



Tweede uitgawe - 2009

Gee my 'n naam! Pretoria Bonsai Kai

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Van die Redakteur.

Beste Bonsai Vriende,

Baie dankie aan die lede wat positiewe kommentaar op die eerste uitgawe van die 'koerantjie' gelewer het, ek waardeer dit opreg.

Soos wat julle sien is die koerantjie nog naamloos. Tot dusver is die volgende voorstelle vir 'n naam ontvang:

- Klein klets
- Draadwerk
- Snoeisels
- Wortel en Tak
- Dwergnuus
- Bonsai brokkies
- Die Pierneef
- Shinbun (koerant in Japanees)

Hoe lyk dit met nog 'n klompie voorstelle? Miskien kan ons die bestuur oorreed om dalk 'n prys uit te loof vir die persoon wie se voorstel gekies word.

Winter is upon us and I'm sure nobody needs to be reminded to protect sensitive trees from possible frost. Fortunately we do not have the extreme cold winters with snow that people in places like Europe have. They have to take most of their trees indoors during winter. Just look at the conditions on the photos on this page that they have to endure. But don't be caught out by a very cold night with



frost. It is heartbreaking to loose a tree due to one night of neglect. Ek het geen reaksie op my klip in die bos gehad nie en neem dus aan dat daar nie behoefte vir so iets is nie. Voel egter vry om enige tyd te reageer op enige iets wat ek plaas. Ek sal dan wanneer ek enige skrywe ontvang 'n briewe kolom plaas. Ek sal natuurlik artikels wat deur lede geskryf word baie waardeer. Ek hoop julle geniet hierdie uitgawe.

Bonsai Groete

Jaco.



A single conversation with a wise man is better than ten years of study.
Chinese proverb.

Vergadering van 7 Maart '09

Sjoe, wat 'n heerlike en leersame ervaring, vir my in elk geval, was dit nie om oom Koos 'in aksie' te kon sien nie. Om 'n landskap in sowat 'n uur uit niks te skep, wat so natuurlik lyk en wat jou laat voel of jy self in die berge loop, was net 'n plesier om waar te neem. En om daarna sy pragtige versameling Saikei te sien was werklik inspirerend. Dankie oom Koos, dit maak 'n mens opgewonde oor hierdie kuns vorm.



ŉ Saikei is die groepering van bome en ander voorwerpe om ŉ landskap na te boots. Oor die algemeen is dit ŉ kuns soortgelyk aan bonsai, maar die boom – of bome – speel ŉ mindere rol, omdat die ander dele van die landskap ook belangrik is. Die bykomende dele sluit in: mos, miniatuurgras, miniatuurrotse, gruis en water, wat almal saam die landskap uitmaak. Die bome is gewoonlik kleiner en nie so volwasse soos die bome wat in bonsaigroeperings gebruik word nie, maar, soos met bonsai, kan bome wat vanweë ongewenste eienskappe nie alleen kan staan nie, in groeperings gebruik word. Gruis kan gebruik word om strande of riviere te skep, terwyl rotse gebruik word om kranse, klowe en berge na te boots. ♣



Following the Second World War, Toshio Kawamoto began to combine group plantings and root-over-rock bonsai styles. Since mature bonsai material was in short supply, he used younger specimens to illustrate natural scenes and called this new art Saikei.



Lede profiel - CHARLES CERONIO



ter van Waterwese, wat die boom in die sorg van 'n ander persoon gelos het. Daardie persoon het na 'n tyd die boom aan Charles teruggegee en Charles het weer die boom vir 'n neef van hom in Bloemfontein gegee wat vandag nog die boom het. Charles sê die grootste satisfaksie wat hy uit bonsai kry is wanneer hy uit 'rubbish' iets mooi kan skep.

Charles het eintlik geen bekendstelling nodig nie. Hy is nie net in Suid Afrika bekend nie maar ook in groot dele van die wêreld se bonsai gemeenskap. Charles het natuurlik baie bekendheid verwerf vir sy boek "Bonsai styles of the World" wat hy gepubliseer het, asook vir die Suid Afrikaanse style wat hy bekend gemaak het.

