

JANUARY 2019 | VOLUME 34, ISSUE 01



DAI ICHI BONSAI KAI

Serenity through Bonsai

第一分盆栽會
盆中平穩

THE DAI ICHI GAZETTE



Kei Ikari
California Juniper

DAI ICHI BONSAI KAI

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Trees on display at the Nambu Kai show

PRESIDENT'S MESSAGE

We've accomplished a lot as a club this past year, and it is due to the dedication and hard work of the many people that make this club great; I would like to acknowledge and thank them all.

Doyle Saito, our 1st VP is the person that makes things happen. His ability to get things done, and his above and beyond attitude insures that all of our meetings, demos, workshops and other club related activities go smoothly. He wears many hats, and does whatever needs to be done, and for that we are all grateful.

Our Show Chair and past President, John van de Wouw's many years of contribution to the club has been greatly appreciated, and we look forward to his guidance and support in the future.

For as long as I can remember, CJ Levinstein has been an invaluable member of DIBK. Over the years, she's worn many hats in the organization, and her passion and drive to get the job done help make our club a success. Thank you CJ.

For a few years now, Kevin Sweeney has been a vital asset to our benefit draw efforts. Every month, he tirelessly coordinates, acquires and hauls everything needed to make DIBK benefit raffles, one of the best in SoCal bonsai. His contributions, quick wit (and cool T-shirts) are greatly admired and appreciated.

From the very first DIBK show that Shirley and Fred Floresca attended, they have volunteered their time and assistance in making sure that the sales area was well taken care of. They have given generously of their time and in material do-

PRESIDENT'S MESSAGE

continued from page 2

nations to the club, so it seems a natural extension that Shirley fill the roll as our Fundraising Chair. Shirley and her fundraising team helped to make this past year's auction a great success, and we look forward to the team's future fundraising activities this coming year.

Carol Takahashi has served as our club Librarian and our (unofficial) new member liaison. Her warm, people pleasing personality helps to make new members and guests feel welcome, and a part of the DIBK family.

Making sure that our members and guests are well hydrated is our Hospitality Chair Barry Miller. Barry also serves as our club photographer, and has saved my butt on more than a few occasions with his great shots.

We would also like to welcome a few new members to the board. For the past few years, Robert King has been in charge of our beginner's workshop, and as our 2nd VP will be very active this year, helping with our monthly workshops as well as our upcoming shows and activities.

Joan Shiozaki is relatively new to bonsai, but she brings with her years of experience running judo club activities and tournaments, not to mention a new perspective and enthusiasm to the position of Corresponding Secretary.

Dan Sawada is also new to bonsai and is a quick learner. In his role as Publicity Chair, Dan will be assisting our club with our publicity planning projects and press releases.

We would also like to thank our new and longtime members who have contributed greatly in a myriad of ways. It is because of you guys that we are (I think) one of the best clubs in SoCal.

Our raffle donations are what help to support our club in bringing you top quality demonstrators and activities. Thank you to all members who have generously donated material to our auction and monthly raffles.

Also, a big thank you goes out to all of the people who bring in refreshments. I've been to a lot of club meetings and I can say that our meetings always have the best spread! Good food; good friends; good bonsai. It almost makes it feel like a family party... every month!

We really appreciate your donations and always try to recognize those who have contributed, so please remember to sign the donation sheets.

Wishing you all the best in 2019.

Live. Love. Grow.


Jason Saito



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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

HITACHIYA

KNIFE AND BONSAI TOOL SHARPENING DEMONSTRATION



With any craft, in order to achieve absolute perfection, an artist requires tools that will effectively do the job. In bonsai, many of our tools have cutting edges that need to be sharp in order to do their job well.

At our January meeting we were fortunate to have the owner of Hitachiya USA, Masazumi Hirota (right), and General Manager, Hiro Lennon (left) demonstrate Japanese sharpening techniques. While the core business of Hitachiya is in the sales and servicing of commercial cookware and kitchen knives, as the duo has shown, the process of honing a fine cutting edge is universally adapted to bonsai tools as well.

