

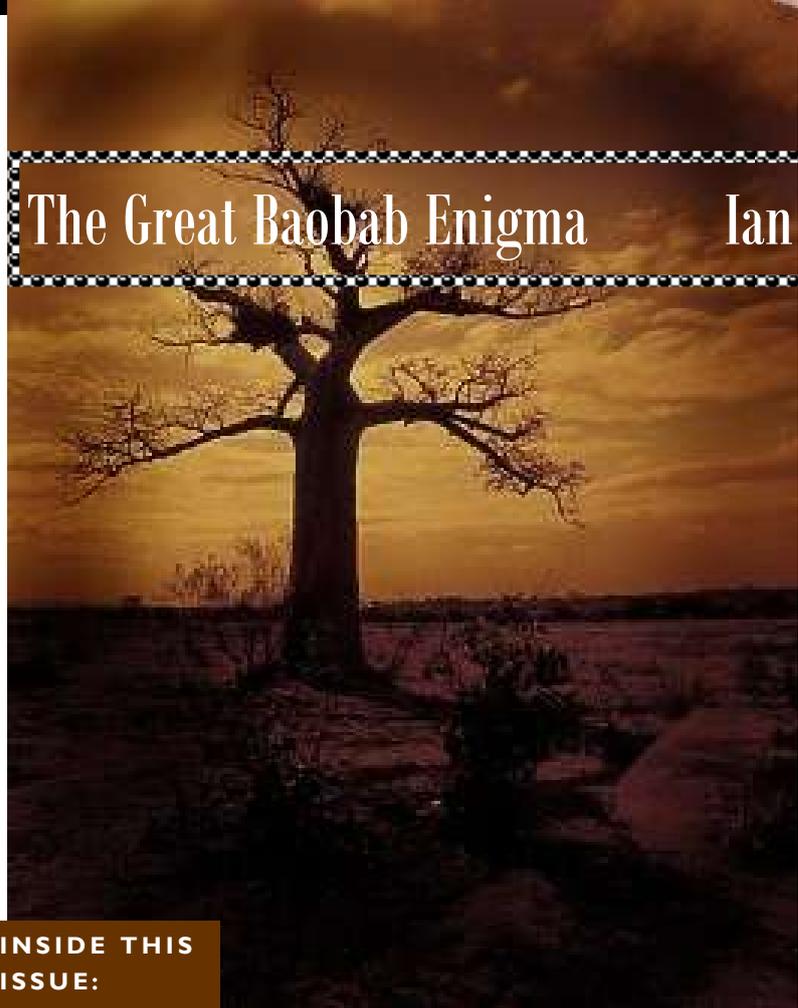


VOLUME II,

MAY/JUNE 2010

The Great Baobab Enigma

Ian Pringle—Waterberg BonsaiKlub



The African Baobab, *Adansonia digitata*, is one of eight species of the remarkable Baobab genus, Bombacaceae family. *Adansonia digitata* is indigenous to Africa and is found in thirty-one countries of Africa (Pakenham, 2004). A further six species (*A. grandidieri*, *A. suarezansis*, *A. rubrostipa*, *A. madagascarensis*, *A. za* and *A. perrieri*) are found only in Madagascar, regarded by many botanists as the birthplace of the Baobab. Although *Adansonia digitata* is found in Madagascar it is strictly speaking an 'alien' there, having been recently introduced to the country from Africa. An eighth species, *Adansonia gibbosa*, is endemic to Australia (op.cit.).

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Various baobab specimens have been transplanted elsewhere by man, notably to the West Indies, Florida and India. The natural distribution of the baobab begs the question as to why there are six species of baobab unique to Madagascar and only two in the rest of the world, 15 000 kilometres apart, one unique to Africa and a further species unique to Australia! A study of the flowers of the Baobab has shown that the genus evolved in the last 17 million years (Baum, 1995), well after continental drift should have isolated the genus. The Gondwana super-continent, which once embraced what are now South America, Africa, India, Antarctica, Madagascar and Australia, started to split up during the late Jurassic, at least 150 million years ago. If the spread of the *Adansonia* genus occurred before the split-up of Gondwana one would be dealing with a living fossil, approaching the age of the *Ginkgo biloba*. The *Ginkgo-phyllum*, as indicated from fossils found near Vereniging, is at least 250 million years old (MacRae, 1999). One would also expect to find some *Adansonia* species in the other remnants of the super-continent, South America or India. Antarctica is simply too cold today for them to have survived even if they had been present on the polar continent in earlier times. The natural distribution remains an enigma.

