often unexpected, and based

on these outcomes new breeding directions may emerge. The preservation of habitat plants, as is taking place by some individuals in South Africa for a number of purposes, is a worthwhile goal, along side of the further breeding of *Clivia* either by commercial interests or by individual enthusiasts, who may go in different directions.

Ken Smith reminded us of the small beginning of the *Clivia* "rush" that has occurred since Nick Primich compiled a four-page newsletter and gathered together a small group of friends in the early 1990s. Extraordinary development has since taken place in unlocking the beauty of the plant, with individuals seeking what is beautiful, rare, bizarre or even returning to the simple forms. Alongside this development of more horticultural forms has come the issue of the naming of plants, and Smith has a keen interest (which is shared by many) of the link between the different forms now in existence. He emphasised the importance of his visits to South Africa where he was able to view *Clivia* in the habitat. Like Coates, he positively regards the development of *Clivia* in many different directions.

The development of standards for the judging

of *Clivias* at shows was described by Tino Ferero. He noted how people's interests change, with South African growers now moving away from growing orange- and yellow-coloured *Clivia* and moving into apricots, peaches, and 'Appleblossom' and 'Andrew Gibson' - type flowers. He emphasised the diversity of aims of South African growers, with some specialising and others working to improve certain features of the plants that they possess, for example, green throats and dark bronze brick-coloured flowers.

As the final panellist, Jim Shields spoke of increasing the familiarization of the general public with *Clivia* in the sense of breeding bigger and more eye-catching plants that customers will want to purchase. He sees the growing of *Clivia* as an immensely rewarding hobby for most of us, but one that will not make us rich or fund our retirement. Encouragingly, Shields predicts that the most interesting developments in the breeding of *Clivia* will take place among the serious backyard hybridizers.

In the discussion to follow, Hammett returned to his original query as to why growers of *Clivia* who are involved in an aesthetic activity do not devote more time and effort to the discussion of individual cultivars, and referred to the guidelines developed by himself and Roger Dixon in 2004 (see http://www.cliviasociety.org/clivia_guide_intro.php). The reluctance of some people to evaluate or lack of peoples' knowledge was suggested as several factors related to the lack of critical discussion about *Clivia*.

The dichotomy of organising *Clivia* shows competitively or non-competitively emerged, with South African shows taking the competitive approach and some other places, like NZ and Toowoomba (Australia), emphasizing the display of plants. Ferero outlined the training

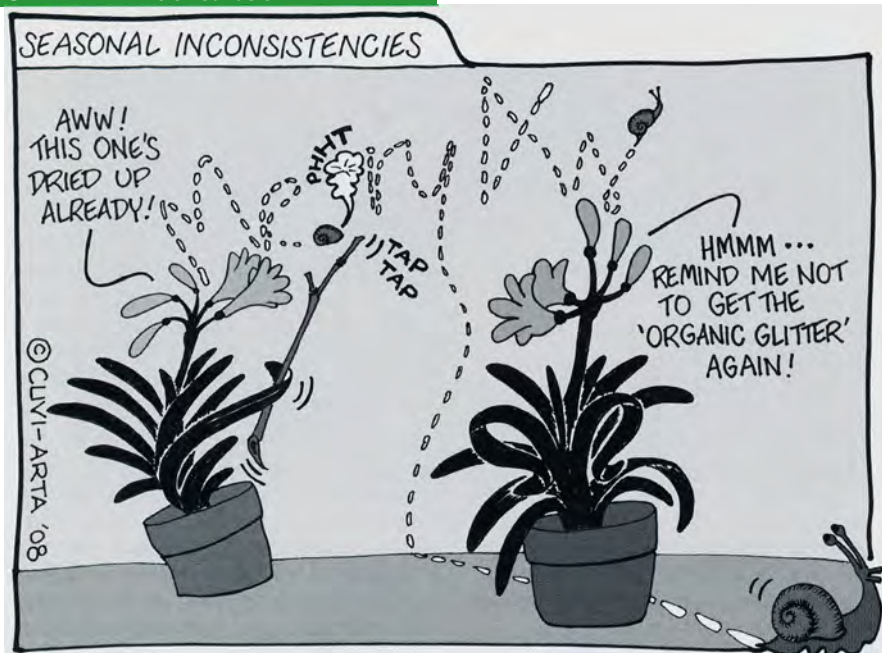
of judges, soon to be available on a DVD, and the post-show discussions (post-mortems) undertaken by judges, thus enabling the classifications and guidelines to be improved and updated. In recent years the USA has organised shows where the plants are judged but they are now planning to experiment with both formats, thinking that more people may bring plants to a show where judging does not take place. Other individuals representing different areas outlined the practices of their groups, and the pros and cons of the two main approaches were debated vigorously, the outcome being that there appears to be a role for both competitive shows as well as displays without competitive judging.