The pair started off the evening going through the different types of knives and explaining the different cutting edge that each style of knife possessed. The techniques used to hone an edge were described and demonstrated as Masazumi-san sharpened a blade using various grits of whet stones, an abrasive block that hones the steel into a sharp point and creates an increasingly finer edge, the higher the grit number. A really dull edge would start off with a low numbered stone such as a 200 or 400 grit, and you gradually work your way up through the higher number stones (800, 2,000, 4,000) until you've reached the desired sharpness. Stones that are 4,000 and above give a more finely tuned edge, as well as the polished finish. Once you get up to 10,000 grit, you'll get a mirror like finish.

With bonsai tools such as cutters and grafting knives, these whet stones work well. Other curved tools require a different approach. Hiro-san explained, "When sharpening bonsai tools with a curved edge (like a concave cutter), it needs to be sharpened differently. There are stones with a contoured, curved surface that need to be used in order to create that sharpened curved cutting edge."

Overall, it was a really fun and interesting demonstration and we thank Masazumi and Hiro from Hitachiya for generously sharing their tool and knife sharpening knowledge with us.





Dai Ichi Bonsai Kai shared your live video.

Published by Jason Saito [?] · January 20 at 12:37am · 🌐

Knife sharpening demo at DIBK.

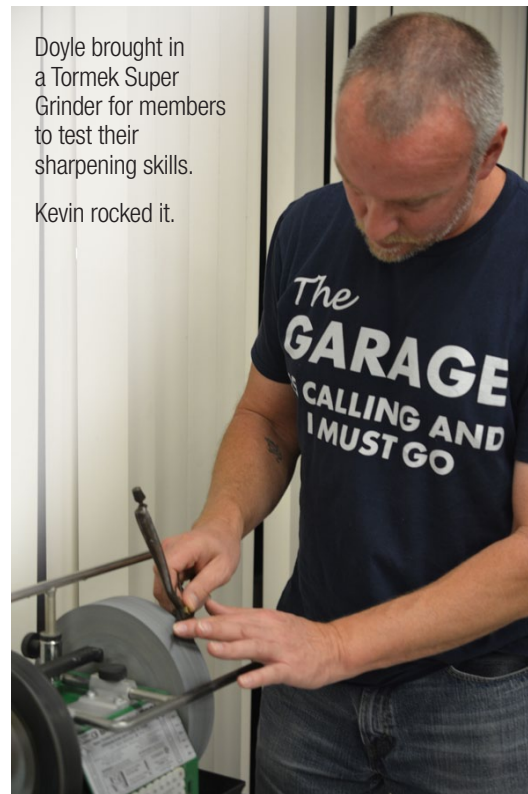


186 Views

Jason Saito was live.
January 19 at 7:09pm · 🌐

Bonsai tool and knife sharpening demonstration by Masazumi Hirota from Hitachiya.

Doyle brought in a Tormek Super Grinder for members to test their sharpening skills. Kevin rocked it.



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



Renaissance Man

Masazumi Hirota is truly a renaissance man.

His family has been in the commercial cookware and cutlery business for generations.

He's ridden motorcycles across America, and throughout the world. He has his pilot's license and owns a fishing ship.

His future goal is to ride in a submarine. Maybe bonsai master might be in his future as well?

Stop by his store and check out the wide selection of Japanese cooking items he offers.



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2509 Pacific Coast Hwy, Torrance, CA 90505

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www.facebook.com/Hitachiya

FRANK YEE

SEEING THE FOREST AND THE TREES

At our February meeting, we had the pleasure of having Frank Yee as our presenter. Frank is a mainstay at many of the bonsai shows throughout California, and he brought along a few of his finest cork bark *Portulacaria Afra*.

Of the origination of the cork bark anomaly, Frank explained "I'm going to turn the clock back about 54 years. Mealy bugs and spider mites invaded my yard. To counteract, I used a very strong spray called DDT. It was so potent, one application killed everything. Nothing moved in the yard for weeks. It ended up killing most of the jade in my yard. As I made cuttings from the surviving plants, I found out that the offspring would develop a cork bark texture. I was very excited so I called the curator at the Huntington, and he was surprised with the results as well. I ended up gifting one of the trees to the Huntington to sell because I want everyone to enjoy the cork bark jade."

