



Vyfde uitgawe
2019

Koeda

Pretoria Bonsai Kai

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In hierdie uitgawe

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

Van die redakteur

Bonsai Vriende

Ai, die generasie gaping!! Hoor julle dit ook dikwels? ’n Generasie is mense met gemeenskaplike ervarings oor ’n tydperk van sowat 25 jaar. Mense van ’n spesifieke generasie is nie almal presies dieselfde nie, maar hulle deel wel ’n sekere waardestelsel, soos wat is goed of sleg, reg of verkeerd, normaal of vreemd.

Daar is die **Stilles** (gebore 1930’s tot 1945). Die **Baby Boomers** (gebore 1946 tot 1964). **Generasie X** (gebore 1965 tot 1976). **Generasie Y of ook genoem ‘millennials’** (gebore 1977 tot 1995). Generasie Z (gebore 1996 tot huidig).

Ek dink ons het ’n paar **Stilles** onder ons (ouer as 74 jaar) maar ek vermoed die meeste van ons is **Baby Boomers of generasie X.**

Die verskille tussen generasies is baie interessant en veroorsaak dikwels baie wrywing in huise en by die werk. Een van die groot verskille is kommunikasie en hoe ons nuwe goed leer. As Baby

boomer of gen X sal jy byvoorbeeld in ’n kantoor opstaan en met iemand gaan praat. Gen Y (millenniums) weer, kommunikeer met “Twitter, Facebook, e-mail” en leer goed “on-line”. Dus gebruik hulle tegnologie.

Ek (Baby boomer) glo dat bonsai net geleer word deur jou hande ‘vuil’ te maak en saam met ander aan bome te werk. Dus, direkte kontak met ’n ander persoon. Maar is ek reg? Dalk kan jy, of wel die millennials, bonsai baasraak deur tegnologie, wie weet?

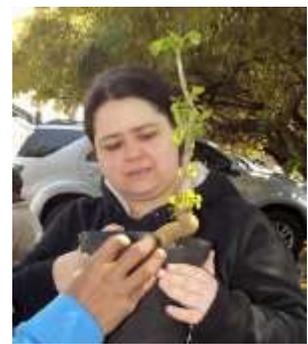
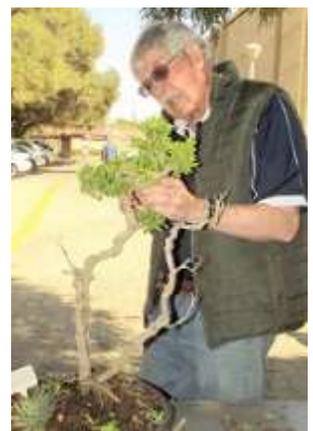
Hoe akkommodeer ons al die generasies in die Kai?

Jaco

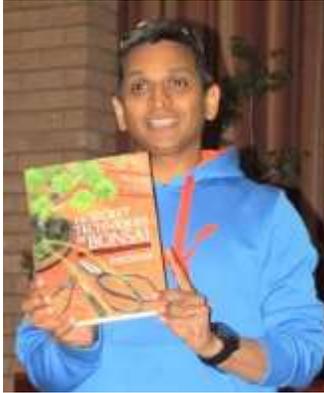


“We are all different. Don’t judge, understand instead” - Roy T. Bennet

Vergadering van 7 September 2019



Vergadering van 7 September 2019

'Tip of the month' - By Morgan Naicker

Morgan says that he read in the book "The Secret Techniques of Bonsai" by Masakuni Kawasumi about a special tool to use for air-layering. The tool is basically used to take off the bark of the branch as well as a portion of the cambium layer. The normal method of air-layering is then done.

Morgan noticed that the specific tool mentioned looks very much like a normal wood rasp (hout rasper). The wood rasp we know have a very coarse grain on one side and a finer grain on the other side. Morgan suggested that such a wood rasp could be used as described in the said book to do the air-layering instead of stripping the bark and cambium layer with blades, which is more difficult as well as more risky for injury.

Mini-uitstalling

Onder: Erika het hierdie inheemse Jasmyn (*Jasminum multipartitum*) sowat 15 jaar. Sy het hom as klein plantjie by 'n kwekery in 'n swart sakkie gekoop. Die boompie blom pragtig en die blomme het 'n sterk soeterige reuk.



