



DAI ICHI BONSAI KAI

Serenity through Bonsai

第一分盆裁會
盆中平穩

JANUARY 2018 | VOLUME 33, ISSUE 1

THE DAI ICHI GARTEN



Reflections
2017

Kei Ikari | Japanese Black Pine

DAI ICHI BONSAI KAI

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J I S E D A I

NEXT GENERATION

PRESIDENT'S MESSAGE

This issue of *the DIBK Gazette* is all about reflection. Looking back upon a year completed, and reflecting on all that we have accomplished, both individually, and as a club.

From its inception, Dai Ichi Bonsai Kai has always been a teaching club. Following in the tradition that our founders Leila Kusumi and the late Jim Tatsukawa envisioned, we will be renewing our focus and efforts in nurturing and developing the next generation of bonsai artists.

Like a tree must grow in order to thrive, so does our club and that is just what 2018 will bring. Growth. Tremendous and vigorous growth.

Jisedai. The next generation.

So how do we go about growing the next generation of bonsai artists? DIBK has been doing a good job of consistently bringing in informative monthly demonstrators, as well as holding our beginner's workshop at our annual show and sale. We've sparked the interest of bonsai in many people thus far, but as with anything in life, there is always room for improvement.

With so many bonsai clubs in Southern California, there is often overlap with demonstrators and events. With that in mind, out of the box thinking is required in order to bring unique, and timely events to our membership. Sure, styling Junipers is fun to watch, but there's a lot more out there, and we will do our best to bring that to you. As always, suggestions are welcome, so please tell us what you want to see.

CONTINUED

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PRESIDENT'S MESSAGE continued from page 2

Since we started our initiative to stream DIBK demonstrations and event coverage online, we have received over 5,500 video views on our Facebook page. That is a lot of people reached. We will continue to Live Stream as many events and demonstrations as we can, as well as upping the production value of each new video. Over time, this video library will become expansive, and will be an invaluable resource that any new bonsai artist can learn from, no matter where in the world they live.

While instructional videos are an easy and convenient way to learn a topic, there really is no replacement for hands on experience. To that end, we will also be developing an expanded workshop program where beginners can, along with senior members, put what they've learned from our demonstrations into practical use, on their very own trees.

This year, our official publication, *the DIBK Gazette* had a yearly cumulative circulation of 2750 hits, and will continue to be an important avenue of communication for our club. In addition to our meeting coverage, we will be adding more feature content as well as in-depth articles and event coverage from throughout the world.

Our website, daiichibonsaikai.com continues to serve as an archive for all of the happenings in the club. Future expansion is planned, but we need to secure a dedicated webmaster to develop the site to its fullest potential.

We currently have over 400 likes and follows on our Facebook page. The videos and event coverage posts continue to be popular. If you haven't already, I highly encourage you to "like" our Facebook page, as well as interact and share our posts to your friends and other bonsai groups. The more views we get, the larger our exposure to the bonsai world. The club could also benefit from branching out to other social media platforms, and we're currently looking for a dedicated Social Media person to take on this task.

A lot of these new initiatives will require additional funding and resources and this is where everyone can help. Every donation made, whether it be monetary or otherwise, goes a long way in helping to achieve our goals. If you have trees, tools, or pots that you no longer need, please consider bringing them in for our raffles or auctions. Have any bonsai books lying around? You can donate them to the club library so that others can learn from them as well. Please contact our club librarian Carol Takahashi for more details.

However, the most important contribution that you can give is your time and knowledge. Any organization (our club included) is only as good as it's membership, and we have some pretty terrific and knowledgeable members who could greatly contribute to our goals. In the coming months, we will be approaching members to assist in achieving these goals, but if you have any interest in helping in any way, please contact a board member and let us know you want to help!

This is an extremely exciting time for Dai ichi Bonsai Kai. All of these renewed efforts will only make our club a stronger and more valuable resource for the current, and next generation of bonsai artists as well as the DIBK family.

Thanks and have a great 2018!


Jason Sato
President



IN THIS ISSUE

This year, we've been fortunate to have some incredibly gifted and talented people demonstrate at Dai Ichi Bonsai Kai.

In this issue, we will reflect on memories of 2017, and look forward to the new memories and experiences to come.

It's time to renew your ANNUAL CLUB MEMBERSHIP

Individual Membership
\$25.00 per year

Family Membership
\$35.00 per year

Your dues enable the club to present activities such as our annual show, guest demonstrations, workshops, the *Dai Ichi Gazette*, club library, as well as refreshments and club raffles and events.

You can pay your dues in person at the next club meeting, or by mailing your check to:

CJ Levinstein
827 East Marshall Place
Long Beach, CA 90807

Or pay online via PayPal:
daiichibonsaikai.com/membership



S E A N S M I T H

A R T I S A N

[ahr-tuh-zuh n] noun

a person skilled in an applied art;

*a **craftsman**.*

Dai Ichi Bonsai Kai, along with several other Southern California bonsai clubs, were fortunate to have Sean Smith, a talented and award winning bonsai, suiseki and woodcraft artisan, as their featured presenter.

Mr. Smith hails from Marysville, PA and has studied under Senji Morimae, at his Nursery in Tokyo. He currently creates bonsai display tables, and carves Daiza for renowned bonsai and *suiseki* enthusiasts all over the world. As a result of this work, many awards have been bestowed upon him for his craftsmanship, as well as his strict adherence to these ancient Japanese art forms. Let's take a glimpse into Sean's art and craft.



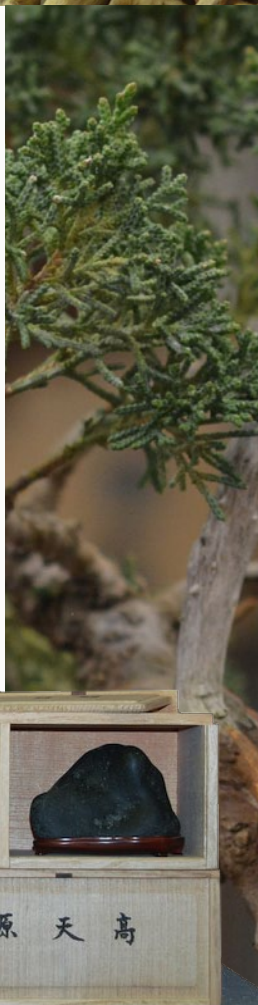
Sean critiques a natural wood stand brought in by Doyle.



Demo tree before



The presentation started with a slideshow on the craft and history of *kiri bako*; wooden boxes used to house antiquities such as fine bonsai pots, as well as scrolls, *suiseki* and other valuables. The box's purpose is twofold. In addition to protection, the *kiri bako* also serves to record the history of the piece it contains. Artist and owner information is recorded onto the cover of these boxes, to catalog the contents' lineage.