Frank then went on to explain the growing habits and characteristics of ports, such as finding the front, trimming techniques, bar branches, taper, surface roots, and a host of other topics. There may also have been a few bawdy jokes thrown in as well. Well... just watch the video. ;)

After the break, Mr Yee then created a forest. He started with a really nice glazed pot and a selection of some good sized formal upright ports. The largest tree was offset with the skinnier/smaller trees at the back. With Carol Takahashi assisting him, the forest was completed in no time.

It was a great presentation and if you ever get the chance to experience one of Frank's demonstration, you'll definitely want to attend as it's a most entertaining and educational experience.





Photo by Shirley Floresca



Photo by Barry Miller



Congratulations to the lucky raffle winners, Liz Do who won the forest planting, and to Amati Carillo for winning Frank's donation tree.



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





BONSAI ARTIST: A VISIT WITH FRANK YEE

WORDS BY LIZ DO

IMAGES BY PHIL AUPPERLE

I had the pleasure of visiting with Frank Yee and his wife, Marilyn at their lovely midcentury home in the hills that overlook Monterey Park. It's easy to see how Frank became so enraptured with bonsai with such a lovely setting to work in.

Frank's in his mid 80's, and still very active in the bonsai world. He's been practicing bonsai for almost fifty years. You'll find him at shows selling his beautiful corked jades and other bonsai trees. He gives demos and exhibits his trees, but he has cut back from the days when he had over 5,000 trees in his yard.

He's known as the pioneer of corked *Portulacaria Afras* on the West Coast. In the early 1960's he bought some jades to landscape his property. One year he was over-run with bugs attacking his plants and sprayed with DDT, a dangerous, now long banned pesticide. Most of his plants died after the spraying, but some jades survived. He made over 1,000 cuttings from his plants and started selling them. Initially, he didn't notice that his jades were special until a customer pointed out the unique cork bark texture that makes Frank's *Portulacaria's* so appealing and sought after. Frank enjoys working with jades as you can create any style and they are easy to care for. When you meet Frank, you may think he is a reserved serious man—and he is—but you'll quickly realize what a great sense of humor he has. Also you may start to wonder if he's pulling your leg; as he says, "Bonsai people lie." Here are some excerpts from my visit.

How did you become involved in bonsai?

“My wife, Marilyn, suggested I check out an Adult Education class on bonsai at East Los Angeles Community College with Ben Suzuki. This was around 1970. I found that my background as a dental technician fit well with studying bonsai. I could plan ahead and see what the tree could become. I mostly ended up studying on my own though. A few years later, Ben Suzuki asked me to teach some of the adult community college classes.”

You also studied with John Naka?

“I did, and he was a great teacher. He did not keep any secrets, and really shared his knowledge. John reached out to everyone. He was a great man.

“He said you had to listen to the tree and it will tell you what to do. I really believe that is true.

“John Naka was okay with using Portulacarias for bonsai. A lot of the old timers don’t use them because they are succulents. They say you can’t get taper, that you can’t get surface roots, that you can’t wire, but you can do all these things with the jade.”

Do you have some tips for training the corked jades? How do you get taper?

“Like with other bonsai, I leave a lot of lower branches near the surface, and that thickens it up. I also cut a lot of branches off the upper third. The cuttings I like are the ones from the trees that are already corking. It can take over ten years for some jades to start corking.”





Do you have a proudest moment in bonsai?

"How soon do you have to know? Not really, I was surprised at how nicely the jade forest turned out. I'll make some more for demos. Maybe put 21 trees in it this time."

Did you go on many yamadori expeditions?

"Not so many. I went out with Harry Hirao a few times. It was hard work. One time a man who went had a stroke. We were standing over him, trying to help." Frank then clutched his heart, reenacting the scene of the man gasping, "Don't touch my tree! I'll be back for my tree!" Frank added, with a shake of his head, "bonsai people are crazy."

If you run into Frank at a show, be sure to say hi and buy one of his cork jades. They are a fascinating tree to work on, and he's a warm man with captivating stories from a lifetime of bonsai adventures. Thank you Frank and Marilyn for your hospitality!