Onder: Carl het in 2016 'n Koraalboom by oorlede Charles gekry. Carl het toe die boonste gedeelte van die boom afgesny om hierdie klein boompie te maak.



Vergadering van 7 September 2019—mini-uitstalling



Links: Hierdie mooi Spekboom (Portulacaria afra) het Jakkie sowat 17 jaar gelede van 'n steggie begin.

Onder: Duvan het die Koraalboom in 1995 by 'n persoon wat saam met sy pa gewerk het, gekry. Duvan weet nie hoe oud die boom toe al was nie.



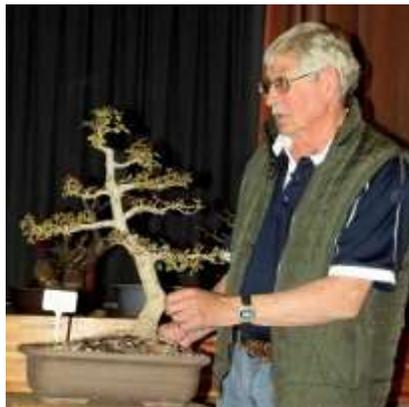
Bo: Louis het hierdie Huilboerboom (Schotia Brachypetala) in 2007 begin van 'n klein kwekeryplantjie.

Regs: Koos dink dat hierdie Huilboerboom die Schotia afra var. afra is. Koos het die boompie in 2007 by 'n vriend gekry toe die boompie baie klein was.

Onder: Hierdie Nana-Bessie (Searsia dentata) het Louis in 2007 van 'n kwekeryplantjie begin.



Vergadering van 7 September 2019—mini-uitstalling



Regs: Die mooi boom was ook op die uitstalling maar die redakteur het versuim om enige inligting van hom te kry. Jammer aan die persoon wie se boom dit is.



Bo: Hierdie Rooi ivoor (*Berchemia zeyheri*) het Louis in 2007 begin van 'n kwekeryplantjie.

Regs: Koos het hierdie Katjiepiering (*Gardenia ternifolia*) in 2005 by 'n vriend op Lambertsbaai gekry as klein plantjie.



Links: Ettiene het hierdie Bougainvillea 'gered' van 'n plant wat besig was om te vrek.

Onder: Hierdie Koraalboom (*Erythrina*) het Jakkie in 2007 by oorlede Charles gekry toe sy met bonsai begin het.



Vergadering van 7 September 2019

Die tema van die vergadering was Koraalbome as bonsai en is aangebied deur Francois (kaalvoet) Viljoen. Francois het die onderste aanbieding (matig gewysig vir die Koeda) gedeel en toe aan 'n paar bome gewerk:



KORAALBOME

Erythrina lysistemon

Vinnige feite

- Klein tot medium grootte bladwisselende boom
 - Spreidende kroon met pragtige blomme
 - ± 100 spesies. *Erythrina* in warm streke regoor die wêreld
 - 9 spesies in Suid-Afrika *E. acanthocarpa*, *E. baumii*, *E. caffra*, *E. decora*, *E. humeana*, *E. latissima*, *E. lysistemon*, *E. mendesii* en *E. zeyheri*.
-

Vergadering van 7 September 2019

Erythrina caffra



Breëblaarkoraalboom, E lattissima



Vergadering van 7 September 2019

Erythrina humeana



Vergadering van 7 September 2019

Peste en Plae

Erythrina gall wasp is a common pest.

The wasp lays its eggs in the youngest leaves and stems. As the larvae hatch they cause the galls to develop. The leaves become swollen and deformed, and look unlike the leaves of healthy trees. Repeated attacks cause dieback and death.

The larvae pupate in the swollen tissues, and the adults cut holes in the leaves and stems to. The wasps are 1-1.5 mm in length, with the female being larger than the male. The life cycle is about 20 days.



Bonsai

Groeimedium moet goed dreineer. Koraal is baie droogtebestand en kan dus met min water klaarkom; Vrot maklik veral in die winter as te veel water gegee word en die groeimedium bly nat. Groei maklik van steggies en “truncheons” asook van saad. Kan gereeld gesnoei word om lang lote kort te hou. Wortelgroei is sterk en dus kan hulle elke twee jaar herpot word. Hulle is rypsensitief en hou van vol son. Regop style en natuurlike style is die geskikste.