Sean then began work on the *Shohin Kishu Shimpaku* provided by Fred Miyahara, who grafted the tree 18 years ago onto San Jose stock. As Sean worked the tree, he shared tips and anecdotes about bonsai.

"Number one thing to look for in a tree is the *nebari*. Whether you buy or collect a tree, that's most important because it's the foundation, and the only thing that can't be changed. The second is the front and back of the tree. Also of importance is the branching. Placement can be manipulated, but you don't want to stress the tree by over-bending its branches. Select trees with already established branches that best fit your vision with minimal bending. Your tree will be better for it.

"Take the time to really study and look at your tree, and at different angles. Left, right, tip to the front, tip to the back... move the tree around and really study it. Never buy a tree, and just start creating a bonsai. You have to really look at the tree, to see what will make the best tree, because the decisions you make will last a lifetime. Yes, you can restyle later, but the initial styling sets the tree's direction, and you want to get that right from the start."



Two trees.

One tree.

"Trees that have multiple dominant branches, look like two trees. By changing the angle you can give it the appearance of one tree. It's best to look at your tree at different angles to get the best results."



“Not every tree in Japan is a masterpiece like the trees in Kokufu-ten. Bonsai hobbyists in Japan enjoy the art too, and I’d like to see more of that in bonsai. It should be more about the enjoyment and satisfaction, and less about the stress of competition and perfection.”

~ Sean Smith



“A lot of people in the west don’t realize that a lot of the Japanese arts are woven together. *Sumi* Ink is used to make scrolls... what are scrolls used for? A formal display. *Suiseki*, an object of nature, is used for display in a *tokonoma*. It’s all about display. We in the west will diligently spend time in our back yards on our trees... wiring, unwiring, fertilizing... for so many years. What’s the point of doing that, if it never leaves your back yard?

“You’re an artist creating with your hands and your heart. What better way to get a reaction then by displaying it... by showing your art. You get a warm fuzzy feeling showing off your art to people that appreciate art.

“It’s like that in Japan.”



Michael Izumoto was the lucky winner of Sean’s tree.



Sean also stopped by Baikoen Bonsai Kenkyukai for a lecture/critique session.



Photo by Doyle Saito

DIBK would like to express our deepest appreciation to Fred Miyahara for arranging and coordinating Sean's visit, and to the generosity of the GSBF, for supporting their member clubs throughout Southern California.





THE DIRT ON REPOTTING

Our March meeting was a potting workshop with longtime DIBK supporters Fred Miyahara, and Michael Sykes. They both endured the long drive from San Diego to share their wisdom with our club. The meeting was well attended, and many member trees are now ready for summer and new growth!



Fred Floresca getting to the root of the matter...



Michael Sykes talks wire...



and potting options...



Shirley Floresca taming an unruly Olive...



It can seem like a lot of work to bring your material, tools, soil, and pots to a workshop, but the end results are worth it. More importantly is the knowledge you go home with, that will benefit you long after the workshop is over.

Learning proper techniques like root prep, soil composition, best time to repot, maintenance and aftercare is invaluable, and having two great teachers with years of experience is the best way to learn.



Fred Miyahara working the roots of Glen Takahashi's Juniper...



Glen watches intently as Fred explains the root prep process...



Discussing root work with Glen and Carol...





Michael Izumoto and Michael Sykes (Mike²) adjusting the planting angle....



Fred weighs in on Michael's pot selection...



As did Michael...



"Now mom can have her strainer back!"
~Michael Izumoto



"Keep it."
~Michael's mom



Root combing...
pick pick pick...
poke poke.



Getting the angle just right...



Approved!



Liz Do showing Doyle
how it's done...

as Phillip watches...



Kevin Sweeney's
All-American bonsai...

Peter Macasieb and CJ Harmatz chatting about life, love and bonsai...



John Monos and John van de Wouw hangin'...



Ivan Salas preparing to
WIN ALL THE
RAFFLE!



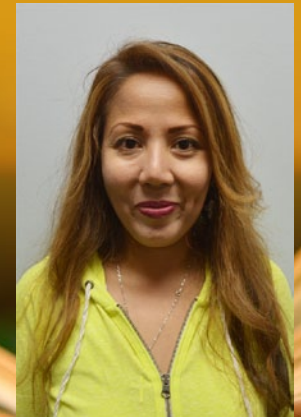
Allan Sugimura and Marisa Macasieb catching up...



CLUB LIBRARIAN

Please welcome DIBK's newest club librarian, Carol Takahashi. Carol will be in charge of our collection of printed and digital media archives. From time to time, she will also be writing feature book reviews for the *DIBK Gazette*, and that book (along with a small selection) will be available for loan at the next monthly meeting.

Books from our library are available to club members in good standing. Check out the library at www.daiichibonsaikai.com/media/library and let Carol know which books you want to check out!





NATHAN SIMMONS THE RIGHT POT

Our April presenter was Nathan Simmons who brought a small sampling of his extensive collection to discuss pot selection.





“Shape, style and size of pot, glazed or unglazed... there’s are just so many options to choose from. There are many rules and trends that have been around for years, that result in aesthetically pleasing choices. A lot of rules in bonsai are for that purpose... to get people from point A to point B relatively quickly, and eventually you experience that “a-ha” moment, and understand why that rule is a rule. It’s always interesting to see beginners reject or rebel against these rules, to later learn that they weren’t going to invent some great new style of bonsai that artists before them somehow overlooked.