HEAVY TRUNK AND BRANCH BENDING TECHNIQUES

Tom Vuong is a popular demonstrator at many local SoCal bonsai meetings and shows. His knowledge and experience comes from many years of creating stunning works of living bonsai art. His approach however, in many ways comes from his analytical mind, as well as a lifetime spent owning and operating his automotive body repair business.

Bending a tree is no different, in theory, then reshaping the frame of a car. In a wreck, the frame tends to bend, so Tom uses tools to tweak the metal back to factory specifications. Heavy trunk bending is the same concept except in reverse. He uses a lot of the same techniques and tools to gain leverage and the ability to bend large difficult material.

This awesome little Alligator Juniper was donated by Allan Sugimura. In conjunction with Tom, Allan assisted in the pre-demonstration work of applying shop towel strips to the portion of the trunk to be bent. Tom explains, "the towels hold moisture against the trunk, eventually soaking the hardwood within. Over time, with constant soaking, the wood becomes pliable for bending."

WITH TOM VUONG AND ALLAN SUGIMURA



Tom further explains, “I apply the strips of shop towel starting from where I want the bend to begin, to where it will end. I leave extra wraps at each end to make sure that area gets a good soaking. After that, I’ll use common black electrical tape and wrap tightly from one end to the other. The difference here is that I’ll apply the tape sticky side OUT. This way it’s much easier to remove when you’re done. If it is a long stretch of branch I’m covering, I’ll leave gaps along the way so that additional water can be easily applied to the center sections. It’s important to keep the branch constantly wet so you must mist the branch well and often. If you don’t have time, you could also incorporate a medical IV drip bag which allows consistent drips of water to flow through the tube. I use this method to great success.”

Once the branch is nice and bendy, then comes the fun part . . . “Find anchor points in the general area of the start and end, where the bend will fall right in the middle of each point. I use ratchet straps to pull the end points together, facilitating the bend. Once you get the bend you want, you can use zip ties to secure the two ends to hold tension.”

Tom then went over a lot of his tips and tricks to bending, which you can watch in the full demo video posted on our Facebook page.

Congratulations to Keith Waters for winning the Alligator *bunjin* and to Louis Carillo for winning the Japanese Black Pine in our club raffle.

Thanks to Tom and Allan for bringing this great information to our club, and to our Facebook friends.



Watch Tom’s full demo at
www.facebook.com/DailchiBonsai





MEMBER COLLECTION TOUR
TOM VUONG

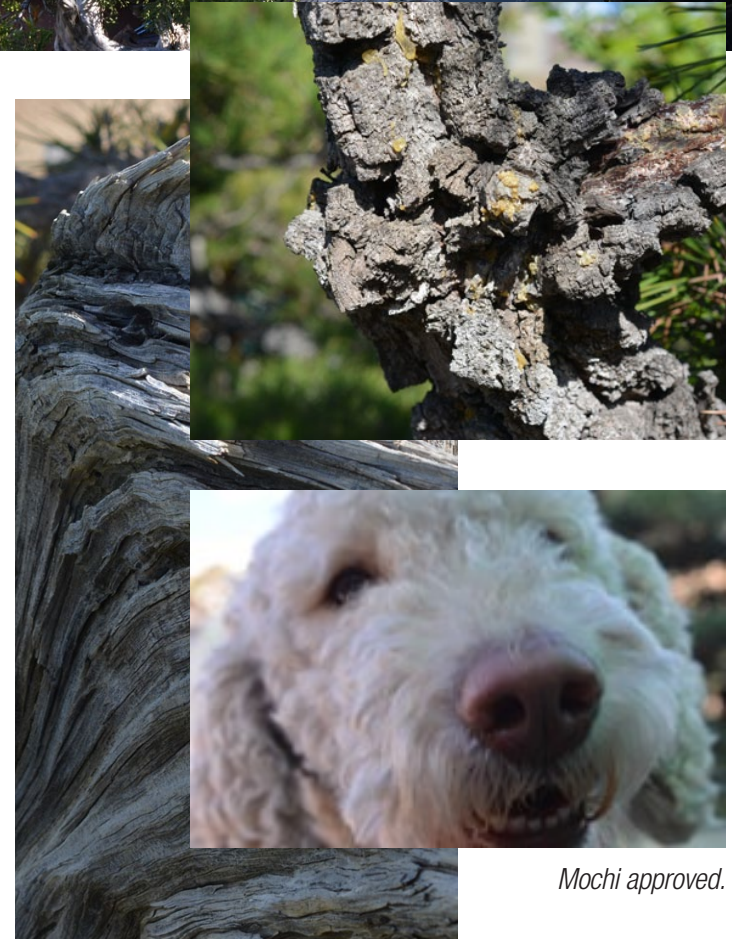
Our March presenter, and DIBK member, Tom Vuong graciously invited DIBK club members to tour his collection of in progress and exhibition material. The quantity and quality of his trees is amazing to say the least. After the tour Tom and Hanna treated us to a fantastic feast of delicious Bahn Mi sandwiches, noodles and much more!