(Continue p2)

In my opinion.....



I would like to thank each and everyone that voted on the future of the newsletter and the ones that left such encouraging messages.

The format will largely stay the same, but I have managed to find out how make the size smaller. Hopefully this will help. The newsletter will not be sent out to club secretaries anymore, but people can

apply individually to receive the newsletter. The choice remains with you whether you want to download it or not. I will still send it out to some clubs on request or until all hic-ups have been sorted.

I just love winter here in KZN, as very little changes, where I live in any case. We can report, we can dig, some of our trees, such as figs still grow..... And the best part of all... we NEVER get frost. I can leave my trees outside.

Have you booked for the Cape Bonsai Kai 40th Anniversary yet? Have you had a look at the Oyama Bonsai Kai Easter Show pictures? Go to the web;-) In fact, have you *seen* the new web site? Let me have your comments and suggestions. Tell me what you want on the web site.

Till next time,

Carol

The Baobab Enigma.....continued

Baum himself postulated that the intrepid baobab ancestors sailed from Madagascar in their own seed pods several million years ago, one baobab flotilla landing in east Africa, the other in west Australia (Pakenham, 2004). A short trip from Madagascar to Africa seems possible but one all the way to Australia is very unlikely.

A possible solution lies in the 'out of Africa' theory. Man may have carried the seed with him when he left Africa to populate the world. *Adansonia digitata* is a great provider (Pakenham, 2004) and would have been valued by the indigenous people. But there is no evidence of remnants of *Adansonia* between

Africa and Australia albeit that *Adansonia* will obviously not fossilise. A study, using molecular biology or molecular genetics to be more precise, could determine just when the two species, *A. digitata* and *A. gibbosa*, separated. A result in the region of 50 000 years ago would favour the out of Africa theory but a result an order of magnitude greater (or more) could mean you have a living fossil in your bonsai collection.

And so the great baobab enigma remains.

References:

Baum, D. (1995). A Systematic Revision of *Adansonia* (Bombacaceae), in *Ann. Mis-*

souri Bot. Gard., pp 440-470.

MacRae, C. (1999). *Life Etched in Stone. Geol.Soc. of S.Afr.* 305p.

Pakenham, T. (2004). *The Remarkable Baobab. Jonathan Ball Publishers (Pty) Ltd.* 143p.



Ian is an active member of the Waterberg Bonsai Club in Limpopo.

Leopard Tree.....www.bonsaihunk.us

The bark of the *Caesalpinia ferrea* is the single most attractive feature of the plant. In the landscape the trunk flows smoothly and gracefully, and the bark is a patchwork of chocolate brown, off-white, and green patches in a mottled pattern which likely gives rise to the common name of "Leopard Tree". The old outer bark gradually darkens to a chocolate brown but in active growth the bark is shed and lighter coloured white, brown, and green patches result.



The tree has a compound leaf. In container culture, the leaves can be kept quite small, and individual leaflets will be smaller yet. The seed is a brown or black waxy seed contained in a typical legume seed pod. The plant is also delicately twiggy which gives it good bonsai character. Another outstanding feature is its thin, layered foliage allowing a penetrating view into the branch structure thus giving the tree an air of delicacy. Due its fast growth, removal of wire from branches at the appropriate time is mandatory to avoid scarring. Wire scars will heal well if the tree is allowed rampant growth.

Caesalpinia can also withstand severe root trimming without harm. Keep it out of direct sun during this time. As an older bonsai some specimens may develop unique knobby lumps on the exposed basal roots. This can add to the charm of the composition. Rootage on many specimens is rather one sided, creating unbalanced roots systems. Great care must be used to overcome this growth habit for more formal bonsai styles. *Caesalpinia* is tolerant of heat, dryness and is a survivor in pot culture. With severe reduction the tree springs back with new life even from older wood.

