



Derde uitgawe -
2015

Koeda

Pretoria Bonsai Kai

The word Koeda is Japanese and means: 'Graceful branch'. It is pronounced Ko-eda.

• Pretoria Bonsai Kai bestuur:

- Voorsitter – Org Exley
082 809 2037
- Onder voorsitter – Francois
van As 074 6011847
- Tesourier - Daan du Toit
012 567 2520
- Sekretaresse – Marianne
Erwee 083 377 7893
- Skakelbeampste—Christa Ver-
maak 083 388 4736
- Addisionele lede :
Otto Koekemoer
Martin Kruger
Johan Els
Jaco Kriek

Enige idees, artikels of terug-
voering rakende die nuusbrief
kan gegee word aan Jaco Kriek
by:
jaco.kriek@aurecongroup.com

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From the editor.

In this edition there are two re-
ports on New Talent competi-
tions.

I have two takes on these compe-
titions. Firstly I love them. I ab-
solutely enjoy to see what the ta-
lented people create with what
they are given. I love the dedica-
tion, the enthusiasm, the creative-
ness, the proud satisfaction you
see after the tree was styled. I am
mostly amazed by what was
achieved with the 'raw' tree.

But.....sometimes I also have
my doubts about such competi-
tions. Maybe it is because I am
not a very competitive person.

Are they really fair? I
have seen that some
competitors get really
difficult trees to work
with while others re-
ceive 'easy' to style
trees. Who then has
the best chance of
creating the best tree?
Did the person with

the difficult tree not maybe
achieve more than the one with
an 'easy' tree? I have also
(sometimes) been surprised by
the choices of the judges, not
that I see myself as being able to
judge or give a respectful opi-
nion. A competitor might just on
a certain day be judged by some-
one with the same 'feeling' of
bonsai than him/her. Should
competitions not be held because
they are maybe not entirely fair?

I think the fact that people keep
on doing it answers my question.

Jaco



**The ultimate victory in competition is de-
rived from the inner satisfaction of know-
ing that you have done your best and that
you have gotten the most out of what
you had to give. - Howard Cosell.**

Briewe Bus / Vra is Vry

Die redakteur

Ek skryf hierdie vir u en die Koeda lesers op 18 Mei. Dit is sekerlik al herfs en selfs dalk al vroeg winter.

Waaroor ek skryf is dat ek 'n Huilboerboon boom (*Schotia brachypetala*) het, nog nie 'n bonsai nie maar in 'n groeiskottel, wat op die oomblik besig is om nuwe blare te maak. Sien foto aangeheg. Ek sou graag wil weet of dit normaal is so laat in die groeiseisoen? Sal hierdie nuwe blare met die eerste werklike koue moontlik skade kry? Is die rede vir die nuwe blare dalk omdat ek laat somer (middel April) my bome so bietjie kunsmis gegee het?

Ek hoor graag van die lesers.

R vd W

Red: Kom ons hoor bietjie wat lesers vir die skrywer kan sê oor sy vraag.



Received from **Ian Pringle**:

Use your old CD cases to grow plants – you can show everyone how they start off life.



TERUGVOERING OOR DEMONSTRASIE / WERKSWINKELBOME

Gedurende die vergadering van 2 November 2012 het Org aan 'n 'Mexican Hawthorn' gewerk wat hy uitgegrawe het. Die onderste fotos van die dag is geplaas in Koeda se sesde uitgawe 2012. Die eerste twee fotos, voor stilering en die laaste nadat Org die boom na 'n basiese raamwerk gesnoei het.



Die foto onder is van dieselfde boom geneem op 28 Junie 2015, dus twee jaar en agt maande later.



Nuwe Talent Kompetisie

Gedurende die vergadering van 2 Mei het lede met minder as tien jaar ondervinding in die beoefening van bonsai aan die Kai se Nuwe Talent Kompetisie deelgeneem. Die wenner en naaswenner het die Pretoria Bonsai Kai by die BRAT byeenkoms verteenwoordig. By die BRAT byeenkoms is al die klubs/Kai's van die streek verteenwoordig.

Ons was baie bevoorreg en dankbaar dat vier van ons lede aan die kompetisie deelgeneem het. As dit nie langnaweek was nie, kon daar moontlik meer deelnemers gewees het. Die deelnemers was Daleen Britz, Ilsette Parsons, Duvan Horn en Francois Viljoen.

Die bome wat gestyl moes word, was almal "Juniperus Procumbens Nana". Al die bome was naastenby van dieselfde gehalte en grootte.

Die deelnemers het aan die bome gewerk terwyl die vergadering aan die gang was en is ongeveer drie uur gegee om die bome te styl. Daar was nie verwag dat die boom in 'n bonsai bak geplant word nie. Nadat die vier lede hulle stilering voltooi het, is die bome deur Prof Gareth Bath, Erika Köhler en Charles Ceronio beoordeel. Daar is onder andere gekyk na aspekte soos: ontwerp, balans, natuurlike voorkoms, bedrading, snoeiwerk en oorspronklikheid.

Die keuse van die beoordelaars vir die wenboom het gegaan aan Duvan Horn met tweede plek aan Ilsette Parsons. Al die bome was van hoë gehalte en die lede kan trots wees op hulself.

Die fotos van die gestyleerde bome kan natuurlik nie werklik wys hoe die boom gelyk het nie, maar gee darem 'n idee. ♣



Bo: Daleen Britz voor en na stilering.

Onder: Ilsette Parsons voor en na stilering.



Nuwe Talent Kompetisie

Regs: Francois Viljoen
voor en na stiling.



Onder: Duvan Horn
voor stiling en onder
Duvan se wenboom.



Onder: Prof Gareth verduidelik van die aspekte
waarna die beoordelaars gekyk het.



Vergadering van 2 Mei 2015

"Tip of the month" - deur Martin Kruger

Martin sê dat hy eendag by oorlede oom Theuns was en baie beïndruk was met oom Theuns se klein vyeboompies. Hy het toe besef dat as jy ouer word jy nie meer groot bome kan hanteer nie en dit raadsaam is om kleiner boompies te hê. Martin het die afgelope tyd wanneer hy aan enige boom snoei, nie die takkies wat hy afsny weggegooi nie maar gebruik as steggies om meer boompies te groei. Hy het nou 'n groot versameling pragtige klein boompies, waarvan hy 'n klomp vir die vergadering gewys het (en wat die fotograaf vergeet het om af te neem).



Martin se eintlike 'tip' wat hy gegee het (en gewys het) was dat hy potskerwe, van gebreekte potte gebruik om nuwe bonsaipotte van te maak. Martin het die voorbeeld wat hy gewys het se randte so bietjie met 'n tang bygekom om die egaligheid weg te neem. Dan het hy die pot met 'cemcrete' geverf en toe 'n 'stone sealer' oorgesit. Ek het vergeet om 'n foto by die vergadering te neem en Martin het die foto regs van die 'bak' later verskaf.