Vergadering van 7 September 2019

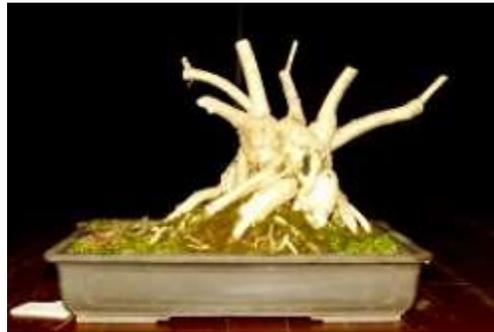


Bo: Francois se nabootsing van 'n volgroeide boom..



Terugvoering oor demonstrasie/werkswinkelbome

By die vergadering van 2 Mei 2015 het oorlede Charles 'n Rooiblaarrotsvy (Ficus ingens) op die 'uitstalling' gewys. Charles het gesê 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 het gesê die foto het aan 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. Sien drie fotos onder wat geneem is van die boom op die vergadering en wat in die derde uitgawe van 2015 se Koeda geplaas was. 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.



By die verdagening van 5 Oktober 2019, by Elsie se huis, is die boom op die rakke gesien en afgeneem. Dus vier jaar en vyf maande later. Sien foto onder.



REKLAME



ROBINSON & KRUGER
— PROKUREURS / ATTORNEYS —

SINCE 1995

BOEDELBEREDDERAARS / ADMINISTRATORS OF ESTATES
TRANSPORTBESORERS / CONVEYANCERS / NOTARISSE / NOTARIES

- IS JY IN DIE PROSES OM 'N HUIS TE KOOP OF TE VERKOOP?
- TROU JY OF WEET JY VAN IEMAND WAT GAAN TROU EN 'N HUWELIKSKONTRAK BENODIG?
- IS IEMAND NABY JOU OORLEDE?

INDIEN JY "JA" ANTWOORD OP ENIGE VAN DIE BOGENOEMDE, KONTAK ONS VIR PERSOONLIKE BYSTAND.

- ONS DOEN OOK BOEDELBEPLANNING, EGSKEIDINGS, DERDE PARTY EISE (RAF EISE) EN PERSOONLIKE BESERING EISE

KONTAK MARTIN KRUGER
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Vergadering van 5 Oktober 2019

Een vergadering 'n jaar behels dat ons na een van die lede se huise gaan. Hierdie jaar was dit by Elsie Ceronio se huis. Dit was so lekker in haar pragtige tuin en om haar en Charles se bonsai versameling te sien, was net asemrowend.

Die 50ste bestaansjaar van die Pretoria Bonsai Kai is ook gevier. Lede soos Barry Fourie, oom Koos le Roux en oom Edwin Morgenrood was ook spesiaal genooi aangesien hulle van die begin af, of amper van die begin af, lede van die Kai was.

Ons beplan om in die toekoms 'n spesiale brosjure uit te gee wat die geskiedenis van die kai weergee. As iemand enige inligting of foto's het van die ou dae sal ons waardeer as julle dit vir ons kan leen.



Vergadering van 5 Oktober 2019



History of bonsai in South Africa

Dr Barry Fourie het kortliks 'n samevatting van die geskiedenis van bonsai in Suid-Afrika en Pretoria Bonsai Kai se rol daarin gegee.

Reflecting on the history of Bonsai in South Africa

This article is adapted from Barry Fourie's presentation at the opening of the bonsai exhibition at the 10th National Bonsai Convention in Pretoria on 24 September 2009

Bonsai growing in South Africa has in all likelihood been practised as a hobby on an individual basis by a handful of enthusiasts in South Africa before 1965, but it was only between that year and 1979 that a few of these early artists took the lead with establishing workshops and societies that allowed for rapid expansion of general interest in bonsai as a legitimate form of art. At the very beginning, as most of the early members will recall, bonsai was mostly seen as a curiosity and its growing regarded as a magical mystery. The road to transforming perceptions of bonsai from images of cute little trees in pots to expectations of aesthetically pleasing, well-designed, and artistically impressive specimens that could compete successfully with the world's best was a long but rewarding one! Very quickly, organized bonsai in South Africa took off with a bang, especially in the early 1980s. In this short narrative, we'll try to provide a glimpse of the events and persons that shaped the bonsai landscape in South Africa, and even impacted the art at the global level.