Charles is getroud met Elsie en hulle het een dogter, Elvira, wat na 'n paar jaar se verblyf in Amerika saam haar man tans 'n arbeidsterapeut in Pretoria is. Charles is al afgetree maar was die grootste deel van sy beroep by die Atoom Energie Korporasie en die laaste klompie jaar voor aftrede was hy by Waterwese.

Charles sê dat hy sy liefde vir plante en tuinmaak by sy oupa, ouma en ma geerf het. Toe hy op universiteit was het sy ma vir hom 'n bonsai artikel in 'n tydskrif gewys en dit het sy belangstelling geprikkel. Nadat hy en Elsie in 1968 na 'n bonsai uitstalling in Johannesburg gaan kyk het is daar besluit om die Pretoria bonsai kai te stig. Behalwe vir oom Theuns is Charles die enigste huidige lid van die kai wat 'n stigters lid was. Charles was aan en af vir ongeveer 20 jaar die voorsitter van die kai. Wanneer hy nie voorsitter was nie het hy meestal steeds op die bestuur gedien. Elsie was ook die eerste sekretaresse van die kai.

Charles onthou dat sy eerste boompie 'n Witstinkhout was wat hy by 'n kwekery op Brits gekoop het. Die Tsaneen stadsraad het die boom by hom vir R200 gekoop om as geskenk te gee vir die destydse Minis-

Hy werk die graagste met Wilde vye en hou ook baie van die Swart Apiesdoring. Hy eksperimenteer graag met inheemse bome. Sy gunsteling style is die literati, groepe, skuinsstam asook die 'broom'. Ander belangstellings van Charles is om Bromelias en Echeveria plante te versamel. Hy skilder ook graag deesdae.

Charles sê dat John Naka sy mentor was. Hy het John persoonlik geken en was 'n paar keer aan huis by John in Amerika. Charles het by twee geleenthede vir John se meester studente demonstrasies gedoen. In 2003 het Charles by die "Bonsai Convention" in Slovaakye gedemonstreer asook in Brazilië in 2006. Hy was Suid Afrika se verteenwoordiger in 2005 by die "Sixth World Bonsai Convention" in Washington DC waar hy ook die Suid Afrikaanse style aan die wêreld bekend gestel het. Die afgelope 5 jaar gaan hy jaarliks na Pakistan waar hy demonstrasies in verskillende stede aanbied. Sy boek is een van 3 voorgeskrewe boeke by die "Bonsai School" in Sydney Australië en in 2007 het hy daar as gasspreker opgetree. In 1999 en 2000 is twee van sy bome gekies onder die beste 100 bome in die wêreld en in 2007 het 'n Witstinkhout groep van hom 'n goue medalje gekry in 'n foto kompetisie wat deur die "Chinese Bonsai Association" gehou is. Charles het ook al in Holland, Engeland en Tsegië opgetree.

Ons is werklik bevoorreg om iemand soos Charles in ons midde te hê. Charles, dankie vir jou volgehoue entoesiasme by die kai en die lede. ♣

Age Discrimination. By Will Heath.

The following article is published with the permission of the author, Will Heath.

In our wonderful art of bonsai there seems to be a heavy prevalence toward older, scarred, rougher looking trees that contain an overabundance of character. From forum to forum and book to book the same question is asked: "How do I make my tree appear older?" The same philosophy is ingrained into every newcomers head, "To create a successful bonsai, you must give it the appearance of great age."

Whatever happened to youth? The pure freshness, vigor, innocence, unmarred beauty of youth has escaped us as bonsai artists. Is there no beauty in a sapling reaching up in perfect health towards the life giving sun? Is there no merit in unscarred bark, thinly laced roots, leaves fresh and green with new birth? Is there no tales to tell of seedlings exploding with energy, of saplings being whipped by the wind, of the blank slate that youth so well represents?

With the few exceptions of the "Towering Tree" style of penjing and a few odds and ends here and

there, youth is almost completely ignored in the art of bonsai. For years we have gazed with envy at the ancient Japanese bonsai, in awe at the seemingly eternal trees having these images of age impressed upon our very being. Have we been conditioned to only see the beauty in age and to forever ignore youth? ♣



Raai bietjie.....