The Leopard tree's negative features are the compound leaf, long internodes, and the habit of folding its leaves up at night or when the tree is roughly handled. The total leaf size is 4.75 inches in length and the individual leaflet is up to one inch, but in a potted specimen this reduces to a full leaf 1/2 inch in length, and a leaflet 1/8 inch. At maximum growth internodes are three inches in length and less than 1/8 inch in pot restricted specimens. When the plant needs to achieve a finished appearance, leaf size is easily controlled.

Once the desired trunk size is reached, internodes are kept short by diligent pruning, and restraining the plant in a smaller container. The compound leaf is likewise reduced by keeping the plant in a small pot and by shortening each leaf by cutting it back to the first leaflet section. Since the individual leaflets are small this works very well keeping the plant in scale even with small trees.

The blooms of the *Caesalpinia ferrea* are dark yellow and displayed in a panicle or raceme. *Caesalpinia* have not bloomed for us in pots, but perhaps with older trees this may be possible. The plant is easily propagated from seed. The seed may be quickly germinated by nipping the hard outer coat with a nail clipper and placing them to soak overnight in water. Plant the seed in bonsai soil and in a day or two the sprouts will be up and growing. Seed is available via the internet from a number of seed suppliers.

Cuttings have been successful. Use older wood, with mature bark, rather than green shoots and dip in a rooting hormone. Place the cuttings into bonsai soil, keep the soil moist and in a humid place. Strongly growing trees will root the best; avoid trees in weak condition or going into dormancy.

Application of Art Principles in Bonsai—Part II

Visual Movement

There has been much debate in recent years as to the relationship between Bonsai and Art. Is the practice of Bonsai purely horticultural or does it have strong artistic aspects as well?

Many enthusiasts initially approach bonsai for its horticultural practices and it is only when they then attempt to style and form their trees, that the artistic and creative side of the practice comes into play.

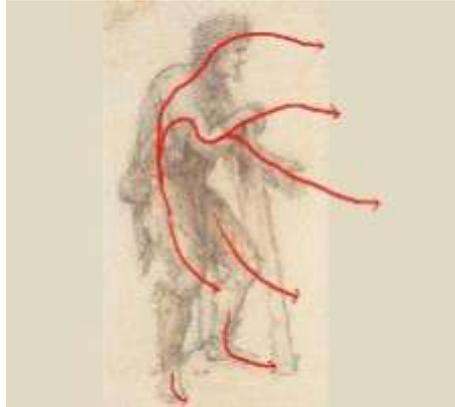
There are in fact many basic artistic principles at play when we design our trees; or, at least there should be. Many of these principles are already provided for us in the commonly applied 'Rules of Bonsai'.

Visual Movement, the subject of this article, is often found in 'the Rules of Bonsai' that determine the positioning of a bonsai in its pot and the relationship between objects in a Japanese 3-point display.



This sketch by Leonardo da Vinci is known as 'Masquerader in the Guise of a Prisoner' and is taken from an old book of printed sketches by Da Vinci.

Each sketch in the book has been placed squarely on its page; possibly by the publisher or possibly by Da Vinci. This sketch is ideal for illustrating the purpose of, understanding, finding and using movement in Art, bonsai and photography.



If the image is studied, key components can be found that show the direction of 'energy', the 'flow' of the picture or its *movement*.

Arguably the most important features are the subject's face and hands, and to a lesser degree, his knees and feet. All are directed towards the right and therefore, the 'movement' of the picture could be said to be towards the right. (If one notices the cup hanging from the Masquerader's belt, even this is open and facing towards the right).

Armed with this knowledge, the central figure can be placed in different positions in a larger frame, to better and worse effect.



If the figure is repositioned to the left of the image, its movement is given room to 'flow out' into the empty, negative space on the right hand side of the picture. The figure looks 'comfortable' in this space and the overall composition is pleasing to the eye.



Move the figure to the right hand side of the frame and something is now wrong with the composition. The flow and the movement of the figure is now cramped and the energy of the figure is lost. The empty space 'behind' the figure (on the left) looks unnecessary and awkward, almost wasted space.

Visual Movement, like the Golden Section is something we all 'see' and 'recognise' automatically on an almost subconscious level but we sometimes fail to acknowledge when we compose our own Art. Understanding movement in bonsai, photography or Art can help us exploit the subconscious of the human eye and enhance composition and the illusion of movement.