The issue of conservation of *Clivia* in South Africa arose several times during the morning session and some of the difficulties were described and possible remedies offered. Ferero commented that despite the strong legislation currently in place, enforcement is difficult and so now stricter legislation is being prepared. Hammett offered the view that germ plasm is safest when it is propagated and readily available to people. The lack of permanence of *Clivia* in botanic gardens due to the rotation of curators was also noted by Shields. In similar manner, the destiny of many current *Clivia* collections after their current owners relinquish them remains an important but often unresolved issue for the owners.

The organisers of KiwiClivia 2008 are to be congratulated on planning this forum. Amidst all the activity in viewing many varied *Clivia* in different settings and the networking among enthusiasts, the chance to reflect upon and debate some of the issues concerning the growing and breeding of *Clivia* was most welcome. ▼

Helen Marriott (Australia)

CLIVI-ARTA *Helen Sanders*



CLIVIA SOCIETY PUBLICATIONS

Overseas members can order back volumes of the Yearbooks and volumes of Newsletters (since 1992) via the Society. South African members should approach their local branches. We must point out that it is difficult to quote a fixed price without knowing the method of payment and delivery. We suggest you contact Bossie de Kock (the treasurer) via e-mail at: bossiedekock@absamail.co.za or by fax at +27 12 804 8892 and list the items you are interested in as well as the name of the country in which you reside. Bossie would then be in a position to suggest the most economical option. Australian, UK, New Zealand and USA members are reminded that they can order via Ken Smith, Jaco Nel, Alick McCleman and William McClelland respectively – see inside back cover for contact details. Also note that further discounts can be negotiated with Bossie for orders exceeding 10 of a specific item. The items listed in the table are available. ▼

| Item | Approximate price (US \$)* |
|--|--------------------------------------|
| Clivia2006 Conference Proceedings on double DVD | Please contact treasurer for pricing |
| Yearbook 9 | 15 |
| Yearbook 8 | 15 |
| Yearbook 7 | 15 |
| Yearbook 6 | 15 |
| Yearbook 5 | out of stock |
| Yearbook 4 | 10 |
| Yearbook 3 | 10 |
| Yearbook 2 | 10 |
| Yearbook 1 | out of stock |
| Cultivation of Clivias | 15 |
| Newsletters after 2002 per number | 1,5 |
| Volumes 1(1992) to 11 (2002) of quarterly newsletters | 10 per volume |
| Set of volumes 1 to 10 of quarterly newsletters | available on request |
| *including postage and banking charges if paid by credit card. | |
| Contact Bossie de Kock for quotation re payments made by cheque. | |

REPRESENTATIVES OF CLIVIA ENTHUSIASTS

- ▼ **Australia**
Ken Smith. 593 Hawkesbury Rd., Winmalee, NSW 2777, Australia.
Tel: +61 2 47543287; e-mail: cliviasmith@hotmail.com
- ▼ **Netherlands**
Aart van Voorst. Frederick Hendriklaan 49, Hillegom, TE 2181, Netherlands.
Tel: +31 252529679; e-mail: a.v.vorst@freeler.nl
- ▼ **United Kingdom**
Jaco Nel. 46 Atney Rd, Putney, London, UK, SW15 2PS. Direct enquiries to
Jaco at tel 020 87892229, e-Fax 0870134425 or preferably
at uk_clivia@yahoo.co.uk
- ▼ **United States & Canada**
Jim Shields. PO Box 92 Westfield, IN 46074, USA. Tel: 317-896-3925;
Fax: 317-896-5126; Cell: 317-506-4726; e-mail: jshields@indy.net