Een van die dinge waaruit ek altyd baie inspirasie put is om na fotos van bonsai bome te kyk. Ek kyk of ek idees kan kry wat ek met my bome, wat naastenby in dieselfde styl is, kan doen as die een op die foto. Die probleem is egter dat mens nooit regtig weet hoe groot die boom in die foto is nie, tensy daar natuurlik iets saam met die boom afgeneem is wat sy grootte aandui.

Die foto hier langsaan is ñ 'Maple' wat behoort aan Walter Pall van Duitsland. Soos altyd het ek gewonder hoe groot die boom is. Hoe raai jy?

Indien jy nuuskierig is blaai na bladsy 5 om die antwoord te sien!

Toe raai eers voor jy kyk!



Snippets.

Motivering.



My bydra om julle bietjie te motiveer met geduld en toekomsvisie. Links is ñ hoe die Acer Palmatum in 1984 gelyk het en regs is hoe dieselfde boom in 2005 gelyk het. Die eienaar is Walter Pall van Duitsland. Wys wat met geduld en baie sorg gedoen kan word.



DO YOU BELONG? JUST THINK IT OVER....

Are you an active member
The kind who would be missed?
Or are you just contented that
Your name is on the list?
Do you attend meetings
And mingle with the flock,
Or do you stay away
And criticize and knock?
Do you take an active part
To help the work along
Or are you satisfied to be
The kind who just belong?
Do you ever work on committees
To see there is no trick
Or leave the work to just a few
And talk about the clique
So come to the meeting often
And help with hand and heart;
Don't just be members
But take an active part.
Think it over, member
You know right and wrong,
Are you an active member?
Or do you just belong?

Van bladsy 4.

Was jy reg?



The chemistry of Autumn colours. By Errol Rubin

The article is published with the permission of the author, Errol Rubin and appeared in Treeview, the newsletter of Eastern Bonsai Society. Article shortened.

‘Autumn is a season that throughout history has impressed the poet and artist alike with its mellow beauty’. So starts the chapter on autumn colour in Deborah P Koreshoff’s well known book – ‘Bonsai, Its Art, Science, History and Philosophy’. Every autumn across our climatic region, diminishing daylight hours and falling temperatures induce trees to prepare for winter. In these preparations they shed billions of tons of leaves. In certain regions, such as our own, the shedding of leaves is preceded by a spectacular colour show. Formerly green leaves turn to brilliant shades of yellow, orange and red. These colour changes are the result of transformations in leaf pigment.



What gives the leaf its colour?

Have you ever thought why we see a colour the way it is? Why do we see green as green? The answer is.....

Chlorophyll.

The green pigment in leaves is chlorophyll. Chlorophyll absorbs red and blue light from the sunlight that falls on leaves. Therefore the light reflected by the leaves is diminished in red and blue and appears green.

Carotene.

Another pigment found in leaves of many plants is carotene. Carotene absorbs blue-green and blue light. The light reflected from carotene appears yellow. When carotene and chlorophyll occur in the same leaf, together they remove red, blue-green and blue light from sunlight that falls on the leaf. The light reflected by the leaf appears green.

Anthocyanins.

A third pigment or class of pigments that occur in

leaves are the anthocyanins. Anthocyanins absorb blue, blue-green and green light. Therefore the light reflected by leaves containing anthocyanins appears red. Anthocyanin pigments are responsible for the red skin of ripe apples and the purple of ripe grapes. Anthocyanins are formed by a reaction between sugars and certain proteins in cell sap. This reaction does not occur until the concentration of sugar in the sap is quite high. The reaction also requires light. This is why apples often appear red on one side and green on the other; the red side was in the sun and the green side was in the shade.

Summer factory.

During summer, the leaves of trees are factories producing sugar from carbon dioxide and water, by the action of light on chlorophyll.

Chlorophyll causes the leaves to appear green. (The leaves of some trees, such as birches and cottonwoods, also contain carotene; these leaves appear brighter green, because carotene absorbs blue-green light.) Water and nutrients flow from the roots, through the branches and into the leaves. The sugars produced by photosynthesis flow from the leaves to other parts of the tree, where some of the chemical energy is used for growth and some is stored.

Autumn factory.