Dit is regtig baie mooi en iets besonder. Probeer dit gerus!!



Charles het 'n Rooiblaarotsvy (Ficus ingens) op die 'uitstalling' gewys. Charles sê dat hy 'n foto van die boom geneem het want hy wou die foto in 'n boek gebruik oor die 'Turtleback style'. Toe hy na die foto kyk, sien hy dat die boom nie so mooi is as wat hy gedink het nie. Charles sê die foto het hom gewys dat die blare van die boom te ver van die 'stam' is. Dit vorm nie 'n eenheid nie. Hy het toe die takke kort afgesny. Die blare wat nou sal groei sal nader aan die stam wees en die boom sal

meer kompak wees. Charles het met een van die takke wat hy afgesny het (deur die tak op die boom te hou) gewys hoe die boom in die toekoms sal lyk.

Neem gerus fotos van jou bome. Foto's is 'n goeie manier om 'foute' raak te sien. ♣



Vergadering van 2 Mei 2015



Vergadering van 2 Mei 2015

Die tema van die vergadering was die Literati-styl en is deur Org Exley en Francois van As aangebied. Die twee manne het (soos deesdae omtrent altyd die norm is) 'n baie goed voorbereide en insiggewende aanbieding op die skerm getoon, wat hiernaas weergegee word. Daar word natuurlik heelwat addisionele dinge genoem terwyl die aanbieding getoon word wat nie hier genoem word nie.

Na die aanbieding het Org 'n paar bome in die Literati-styl gestyl. Van die bome word aan die einde gewys.



Literati

2 Mei 2015

Deur Org en Francois

PRETORIA BONSAI KAI

Vervolg op bl 9.

Vergadering van 2 Mei 2015

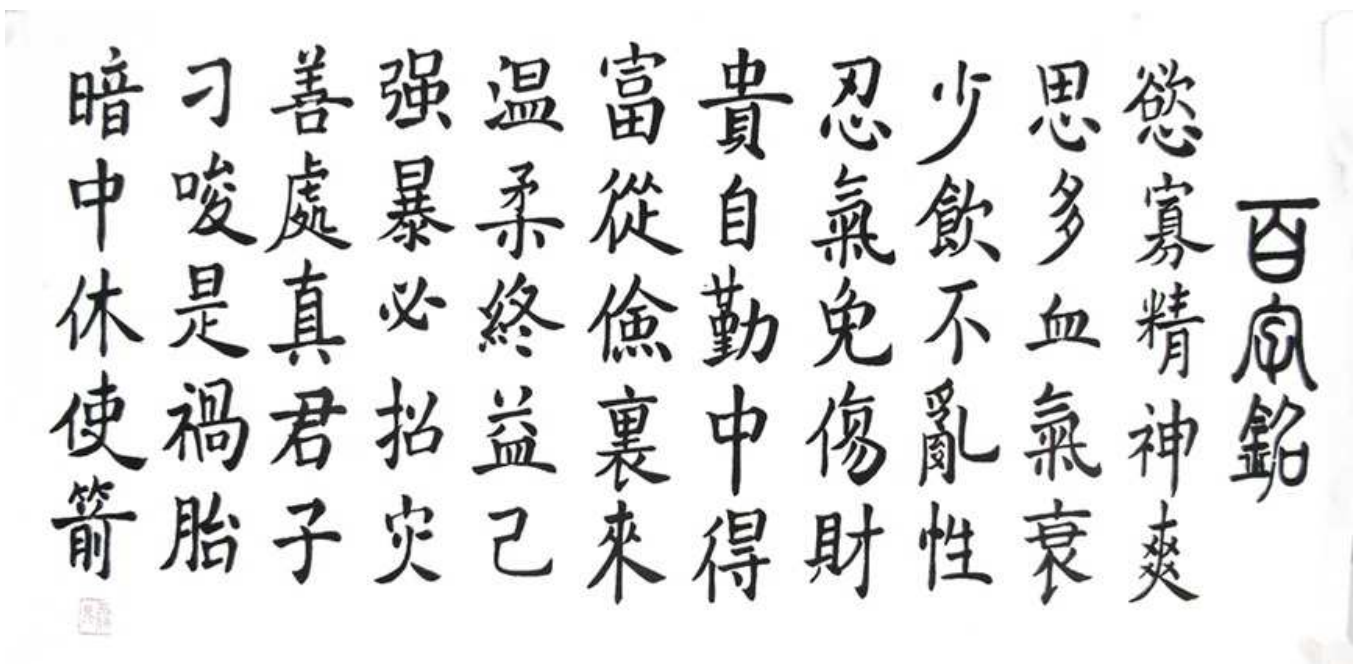
Waar kom die Literati-styl vandaan?

- Nie deel van tradisionele Chinese natuurlike style nie
- Vroegste beskrywing—Penjing tekse uit Tang Dinastie (618—907 nC)
- Penjing—oudste bonsai skool
- Bloeytydperk vir letterkunde en kunste
- Literati was 'n wegbreek van die tradisionele style en daar is gereeld daarna verwys as “the scrawls of drunken monks”.

Waar kom die naam vandaan?

- Woord **Literati** algemeen gebruik, Latynse naam vir geleerdes of mense wat belangstel in die literatuur of die kunste
- Japanese praat van **Bunjin** vertaling van Chinese **Wenjen**—verwys na geleerdes wat in die kunste belangstel

Gebaseer op kenmerke van Chinese kalligrafie



Vergadering van 2 Mei 2015

Literati vs Chinese kalligrafie



Vervolg op bl 11

Vergadering van 2 Mei 2015

Beginsels vir Literati

Penjing meester—Shao Hai Zhong

- Ongelyke balans—nie-simmetries
- Optiese balans—dramatiese vloei van stam wat harmonieuse balans toon
- Lyk na Chinese kalligrafie—gestruktureerde bokant met skraal stam wat elegansie, eenvoud en slankheid verteenwoordig
- Balans tussen swaar areas en oop spasies
- Vorm dinamiese en ritmiese lyne—nie wanordelik of eentonig nie

The spirit of Literati

“The style that is no style,
 The style that has no rules,
 The style that breaks all rules.
 It is the style you try only when you
 Have tried all other styles.
 It is the ultimate style.”
 (Charles Ceronio, 1999)

“It is like food that has no taste in the beginning
 but the more you chew the more flavor comes out.
 When you first look at Bunjin style there is nothing exciting
 about it, it so skimpy and lonely.
 But the more you observe it the more the tree quality and
 natural traits will come out.
 You will feel something from inside your mind, and not
 only through the surface eyes.”
 (John Naka)

Vergadering van 2 Mei 2015

“It looks like it is struggling for its survival,
 or a form of agony. The tree itself should not be in this
 condition, in reality it should be healthy. The shape or form
 may indicate struggle but not health. It seems to be a very
 cruel method but it is only concept. Its appearance should
 not be too serious nor easy, it should be free,
 unconstrained, witty, clever, humorous and unconventional.
 A good example for this is a study of any of nature’s trees
 that have survived some sort of problem or disaster.
 (John Naka)

Reëls of nie reëls nie?

