



Derde uitgawe -
2009

Koeda

Pretoria Bonsai Kai

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In hierdie uitgawe

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Van die redakteur.

Beste Bonsai vriende

Soos wat julle hier bo sien het ons nuusbrieff toe 'n naam gekry. Daar is by die vergadering van 2 Mei uit twaalf name gestem vir 'n naam. Na 'n eerste rondte stemming was daar 'n kortlys van vier name naamlik:

Die Internode

Koeda

Shinbun (koerant in Japanees)

Indigenous news

Uit die vier name was Koeda toe die een wat lede gekies het. Koeda is 'n Japanese woord wat beteken "Graceful branch". Die naam word uitgespreek Ko-eda. Baie dankie aan Louis Nel wat die naam voorgestel het.

In hierdie uitgawe is ook 'n artikel wat deur Louis geskryf is. Hoe lyk dit met ander lede, is julle nie dalk ook lus om 'n kort artikel te skryf wat ek kan publiseer nie? Iets oor jou bome of sommer net raad of iets interessant.

Otto en Timmi het ons kai by die BRAT vergadering verteenwoordig in die 'New talent competition'. Hulle het ongelukkig nie deurgegaan nie maar ons is trots en

dankbaar teenoor hulle dat hulle hulself goed van hulle taak gekwyt het.

Bonsai groete

Jaco.



BONSAI IS MAN AND NATURE IN HARMONY

Vergadering van 2 Mei 2009

By Mei maand se vergadering was daar 'n demonstrasie deur Pieter du Plessis oor die 'Clump Style' asook een deur Ben Kruger oor die 'Raft style'. Die twee demonstrasies het gelyktydig plaasgevind. Pieter het aan 'n Azalea gewerk en Ben met 'n Procumbens Nana. Al twee eindresultate was baie goed en ek hoop om oor 'n paar jaar weer te wys hoe hierdie bome ontwikkel het.



The clump style is a style with numerous trunks, which grow around a centralized spot. The trunks connect to each other. This is a classic bonsai style and is otherwise called grove style. There are always an odd number of trunks with three or more trunks. All the trunks grow out of one root system, and it truly is one single tree. All the trunks form one crown of leaves, in which the thickest and most developed trunk forms the top.

A raft style may occur in nature when a tree because of wind, flood, landslide, avalanche, earthquake or other reason is knocked down and the trunk is flattened against the earth and possibly all or a portion of the trunk is covered with soil. The trunk is not broken from the roots and the trunk and branches continue to receive sustenance from all or a part of the original root system. The branches on the top side of the horizontal trunk continue to grow and eventually develop as trunks, while roots form along the portions of the original trunk which was covered with soil. The original root system will usually wither and decay. As the several new trees develop the original trunk assumes the characteristics of surface or exposed roots.



Ben aan die werk en links is die eindprodukt.

New Talent Competition

During our meeting of 2 May members with less than 5 years experience in Bonsai competed in our local New Talent Competition. The winner and runner-up competed in the regional competition on

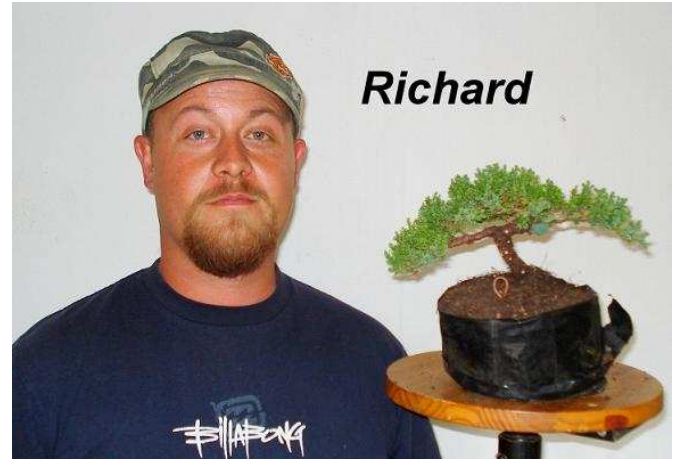
30 May. Winners of the regional competitions will compete at the national convention on 27 September. We are very grateful that six members were willing to compete. They were Belinda Roode, Brandon Roode, Timmi Botes, Richard Olivier, Wickus van Staden and Otto Koekemoer. The competition trees were allocated to each member by randomly drawing a number. The trees used were Juniperus Procumbens Nana. Trees were of the same size and standard.