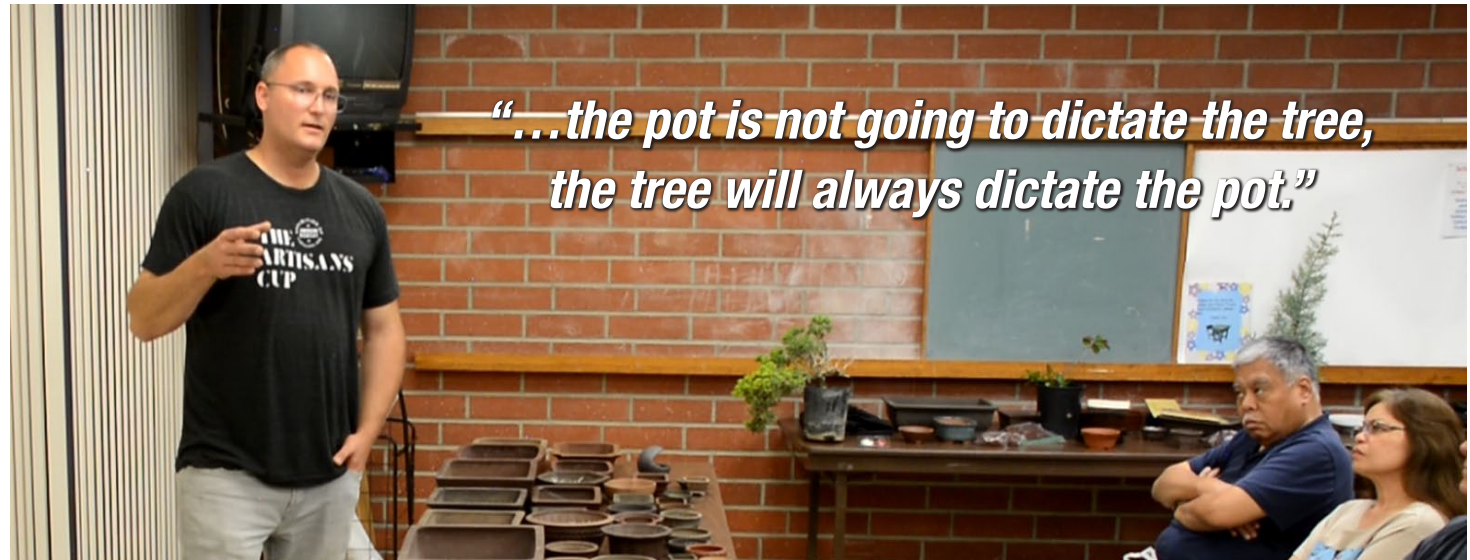
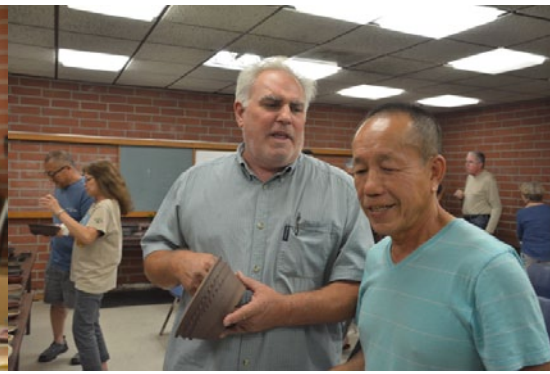
“With pot selection, there are fundamental rules to follow. Conifers, 99% of the time an unglazed pot is used. Deciduous, tropicals, flowering and fruiting are almost always done in a glazed pot. Evergreens like olives, yaupon holly, or ficus, can go in either. I love glazed pots so I will look for every excuse possible to put a tree in a glazed pot.

“You don’t ever want the pot to overshadow the tree. A good exercise to do is to study Kokufu-ten

trees, and instead of looking at the tree first, look at the pot first; then examine the tree and how it relates to the pot. Most people are so interested in the tree, that they don’t even notice the pots. Books, magazines and website coverage from high profile Japanese shows are all good tools to learn these aesthetics.

“Art is not for everyone. Not everyone is born artistic, but you can learn a skill, and become disciplined enough to be able to mimic the art. In doing so, you begin to pick up the aesthetic knowledge that creates a pleasing display. You know these tree pot combinations work because they’re on display at big shows, and if you do this enough times, that aesthetic becomes your aesthetic.”

Nate then went on to field questions, give advice, and review and suggest pots for members who brought trees in. It was a great presentation and we want to thank Nathan for taking the time to share his knowledge with us.





Serenity through Bonsai

This year's DIBK show, "Serenity through Bonsai," was a phenomenal success. It brought together the club's friends and supporters to share with the public, the beauty and serenity that bonsai can bring.

The exhibit showcased a variety of different styles of bonsai, at all artist levels.

The exhibit was well attended, and club members, as well as friends and supporters of the club, lent their very best trees, offering them in harmonious displays of art.

The public was excited to participate in the beginner's bonsai workshop led by a great group of experienced and talented bonsai students and artists. Participants got the chance to learn bonsai basics and create their own Juniper Nana bonsai. People either experience these workshops as a fun way to spend the morning, or a first step into a lifelong passion for bonsai. The latter is why the club continues to carry on this show tradition.

Attendees were then treated to a round robin demonstration with John van de Wouw, Peter Macasieb and Allan Sugimura. The group all worked through the demonstration, creating beautiful bonsai out of pre-bonsai stock. All trees were placed into the Saturday raffle, and many lucky people went home with some fantastic material.

Later in the day, the attendees were further encouraged to network and enjoy a great meal at the show reception and dinner. The selection of food was varied and all incredibly delicious thanks to everyone that contributed a dish to the feast. Seconds were a must! The after dinner entertainment was provided by Mai No Kai Traditional Japanese Dance group.





Ken Nguyen "Ken SoCal Bonsai Supply"

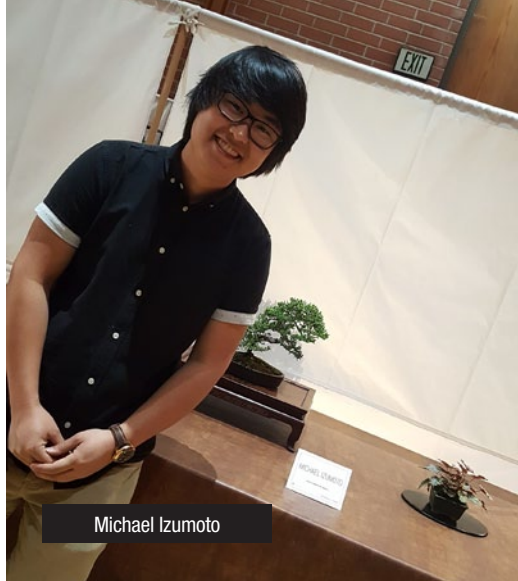


Barry Altshule "Legacy Cork Oak"



Mel Ikeda

Many people came early for the best selection, and went home happy with some nice, new material. The selection of bonsai material was vast and sales were brisk.



Michael Izumoto



Allan Sugimura



Glen Takahashi



Shirley Floresca



Fred Floresca





Michael Jonas



Peter Macasieb



Robert King



Brian Grant



Gib & Elissa Hoxie

Photos by Carol Takahashi

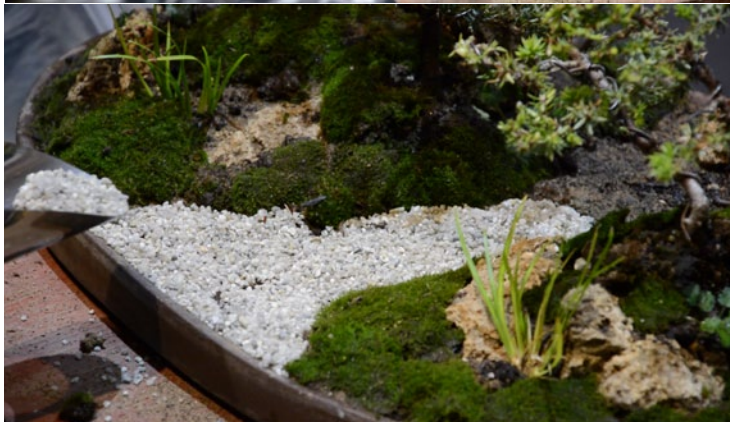


Video captures by Shirley Floresca

Sunday brought us another great demonstration with Frank Goya. Assisted by Jaime Chavarria, Frank showed the attendees what it takes to create a three-tree Juniper sai-kei. In addition to the Junipers, the beautiful tray landscape consisted of natural rock (hardscape), Irodium and Dwarf Mondo grass (accents) as well as white sand to simulate the water feature. Frank then donated the finished sai-kei (along with a beautiful stone planting) to the Sunday raffle. Congratulations to the lucky winners!