Interesting Links.....

Photography: How to photograph your bonsai.....[Mr. Crow's Guide](#)

Bonsai Pests: Loads of information of pests in the garden....[Entomology](#)

[Bonsai 4Me:](#)

[Knowledge of Bonsai](#)

Farrand Bloch's magazine, [Bonsai Focus](#)

[Midway Bonsai Kai](#)

[Art of Bonsai](#)

[American Bonsai Society](#)

[Eastern Province Bonsai Society](#)

[Bonsai Bark](#)

[Bonsai Farm](#)

[Pretoria Bonsai Kai](#)

[World Bonsai Friendship Federation](#)

[Oyama Bonsai Kai](#)

[The Bonsai Doctor](#)

[Bonsai Huisie](#)

[Mikibu Bonsai Kai](#)

[African Bonsai Convention 3](#)

[SABA on Facebook](#)

[Bonsai Shikoku](#)

[International Bonsai Forum](#)

[Lindsay Farr Videos](#)

Report back on the Oyama Easter Show, New Talent entrants and photographs, please look at the SABA website.

Application of Art Principles continued

Indicators of Movement Particular to Bonsai

For our purposes, an article on visual movement would not be complete without mentioning the visual strength of the apex and the first branch on a bonsai.

In Bonsai, both the first branch and the apex are *very* strong indicators of movement (focal points); if the first branch of a bonsai (or sometimes the branch with the lowest foliage) faces left, it is *very* difficult to make the movement of the tree face right convincingly.

Notice the first branch in the last Juniper image and compare it to the previous images. For the tree with movement facing right to be convincing, the lowest foliage had to be moved to the right and the previous first branch on the left, had to be lifted and lightened.

The apex of all bonsai has two sides, one steeper than the other; the steeper side indicates the direction of movement and nearly always reinforces the direction of the first branch.

Again, as such a strong indicator of movement, it is difficult (though not impossible) to convincingly show movement one way or the other if the first branch and the apex face in opposite directions.



The above image has the Juniper with strong movement to the left, (including a strong first branch towards the left) but, has the right-facing apex taken from the previous image.

The conflict movement of the left first branch and right facing apex is very unsettling to the eye.

Why Take Any Notice of Movement?

Movement *has* to be acknowledged for a bonsai design to be successfully convincing; if a bon-

sai doesn't quite look 'right', consider whether it's movement is satisfying to the eye. It must always be remembered that though the rules of Movement in Art and Design are known to few, all potential viewers of your work will subconsciously 'see' and acknowledge movement as being 'right' or 'wrong' in their eyes.

Harry Harrington has kindly given permission for his articles to be used. Harry also runs a "[Virtual Styling](#)" on the net and it is worthwhile to read his comments on Facebook. It is a web site well worth the visit..

(Article kindly reprinted with the permission of Harry Harrington—[Bonsai4me](#))

Is it good to have lichens on and around your bonsai trees? To answer this question there are two aspects to consider; the horticultural consequences and aesthetic characteristics.

Lichens are amazing organisms being a symbiotic colony of an algae growing in very close association with a fungus. The association is usually so close that neither can live without the other. The algae provide the food through photosynthesis while the fungus provides protection. They can be incredibly tough organisms growing in some of the most extreme environments on earth.

As natural trees age, they often develop colonies of lichen on their bark and exposed deadwood sections. In some situations, such as the Florida everglades and Knysna forest, the lichens can form long stringy masses on the trees that look like old, raggedy beards. This is the effect that people often want to create in their bonsai.

Aesthetically, lichen on a tree can make the tree look older but I would carefully consider the scale being portrayed by the lichen growth as a coarse, leafy plant may limit your imagination when looking at the tree. It creates a scale anchor – rather like having a figurine placed next to the tree. The colour should also be considered as pale colours draw the eye and so an unintentional focal point may develop around the patches of lichen growing on the tree.