Members were given approximately two hours to design and style the tree. Members were not required to plant the tree in a bonsai pot.....continue on page 4.



New Talent Competition—continue

At the end of the session the trees were judged by Theuns Roos, Louis Nel and Ben Kruger. The end products of all the trees were of a very high standard and as stated by the judges the decision was not easy. In fact, Duncan Wiles said that it was the highest standard ever that he has seen at the kai for such a competition. First was Otto Koekemoer, second Timmi Botes and third Belinda Roode. The photos that I include do not do justice to the final trees. With such high standards for members with relatively little experience there is high hope for the future of the kai. ♣



Indigenous Southern African trees suitable for Bonsai

Common names:

Elephant bush (English), Spekboom (Afrikaans).

A fleshy, softly woody shrub or small tree up to 3m to 4m, often sprawling; occurring on dry rocky hillsides and in succulent scrub. It can withstand long periods without water making them excellent plants for beginners in bonsai. Advanced students of bonsai find them excellent material because they adapt to any style and develop relatively fast.

The bark is green when young, becoming red brown to slate grey, and smooth with conspicuous leaf scars. Leaves are fleshy, pale grey, pale greyblue-green to dark green; each pair of leaves at right angles to the next along the reddish stems.

Flowers are small, star shaped, pale pink to purplish.

It must be grown outdoors in full sun. It must be protected from very cold temperatures.

Always allow the soil to approach dryness before watering. Although it is a succulent, *Portulacaria* is not as particular about overwatering as most other succulents.

This is a plant that adapts to almost any style bonsai. As a succulent, water is contained in the trunk and branches, they tend to droop from their weight. This characteristic makes them excellent for long cascades.

When styling this plant do not hesitate to do drastic pruning. When removing branches or twigs, make all cuts flush rather than concave. Deep cuts will leave unwanted scars and may cause die back. It is not necessary to seal any of the cuts. It is important to allow the soil to dry before you remove heavy branches or root. Then water sparingly until it begins to re-establish itself.



Refinement is performed by removing the terminal bud from any branch that you don't wish to grow longer. Since the leaves are opposite and each consecutive set of leaves rotate 90 deg, it is possible to refine the tree by pinching and removing those buds and branches that are not growing where you want them.

Pinching is the secret to the refinement of any bonsai. Since *Portulacaria* is fast growing, it must be pinched frequently during the growing season. Usually once a week is sufficient for a large bonsai. When working with mame it may be necessary to pinch as often as twice a week.

While some training can be accomplished by wiring, it is not as effective a training technique with *Portulacaria*. Propagation is by cuttings of branches or entire leaves. Spring is the best time to repot. Always allow the soil to become dry before repotting. Good drainage is important. ♣



Portulacaria afra by Jim Smith

Snippets

So bietjie motivering. Onder is hoe 'n "Spruce" gelyk het voordat die eienaar begin het om hom te styl. Kyk bietjie langsaan wat van hom geword het nadat sy eienaar hom onderhande gehad het.



GEREEDSKAP.