The shortening days and cool nights of autumn trigger changes in the tree. One of these changes.....to page 7



Autumn colours.....From page 6

is the growth of a corky membrane between the branch and leaf stem. This membrane interferes with the flow of nutrients into the leaf. Because the nutrient flow is interrupted, the production of chlorophyll in the leaf declines and the green colour of the leaf fades. If the leaf contains carotene, as do the leaves of birch, elms, ginkgo, white stinkwood and hickory, it will change from green to bright yellow as the chlorophyll disappears. The membrane between branch and leaf stem also inhibits the flow of sugar from the leaf. If these sugars were to remain in the leaves, the pressure in the cells would become so great that the cells would be destroyed. As a solution to this problem, the tree converts these sugars into harmless pigments called anthocyanins. These pigments cause the yellowing leaves to turn red. Red maples, red oaks and liquid amber produce anthocyanins in abundance and display the brightest reds and purples in the autumn landscape.

The range and intensity of autumn colours is greatly influenced by the weather. Low temperatures destroy chlorophyll, and if they stay above freezing, promote the formation of anthocyanins. Bright sunshine also destroys chlorophyll and enhances anthocyanin production. Dry weather, by increasing sugar concentration in sap, also increases the amount of anthocyanins. So the brightest autumn colours are produced when dry, sunny days are followed by cool, dry nights.

Now that we know a little more about the process involved in the production of autumn colours, and the affects of climate that gives the best colour, we can compile a list to do to get better leaf colour on our bonsai.

First of all always choose stock that you know produces good autumn colours. Ideally start with a cutting from a tree which displays good autumn colour.

The leaves need good summer care. In nature the best autumn colour seems to occur after good rainfall in summer and dry, sunny days in autumn, when the nights are cool. It is important that the leaves

should not burn in the sun, so make sure that your tree is well watered, keep it in a cool, shady and protected place and spray occasionally for insect control.

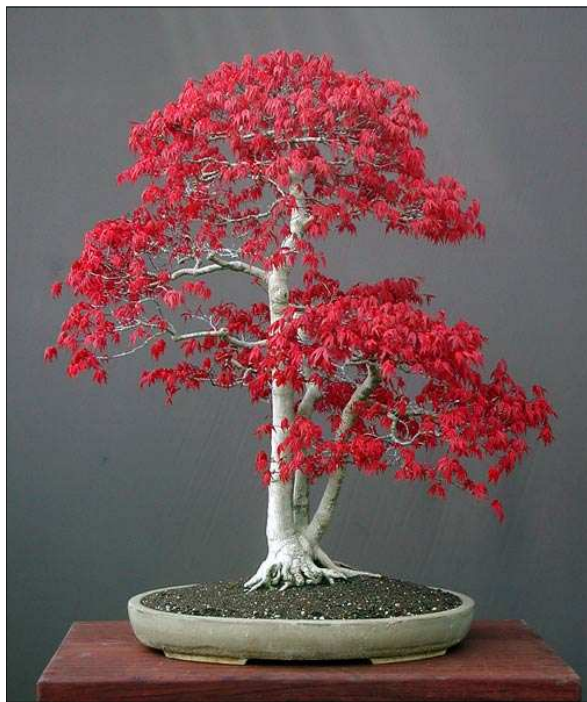
If the leaves come through summer without damage, the autumn colour has a chance to be spectacular. However, midway through summer, if the leaves have been damaged, the tree can be completely defoliated and a second chance is obtained with the growth of new leaves, which will often produce better autumn colour.

To help with the production of autumn pigments, when the leaf is mature and when the intense heat of summer has subsided, the tree should be moved to a more exposed position. Bright autumn sunlight is an essential part of the coloration process, as we have said, and if you are lucky, there will be five consecutive nights of cold weather followed by sunny, warm days.

Water your tree only when necessary – and in the morning so that excess water drains during the day. Watering in the evening leaves the soil wet through the night, increasing the sap flow so that sugars are more easily transported from the leaves to the roots and stems.

Bonsai will often produce better colour than a tree in the open ground, particularly a bonsai that is slightly root bound, the theory being that the restriction of the roots slows down the movement of sugars from the leaves.

It is an interesting process and it is fascinating to follow the seasonal changes of trees and see why they occur. Such knowledge should enhance our appreciation of the sheer beauty of trees and our sense of wonder at the pattern and order inherent in Nature.