OTHER OVERSEAS CONTACT PERSONS FOR MEMBERSHIP APPLICATION

- ▼ **New Zealand**
Alick McLeman. 26 Merfield Street, Glen Innes, Auckland 1072, NZ.
Tel: 64-9-5213062; e-mail: clivia@xtra.co.nz
- ▼ **USA & Canada**
William McClelland. 1048 Bollin Avenue, Camarillo, CA 93010-4708, USA,
Tel: 1-805-484 1484; e-mail: william_g_mcclelland@yahoo.com

CONTACT DETAILS FOR CLIVIA CLUBS AND INTEREST GROUPS

- ▼ **Cape Clivia Club**
Joy Woodward (Secretary). PO Box 53219, Kenilworth 7745.
Tel/Fax: +27 21 671 7384; Cell: 072 487 7933;
e-mail: capeclivia@ibox.co.za
- ▼ **Eastern Province Clivia Club**
Sam Plaatjies (Chairman); Tel 041 - 3609049/ 0827472278;
Fax: +27 41 360-9049; E-mail saras@wwvr.co.za
- ▼ **Free State Clivia Club**
Hennie van der Mescht (Chairperson). 18 Mettam Street, Fichardt Park,
Bloemfontein, 9322. Tel: +27 51 522 9530; Fax: +27 51 436 4340;
e-mail: vandermescht@absamail.co.za
- ▼ **Garden Route Clivia Club**
Ida Esterhuizen (Secretary). PO Box 1706, George 6530.
Tel: +27 44-871 2214; e-mail: kobuse@xsinet.co.za
- ▼ **Joburg Clivia Club**
Glynn Middlewick (Chairperson). 2 Willow Road, Northcliff, 2195.
Tel: +27 11 476 1463; e-mail: gcmidd@mweb.co.za
- ▼ **KwaZulu-Natal Clivia Club**
Miranda Train (Secretary). Cell: 083 254 0796; Tel: 033 387 6309;
E-mail: mbrits@3i.co.za
- ▼ **New Zealand Clivia Club**
Alick McLennan (Secretary). 26 Merfield Street, Glen Innes, Auckland 1072,
NZ. Tel 64-9-5213062; e-mail: clivia@xtra.co.nz
- ▼ **Northern Clivia Club**
Lena van der Merwe (Secretary). PO Box 74868, Lynnwood Ridge, 0040.
Tel & Fax: +27 12 804 8892; e-mail: nclivia@mweb.co.za
- ▼ **Northern Free State Clivia Club**
Louis Chadinha (Chairperson). PO Box 2204, Welkom, 9460.
Tel: +27 57 357 6067; e-mail: lchadinha@xsinet.co.za
- ▼ **Border Interest Group**
John Roderick (Chairperson). PO Box 2429, Beacon Bay, 5205.
Tel: +27 82 567 7069; Fax: 0865114606; e-mail: jroderick@sainet.co.za
- ▼ **Lowveld Interest Group**
Maria Grove (Secretary); Tel+27 13 741 3218;
E-mail maria@nelvet1 .agric.za
- ▼ **Northern KwaZulu-Natal Interest Group**
Mrs Joey Dovey (Secretary). PO Box 8402, Newcastle, 2940.
Tel: +27 34-318 4179/ 083 344 0572. e-mail: dovey@telkomsa.net
- ▼ **Overberg Clivia Interest Group**
Felicity Weeden PO Box 1468, Hermanus, 7200.
Tel: + 27 84 5898 297; e-mail: fillylilly@lando.co.za
- ▼ **Waterberg Boslelieklub**
An Jacobs. PO Box 3893, Nylstroom, 0510.
Tel & Fax: +27 14 717 3674; e-mail: jjac@telkomsa.net
- ▼ **Zoutpansberg Enthusiasts**
Zanette Wessels. PO Box 390, Louis Trichardt, 0920.
Tel: +27 15 517 7106 or +27 84 570 0347;
Fax: +27 15 517 7091; e-mail: pawrsa@mweb.co.za