Om bonsai gereedskap goed te versorg en op te pas is baie makliker as om met stomp en geroeste gereedskap te werk. Terselfdertyd is dit ook baie goedkoper as om elke paar jaar nuwe gereedskap aan te skaf. Die aankoop van gereedskap is deesdae 'n groot uitgawe en jy het dus 'n belegging gemaak waarna jy moet omsien. Hou dus jou gereedskap skoon en skerp en in 'n goeie kondisie. Gereedskap wat goed opgepas word kan baie jare se diens lewer. Onder is 'n paar wenke hoe om jou gereedskap te versorg :

Na elke gebruik inspekteur jou gereedskap om te sien dat hulle skoon en in goeie werkende kondisie is. Maak elke stuk gereedskap na gebruik skoon met 'n klam lap. Wees versigtig, onthou hulle is skerp en moet versigtig hanteer word. Gereedskap moet heeltemal droog wees voordat jy hulle stoor. Verwyder enige sap, veral as jy aan bome soos die Wilde Vy gewerk het. Gebruik 'n seep en warm water oplossing om sap te verwyder. As sap aan gereedskap gelos word is die kans baie goed dat dit sal roes. Behandel jou gereedskap met 'n ligte olie toediening. Maak seker dat gereedskap skoon en droog is voordat jy olie aanwend. Veral gereedskap wat in 'n klam motorhuis of buitekamer gestoor word sal maklik roes. Indien jou gereedskap reeds roes aan het kan jy dit behandel met 'n roesweerder. Verwyder alle roesweerder voordat jy die gereedskap weer stoor. Indien gereedskap baie geroes is kan jy dit eers liggies skuur met staal wol. Sommige mense glo ook daaraan dat jy jou gereedskap moet steriliseer. Dit is seker 'n goeie idee veral as jy aan 'n plant gewerk het wat jy vermoed dalk 'n swam af ander siekte het. Die skerpmaak van gereedskap is belangrik maar dit is nie 'n taak waarvoor almal kans sien nie. Vra dalk maar 'n kenner om jou te help. Draai maar jou gereedskap individueel toe in 'n lap. Hulle sal verniel as hulle sommer almal saam in 'n gereedskap kassie rond gedra word en teen mekaar kan stamp en skuur.



Paracite Art - Louis Nel



In the spring of 1987 I collected a few 'yamadori' from the bush not far from my home. The plant specie would later become my favorite bonsai material namely the 'buddleja saligna'. The stumps were planted in a coarse well-drained soil mixture and started growing quite well. One of the plants had a thick straight branch (12cm diameter), which I removed. This thick truncheon I stuck in the same soil mixture and to my surprise it made a few buds and started growing.

After a while I noticed some dark green leaves emerging from the stump, which were in sharp contrast with the pointed grey leaves of the rest of the tree. I realized this was not normal, but out of curiosity I allowed it to keep on growing. These green leaves were not buddleja leaves but the foreign leaves of a parasitic plant.

The parasitic plant is commonly known as "voëlent" which translates to "birdlime". In late spring the parasitic plant produces small yellow flowers, which will develop into small bright red berries. The berries may be gathered and processed to become sticky glue, which is applied to branches often frequented by small birds. When the birds sit on the sticky branch, they can't fly off and are caught by hand.

Birds eat the small red berries and the seeds are then deposited on trees. The fruity part of the seeds consists of very sticky substances which make the seeds stick to the bark of trees for a long time. The seeds germinate; form some type of root, which penetrate the bark and in some mysterious way make use of the

host plant's root system to survive and thrive.

The parasite is slower growing than its host plant. It has taken the parasite about twelve years to develop to its present state. I have used wire and the clip and grow method on the parasite during the development of the tree. I have noticed that the leaves of the host plant are quite a lot smaller than any of my other buddleja bonsai. Could it perhaps be because of the interference by the parasitic plant?

I think the root system of the parasite has interfered with the direction of the sap flow. The lowest branch on the right side of the tree is being nourished from above, in other words the sap flow has been reversed. It is one of the strongest characteristics of the buddleja to have specific roots feeding specific branches. In this case nothing makes sense.

The tree has been displayed twice at bonsai shows and it surely does make people stop, look twice, ignore my better trees and start asking questions which I can't always answer! ♣



BRAT Meeting

The Bonsai Regional Association of Transvaal (BRAT) held its open day on 30 May at the Johannesburg Botanical Gardens. The demonstrator was Dr Tobie Kleynhans of the Kat River Bonsai Kai in George. As usual there was an exhibition of member's trees which were also judged by members. In the category for best formal or informal upright style our own Erika Kohler won the prize with a Swamp Cypress. Congratulations to Erika. A picture of her Swamp Cypress is shown on the bottom of this page.