I have a few trees that have natural crusts of lichen growth on them that are quite subtle but do en-

hance the feeling of age of the tree. When the crusts get too thick and cover the whole circumference of the twigs, it starts to become too dominant making the twigs seem twice as thick as they actually are. The crusts are removed when the tree is trimmed and refined. On some other trees I have a grey green growth that comes up through the moss on the soil and this definitely adds an interesting dimension to the tree. In both these cases the development is very slow and so it does take years before it becomes a problem.



On old pine bonsai with small bits of lichen on its branches (yellow) and a grey green growth on the soil.

Some of my collected trees have lichen growing on deadwood sections of the tree. This does make for an interesting display, especially when the wood is wet. The wood goes a very dark colour with pale grey patches of lichen scattered around. To maintain this I can't do any carving on the tree and the deadwood can't be treated with any wood preservative such as lime sulphur. A problem also can develop when the colonies spread onto the live sections of the tree as the distinction between dead and alive,

which is so important in bonsai, gets lost.

From a practical point of view I think it would be quite difficult to get a colony to establish on a tree in a natural looking way. You don't want to have the "stuck on" look with an out of proportion lump hanging off the odd branch with no unity with the rest of the tree. It also would not make aesthetic sense to have a youngish looking tree covered in bits of lichen that is trying to make the tree look more mature than it actually is.

Lichens are not parasitic on plants; they just use them as a substrate for their growth. I don't think that a little bit of lichen on a tree will make any difference to the health of a bonsai. If you do live in an area with a climate that encourages thick lichen growth on trees then you may need to scrape it off periodically. The biggest problem that I have observed is growth on Junipers that starts to creep out onto the foliage. Thick leafy lichen may also hold water around the trunk and branches that cause the bark to decompose.

In conclusion I feel that some natural lichen growth on a tree would enhance its appearance of age. As with all things related to bonsai; care and subtlety are the keywords as an understated and beautiful story is the goal.

10 Greatest Bonsai Fallacies..... Jerry Meislik

1. The older-looking the bonsai, the better it is.

By definition, a bonsai is a trained tree in a container. Years ago when I started in bonsai I would find very young material to work with. Time after time and year after year my advisors would tell me how to make the bonsai look older by doing this and doing that. I concluded, incorrectly, that the goal was to make my tree look as old as possible. This, of course, is completely false.

A bonsai may represent a very young or an ancient nearly dead tree. Neither is better than the other. The success of a bonsai must be measured by other than some preconceived concept of the implied age of the tree that the bonsai represents. Perhaps, success may be defined by the ability of the artist in achieving the desired appearance of the bonsai. This could be naturalistic, that is, representing a copy of an actual or literal tree, while another artist might design trees that are artistic expressions carried out on a living medium. This last bonsai may not represent a tree but something such as an elephant, a rock even a mood or a feeling. Perhaps, we can not judge the bonsai's success unless we know the artist's intention. But one thing is clear, an older-looking bonsai is not automatically better.

2. The myth of the instant bonsai.

Watch this demonstration and you will see an instant bonsai. Or go collecting and get an instant bonsai from nature. I have had this fantasy, and probably deep in my heart I believe that one day I will find the perfect bonsai. One that pops out of the ground and does not require another ten years of careful and thoughtful pruning and wiring to bring it up to snuff. After seeing many demonstrations and attending innumerable workshops the anticipated instant tree often brings major disappointment especially when it is studied later in the confines of my home. A tree that was breathtaking at 10,000 feet in the Rocky Mountains comes crashing to earth when a saner mind looks at its poor root system and awkward branching structure.

Hope springs eternal, perhaps tomorrow I'll find my perfect little tree. Until then, I will keep working on my less-than-perfect ones.

3. However you wire its wrong!

Bonsai journals and books are full of advice on wiring. You must do this and that. You must use copper or aluminum or else. You must wire or unwire at this time of year or your branches will die. You must not cross wires. You must wire the tree neatly. I personally believe that you can wire with anything that will hold and shape the branch properly. Whether this is copper or aluminum or anything else is irrelevant. Neatness does not count unless you want a neat tree or unless you intend to show your tree in its wired state. Time of year doesn't matter to the tree, (exception - do not wire a frozen tree). Leaving wire on all winter does not hurt the branches. Here are some wiring recommendations that I think are helpful. Wire when you have time. Wire the branches with loops at 45 degree angles for best holding power. Wire your trees often and you will have better trees. Move the branch the absolute minimum number of times to get the position right. Do not wire the branch and then keep bending it and forth to get just the right shape as this will damage the branch with each bend. If you need to redo the shape wait several months until the branch has healed from its first wiring insult. It's OK to cross wires, but remember a crossed wire cuts in faster than the uncrossed - so be watchful! Thin wire will cut in before thick wire - so watch those thin wires carefully. Always remove wire with a wire cutter. Unwinding wire, unless done very carefully, will disturb newly formed wood that holds the branch in its new position.