- Balans
- Elegant, simplisties, lank en vloeiend
- Tradisionele bonsai—kyk eers na wortels—dan res
 - ◊ Literati—soek lang interessante stam—dan res
 - ◊ Stam met interessante beweging
- Daar hoef nie “taper” te wees nie
- Dooiehout kan geskep word, maar slegs waar dit geregverdig kan word
- Stamme en takke kan kruis—nie by tradisionele style nie
- Wortels speel nie groot rol nie
- Takke
 - ◊ Moet yl wees met klein vlakke
 - ◊ Moet lig voorkom
 - ◊ Meer en deels aan bokant voorkom
 - ◊ Hoef net een tak te gebruik—van stam af gebruik tak wat goed geplaas is
- Kroon—dooie hout of lewendig
- Normaalweg eerste ⅔ van boom sonder takke

Vergadering van 2 Mei 2015

Literati en die tradisionele style

Die Literati-styl leen hom tot meeste style van formeel regop tot “cascade”

As 'n mens gaan oplees oor die styl, is daar mense wat sê die formeel regop kan nie gebruik word nie. Toe ek in China was het ek by een kweker wat 'n meester was in Literati, pragtige formeel regop boompies gesien.

Variasies op die Literati—styl



Chokkan



Bankan



Han-Kengai



Kengai



Shakan



Hokidachi



Sekijoju



Bunjingi

Daar is op hierdie plek 'n klomp voorbeelde van Literati-styl bome in verskillende style gewys. Die foto's is van die internet gekry en word dus nie hier getoon nie omdat daar nie toestemming is om dit gebruik nie.

Vergadering van 2 Mei 2015

Potte

Met die styl is dit verkieslik om ronde potte te gebruik. Omdat die boom lig voorkom wil jy nie 'n swaar pot gebruik wat afbreek doen aan die boom nie. Die kleure moet lig en sag wees.



Plante geskik vir Literati

- Meeste plante geskik vir bonsai kan gebruik word
- Belangrik—grootte van blare
- Beste materiaal—bome wat stadig groei—hou stamme dun en delikaat

Klaar gepraat—toe demonstrasie!

Org het aan 'n hele paar bome gewerk en hulle gestyl in die Literati-styl. Daar is nie van al die bome waaraan gewerk is foto's geneem na die stilering nie. Foto's op volgende bladsy.

Vergadering van 2 Mei 2015



Die boom links behoort aan Prof Bath. Prof Bath sê op navraag die volgende oor die boom: "It is a *Crassula sarcocaulis*, literally "little fatty with fleshy stems". No recognized common name, so I dubbed it the Kranz Bonsai because it grows on the Mpumalanga escarpment and just naturally grows like a bonsai. No relationship whatever with the Spekboom!

BRAT vergadering van 31 Mei 2015

Die BRAT-byeenkoms is aangebied deur die Suikerbos Bonsai Kai en wel op die plaas van Hannes Fritz en sy pa Org net buite Heidelberg. En WOW, wat 'n dag was dit nie!! Daar het 160 mense opgedaag, 'n wêreldrekord, of laat ek nou nie oordryf nie, net 'n BRAT-rekord. Mens kon sien dat die stadsjapies bietjie uit die stadsgejaag wou kom en vars lug inasem vir 'n slag, en natuurlik het almal geweet dat Suikerbos by Hannes se prag bonsai tuin 'n heerlike dag sou aanbied. Die opset het soos 'n lekker basaar gevoel met stalletjies wat items verkoop het en 'n heerlike groot 'skuur' wat Hannes spesiaal laat bou het waar die verrigtinge plaasgevind het.



Met aankoms kon jy koffie en beskuit en vars 'muffins' geniet. Die 'raffle' tafels het oorgeloopt van items wat mens kon wen. Die uitstallingsbome in al die verskillende kategorieë was van hoogstaande gehalte. Almal geniet altyd die uitstalling al neem hulle nie deel nie. Gedurende die dag het die "New Talent" kompetisie ook plaasgevind en Pretoria is verteenwoordig deur Ilsette Parsons en Duvan Horn. Sien verslaggie later.



Na die BRAT-algemene jaarvergadering plaasgevind het, waar al die bestaande bestuurslede herverkies is, het Org Fritz, Hannes se pa, die temas afdeskoop met 'n baie insiggewende praatjie oor die gebruik van vetplante as aksentplante saam met bonsai. Org het 'n klomp voorbeelde gewys (en die fotograaf het nie mooi foto's geneem nie) en gedurende die dag kon lede ook sy 'hothouse' waar hy sy versameling aanhou, besoek. Later in die nuusbrief is 'n artikel oor wat Org gesê het van vetplante.

Vervolg op bl 17

BRAT-vergadering van 31 Mei 2015

Volgende op die program was Gary Howes wat al die pad van Durban gekom het. Gary het 'n boom gewys (*Bladdernut*) met 'n baie prominente wortel wat bokant die grond uitgestaan het. Gary het gesê dat mens 'probleme' moet sien as uitdagings of geleenthede om iets van te maak. Hy het toe die boom saam met 'n ander in 'n groot plat bak gestyl en gewys dat jy met nuwe planthoeke 'probleme' kan verbloem en steeds die materiaal gebruik.



Die onooglike wortel



Regs is die finale skepping en mens se aandag word glad nie afgetrek deur die uitstaanwortel nie.



Na Gary se aanbieding is daar 'n heerlike middagete aangebied. Ek weet nie hoe getoor is nie maar as daar 80 mense verwag word en 160 daag op, vat dit iets spesiaal om steeds vir almal kos te gee. Geluk aan die kosmakers wat dit reggekry het.....

Vervolg op bl 18

BRAT-vergadering van 31 Mei 2015

Gedurende die demonstrasies en aanbiedings het die 'New Talent' plaasgevind en soos genoem is Pretoria Bonsai Kai verteenwoordig deur Ilsette Parsons en Duvan Horn. Ilsette het nie onder die eerste drie plekke gekom nie maar het werklik 'n pragboom gestyl en kan trots wees op haarself. Duvan het derde plek gekry. Die wenner was Shaundre Craukamp van Eastern Bonsai Society en die naaswenner Stefann Pretorius van Suikerbos Bonsai Kai.



Ilsette



Duvan



en die drie wenners.