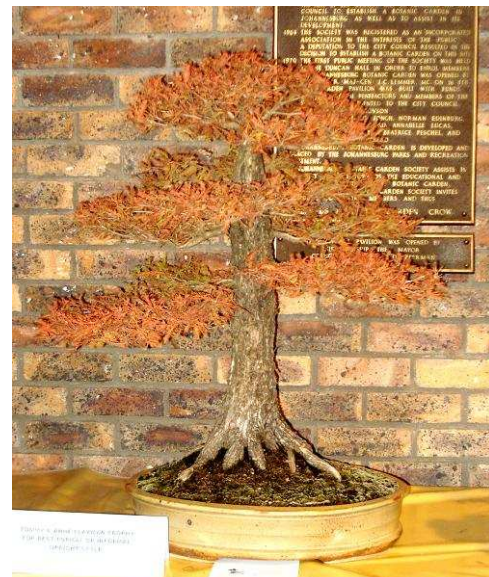


Tobie highlighted was that the roots must look like they are anchoring the tree to keep it in the ground. Normally wind-swept trees have lots of gins on them. The foliage on a wind-swept is spares. The trunk must slant. He also demonstrated how to split a thick branch to be able to bend it. He explained that a thick branch could be wrapped with pieces of wet towel, covered with tin foil and then heated with a flame. It is then possible to bend the branch progressively. I show only one of the trees that Tobie worked on.



Tobie is a medical practitioner in George. He owns more than 600 trees which are all kept in his garden in George. He has two full time workers/gardeners who help him with the daily care of his trees such as watering, fertilizing, weeding, turning etc. He can therefore use his available time to work on and style his trees. He says that he spends about 20 hours per week on his trees.

Tobie's demonstration was on the windswept style and he used two Junipers to demonstrate on. Some things



Erika's Swamp Cypress

Lede Profiel - Louis Nel



Louis is by meeste van ons bekend as die ‘Buddleja King’. Hy was die eerste persoon wat met die Buddleja Saligna of ‘False Olive’ begin eksperimenteer het, en ons almal ken sy pragtige Buddleja bome.

Louis is al vir 35 jaar getroud met René en hulle het twee dogters. Een wat in Pretoria woon en een in Stellenbosch. Hulle het twee klein kinders. René en die dogters is kunstenaars. Louis is ’n gekwalifiseerde ap- teker maar is op die oomblik die eienaar van ’n farmaseutiese sowel as ’n kosmetiese vervaardigings firma.

Louis se eerste aanraking met bonsai was in 1973 toe sy ma vir hom ’n boompie as geskenk gegee het. Hierdie boom het binne twee weke gevrek. Dit het hom aangevuur om alles wat hy kon te probeer uitvind oor bonsai deur kwekerye te besoek en boeke te lees en selfs die Universiteit en departement van bosbou te besoek. Hy het op sy eie aangegaan totdat hy in 1975 by die Pretoria bonsai kai aangesluit het. Hy sê dat by die eerste vergadering wat hy bygewoon het oor Witstinkhout is. Daar is hy vertel dat die Witstinkhout in enige styl behalwe die ‘cascade’ gestyl kan word. Hy het huis toe gegaan en ’n Witstinkhout in ’n ‘cascade’ gestyl. Hy het vandag nog die boom en dit is ook sy enigste ‘cascade’.

Louis sê dat hy vroeg in die oggende draf en dan wanneer hy by die huis kom spandeer hy so halfuur tussen sy bome. Hy besit tans so 180 bome en na wat ek gesien het is seker ten minste drie kwart skou kwaliteit. Sy gunsteling boom is ’n Pierneef ‘Buddleja’, dit is die een op die foto op hierdie bladsy. Louis se dat vir baie jare was sy gunsteling boom om aan te werk die ‘Buddleja’ maar deesdae werk hy ook graag met ‘Junipers’. Hy is ook altyd aan die soek na inheemse bome wat geskik is vir bonsai. Sy gunsteling styl is die informeel regop met mooi beweging in die stam.