The period before 1980

Becky Lucas probably should be recognized as the originator of organized bonsai in Cape Town. The Lucas Collection is currently housed at the University of Stellenbosch. Becky was instrumental in the formation of the Bonsai Society of South Africa (ca. 1965). Although BSSA Cape Town (the 'Cape Town' identifier was later added to the name, in order to distinguish it from other BSSA branches subsequently constituted elsewhere) continued as the main home of bonsai in Cape Town for many decades. Under the leadership of Herman Groenewald, it displayed a distinct 'natural style' bonsai culture. Other local initiatives followed and led to the establishment of the Cape Bonsai Kai (ca. 1976) that endeavoured to pursue the more classical Japanese style of bonsai growing, with Bernard Coetzee, Rudi Adam, and Gail and Lionel Theron as prominent founding members. Since then, several other groups were formed, in and outside Cape Town, for example Oyama Bonsai Kai that was born out of the CBK.

In the North, the Pretoria Bonsai Kai was established in 1969, with Fritz Mess as first chairman. Two of the founding members served bonsai uninterruptedly for more than 45 years in PBK and are known to almost every bonsai enthusiast in the country as masters of the art: Theunis Roos (passed away in 2014), who had his beautiful olive tree group planting judged in Japan in early 2000 on the basis of a world-wide photo competition as one of the ten best in the world, and Charles Ceronio. Many other Pretoria Kai members made significant contributions towards establishing a bonsai-as-art culture in the early years, and not all could be recognized here. However, mention should be made of Edwin Morgenrood who not only practised the art, but facilitated a most important aspect, namely the importation of truly first-class quality pots and tools from Japan for the Kai. Matie and Joey Scheepers, and Johan and Berrie Ras led the way with growing exceptionally high quality African olive and wild fig bonsai, starting from collected material.

History of bonsai in South Africa

Local interest began to favour indigenous material for bonsai early on, but although John Lynch went along, he will be especially remembered for his strong advocacy and setting an example towards inclusion of traditional Japanese species of pine, juniper, maple and azalea in local bonsai collections. Koos le Roux established *saikei* as a special version of bonsai, showing that the tremendous quality and distinctly aged features of local rock could be used to great advantage in creating these tiny landscapes. Finally, Louis Nel is to be remembered as one of the truly excellent bonsai growers in South Africa. His magnificent Buddleja's and masterful demonstrations have been appreciated by many around the country and also internationally where he acted as an invited speaker. Since his tragic and untimely death in 2012, his collection is housed at the University of Stellenbosch.

Meanwhile, also in the early-1970's, Doug Hall was promoting and teaching bonsai in Johannesburg and environs. He was the founder of the Eastern Bonsai Society in Johannesburg, of which he was much later elected Honorary Life President in recognition of his leadership and craftsmanship. Doug was strongly influenced by Japanese bonsai growing and has written two books on the subject, of which *Growing Bonsai in South Africa* has seen two updates and multiple reprints between 1983 and 2005. EBS continues to be one of the leading bonsai societies in the country, taking instruction in early years from bonsai artists of note, such as Alf Jones, Derry Ralph, Erwin van der Westhuizen, and Errol Rubin.

In the late 1970's, Shibui Bonsai Kai was initiated by Derry Ralph. Shibui boasts an impressive membership of highly skilled artists, with tree collections that speak of quality and mastery of the art. Derry, along with several other members of Shibui, EBS, Pretoria Bonsai Kai and Cape Bonsai Kai, was instrumental in facilitating visits from high-ranking international bonsai artists to South Africa for the better part of the first 25 years of bonsai in South Africa. Derry was instrumental in establishing a national arboretum of bonsai in 2009, which he also curates, at the Brenthurst Gardens in Johannesburg.