Na ete het Hannes Fritz ons gewys hoe hy van koerantpapier en sement bonsaipotte maak. Dit was werklik leersaam en inspirerend en sekerlik gaan daar klomp mense poog om hulle eie potte so te maak. Hannes se metode gaan nie hier verduidelik word nie, behalwe om te noem dat hy 50/50 nat koerantpapier met sement meng, dit dan op 'n hoop sand plaas, wat hy eers gevorm het, en met 'n natuurlike klip die tekstuur gee. Hannes het van sy voltooide potte gewys en ook 'n boom in een van die potte geplant. Dit was regtig baie mooi.



BRAT-vergadering van 31 Mei 2015

Gary showed a little Juniper Procumbens nana with severe reverse taper. The tree also didn't look like anything in the little pot it was in. Gary then planted the tree in a very flat pot and used some rocks around the tree and created a very good looking saikei. The attention was totally withdrawn from the reverse taper.



Onderste fotos deur Izebelle Nortman



The use of accent plants during Bonsai displays - Org Fritz



At the BRAT meeting that was hosted by Suikerbos Bonsai Kai, Org Fritz gave a talk and demonstration on the use of succulents as accent plants. Org has collected succulents for more than 40 years and specializes in miniature Aloes, although he collects any and all species. Org writes articles for the Aloe magazine and his articles are also translated for a German magazine. Various of his articles have been used in hardcover books. Org works with an organization by the name of GDays in the protection and capturing data and positions of red data species. Org has also discovered some new species. The following general notes on accent plants was handed out by Org during the BRAT meeting.

Accent plants are a way to indicate the season and to provide colour and interest to the show. It should accentuate the Bonsai tree on display and create a sense of harmony and balance to complete the picture. It can be a flowering plant, bamboo, grass, fern, succulent or variety of moss. Originally, companion plants were collected at the same habitat (place) where the Bonsai was collected to remind the collector where his tree came from. A single sculptural rock can also be used as accent.

The traditional way (Tokonoma) of presenting Bonsai is where heaven, earth and man are symbolized by:

- The scroll for heaven (or spiritual goal)
- The accent plant for the earth
- The Bonsai for man or the harmony between heaven and earth

The type of accent plant to be used depends on the season as well as the style of the Bonsai tree:

1. Season: It should resemble the season of the year through the colour of its leaves and the presence of flowers or fruit.
2. Style of Bonsai: Trees representing a struggle to survive (windswept or a tree growing on a rock) should be accompanied by a not too luxuriantly growing accent plant. Taller trees can be displayed with taller accent plants like a tall grass.
3. Contrast: Bonsai trees with flowers or fruit should be contrasted by non-flowering accent plants and vice versa. The foliage should also be different in both shape and texture for contrasts.
4. Origins: When combining several plants to create an accent plant, make sure these come from similar origins. A tropical foliage plant will not combine with a succulent.
5. Pots: Small handmade pots, glazed or unglazed, in a beautiful colour as well as small hollow rocks, tiles, slate or slabs can be used. In the latter case, moss should be grown around the soil to create a mature looking plant. Even a piece of wood can be used as a container.

A successful accent plant should be beautiful in its own right, but should not dominate the Bonsai tree on display. The Bonsai tree should be on a higher table or level than the accent plant. Personal taste is important but normally accent plants are easy to grow and inexpensive. Make sure to water regularly as small pots and slates dry out quickly.

Plants to be used: Grasses with moss are a favourite, but any small growing shrub or herb and seasonal bulbs can be used. Succulents in all shapes and colours are a favourite, especially in South Africa. Haworthias, Gasterias, small Aloes and Agave, Echeveria, Sempervivum, Euphorbias, Pelargonium, various vygies (Mesemb) and certain cacti, to name a few, are good choices. Pachyforms which develop proportionately thick perennial bodies or tybrous roots and Caudiciforms with a perennial caudex as well as Pachycauls which are herbs, shrubs and trees that form thick stems are suitable and attractive. Large forms of these plants are also used as Succulent Bonsai.



Vergadering van 6 Junie 2015

"Tip of the month" - by Jaco Kriek

Any surface water mass may become infected with harmful bacteria. Because many (pathogen) organisms are not easily detected, indicator organisms are a fundamental monitoring tool used to measure the potential presence of hard-to-detect pathogenic organisms. An indicator organism provides evidence of the presence or absence of a pathogenic organism. E-coli bacteria are mostly used as an indicator organism. If E-coli is detected in abundance it indicates the possibility of other harmful organisms.

One of the most difficult aspects to master in bonsai (for me in any case) is watering, especially in winter. I have often killed trees by overwatering during winter. In my bonsai collection I have a Bougainvillea that has very well-draining growing medium. When my Bougainvillea shows signs of wilting it indicates to me the possibility that my other trees are also dry and in need of water. So just like the E-coli is an indicator of the possibility of other organisms, my Bougainvillea is an indicator that I must water my other trees. Get yourself a watering indicator tree!



Vergadering van 6 Junie 2015

Charles Ceronio gave a presentation and discussion regarding using suitable containers for bonsai. The presentation (which had to be edited due to space and size) is given below.

Bonsai Containers



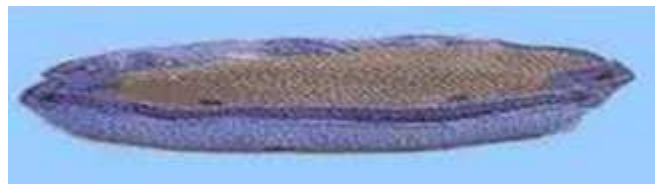
Charles showed a lot of various types of containers used for bonsai.



Vergadering van 6 Junie 2015



Vergadering van 6 Junie 2015



Right:
Some pots are worth a lot and not used for potting a tree but collected for its value.



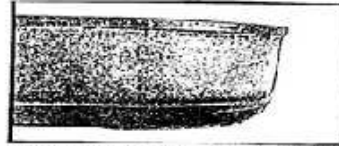
Vergadering van 6 Junie 2015

THE BODY OF THE POT

THE BODY OF THE POT



DŌ-HIMO-FUTA-SUJI. HIMO means band, FUTA-SUJI is a double band which appears on the body of the pot.



OH-IRI. OH is a wide sauk and IRI is in, so it is a wide sauk around the body of the pot.



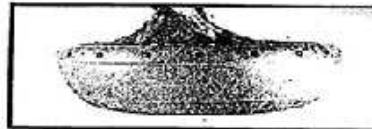
GAKU-IRI or GAKU-MEN. GAKU is a picture frame and IRI is in. The body has an imbedded frame design that will accent a debarked trunk.



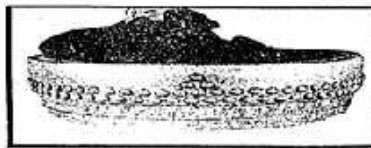
This pot has a raised TANYAKU design.



An imbedded TANYAKU.



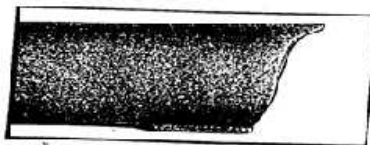
TAIKO-DŌ. TAIKO is a Japanese drum with crests.