Louis sê dat die belangrikste eienskap in bonsai entoesiasme is. Jy kan al die kennis of talent hê maar as jy nie entoesiasies is nie sal jy nie vorder nie. Nog ’n belangrike aspek vir beginners om te leer is om bereid te wees om bome korter te snoei as die eindproduk wat jy wil hê. Dit is ook belangrik om aan ’n kai te behoort om van ervare mense te leer. Van Louis se ander belangstellings is draf, fietsry, bergklim en om tyd in die natuur deur te bring.

Behalwe vir mense soos oom Theuns Roos, Charles Ceronio en John Lynch was internasionale kunstenaars soos John Naka, Ben Oki, Roy Nagatoshi, Walter Pall en andere vir hom ’n inspirasie. Louis sê dat hy ook nog somtyds ’n boom laat vrek en alhoewel hy sleg voel maak daai boom weer plek vir ’n nuwe een. Hy glo dat mens nooit genoeg kan leer nie en streef steeds daarna om te verbeter, daarom gaan hy steeds na konvensies, ook om inspirasie te kry.

Louis het al gedemonstreer by vier Nasionale konvensies asook in Australië en in Munich in 2001. Hy gaan in Julie na Puerto Rico waar hy gaan demonstreer by die WBFF konvensie. Hy het ’n artikel geskryf oor “Bonsai in South Africa” vir die ‘British and Dutch Bonsai Magazines’ en dieselfde artikel is in Czech en Amerika bonsai tydskrifte gepubliseer. Louis het ’n boekie publiseer oor die “Buddleja”.



Vergadering van 6 Julie 2009

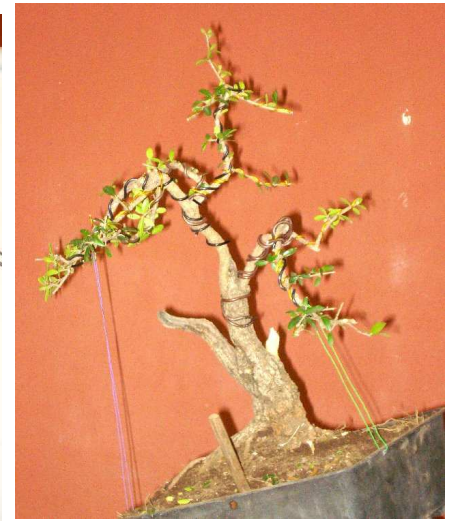
Charles het met ons gepraat oor kuns beginsels in bonsai. Hy het ons herinner dat bonsai 'n vorm van uitdrukking is. Bonsai is vir hom soos ballet, daar moet beweging wees in elke tak. Charles sê dat jy die verskillende style moet ken en verstaan. Hy het ons aangemoedig om na bome in die natuur te kyk en daarin inspirasie te kry. Bonsai bome mag nooit onnatuurlik wees nie. Charles het ons egter daaraan herinner dat geen reël in klip gekap is nie maar in sand geskryf is. Jy moet egter eers al die reëls ken en verstaan voordat jy hulle kan breek. Charles se hoof tema was oor lyn bewegings. Hy het lede laat skets wat hulle in die boom sien om ons te help om 'n langtermyn ontwerp raak te sien. Dit was baie lekker om lede se sketse te sien. Charles het aan drie bome gewerk. Ek wys slegs fotos van die Olienhout waaraan hy gewerk het. ♣



So het die Olienhout gelyk voordat daar aan hom gewerk is en onder nadat Charles hom gestyl het volgens sy skets.

“Following the rules make good bonsai, breaking the rules reveals artistry.”

Phil Tacktil



Ou Theuns, hierdie jong mannetjies het darem nog baie om te leer!



Jong wat dink jy vang hulle nou aan met daai boom?