4. Cutting branches at the wrong time or in the wrong way.

Many, many times there are suggestions to cut a branch in a certain way or at a certain time or at a specific angle. The story goes that unless you do this the branch will bleed until it dies and/or the tree itself will die. Unless proven otherwise, most injuries or cuts to branches do not result in the death of branch or tree. There are very few and specific examples of trees that do not tolerate severe reductions of branches. This short list includes pines, Ficus benjamina, aspen, and white birch. In a similar vein much information exists that claims roots must be cut a specific angle or the root will rot. Again ignore this and cut the root at any angle you wish. On some materials the roots will not regenerate if the root has been cut back too far. The angle isn't the critical factor.

5. Follow all the rules, and you will get a bonsai masterpiece!

The truth is that after following all the rules you are much, much more likely to get a turkey than a masterpiece! Creating a bonsai by the rules is like creating pictures using paint by numbers. One should approach bonsai by knowing the rules, and then applying the rules at your own peril. The rules will help you in deciphering why certain bonsai designs do not work; but the rules should never stop your creative instincts. The rules help to train your "eye", but they should never dictate to your eye. The best example of this are the wonderful wild trees that I have collected over the years. They have a special character provided by the years exposed to elements which shaped their design in unpredictable ways. After some years, I noticed, that many of my collected trees were less exciting than when they were collected. Each year I would remove or refine some "problem" area. After a few years I had ruined the tree but made it more perfectly adherent to the bonsai rules. There is a fine line between perfection and cutting the soul or spirit out of a tree. I failed in keeping the spirit and character of the tree alive.

One technique that I use is to let chance dictate some of my bonsai decisions. For instance, if I have a tree with three branches close together, but only one is needed. I *quickly* glance at the branches and cut two off. This avoids carefully studying the three branches to see which is exactly, mathematically correct. The quick snip approach avoids the precise "cookie cutter, follow the rules" design that is so sterile.

6. Here's the formula for the perfect soil mix.

As we say in Montana. I don't have the perfect soil mix but ask me again in five minutes and I will. We have been fiddling around with soils for almost thirty years and still the perfect mix eludes us. Because there is no perfect soil mix nor will there ever be! A soil must do many things. It holds your tree mechanically in the pot. It must feed the tree while providing moisture, buffering the temperature, chemicals and environmental stresses. This must vary by the type of tree being grown, by the temperature, light exposure, humidity, wind, size of the container. etc.. To figure out the best soil start by visiting the best bonsai growers in your area. The best growers are defined by the healthiest trees in your locale, not the most impressive recently imported specimens. Ask the growers their soil mix and how they water, and also their sun exposure. Use what works, and then modify it for your specific types of tree and your own backyard micro-climate.

7. There is a perfect or ideal tree.

There is no perfect or ideal tree. Sometimes one hears about an ideal ratio of six times the tree's diameter for the ideal height of your bonsai. This is not any more ideal than 6 feet height for a human being. The proportions of a human or tree depend upon many factors. A pine tree's shape is not more desirable than a broom style. Cascade is not better than informal upright. A tree that is designed to represent a 50 year old maple is not better or worse than a tree designed to represent a 600 year old ancient forest tree. Stop listening when someone tells you about the ideal tree. It is no more valid than the ideal wife or husband. Currently we in the Americas are doing more "natural" appearing trees. This too is a fad, and is not necessarily better than more highly stylized exposed root or other bonsai styles appreciated in the past. Each type of style is just different but not better or worse than another style.