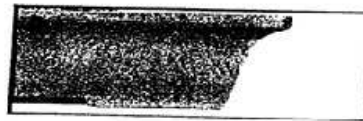
Another dekin pot that is popular for BUNJIN.

THE LIPS.

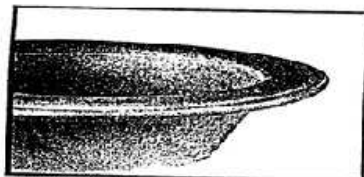
THE LIPS



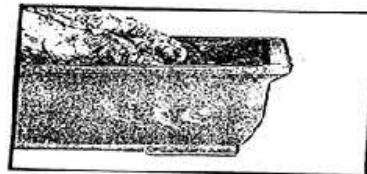
SŌTO-FUCHI or SŌTO-BUCHI is when the rim goes outwards. This one is soft and gradual.



This outer lip has sharp lines.



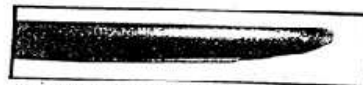
This has a wide outer lip.



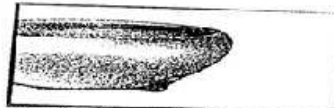
A narrow outer lip.



UCHI-FUCHI or UCHI-BUCHI is inner lip when the edge is brought inwards.



TAMA-BUCHI is a round inner lip.



FETSU-HACHI-FUCHI, the edge is round and curved inward like the old cast-iron HIBACHI.

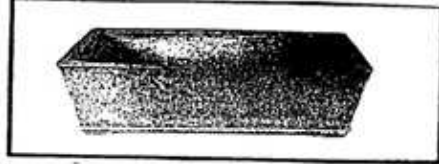
Vergadering van 6 Junie 2015

THE CORNERS OF THE POT

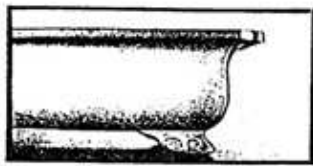
THE CORNERS OF THE POT



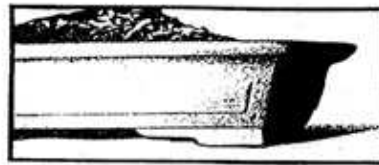
NADE-KAKU or NADE-KATA is a soft and smooth corner.



KITTACHI or KITTATE is a sharp angular corner.



SUMI-IRI. SUMI is also a corner and this pot has the corners curving inward.



SUMI-KIRI. SUMI is corner and KIRI is to cut. A pot with corners cut in.



Another SUMI-KIRI with corners cut sharp and straight.

THE FOOT OR LEGS OF THE POT

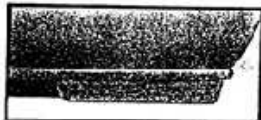
THE FOOT OR LEGS OF THE POT



KUMU-ASHI. A leg formed like a cloud. A very popular shape.



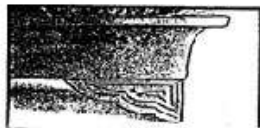
Another form of a cloud.



KIRI-ASHI. A leg with straight cut lines. It is another popular shape.



Another cut line that is curved and tapered.



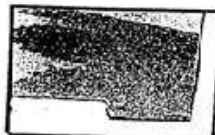
HENKEI-ASHI. A mutated foot.



DAN-ASHI. A leg with steps.



NEKO-ASHI. A cat's paw shape.



A rectangular pot with square cut legs.

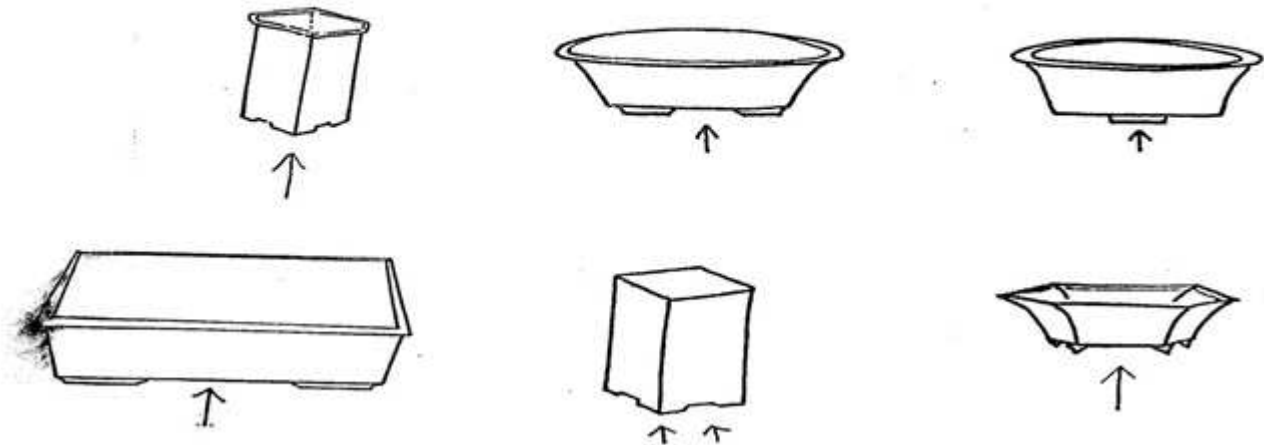


A TENGU is a mythical being who was known for his long nose.