Bear Hunting and Bonsai. By Ron Milostan.

The following article is published with the permission of the author, Ron Milostan and appeared in the August 2004 newsletter of the Ann Arbor Bonsai Society.

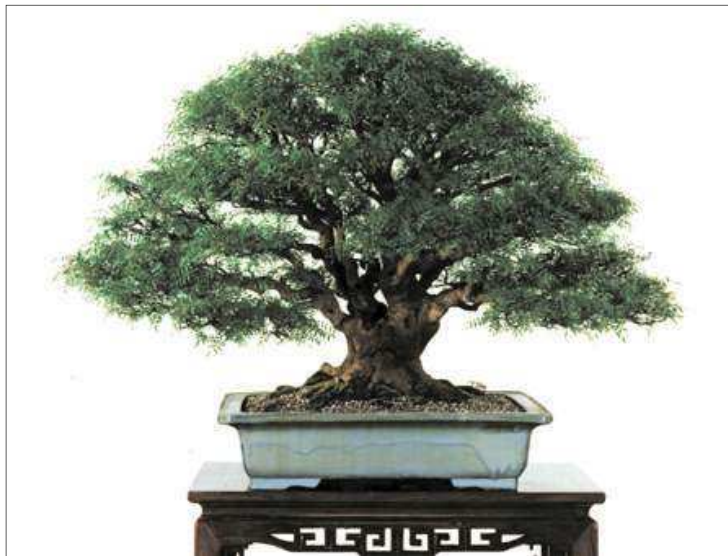
When hunting in Quebec in the spring of 2004 we discussed the life cycle of Bears, specifically the growth of Bears. Bears are born in the spring, grow all summer, hibernate all winter and begin growing again in the spring. During their growth time in the summer, they learn and shape their survival skills, grow stronger and store body nutrients for the following spring. During the winter (hibernation), the bear does nothing. His systems are on hold. Only minimum life support is needed. After waking up a bear must live off himself (stored fats) and wait for the grasses and plants to begin growing. In early spring, he does forage but does not find much. At this time, the bear loses weight by living on his own fats. Once the plants begin to grow, the bear begins eating the vegetation and bugs that have begun to emerge. He now gains weight and begins to grow and learn once more. His growth and learning is only for one-half of a year. The other half is lost.

Our bonsai trees are like this. We say they are so many years old but in reality, they, like the bear, have a very short growing period each year. When you let a bonsai sit on your bench and only allow it to grow you are wasting more time than you realize. You really need two years of age to get one year of growth. Even when "growing out" a tree you need to be training and shaping its future. Like the bear, nutrients stored through the winter are used to restart the tree when spring comes. In the spring, these stored nutrients begin sending out new buds for new

shoots and new leaves that will bring in the nutrients for this year's growth and store nutrients for the following year.

They say it is difficult to train an old bear new tricks. The same is true for bonsai trees. While the tree is young and growing this is, the best time to shape and define the branch structure. No major cuttings or prunings since you are allowing the tree to grow and increase in size, usually trunk size or a particular branch. However, if you wait for a larger branch it will be difficult to move or reshape. The growing bonsai tree needs to be trained and given attention to its growth pattern at all times. Start

training the branches when they are new shoots and feed the tree well all year to allow extra nutrients for the following spring flush of new buds and leaves. Even when redesigning an older bonsai this holds true. While letting it grow out you should be shaping and directing its new growth as it emerges.



You only have one-half year in which to influence the growth of your tree. Do not miss this opportunity. Ten years growing in the field is a loss of five growth periods for design and bonsai artistry. Most bonsai trees are developed. They do not just grow that way. In nature sometimes, we do find a good bonsai. It may be so but it will not stay that way for long. If you just allow it to grow, it will take off in all directions. Especially in the new perfect environment, you are giving it. A good bonsai found in the wild only gives you a jumpstart on its final development. Bonsai are made not found. Remember the bear, be bearish with your bonsai, train, and develop during all the growing season. Remember only you can prevent Poorest Bonsais. ♣

Foute moet wees soos ñ lig wat jou die pad vorentoe wys en nie soos ñ put waaruit jy nie kan kom nie.