In all, it was a great weekend that gave the general public, as well as club members, a chance to interact and learn about the art of bonsai as well as the opportunity to own some great material.





DAI ICHI BONSAI KAI

Serenity through Bonsai



2017 EXHIBITION CATALOG

“WHAT I LIKE
ABOUT BONSAI IS
THAT IT HAS A
BEGINNING
BUT NO END.

A BUD TODAY
BECOMES
A BRANCH
TOMORROW.”

— John Naka

Serenity through Bonsai



PETER MACASIEB | CHINESE ELM



GIB HOXIE | MELALEUCA



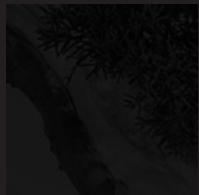
ELISSA HOXIE | CORK BARK OAK



TINA HSU | OLIVE



PETER MACASIEB | SHOHIN DISPLAYS





MICHAEL IZUMOTO | PROCUMBENS NANA



SHIRLEY FLORESA | JACQUELINE HILLIER ELM



TOM CULTON | PROSTRATA



FRED FLORESA | KISHU SHIMPAKU



GLEN TAKAHASHI | PROCUMBENS NANA



CAROL UPSTON | CHINESE ELM



HANK FAWCETT | OLIVE

“SOMETIMES, YOU HAVE
TO COMPROMISE WITH THE TREE...
SOMETIMES, THE TREE
HAS TO COMPROMISE WITH YOU”
— Frank Goya

Serenity through Bonsai



FRANK GOYA | GINKO



DOYLE SAITO | PROSTRATA

“TREES ARE THE EARTH’S ENDLESS EFFORT
TO SPEAK TO THE LISTENING HEAVEN.”

— Rabindranath Tagore

Serenity through Bonsai



JOHN VAN DE WOUW | PROSTRATA



TED OKA | OKINAWAN HOLLY



KEITH WATERS | PROCUMBENS NANA



ALLAN SUGIMURA | PROCUMBENS NANA

“YOUR TREE HAS TO TELL A STORY.
YOUR DESIGN HAS TO
MAKE THE STORY BELIEVABLE.”

— Mel Ikeda

Serenity through Bonsai



ROBERT KING | PROCUMBENS NANA



KEITH WATERS | BRAZILIAN PEPPER



LEILA KUSUMI | TWISTED POMEGRANATE



LIZ DO | CORK BARK ELM





IVAN SALAS | CHINESE BANYAN



JAIME CHAVARRIA | CHINESE ELM SAIKEI

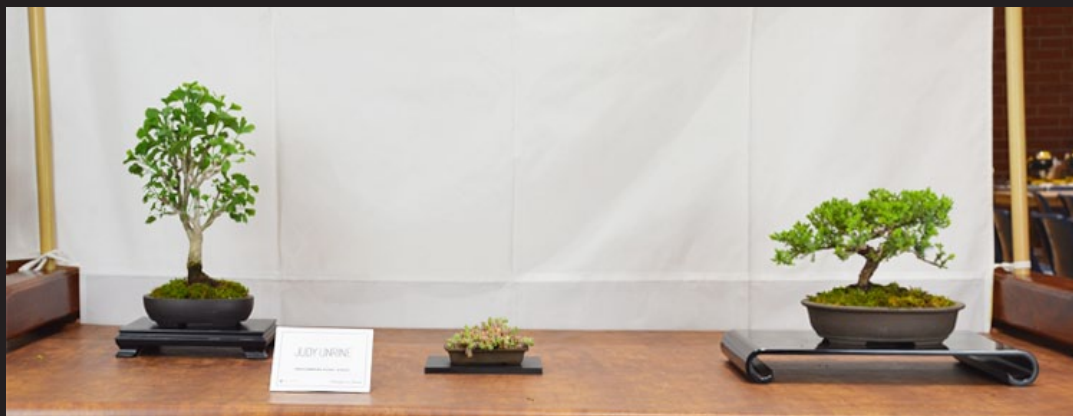


KEN UEDA | OLIVE





TUCKER MCCLURE | YAUPON HOLLY



JUDY UNRINE | GINKGO | PROCUMBERNS NANA

CREATE.



BRIAN GRANT | STAR JASMINE



FRANK GOYA | BOUGANVILLEA



MICHAEL JONAS | OLIVE



KEI IKARI | JAPANESE BLACK PINE



“THE MOST REWARDING THING
ABOUT BONSAI TO ME,
IS TO SEE A STUDENT PROGRESS.”

— *Leila Kusumi*

Serenity through Bonsai



TOM VUONG | SHIMPAKU

Serenity through Bonsai

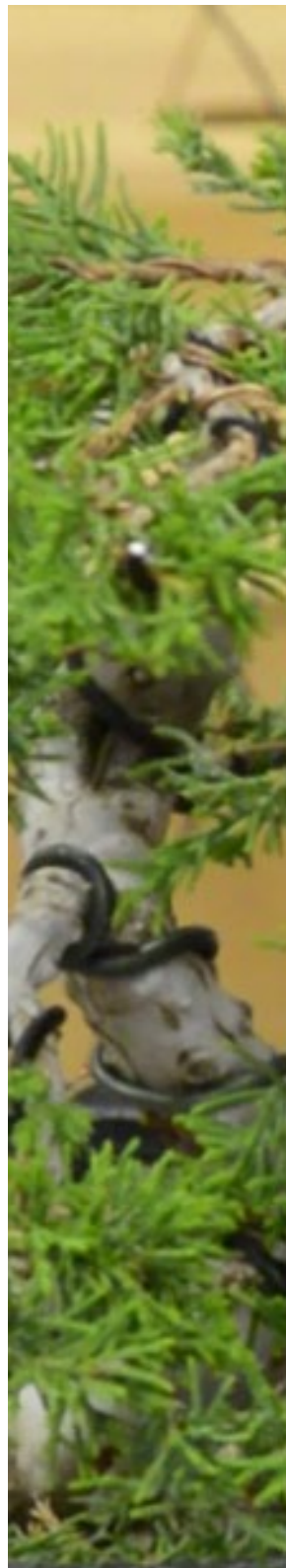
TAK SHIMAZU



Tak started the demo by presenting two different 7 to 10 year old *Itoigawa* grown from cuttings, and attendees voted on which tree he was to work on. The first tree had been previously wired and was ready for further refinement, while the other had no training applied. The audience chose the first tree.