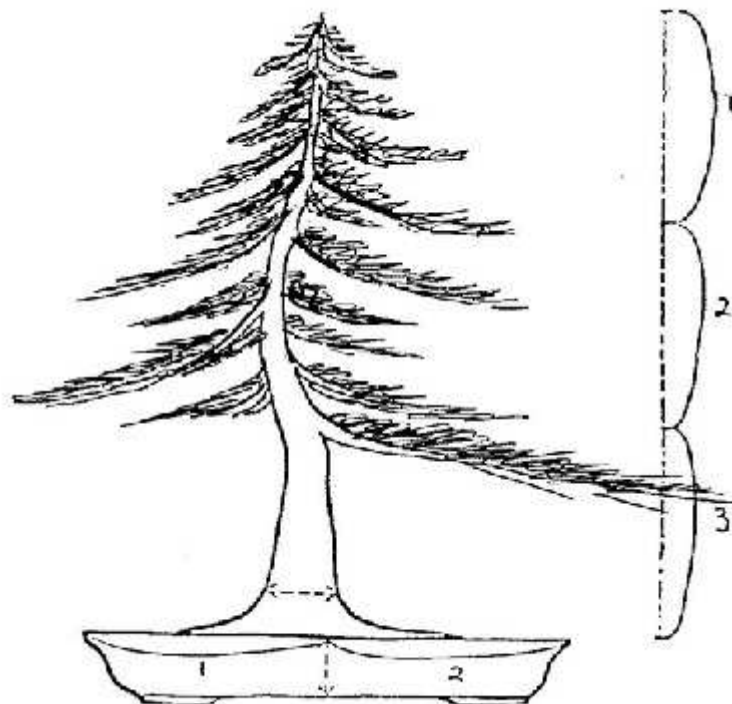
Vergadering van 6 Junie 2015

FRONT VIEWS

FRONT VIEWS

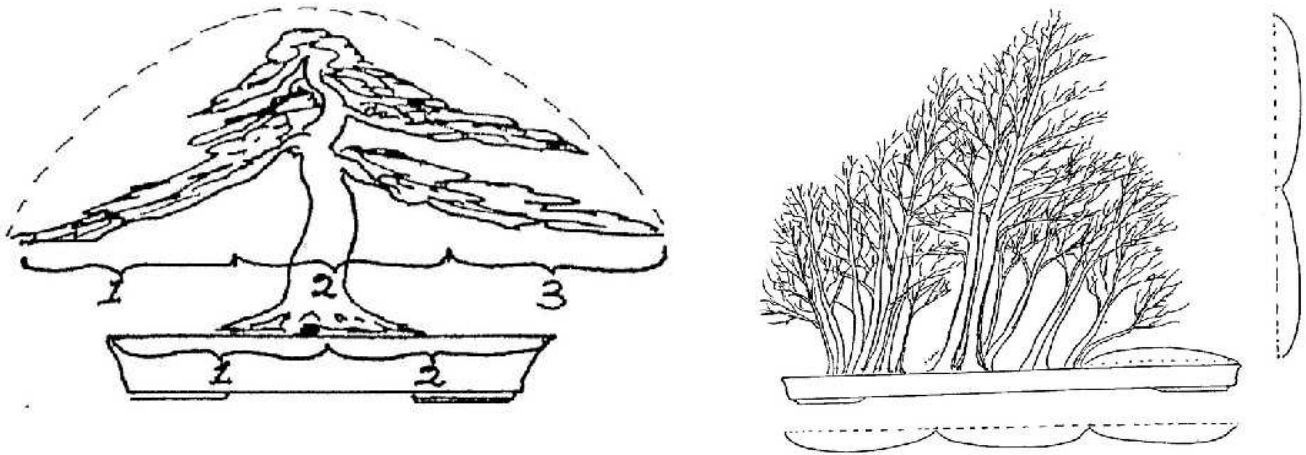


DIMENSIONS WITH REGARD TO THE POT



Vergadering van 6 Junie 2015

DIMENSIONS WITH REGARD TO THE POT



GENERAL GUIDELINES IN SELECTING THE RIGHT CONTAINER FOR YOUR TREE

- | | |
|--|--|
| • ELEGANT THIN TRUNK | SHALLOW, RECTANGULAR OR OVAL |
| • ROBUST TREE WITH THICK TRUNKS | DEEP STURDY POT WITH SHARP CORNERS |
| • SMOOTH TRUNKS | PLAIN. SHALLOW USUALLY OVAL SHAPED |
| • TREE WITH DENSE FOLIAGE OR DENSE CROWN | DEEP TO MATCH THE DENSITY OF THE FOLIAGE |
| • TREE WITH SPARCE FOLIAGE | SHALLOW AND ELEGANT CONTAINER |

Vergadering van 6 Junie 2015

GENERAL GUIDELINES IN SELECTING THE RIGHT CONTAINER FOR YOUR TREE

- YOUNG TREES SHALLOW, PASTEL COLOURED
 - OLD TREES DEEP IN EARTHEN COLOURS
 - TALL TREES SHALLOW WITH OUTER LIPS
 - LOW GROWING TREES STRAIGHT LINES AND INCURLED LIPS
 - TREES WITH TINY LEAVES DELEGATE POT WITH SOFT LINES
 - TREES WITH BIG LEAVES DEEP BULKY
 - NEEDLE TREES UNGLAZED CONTAINERS
 - DECIDIOUS TREES LIGHT PASTEL COLOURS TO MATCH THE TRUNK'S COLOUR
 - CASCADES DEEP CONTAINERS
 - FLOWERING OR BERRY BEARING TREES COLOURED CONTAINERS TO CONTRAST WITH THE COLOUR OF THE FLOWERS OR FRUIT; USUALLY PASTEL COLOURS
-

Vergadering van 6 Junie 2015

The formal upright style

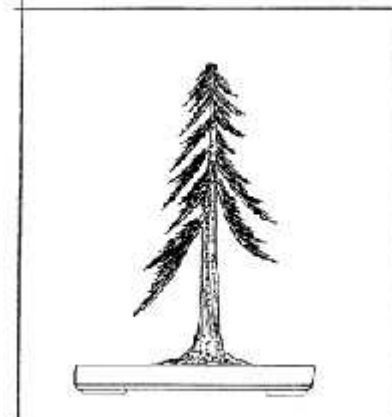
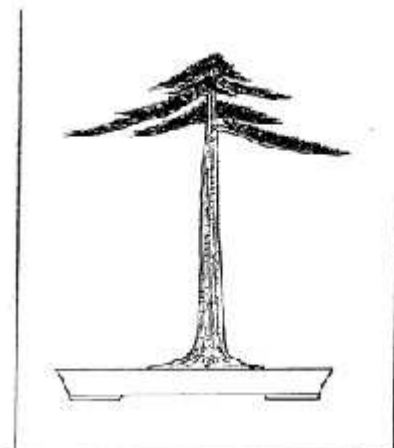
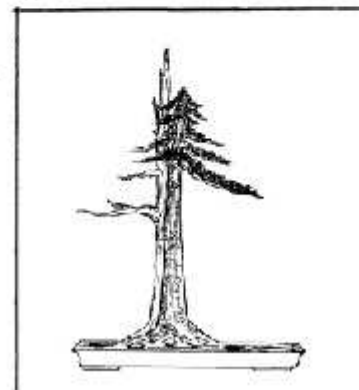
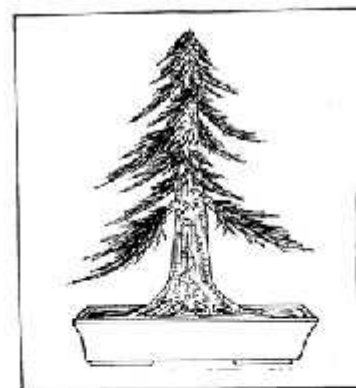
Oval and rectangular containers compliments most of the formal styles. Thick trunks need deep containers to give the effect of stability.

The soft curves of this pot compliment the soft lines of this old tree, yet the straight lines of the legs give stability to the scene.

The long shallow rectangular pot emphasizes the striking lines of the tree.

A shallow container with sharp corners captures the mood of the wide crown.

The rectangular container without any outer lip rounds off the composition.