There are several other persons to also recognize for their significant efforts in promoting bonsai in South Africa in the pre-1980 era: Jessie Edwards and Shaun Murphy (Durban Bonsai Society), and Billy Warren (Border Bonsai Society, East London), all of whom ensured that the art became nationally known and that good technique was practised.

Although BSSA was initially regarded as the common name that would be adopted by similar societies around the country, each with an added identifier such as Cape Town, Durban, Eastern Cape, etc.), bonsai clubs increasingly preferred to choose independent names. However, a need was soon felt for an overarching body that could promote interaction between clubs at a national level. As a result, and also because of the steady country-wide growth in membership of bonsai societies in all provinces in South Africa, the South African Bonsai Association was formed in 1975.

Bernard Coetzee of CBK was instrumental in conceiving and establishing SABA as an entity, and he envisioned that SABA would be responsible primarily for organising national events, thereby embracing a strong bonsai fraternity in the country. Ultimately, however, SABA's objective would be to propose standards for bonsai growing and to promote judging criteria for trees.

History of bonsai in South Africa

Maintaining a quality standard was essential to promoting better bonsai everywhere. SABA continues to provide coherence to South African bonsai.

1980 and beyond

Distinct features of bonsai grown in the pre-1980 era in South Africa were their small size (mostly well below 30 cm in height) and the target species, mostly acacia, white stinkwood, and a few juniper varieties. Material was mainly propagated from seed or cuttings, or obtained from nurseries. Styling was limited, mostly determined by pruning alone, with trees commonly left to grow into more natural shapes. The emphasis was on the dwarfed look rather than on the classical elements of bonsai design. Not surprisingly so, in fact. Until 1979, bonsai instructors and growers in SA were mainly self-taught. Reference material only existed in pictures or drawings of Japanese trees and in the first-hand accounts of the fortunate few that had the opportunity to travel to Japan, visiting the prominent bonsai collections in Kyoto and Oyama.

There were also advantages in initially being isolated from the strict rules of Japanese bonsai styling. Although most remained conservative in their approach to bonsai growing, taking inspiration from pictures of bonsai or very simply accepting that a small tree-like plant in a pot is a bonsai, a few growers became adventurous. We see a greater variety of material being introduced and the styling potential of indigenous trees being explored extensively during the 1970's. Wild olive and several varieties of wild fig became features in almost every local bonsai collection.

It was at the beginning of the 1980's, however, that a very strong drive was launched for insisting on bonsai instruction that would abide by the strict Japanese principles of artistic design, the introduction of *yamadori* as a source of good material, and the growing of larger trees (over 45 cm). This movement was very quickly taken up all around the country, with high quality bonsai resulting. There can be little doubt that the catalyst for change and inspiration came to South Africa in the form of one of the world's most prolific bonsai masters and eloquent teachers visiting here in 1979/80 for the first time: John Yoshio Naka. John was an entertaining speaker, able to demonstrate the creation of bonsai masterfully and with authority. He was also an exceptionally gifted fine artist, starting each and every demonstration or tree critique with a complete and finished drawing, executed whilst carefully analysing the material in question. (Many of John's workshop attendees boast framed originals of his sketches!).

In his teachings to local artists, John emphasized and practised two principles of bonsai design that essentially changed the course of bonsai-growing in this country dramatically: Firstly, he insisted that a deep understanding and careful application of the classical Japanese rules for bonsai design is not only of utmost importance for creating good bonsai, but an essential pre-requisite; and secondly, that advanced styling techniques need to be mastered if tree design is to be perfected. These principles he regarded as non-negotiable if truly great trees were to be created. Furthermore, developing good drawing skills is an advantage. When a tree is chosen to be styled into a bonsai, it becomes an object of art.

History of bonsai in South Africa

Drawing the tree in its future shape as a bonsai helps to guide the process of creation in a methodical way, and preserves the artist's vision of its desired appearance.

John Naka visited South Africa several times more afterwards, helping to create bonsai artists with a keen eye for appealing tree design. By the time of his 1984 visit, John's influence could not be mistaken. Trees put on exhibition in all parts of the country where John ran workshops and demonstrations only five years earlier, were notably taller, with heavier trunks and branches, and pertinently more formal and classical in style, even when applied to indigenous material. Excellent representations of the five basic bonsai styles, and their accepted variations, became a feature of good collections. Charles Ceronio even, bravely, introduced the Pierneef style into bonsai, in recognition of the typical umbrella-shaped tree silhouettes painted by the artist in his landscapes, typical of bushveld scenes in South Africa.