Tak explained, "In Japan, trees are wired and trained in stages, often taking years in between to finish. Unlike the demonstrations you see here where the entire tree is wired, cut back, pinched and styled, in Japan, large branches are wired first while smaller secondary branches are wired months later. This minimizes damage to the tree and its delicate branch structure, and allows the tree to recover in less stressful steps."

Living in an area where temperatures can reach 110 degrees, Tak explained he often uses two stacked nursery cans for his material in training. "With the double stacked pot, moisture is trapped between the two pots and it will not dry out as quickly. When I use clay nursery pots, it will often dry out within the day."





"With *Shimpaku*, over time the inside foliage will fall out as the new growth emerges, so now I remove the inside old growth to make wiring easier."

Explaining wiring techniques, Shimazu said, "When you wrap your wire around a branch, you want the wire to go in the same direction that the branch is moving. For example, if you are wiring a branch to be bent to the left, the wire should be directed so that the angle over the top of the branch is going over to the left side of the branch, and vice-versa for the opposite direction. The reason is that when you wire in the direction of the bend, the wire wraps and holds tighter around the branch. If you go the opposite way of a bend, it gets looser, and loose wire does not work well when setting the movement. When it comes to rewiring the same branch, the bend will be set already, in which case, you should wire in the opposite direction to avoid creating obvious wire marks in case it grows out too much."

Tak finished the styling and Peter Macasieb was the lucky winner.



CLUB WORKSHOP

Our July event was a workshop meeting, so DIBK members came prepared with their tools, materials, and a lot of passion. Members brought in everything from established material in need of minor refinement, to nursery stock that required full, initial styling. Advice and inspiration was given freely, and members went home with trees that were vastly improved. Lots of new people came to check out our club and will hopefully become new members of our DIBK family.



Tom Vuong and Barry Miller working on Barry's monster nursery stock Juniper.

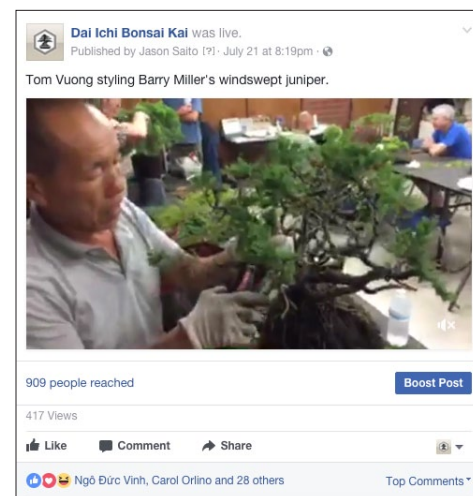


Everyone took a look and discussed ideas on what to do with this little guy.

Due to the overgrown leggy branches, it was decided that a windswept style would work well. Since this is the first styling from raw nursery stock, the goal here is to set the foundation for windswept style. Further refinement will come from multiple followup sessions, until a true windswept effect is achieved.



To give you an idea of where Barry's tree is heading, the photo above is of Tom's windswept style Shimpaku on display at the 2017 DIBK Exhibition.

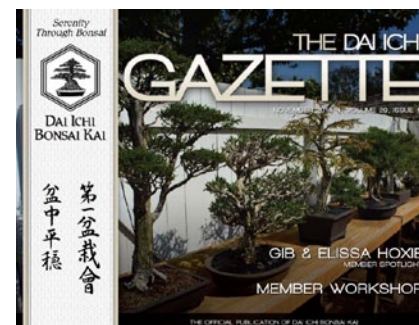


You can check out a quick clip of Tom working the tree at www.facebook.com/DaiIchiBonsai/ And while you're there, please "Like" our page!



Above: Tucker checking out Elissa's very healthy Podocarpus. The foliage was so lush and lovely. Elissa really has a green thumb, and a great eye for bonsai, as she always brings the nicest trees!

Below: Gib working on his beautiful Twisted Pomegranate raft. This tree has a long history which is meticulously detailed and documented by Gib (see image at right). Gib and Elissa do this for all of their trees!



Check out more of Gib and Elissa Hoxie's beautiful trees in our November 2014 Issue of the *DIBK Gazette*! <http://bit.ly/hoxies>





Shirley and Fred Floresca spent the evening working on a few of their nicest trees. Fred's Shohin Bougie looked magnificent after a nice cleanout and trim. Shirley's saikei by Frank Goya just needed a cleanup to look healthy and vigorous. Further refinement to follow.

Johnny Magana worked on a nice Kishu. Johnny, along with Fred and Shirley, are students of Gary Ishii at Chikugo-En.

Kevin Sweeney styling his formal upright
Foemina, as DJ Bruce watches on.
Kevin has the coolest T-shirts :)



PROTIP FROM KEV:

Cover your soil when doing foliage cleaning and trimming.
Much easier to keep your soil clean from debris that will
eventually break down in your soil.



John van de Wouw working with Tucker McClure on his Moyogi Shimpaku



Glen Takahashi working his Nana



Michael Izumoto cleaning his Shimpaku

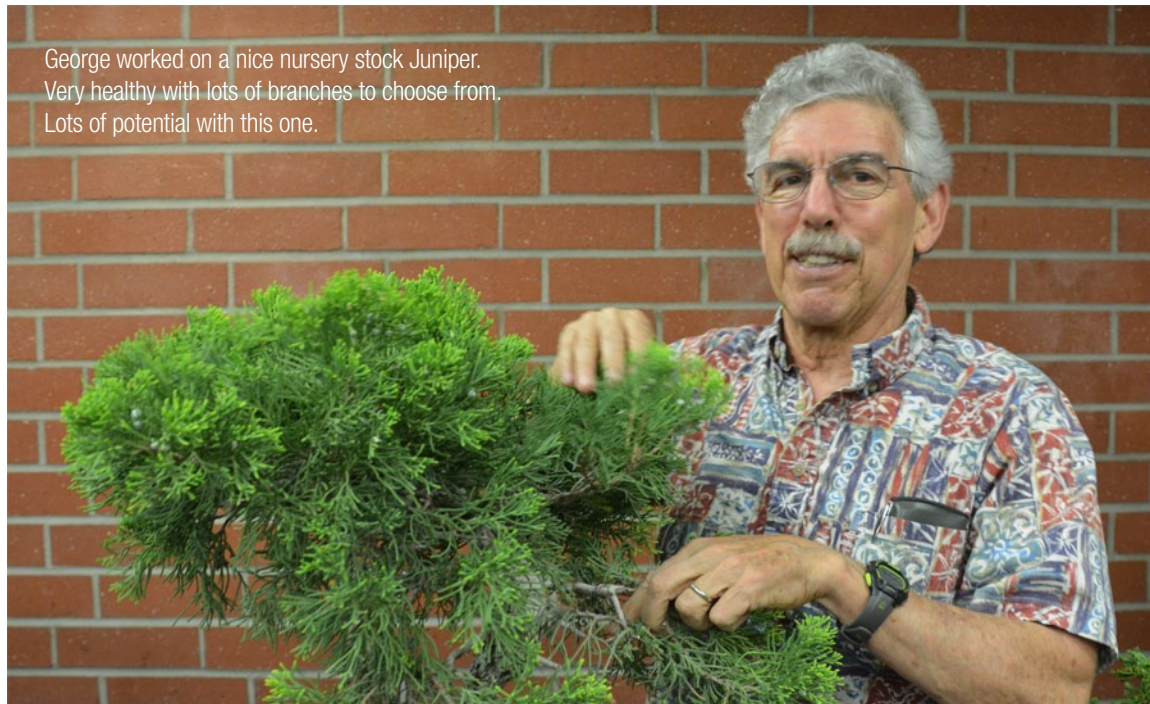
John van de Wouw helping Liz Do trim her Nana Juniper



Allan Sugimura inspecting the material.