8. Your visiting bonsai expert knows best.

The visiting bonsai artist brings much knowledge to your club. But unless they are from your local area they are probably unfamiliar with your native bonsai materials. They also will be less than knowledgeable regarding cultural aspects suitable to your locale. For this advice stick with your local bonsai talent. Another gripe with some demonstrators is that their demonstrations produce beautiful looking trees. But they fail to mention that the tree would be better if certain other things were done. For instance a pine is quickly trimmed into bonsai shape. The lowest 1/3 of the trunk is stripped of branches. These branches must be allowed to grow for years to give the bonsai pine any taper. The demonstrator's tree will forever have the same taper that it had on the day of the demo; the trunk may get thicker but the taper will never increase unless low branches are left to thicken the lower trunk. Another pet gripe is demonstrators that fail to mention that they would never do to a tree what they just did in your demonstration. It would be helpful for the bonsai expert to be honest and tell you up front when they are doing things for demonstration purposes but that they would do it differently if they had more time.

9. Forests or grove must have odd number of trees.

A forest planting can be created with any number of trees. Whether or not this is an even number is irrelevant. If your design is good then the number of trees is not meaningful. If your design does not work then add or subtract trees but do not automatically adjust trees to give you some magical even number. For most beginners the odd numbers are simpler to design into an asymmetrical look that we love. Groves with even numbers of trees may be more balanced, and symmetrical, and therefore less interesting to some observers.

10. Lime sulfur will keep your dead wood from disappearing.

All dead wood will disappear eventually. Anything that we do is only a reprieve before the wood is digested by fungal and bacterial attack. Lime sulfur slows down the decay process but does not halt it. At best, lime sulfur keeps only the outside 1/4 inch of wood firm; underneath the wood continues to deteriorate.

If you have dead wood at the base of your tree keep soil away from the trunk. This will help slow decay. Two, use some penetrating marine epoxy on your important dead wood areas as this seems to plasticize the remaining wood and keep it around for a few more years. Also, we bonsai lovers are currently fascinated with dead wood designs. This current fad is likely to fade as is the wood of our creations. Think long and hard before creating dead wood designs as they are temporary and may even shorten your trees long term survival.

Conclusions

**ALWAYS USE COMMON SENSE, ESPECIALLY
IF THE ADVICE DOES NOT AGREE WITH
YOUR EXPERIENCE**

Accessed: <http://www.bonsaihunk.us/Fallacies.html>



Freddie Bisschoff—Buddleja (Photographer—Carl Morrow)

Club News

We now have a comprehensive 'Club News' page on the web site. For regular up-to-date news from SABA affiliated clubs in south Africa, please visit the web site regularly.

Lynne Theodorou and Betsy de Jong at a recent workshop in Richards Bay



Ficus species World wide.....Caroll

There are about 755 fig tree species worldwide, with around 511 of them occurring in the Indo-Australasian region (Asia, Malesia, Pacific islands and Australia) and approximately 132 in the Neotropical region (Central and South America). In the Afrotropical region (Africa south of the Sahara, including Madagascar) there are currently 112 recognised species, 36 of which are indigenous to southern Africa (25 species in South Africa). I found a wonderful [web](#) site that lists practically every species available.

Each species has its own page and for easy reference, you can search alphabetically, hierarchical classification or per region. The site is easy to navigate and has plenty photographs of the leaves, fruit, and/or flowers that allow for quick identification.



Please note that news, views and opinions expressed herein are not necessarily those of the Editor or Exco Members. "I" sometimes refers to the writer of the respective club newsletters.



I would love to publish all newsletters, but please could you send it to me in .pdf format or MS Word. If you send pictures, please could it be in .jpeg format and between 200kb and 500 kb. Any other format makes it very time consuming and difficult to work with.

Also consider giving permission to have your newsletter put on the SABA website.

Declared Weeds & Invaders

It is imperative that we know at all times what we have in our bonsai-en. For all we know, we might be harbouring an obnoxious (I always wondered what the opposite of that would be?) weed or plant.

In total there are 200 species of plants that are declared weeds or invaders in South Africa. They are divided up into three categories: Category 1 species are declared weeds and totally prohibited, Category 2 plants are invasive species for which permission can be gained to grow them commercially in demarcated areas but otherwise they must be removed, and Category 3 invasive plants can be maintained on your land if they are plants that were already growing at the time these regulations were promulgated (March 2001). All other Category 3 plants must be removed (a good example of this is the [Jacaranda](#)). Irrespective of the category, all declared plants growing within 30 m of the 1:50 flood line of a river or waterbody must be removed. Exceptions to these regulations can be gained through obtaining special, written permission.