Vergadering van 6 Junie 2015

The slanting style

The incurved lines of the container extenuates the triangle shape of the tree. The apex just extending over the edge of the pot, adds to the movement of the creation.



The soft rounded curves of the rectangular container highlight the feeling of movement and balance in the old pine tree.

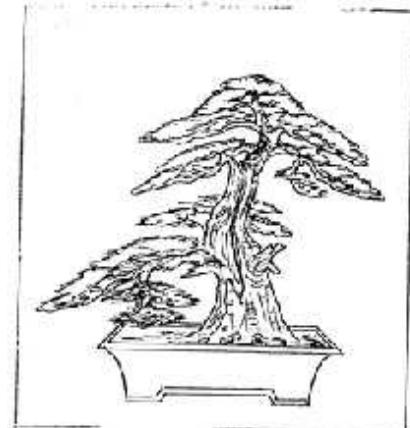


The sharp curves of the container accentuates the slanting angle of the trunk.



The informal upright styles

The trunk's movement is emphasized by the inclined lines of the container. The in-cut legs, give stability to the old majestic tree.



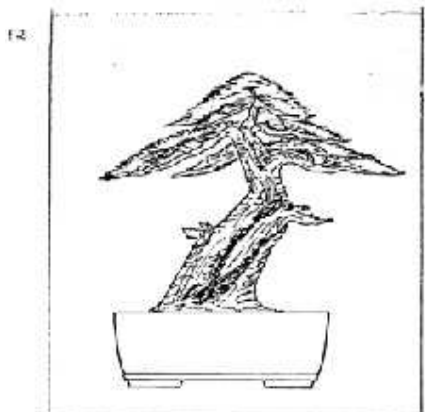
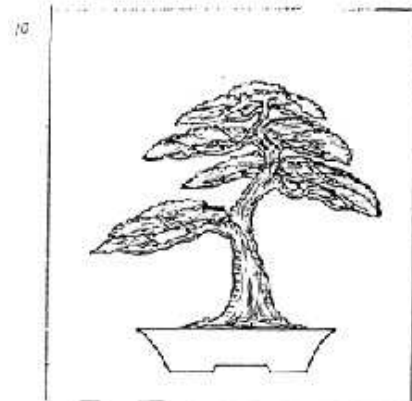
Vergadering van 6 Junie 2015

The tree radiates a feeling of movement and elegance which is accentuated by the rounded line of the containers body contrasting with the sharp lines of the pot's outer lip.

The slender trunk line of this Moyogi-style tree, is heightened by the bowl-shaped round container. To indicate the front of the tree the container's leg should be on the side facing the viewer.

The compact Moyogi style tree is planted in a deep sturdy container with rounded sides to match the tree's form. The square cut legs contributes to the effect of strength and stability.

The container without the outer lip gives stability to the composition and balances the trunk's size. The plain lines of the container contrasts well with the trunk's movement.



Vergadering van 6 Junie 2015

A deep oval container with a wide outer lip is selected for this majestic Moyogi-style Pine tree. The rounded apex of the tree matches well with the circular movement of the tree and container.

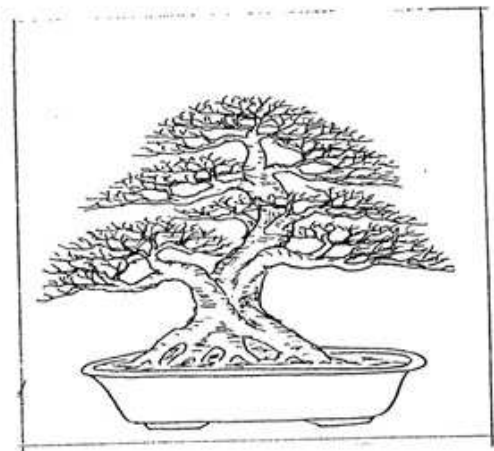


Fruit bearing and flowering trees

The soft lines of the flower-shaped pot give the feminine touch to the flowering or fruit bearing trees.



A deep oval container with the outer lip emphasize the movement captured in the tree's structure. The depth of the container correspond with the wide root spread.



Vergadering van 6 Junie 2015

Semi-cascade

A deep rectangular container with straight lines contrasts well with this informal semi-cascade tree.



A hexagonal pot with straight lines and an outer lip give emphasize to the trunk's texture and rugged appearance.



Cascade

A plain deep container is used for this formal cascade. Notice that the size of the pot harmonizes with the foliage mass.



The informal cascad.

The deep rectangular container with its sharp lines contrasts well with the informal cascading branches.



Vergadering van 6 Junie 2015

The vertical cascade

A tall deep container should be used for the best effect.



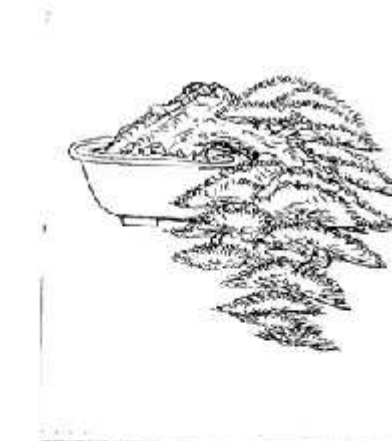
The Gnarled cascade

A hexagonal container is used to contrast with the curves of the trunk.



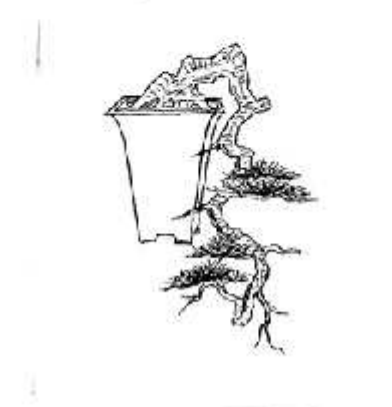
The heavy trunk cascade.

A deep round container is used to match the thick trunk and to the feeling of stability.



The Literati cascade.

A deep slim pot is used to emphasize the delicate lines of the style.



Vergadering van 6 Junie 2015

The Isitzuke style

A thin shallow container gives the feeling of a rock at the seaside. The container is usually filled with water.



A cascade Ishi-zuki

The sharp outward lines of this dish-like container emphasize the movement of the creation.



The Gnarled trunk style.

A deep rectangular container with its soft lines is recommended to emphasize the rugged and gnarled effect of the strong trunk.



This gnarled trunk is best shown off in a deep oval container. The round corners of the container emphasize the huge trunk. It looks as if it embraces the tree.