George worked on a nice nursery stock Juniper. Very healthy with lots of branches to choose from. Lots of potential with this one.



Judy Unrine cleaning the foliage on her Juniper.





ALBERT RIVERA

COLLECTOR.

GRAFTER.

ARTIST.



Our August demonstrator was Albert Rivera. Albert hails from the San Fernando Valley where temperatures often soar into triple digits, so it's no small feat that his bonsai collection grows healthy and vigorous. In his presentation, Albert shared some tips on how he does it.

"When the California Juniper collecting season is over, I start digging Rocky Mountain Junipers. In my area, they do better than Sierra Junipers and other high elevation *yamadori*. I typically graft them with Kishu as they do so much better when grafted. They grow stronger and their roots do so much better, so it makes sense. I think everybody should have at least one grafted *yamadori* in their collection.

"I always encourage people to graft trees because not only is Kishu Shimpaku more desirable, but it's also a stronger species when it's grafted. 100% Shimpaku does really badly in my area but once it's grafted to a local woodstock, it takes off like gangbusters. In the South Bay, where your climate is cooler, it should do a lot better than in my area.



"When doing Juniper maintenance, you want to obviously clear the downward facing shoots. Keep an eye out for foliage that doesn't have swelling at the tips or is a darker color. That means it is not an active growing tip because they haven't received enough sunlight, and that's the foliage that I will remove. This leaves the stronger, active tips to remain and develop."

*Special shoutout to Barry Miller for doing a great job on capturing the detail of Albert's demo on the TV cam!
Thanks Barry!*



"For the health of our trees, we have to sort of take a step back. We have to put the artistic side on hold and concentrate on the horticultural aspect, because the trees need to be healthy and vigorous before we can style them. I have a protected part of my garden where my trees that are struggling are kept. I mist them twice a day and I only water when there's a need for it. The water and fertilization is strictly controlled so I can monitor their progress carefully. You also need to take a step back and actually allow the trees time to recover. It's human nature to try to intervene on behalf of the sick tree, but the worst thing you can do is overcompensate with its care."

"Feeding and keeping the tree well trimmed during the growing season encourages backbudding. By removing all of the inactive growth (the foliage that doesn't get sun), and only leaving the strong healthy shoots, really gets the development going, and these grafted trees will backbud for sure."





"Why copper wire? I prefer it because you can use thinner wire to get the same hold on a branch as a thicker aluminum wire. In this case, less is more and the tree will respond better with less restrictions.

"I usually wire my grafts with a heavy gauge for protection. I have strong Santa Ana winds and grafts need protection in case they got knocked over. Nothing worse than a graft accidentally splitting after you've spent years nurturing it."



This Prostrata actually came from Home Depot. They're out there folks; you just have to look for them. Go to the back and hunt around the returns and the stuff that's going back to the wholesaler. You'll be surprised at some of the neat treasures you will find.



ALBERT'S ORGANIC FERTILIZER CAKE RECIPE

Bone meal, blood meal, feather meal,
rapeseed extract, seaweed extract,
Superthrive, Elmer's school glue, flour,
and liquid fish extract.

*"The liquid fish extract stinks to high
heaven, but it's good stuff. The Elmer's
glue holds the cakes together and allows
slow release. I'm not a big fan of tea
bags on all of my trees :)"*

*"My dogs took a liking to the cakes. I had
a buddy of mine test them for toxicity and
they weren't toxic, but I needed them to
stop, so I tried adding habanero extract,
but they still ate them. I then discovered
odorless fish extract and increased the
Elmer's glue, and that did the trick as
they stopped eating them."*



Congratulations to Joe Ortega, the lucky winner of Albert Rivera's
grafted Shimpaku demo tree.



Dai Ichi Bonsai Kai shared your live video.

Published by Jason Saito [?] · August 19 at 5:39pm · 🌐

Albert Rivera did a fantastic demonstration at DIBK last Friday. Check out
part 1.

Thanks to Phil Aupperle and Liz Do for their fantastic camera work.



322 Views

View Albert's full demo at www.facebook.com/DailchiBonsai

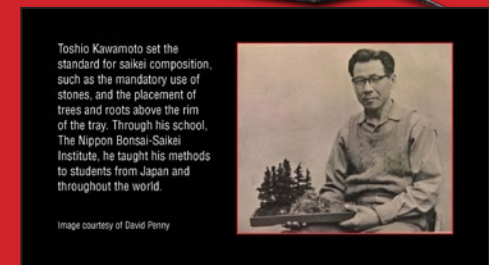
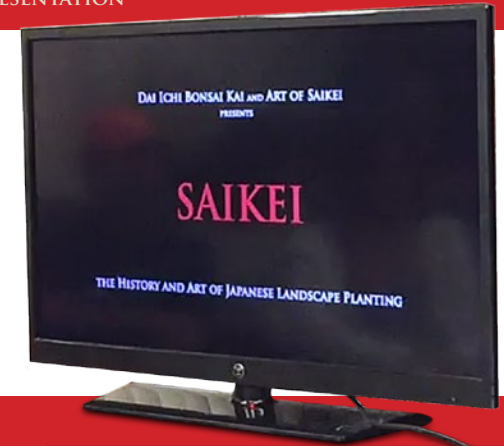
SAIKEI

THE HISTORY AND ART OF JAPANESE LANDSCAPE PLANTING

Our September event was a Saikei presentation/demonstration by Saikei fanatic and DIBK *Gazette* editor, Jason Saito.

(editor's note: OK, writing this article is a little weird.)

The presentation started off with a slideshow discussing the history, design, building techniques and the materials used to create miniature living landscapes.