Furthermore, advanced techniques to obtain superior results from 'difficult' trees were now widely practised. Bonsai-growing has developed into an adventure and much of the excitement was shared through club magazines or newsletters where techniques and advice were shared. Many of these magazines from leading clubs continue to be produced on a regular basis.

In the ensuing twenty years up to the turn of the millennium, the quality of South African bonsai improved tremendously. Several international artists of note visited and demonstrated at conventions and workshops around the country, all leaving lasting impressions on local artists and introducing diverse approaches to styling, growing techniques and appreciation of the art: Shigeo Kato, Ben Oki, Melba Tucker, Deborah Koreshoff, Vaughan Banting, Roy Nagatoshi, Peter Chan, to name but a few.

Also during this time, the Bonsai Regional Association of Transvaal (BRAT) was formed in the late 1980's, enabling bonsai clubs in outlying areas in the province to become part of a larger gathering and to benefit from joint workshops, symposia and resources (tools, pots, plant material, etc.). Barry Fourie initiated and served as first President of BRAT in 1988, followed by Derry Ralph in 1990. BRAT is currently firmly established as a unique entity in the North, successfully conducting quarterly meetings with an impressive display of trees from the region, hosting the Top-10 Trees and Young Artists Competitions. Judging is conducted professionally and demonstrations at each meeting speak of very high quality.

A final word

Within the scope of fifty years, South African bonsai has proudly taken its place alongside some of the best in the world. Today, many growers in the country boast trees that represent fine examples of the art, on par with prime specimens from internationally recognized artists. High-quality bonsai exhibitions are presented regularly in almost every city in the country, providing viewing pleasure to fellow-artists and the general public alike.

History of bonsai in South Africa

Here we witness the perfect blending of African and Oriental bonsai cultures, a demonstration of how our indigenous material has allowed classical Japanese styling to be captured ingeniously in forceful upright Baobab, with African olive and wild fig providing a fresh interpretation of the formal slanting styles traditionally applied to Juniper. White stinkwood and Acacia blend in with Japanese maple and Chinese elm, with monkey thorn displaying their natural Pierneef form in a new style of *moyogi*.

The appreciation of bonsai differ from every other form of art in a unique way: No collection visited or exhibition seen would leave the same impression or could ever be repeated in exactly the same form as the one that went before, because bonsai is a living art, forever changing, aging and becoming more refined as time goes by. Even if the same trees were to be put on display year after year, a new experience awaits. Perhaps, after all, this is indeed where the magic lies and why the mystery of the art prevails.

Barry Fourie¹ and Charles Ceronio² – Pretoria Bonsai Kai
29 June 2015

¹Barry Fourie is an active member since 1973 and a former Chair of the Pretoria Bonsai kai, and served as first President of BRAT.

²Charles Ceronio is a founder member of the Pretoria Bonsai Kai (1969) and an internationally recognized bonsai artist; he has authored two technical books on bonsai. Subsequent to co-authoring this article, Charles passed away in 2016.

Supplementary note

On 5 October 2019, Pretoria Bonsai Kai celebrated its 50th anniversary of uninterrupted promotion of the art of bonsai, at the home of the late Charles Ceronio among his inspiring collection of trees. Charles' lively and artistic spirit lives on and his contributions remain widely acknowledged and appreciated.

On the occasion, Barry Fourie, an early member of PBK, donated a trophy in memory of Charles' contribution to bonsai, not only in South Africa, but globally as an ambassador for the art and for formal recognition of South African styles as a legitimate concept. The Charles Ceronio Trophy for innovation and outstanding contributions to the art of bonsai will be awarded annually to a member of the Pretoria Bonsai Kai who demonstrated advanced knowledge and technical skill in practising the art, and who is actively engaged in teaching and promoting the activities of the Kai.



Bonsai Kalender – Deur Dr Francois van As



Wat doen ons in November en Desember?