Thank you Tom and Hanna for your generous hospitality. The tour was a real treat!



One of Tom's many large California Junipers. Doyle for scale.





Mochi approved.

BUNKA-SAI

JAPANESE CULTURAL FESTIVAL



Dai Ichi Bonsai Kai was honored to participate in the Torrance Sister City Association's Bunka-Sai Japanese Cultural Festival, held at the Ken Miller Recreation Center. The festival celebrated many traditional Japanese arts, crafts and activities such as origami, music, judo, dance, calligraphy, ikebana, storytelling, and of course, bonsai. Our exhibition featured trees by Frank Goya, Saikei Society of Southern California, Tadashi Kajikawa, Doyle Saito, and Allan Sugimura. Demonstrations were presented by Jason Saito and Kevin Sweeney. The exhibit was very popular and attendance was high. Supporting the club at the event was Allan Sugimura, Kevin, Aki and Skylar Sweeney, John van de Wouw, and Johnny Magana. It was such a great opportunity for our club to reach out to people and share our passion for bonsai.



About the Torrance Sister City Association

From its beginning in 1973, the Torrance Sister City Association (TSCA) has been all about cultural exchange. TSCA has been promoting friendship, goodwill, and understanding between the City of Torrance and the City of Kashiwa, Japan, and the relationship now spans generations.

Their Student Exchange Program is the foundation of their friendship with Kashiwa. Every July since 1974, Torrance sends a group of about eight students to Kashiwa for three weeks. Student ambassadors are hosted by the families of the Kashiwa delegates, and students' families return the favor when the Kashiwa students come to Torrance.



To promote the Student Exchange, TSCA hosts its annual Bunka-Sai at the Torrance Cultural Arts Center. This cultural festival offers an array of Japanese-themed entertainment, exhibits, food, arts & crafts, and gifts. Recognized local masters give virtuoso performances in dance, calligraphy, martial arts, and music, that draws visitors from great distances. It's a two-day celebration of Japanese culture that has been an unbroken tradition in Torrance since 1973.

For more information about the TSCA, and the Bunka-Sai Festival, please visit <http://torrancesistercity.org/>



OLIVE (Tanuki)
Tadashi Kajikawa

This majestic Olive *tanuki* was graciously gifted to the club by Tadashi Kajikawa. Tadashi is a longtime bonsai artist who was a member of Koyu Kai, the club that previously produced the bonsai exhibit at the Bunka Sai Festival.



Photos by Doyle Saito



We were only allowed 30 minutes for our demonstration, so we had to do a quick and dirty (literally - there was muck everywhere) abridged version of the full demonstration.

The saikei from the demonstration will be offered for sale in our auction at the upcoming DIBK Exhibition & Sale on May 5 - 6.