The demo started off with a nice piece of black slate purchased from a building supply house. They sell these as outdoor ground, wall and counters veneers, so often have very straight edges. Nothing a grinder, chisel and a really big hammer can't fix. Shaping the slate starts out with tracing an outline with chalk or a sharpie. Using a masonry cutting wheel and a grinder, "score" the outline about 1/4" deep. Once scored, the slate can be shaped by gently, but firmly, whacking off the outer pieces of slate with either a hammer, or a hammer and chisel, along the score line. It takes a little bit of practice, but it's easy to



get the hang of. Slate consists of layers of material so each whack will not only remove material, but remove layers creating a bevel on the opposite side of impact. These bevels make for a more interesting piece, so make sure you hit from the bottom of the slate so the bevels appear on the top, finished side.

Setting the hardscape is the first step to creating the composition. Every other aspect of the planting will revolve around the hardscape, so it's vital to get the layout as balanced and ideal as possible.

Your stone sizes should vary with one main stone or grouping being the focal point. Your design should allocate room for main trees and accent plants, while following the flow and composition of your hardscape.



Stones are anchored down to the slab by wedging smaller anchor stones and packing in modeling clay. Eliminate all air gaps under the grouping by firmly pressing the clay into the base of the structure. Once your grouping is anchored to the slate, remove excess clay from around the base so there is more room for soil.

Muck is then used to build walls to create planting "zones." Muck is like a pliable, moldable soil that you can use to compartmentalize your planting so that your main trees can have their own soil base. The muck will eventually dry, leaving it porous so drainage is not an issue. Adequate space for the tree's roots must be provided, so visualize the size of your tree's root ball as you create your zones.





Once the muck walls are set, a good bed of planting soil is applied. Start out with a good medium sifted cactus mix and amendments such as shredded sphagnum moss, fine sifted redwood bark (for water and nutrient retention), and sandy loam (for additional drainage). You want the planting soil to occupy about 90% of the height of the wall, so keep that in mind as you set your planting bed.



And now, the fun part really begins. Adding the trees and accents breathes life into your composition. Prepare the trees by reducing (minimally) the rootball to fit into its planting zone. Comb soil into the roots as much as possible. Once all trees and accents are placed, you can backfill the planting soil to 90% height of the muck wall. Add the remaining 10% sifted, inorganic top soil to desired height.

We're in the home stretch now! Moss needs moisture and humidity to thrive, so over the muck walls apply a moss bedding consisting of New Zealand Sphagnum and Sandy Loam. This bedding will hold moisture and help to keep the moss alive and healthy.



Apply the moss to the bedding. Break the pieces down into various circular shapes and sizes to create a tight, textured carpet across the entire bedding surface. Once covered, apply firm pressure to compact the moss and bedding as much as possible.



Aftercare is important as the planting, at this point, is in a raw and fragile state. Very similar to repotting aftercare, the same measures should be taken. The planting should be kept out of direct sunlight and heat, as well as shielded from strong winds.

Additionally, multiple daily misting of the moss will keep it well hydrated.

Now all that's left to do is enjoy your planting.



Congratulations to Dave Hazard and Joe Ortega for winning the demo Saikei, and to Brad Ellman for winning the participation seat at the Saikei workshop.

Special thanks to Doyle Saito for making both of these events happen.



To view the full History and Art of Saikei demonstration (in 3 parts), please visit www.facebook.com/DailchiBonsai



Dai Ichi Bonsai Kai shared their live video.

Published by Alyssa Factor Saito [?] · September 15 at 8:23pm · 🌐



To learn more about Saikei, please visit www.facebook.com/groups/ArtofSaikei

SAIKEI WORKSHOP

A look at the Saikei Workshop at Peter's Garden
led by Saikei fanatic and DIBK *Gazette* editor, Jason Saito.

(editor's note: Yup, still kinda weird.)



Barry Miller



Jason Saito, Tootie and Brad Ellman



Carol Upston

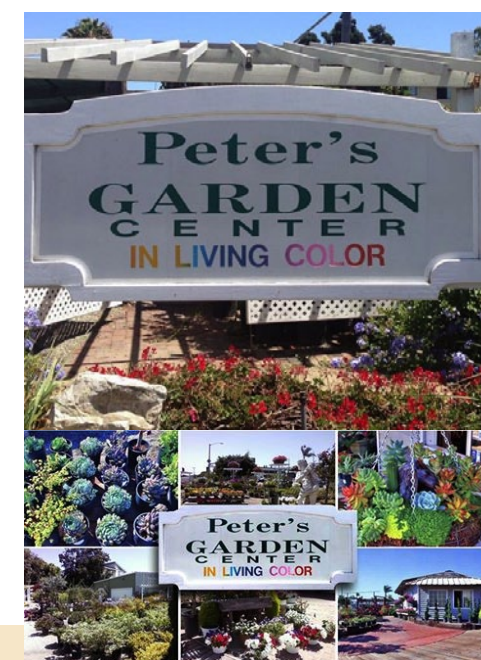
The cool ocean breeze welcomed our members and friends to the Saikei workshop, held at Peter's Garden Center in Redondo Beach.

Fresh from the previous evening's demonstration, everyone settled in to put to use the skills and techniques that they learned the night before. Materials such as stones, trees and accents were chosen, and then the fun began. It was messy, it was challenging, but most of all it was an awesome time for all, and some amazing landscape plantings were created that day.

Thanks to the hard work of Doyle Saito, Carol Upston and CJ Levinstein for their assistance with the workshop. Nice job guys!

Special thanks to Teresa and Peter for their generosity and hospitality in allowing us to take over their greenhouse for the day. It was the perfect place to hold our workshop.

Photos by Doyle Saito



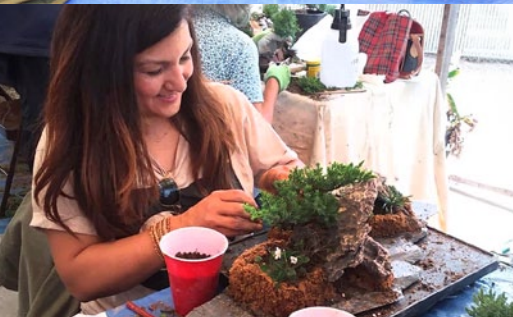
Peter's Garden Center
814 N Pacific Coast Hwy
Redondo Beach, California, CA 90277
(310) 372-2288



Dave Hazard created a gorgeous landscape which will go nicely with the matching Saikei he won at the demo.



Mary Hileman did a terrific job creating her first landscape planting.



Tootie and Brad Ellman had a blast gettin' dirty and creative with their plantings. Tootie took the workshop seat that Brad won, and she did an awesome job.





Joyce Gibbs and Gary Lai's years of bonsai experience helped make quick work of creating their Saikei masterpieces. Great job Gary and Joyce!





Barry Miller did a superb job creating this large 5-tree Saikei.

Advertisement

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(Updated 1/2015)

STYLING LIKE THE WIND



S T E V E I W A K I

Our October presenter, Steve Iwaki, is a second generation bonsai artist that hails from Lompoc. Steve was introduced to bonsai by his father, Ted Iwaki, who was a gardener with a long history of creating excellent bonsai.