Vergadering van 4 April '09



By die vergadering het Charles en Louis van ons inheemse bome en struik wat geskik is vir bonsai bespreek. Na hierdie vergadering weet ek nie of ek enigsins uitheemse bome in my versameling wil hê nie. Dit was 'n absolute insperasie om te sien waaroor ons beskik in Suid Afrika sover dit inheemse plante aangaan. Ons het 'n magdom van plante om te gebruik en ek glo soos wat meer mense eksperimenteer sal daar nog meer soorte ontdek word wat geskik is vir bonsai. Slegs die skaars soorte waarmee lede al sukses behaal het is na die vergadering gebring, dit sluit nie die bekende soorte wat gebruik kan word, soos ons Wilde Vye, Olienhout, Wit stinkhout Kremetart ens in nie. Daar was omtrent 25 soorte bome bespreek, waarvan voorbeelde gewys is. Dit was baie moeilik om sinvolle notas te neem uit al die baie inligting wat Louis en Charles gegee het, dus noem ek net enkele met 'n paar feite hier en daar.

Karee familie (*Rhus*) – Daar is ongeveer 80 soorte maar nie almal is geskik vir bonsai nie. Louis het gesê dat die wat onder struik klassifiseer beter werk as die wat onder bome klassifiseer. Hulle verkies groot potte en dit is beter om groot bome te maak.

Kruisbessie (*Grewia*) – Daar is ongeveer 18 spesies *Grewia*, die bekendste wat gebruik word vir bonsai is seker die kruisbessie, *Grewia Occidentalis*. Louis het 'n baie mooi boom gewys waarvan die blare baie verklein het. Hy sê dat die Kruisbessie baie soos die Wit Stinkhout lyk, veral in die winter.

Lebombo Ysterhout (*Androstachys Johnsonii*) – Charles het 'n baie mooi voorbeeld van hierdie boom gewys en hom aanbeveel om te gebruik.

Berg sering/Wit sering (*Kirkia wilmsii*) – Hy maak baie mooi herfskleure. Het 'patat' wortels soos die Kremetart.

Watervlier (*Nuxia oppositifolia*) – Die blare verklein mooi maar hy raak nie baie dig nie.

Tambotie (*Spirostachys africanus*) – Het baie mooi herfskleure. Lede het gewaarsku dat die hout giftig is.

Rooi ivoor (*Berchemia zeyheri*) – Blare verklein baie. Hy is die mooiste in die lente wanneer die nuwe blaartjies uitkom.

Baster wilde moerbeï - Ek weet nie wat die botaniese naam is nie. Charles het 'n baie mooi boom gewys en hom sterk aanbeveel. Vervolg op bladsy 10.....



Vergadering van 4 April '09 vervolg.....

Watervlier (*Nuxia oppositifolia*) – Blare verklein baie mooi.

Jakkalsbessiebos – Ek weet nie wat die botaniese naam is nie. Louis het gesê dat hierdie een van die plante is wat hy dink die meeste potensiaal het.

Malva bos – Ek weet nie wat die botaniese naam is nie. Die blaartjies verklein baie mooi. Dit is die boom wat Louis vashou op die foto waarop hy en Charles is.

Ruspebos – Ek weet nie wat die botaniese naam is nie. Louis reken dat hierdie plant baie potensiaal het en was baie opgewonde oor die plant se potensiaal as bonsai.

Wilde appelkoos (*Dovyalis zeyheri*) – Charles het hierdie boom sterk aanbeveel.

Bloubos (*Diospyros lycioides*) – Daar is 14 soorte in die *Diospyros* familie waarvan 'n hele paar geskik is vir bonsai, onder andere die Whyteana (Bladdernut) en die Natalensis.

Wilde vaalbos (*Brachylaena* spp) – Daar was 'n baie mooi boom gewys.

Stinkblaar - Ek weet nie wat die botaniese naam is nie. Louis reken dat hierdie plant baie potensiaal het en was baie opgewonde oor die plant se potensiaal as bonsai. ♣

Choose plants that will grow well in your environment or change your environment to meet the needs of the plants.



The opinions expressed in this newsletter are not necessarily those of the Pretoria Bonsai Kai.