November word beskou as laat lente terwyl Desember die somer inwy. Die tabel hieronder toon dat warm temperature ons voorland gaan wees, wat beteken dat die grond in ons bonsai potte vinnig kan uitdroog. Wattertoediening is dus van uiterste belang. Lig speel 'n belangrike rol in die ontwikkeling van lote en moet buitenshuisse bonsai gereeld gedraai word om enige wanbalans in takvorming te voorkom. Doen gereeld inspeksie en pas konstante verfyningsnoei toe. Die lote van bladwisselende bome kan teruggesnoei word tot een of twee pare blare wat vertakking en die verkleining van blare teweeg sal bring. Nuwe groei by naaldblaarbome moet ook konstant teruggepluk word. Indien daar gevoel word dat jong takkies nou reeds bedraad moet word, moet daarop gelet word om die draad nie te styf om die takkie te draai nie. Die vinnige groei wat nou plaasvind sal maak dat die draad maklik insny. Dit is 'n belangrike tyd van die jaar vir voeding en die meeste bome moet regdeur die somer bemes word. Bladwisselende bome kan seewierekstrak (Seagro), 2:3:2 en L.A.N afwisselend elke maand ontvang terwyl Naaldblaarbome 3:1:1 of seewierekstrak toegedien kan word. Warm, vogtige toestande bevorder peste, hou dus dop en behandel vroegtydig.

Francois

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
November	27	16	9	12	61-100mm
Desember	28	17	9	15	101-200mm

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

Sorgskedule Seisoen: Season:		Mid-somer Mid-summer	Laat somer Late summer	Vroeg herfs Early autumn	Mid-herfs Mid-autumn	Laat herfs Late autumn	
Maand: Month:		Jan	Feb	Mrt Mar	Apr	Mei May	
Die boom se jaarsiklus The tree's yearly cycle		Kort dormante periode, konsolideer nuwe groei Short period of dormancy, consolidate new growth			Bery voor vir dormante periode Prepare for winter dormancy		
A k s i e / A c t i o n	Bonsai van saad Bonsai from seed			Vir beste resultate gebruik vars saad For best results, use fresh seed			
	Bonsai van steggies Bonsai from cuttings						
	Verplant Potting						
	Herpot met wortelsnoei Repot with root pruning				Immergroen bome Evergreen trees		
	Vormsnoei Formative pruning						
	Knyp groeipunte Pinch growth points						
	Bemesting Fertilizer						
	Insekdoders Insecticide						
	Somerbeskerming Summer protection						

Sorgskedule Seisoen: Season:		Vroeg winter Early winter	Mid-winter	Laat winter Late winter	Vroeg lente Early spring	Mid-lente Mid-spring	Laat lente Late spring	Vroeg somer Early summer
Maand: Month:		Jun	Jul	Aug	Sep	Okt	Nov	Des Dec
Die boom se jaarsiklus The tree's yearly cycle		Dormant gedurende die winter Winter dormancy			Herontwaking, nuwe groei Reawakening, new growth			Nuwe groei New growth
A k s i e / A c t i o n	Bonsai van steggies Bonsai from cuttings							
	Verplant Potting							
	Herpot met wortelsnoei Repot with root pruning				Immergroen en bladwisselende bome Evergreen and deciduous trees			
	Vormsnoei Formative pruning							
	Knyp groeipunte Pinch growth points							
	Bemesting Fertilizer							
	Insekdoders Insecticide							
	Somerbeskerming Summer protection							
	Winterbeskerming Winter protection							

Snippets

Our Environment

It takes 9500 liter of water to produce half a kilogram of beef. Each hamburger that comes from animals has the potential, due to required grazing, to destroy over 5 square meters of forest.



HAVE A VEGETARIAN DAY

You don't have to give up meat for life but try to commit to one meat free day a week.

Inspirasie uit die natuur

Esther van Aarde het die onderste foto van 'n "windswept" boom iewers in die Kaap afgeneem. (Waar anders?). Sy weet nie wat se soort boom dit is nie want soos gesien kan word was hy op daardie stadium sonder blare.

Die "Windswept" styl is 'n baie moeilike styl om realisties na te boots as bonsai maar as mens dit reg kry, is dit baie indrukwekkend.