Steve started the demo by showing three of his trees and discussing finer points of each tree. His main focus was wind influenced trees and how they are represented by each tree's styling. "My dad really liked upright trees, and I do as well. As I travel, I look at trees all the time. What I've noticed with upright trees, especially up in the mountains, the side facing the wind will usually have shorter branches, with the trailing branches being longer."



The material Steve brought was an Alberta Spruce that came from his neighbor's back yard. "Looking at what to bring to demo tonight, I didn't want to do your standard Juniper demo as everyone does that, and I came across this Spruce which has so much potential. Studying it deeper, it looked to be a good candidate for wind influenced styling. What I look at in a tree is where the foliage starts and where the branches are located. This tells me which side should be the leading and which should be the trailing side of the tree. *Nebari* is also important and the tree should be styled to showcase the best qualities of the *nebari* in regards to the front of the tree.

Steve then began to clean out and select which branches to keep and which branches to eliminate. Along the way he explained his techniques and reasoning for his styling choices.

The tree, as he brought it, was already nicely developed due to his earlier efforts, but the refinement he did at the demo, really set the groundwork for an amazing formal upright tree.⁹





Congrats to Johnny Magana for winning Steve's demo tree!



Watch Steve's full demo at
www.facebook.com/DailchiBonsai

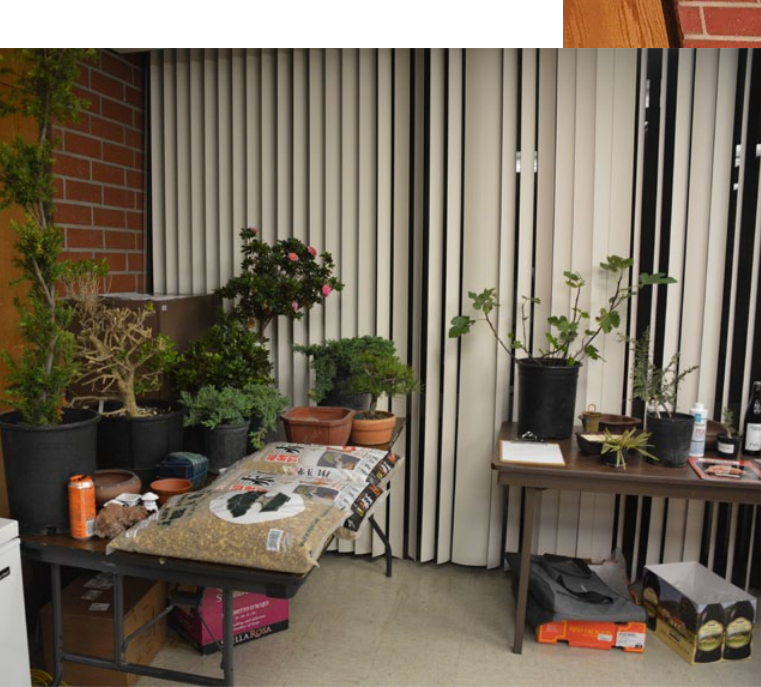


HOLIDAY PARTY BONSAI BINGO



Continuing an old tradition, DIBK held it's annual Holiday Potluck Party during the November meeting. This year's party was well attended by friends, old and new. After munching on some really delicious food, brought in by club members, the crowd was treated to a rousing night of Bonsai Bingo. The game is your standard simple Bingo game, with the exception that instead of calling out letters and numbers, the card was filled with bonsai terms. Kevin Sweeney served as bingo caller, and he did a great job. Everyone had a blast!









TOOL SHARPENING HITACHIYA

JANUARY 19, 2017

There's nothing more frustrating as working with dull and damaged bonsai tools. They make even the simplest jobs so much harder.

Our January demonstrator will be Masazumi Hirota, owner of Hitachiya USA, a company that specializes in the sales and servicing of Japanese knives. Masazumi-san will be demonstrating the tools and techniques to keep your bonsai knives and tools, sharp and well maintained.

You won't want to miss this great demonstration. See you there!

UPCOMING

All events are tentative and subject to change.

FEBRUARY 16, 2018 | **FRANK YEE**
PORTULACARIA FOREST

MARCH 16, 2018 | **TOM VUONG**
HEAVY BRANCH BENDING TECHNIQUES

APRIL 20, 2018 | **MEMBER WORKSHOP**
BRING YOUR TREES

EVENTS

Jan 13 – 14, 2018
Baikoen Bonsai Kenkyukai
54th Annual Winter Silhouettes Show
Arboretum of Los Angeles
310 North Baldwin Avenue, Arcadia
Hours: 10:00 AM – 4:30 PM
Exhibit, sales area, Saturday night reception featuring entertainment, food, giant raffle and auction.

For more information, visit:
www.baikoenbonsai.com

February 2-4, 2018
California Shohin Society Seminar
Hotel Mission De Oro
13070 S. Highway 33, Santa Nella, CA 95322
Hours: 10:00 AM – 5:00 PM
Seminars, vendors, workshops, demonstrations and exhibitions. Visit the website for full seminar and day pass registration forms.

For more information, visit:
<http://www.calshohin.org/>

February 24-25, 2018
Bonsai-A-Thon XXII
The Huntington Library and Botanical Gardens
1151 Oxford Road
Hours: 8:00 AM – 4:30 PM
Admission to the event is free with Bonsai-A-Thon "early bird" registration between 8 AM – 9 AM. Pancake breakfast, demonstrations, lunch, bonsai exhibits, large sales area, raffle and auction.

For more information visit
www.gsbfhuntington.com

For more event information, please visit
bit.ly/GSBF-MoreEvents

GRATITUDE

*Thank you to all of the members who contributed.
The club truly appreciates your generosity and giving spirit.*

Benefit Drawing Contributors

Please support the club by donating your bonsai related items to our monthly raffles.

Refreshment Contributors

Please feel free to bring your favorite treats to the next meeting!

*Please remember to sign the contribution sheet so that
we may acknowledge your generosity.*

Special thanks to

The talented bonsai artists and demonstrators that have generously shared their wisdom and talents with members and friends of Dai Ichi Bonsai Kai

ABOUT DAI ICHI BONSAI KAI

Dai Ichi Bonsai Kai ("Number One" Bonsai Club) was established in January, 1986.

Our club is dedicated to promoting the art of bonsai, and takes great pride in its family-oriented character.

The club meets on the third Friday of each month at the Ken Nakaoka Community Center, 1670 W. 162nd St., Gardena, at 7:00 P.M. Each meeting features a bonsai demonstration, benefit drawing and the public is welcome.

www.daiichibonsaikai.com

***Please feel free to forward this publication to friends, family
or anyone with an appreciation for bonsai.***

Do you have any comments, questions, or submissions? If so, please contact:
Jason Saito ph 310.909.4598 | email jason@zenpalace.com