The Conservation of Agricultural Resources Act, No. 43 of 1983, as amended in March 2001, sets out the regulations regarding the control of weeds and invasive plants and provides a list of declared plants, in which they are divided into three categories. There is an exception in the regulations regarding biological control reserves. These are areas where permission is granted for declared plants not to be controlled because they are used for introducing and monitoring biological control agents (e.g. insects).

Category 1 declared plants (Section 15A of the amended act):

- may not occur on any land or inland water surface other than in biological control reserves.
- must be controlled by the land user on whose land or inland water such plants are growing.
- may not be planted or propagated.
- may not be imported or sold; and
- may not be acquired.
- can be exempted from the above regulations through written exemption from "the executive officer", provided there is a good reason for it.

Category 2 declared plants (Section 15B of the amended act):

- may not occur on any land or inland water surface other than a demarcated area or a biological control reserve. However, the "executive officer" may on application in writing demarcate an area where category 2 plants may occur, be established and be maintained. Demarcated areas include areas where a water use license for stream flow reduction activities has been issued. Otherwise, a demarcated areas will be established only if:
 - the Category 2 plants are cultivated under controlled circumstances;
 - the land user has been authorised to use water in terms of the National Water Act No. 36 of 1998
 - the Category 2 plants are demonstrated to serve a commercial purpose

- all reasonable steps are taken to curtail the spreading of propagating material of the category 2 plants outside the demarcated areas.

- no-one sells propagating material of category 2 plants or any category 2 plants to another person unless such other person is a land user of a demarcated area or of a biological control reserve.

- the land user is prepared to comply with further conditions as set down by the "executive officer".

- the land user does not allow Category 2 plants to grow within 30 metres of the 1:50 year flood line of a river, stream, or anyother sort of water body, unless authorised to do so in terms of the National Water Act, No. 36 of 1998

- must be controlled by the land user if in areas that are not demarcated areas or biological control reserves.

- may not be acquired unless such acquired material is for propagation in a demarcated area or biological control reserve.

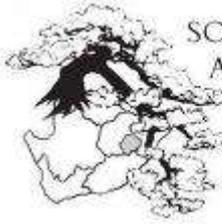
- may only be imported or sold in accordance with the provisions of the Plant Improvement Act, No. 53 of 1976, the Agricultural Pests Act, No. 36 of 1983 and the environment conservation regulations.

- can be exempted from the above regulations through written exemption from "the executive officer", provided there is a good reason for it.



Category 3 declared plants (Section 15C of the amended act):

- shall not occur on any land or inland water surface other than in a biological control reserve. However, plants already in existence at the time of commencement of these regulations (March 2001) may continue to exist, provided they are not within 30 metres of the 1:50 year flood line of a river, stream, lake or other type of inland water body. In addition, the "executive officer" can impose further conditions on Category 3 plants already in existence at the time these regulations were imposed, which might include removing them if the situation demands it.
- must be controlled by the land user to curtail the spread of these plants.
- may not be planted, established, maintained, multiplied or propagated.
- may not be imported or sold.
- may not be acquired.
- can be exempted from the above regulations through written exemption from "the executive officer", provided there is a good reason for it.



SOUTH
AFRICAN
BONSAI
ASSOCIATION

SOUTH AFRICAN BONSAI ASSOCIATION

APPLICATION FOR INDIVIDUAL MEMBERSHIP

Date:		
Club name if you are member of one:		
Individuals full name:		
Postal Address:		
Postal Code:		
Tel No. / Mobile No.		
E - Mail:		
Fax Number:		
Applicants Signature:		
Subscription Paid: (Currently R20.00 per member per annum)	YES	NO

For office use:

Tabled at Committee meeting Dated:		
Accepted	Rejected	
Signed on behalf of the committee by:		
Letter sent out informing the individual if accepted or Rejected:	Yes	No
Copy of the constitution sent out:	Yes	No
Remarks:		