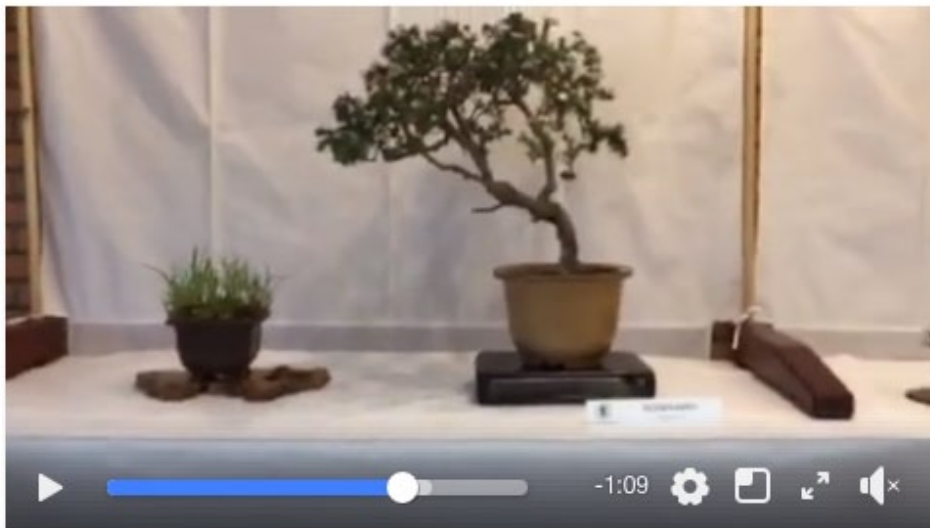
We also had a blast making donation trees for the festival to raffle off. We were told they were a big hit.



Dai Ichi Bonsai Kai

Published by Jason Saito [?] · Yesterday at 9:26am · 🌐

DIBK Exhibit at the Bunka Sai Festival in Torrance.



Dai Ichi Bonsai Kai was live.

Published by Jason Saito [?] · Yesterday at 12:05pm · 🌐

KEVIN SWEENEY - THREE TREE FOEMINA FOREST.



View the exhibition at
www.facebook.com/DailchiBonsai



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





Hina dolls on display.



The raffle table was incredibly busy the whole time. The students were very persuasive salespeople.



Artwork on display.



Adorbs.



Yummy food was available. Nomnomnom.



Many calories and smiles in those little treat bags.



Fun and hijinx at the bazaar.

ALL THE SMALL THINGS

Peter Macasieb is synonymous with Southern California shohin. In addition to leading many study groups and classes, Peter is a popular demonstrator throughout the bonsai club circuit.

At our April meeting, Peter brought down an assortment of trees in various stages of development, and proceeded to explain the techniques and methods that went into each tree. "If you know how to graft, you can dictate whatever you want. How high, what foliage, it doesn't matter. You can make your perfect tree."

He then went on to explain some of his propagation and grafting techniques, as well as demonstrated his wiring techniques on a few established cuttings.

The demonstration was long, detailed, enlightening and very entertaining. You can watch his full demo on our Facebook page.





Peter's shohin exhibition display.



Dai Ichi Bonsai Kai was live.

Published by Jason Saito [?] · April 20 at 7:12pm ·

Peter Macasieb shohin demo



BELOW
Congrats to Keith, Joe,
and Allan for winning
Peter's raffle trees.



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



BABY, WE WERE BORN TO CARVE.



Just as Springsteen was born to run, Baddeley was born to carve. Hailing from Ipswich, UK, Will Baddeley is a self taught bonsai artist whose natural deadwood laden pieces have won numerous accolades and awards throughout the world.

Kicking off the California Bonsai Society's feature presenter's initiative, Will spent the week making the rounds to local bonsai clubs and sharing his knowledge and wisdom in the styling and creation of natural looking, aged deadwood features.

At our May meeting, Will worked on an old growth Grape that was donated by Doyle Saito. Originally developed by Hank Sugimoto, the tree has been in training for over 20 years. Since the devil is in the details and major restructuring was not necessary, throughout the evening Will showed us how, by paying careful attention to detail, he turns good material into amazing material.



Tools of the trade. Since the Grape was small, Will mainly focused on his dremel based tools to do his handiwork. These are the bits and bobs he used to perform his artistry.



Assessing what needs to be done, Will carefully chooses which blade to best do the job.



Members took turns trying out Will's tools and techniques on a piece of California Juniper deadwood.



Congratulations to lucky raffle winner Shirley Floresca for winning Will's demo tree.