Vergadering van 6 Junie 2015

The Informal Willow style

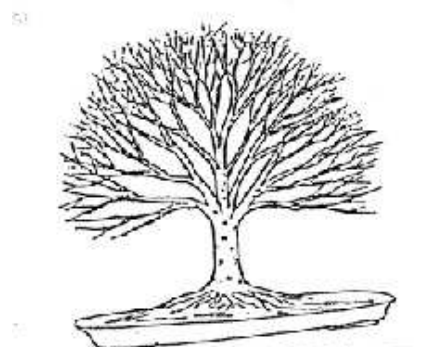
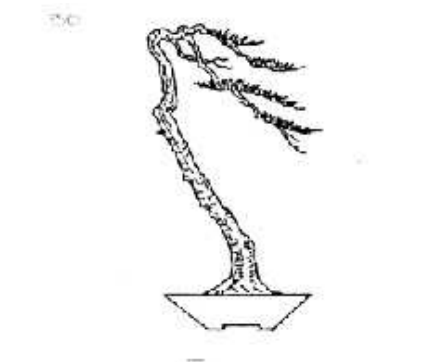
The arch full appearance of this old tree is captured and the movement repeated by the deep round container.

A slanting Willow style with a feeling of tranquility is evoked with this peaceful setting. The scene is rounded off with a shallow vase shaped oval container.

The plain bowl shaped container with the in-cut legs give stability to the delicate Literati styled tree.

The Broom style

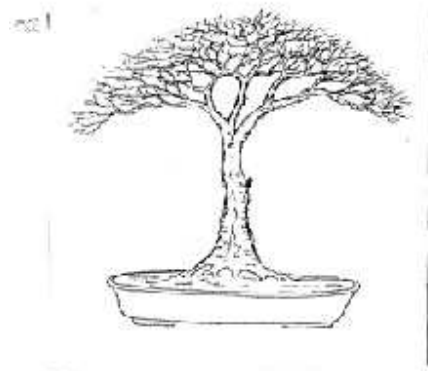
A shallow container harmonizes with the circular movement of the crown.



Vergadering van 6 Junie 2015

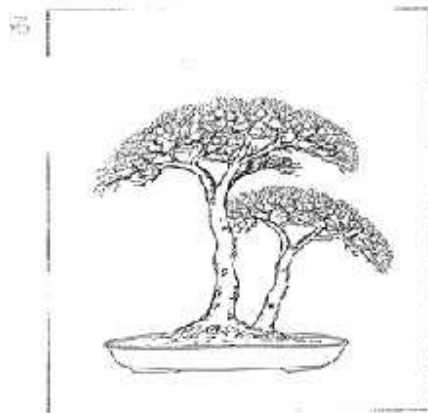
The Pierneef-style

To compliment the round umbrella crown of the Pierneef-style, round or oval containers should be used. The length of the container should be just shorter than the circumference of the crown.



The twin trunk Pierneef

The length of the oval container should be just shorter than the crown's width.



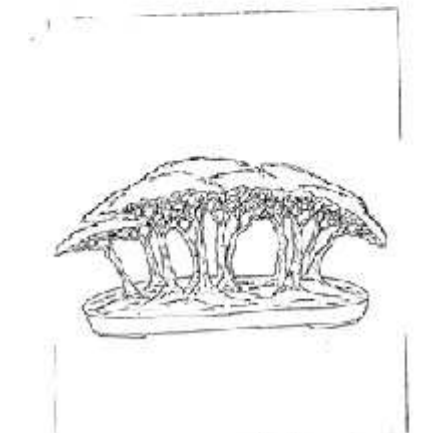
The clump or Sprout style Pierneef

A deep oval container with in-cut legs gives a feeling of stability to the creation. The depth of the container should equal the trunk's width.



The distance view Pierneef group

The emphasis of the distant view lies in the silhouette line which forms a single crown. A flat container compliments the creation.



Vergadering van 6 Junie 2015

The informal upright Baobab style

Deep oval containers are more suitable for the Baobab as circular movement of the pot accentuate the movement of the informal trunk and branch lines.



Literati Driftwood

A deep bowl shaped container complements the bold trunk and jinn's of this interesting tree.



Root over Rock style

The deep oval container correspond with the rock and roots which form the focal point of the tree. The straight lines of the legs give stability to the creation.



Charles then showed a lot of photos of bonsai and discussed the pots which they were in. The photos were all taken from the internet and because we do not have permission to use them they will not be shown here. ♣

Snippets

Our Environment.

To save electricity - Choose a laptop over a desktop; it consumes 5 times less electricity.



Inspirasie uit die natuur

Elke boom begin met 'n klein saadjie wat deur wind of 'n dier of 'n voël deponeer word. Dikwels is die plek waar die saadjie ontkiem nie ideaal nie (seker soos Jesus se gelykenis van die saaiër) en vrek na 'n tydjie. Dan is daar die wat in 'n rotsgleufie begin en ten spyte van moeilike omstandighede oorleef en later 'n reuse boom word, wat se wortels die rots later omhels. Regs is 'n voorbeeld van 'n boompie wat begin het op 'n rots. Links onder het Louis vd Walt 'n boompie wat al bietjie groter is, in die Silver Falls staproete naby Middelburg afgeneem. Regs onder staan Esther van Aarde by 'n volwasse boom wat oorleef het. Die foto is by Mabula geneem.



Bonsai Kalender – Deur Dr Francois van As

Wat doen ons in Julie en Augustus?

Hoewel dit nou middel-Winter is en daar nie veel aangaan met ons boompies nie, is daar tog 'n paar dinge waarna ons moet oplet. Dien water matig toe aangesien ons slegs die grond klam wil hou, en verkieslik nie te laat in die dag nie. Wees versigtig om gedurende die Winter te bedraad aangesien vinnige lentegroei die draad kan laat ingroei. Dit is nou 'n goeie tyd om potte, grondmengsels en gereedskap gereed te kry vir wortelsnoei en herpotting aan die begin van die Lente. Dit kan ook nou raadsaam wees om al jou boompies te evalueer en aantekeninge te maak van wat jy met elke boompie beplan wanneer die groeiseisoen aanbreek.



Toestande gedurende Augustus (laat-Winter) is nog baie dieselfde as middel-Winter. Dit sal raadsaam wees om bladwissellende bome nie te nat te maak nie, hou hulle net klam. Boompies kan laat-Winter gesnoei word, maak net seker alle wonde word geseël. Boompies wat begin bot moet herpot word voordat blare ontwikkel.

Hoe lyk Pretoria se klimaat hierdie tyd van die jaar?

Pretoria het 'n gematigde savanne (grasvlakte) klimaat met warm, nat somers en droë winters. Van Mei tot September reën dit selde en wanneer wel, is dit maar min.

Maand	Gemiddelde maksimum temperatuur (°C)	Gemiddelde minimum temperatuur (°C)	Gemiddelde ure sonskyn per dag	Gemiddelde aantal dae neerslag per maand	Gemiddelde mm neerslag per maand
Julie	20	5	10	1	0-5mm
Augustus	22	8	10	2	0-5mm

Bron: <http://www.whatstheweatherlike.org/southafrica/pretoria.htm>

Bonsai-groete

Francois van As