RESOURCES FOR CARVING TOOLS

<https://www.kaizenbonsai.com/shop/bonsai-carving-tools> - Bonsai Carving Tools

<http://www.woodcarverssupply.com/> - Wood Carving Tools

<https://www.treelineusa.com/> - Wood Carving Tools

<http://bonsainibbler.co.uk/> - Bonsai Nibblers

<http://bonsai4me.com/shop/> - Bonsai Nibblers and Dremel Carving Tools



Will working on a gorgeous
Tosho Juniper at the CBS demo.



Watch Will's full demo at
www.facebook.com/DaiIchiBonsai



Follow Will on his bonsai journeys at <http://wildwoodbonsai.blogspot.com>.

It's quite rare in the bonsai world to come across a young bonsai artist, and even more so, one as talented and knowledgeable as Kaya Mooney. Originally from a small town in South Florida, Kaya learned bonsai as a kid from his grandfather, so his passion runs long and deep. He currently resides in Northern California, and is the second full-time apprentice to Boon Manakitivipart.

Kaya was our featured demonstrator at this year's annual DIBK exhibition, "*Serenity through Bonsai*," and he worked on a Procumbens Nana that he brought with him from up north.

The material had already gone through its initial styling, so as he went through it, he explained his game plan for refining the tree into its final form.

Starting from the top of the tree, he cut and jinned a few of the heavier branches. Kaya explained, "You want to use more of the smaller branches when styling your tree. It keeps more in scale with the tree. Smaller branches make your tree look larger, and that's what we are trying to do in bonsai."

"It's typically good to have your apex on the same side as your key (#1) branch. If they are on opposite sides it can create a very static image - your eyes don't know where to look, so your eye is trying to find a focal center point and when you have both on the same side, it draws your focus into one central area."

THE BONSAI STORIES & STYLINGS OF KAYA MOONEY





"Procumbens have a tendency to push a lot of buds in one area. You'll want to pay attention to reduce the number of buds down to the ones located where you want the branches to be. This will efficiently focus the energy exactly where you want rather than spreading out to a bunch of unwanted branches.

"If you do bonsai, the mountains of Northern California is a great place to live. I spend as much time as I can in the mountains, it's so beautiful. The trees we make sometimes are more idealistic to say the least. If you visit the mountains and study trees like the Sierra Junipers, you can see many similarities, especially how the deadwood and the live vein grows. We obviously try to make our bonsai mimic that."

On working as an apprentice of Boon, Kaya replied, "The best thing about working with Boon? He's very hard on you... the worst thing? He's very hard on you. With anything you want to dedicate yourself to, especially art forms where it's very rigorous, having a teacher that is hard on you is going to be beneficial in the long run. A lot of those things you're not going to realize until months, or days or even years after the fact why it was such a good lesson, or how it paid off essentially. Once you get something in your head that he teaches, it really sticks. You're not going to forget it."

Kaya then proceeded to work the tree, answer questions and basically entertain us for rest of the demonstration.



Watch Kaya's full demo at
www.facebook.com/DaiIchiBonsai





Follow Kaya on Social Media at:

<https://www.facebook.com/kaya.moon.bonsai>

<https://www.instagram.com/moonlightbonsai>

<https://moonlightbonsai.wordpress.com>



The finished tree now resides with the lucky winner from the DIBK Saturday night auction.



After the demonstration, Kaya went on to give attendees a critique of many of the exhibition trees that were on display. Selected DIBK members got a chance to get invaluable insight into their displays, as well as their trees' styling direction.

You can watch Kaya's full critique on our Facebook page at www.facebook.com/DailchiBonsai.



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



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 nature and 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 Boxwood 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 terrific demo and critique by Kaya Mooney, which you can read about in this issue.

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 Nupur Academy LA, a traditional Indian dance group led by Director, Prachi Dixit.

The evening's festivities was highlighted by a club auction. Many great pieces of pre bonsai and finished material, pots, stands and other various bonsai related goodies were available. The bidding was exciting and fast-paced, thanks to the efforts of Auction caller extraordinaire, Bob Pressler. Many thanks to those who donated their time and material to make this year's auction a great success.





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. Shirley and Fred Floresca did an amazing job of keeping the sales area under control.



The beginner's workshop was well attended and everyone had a blast designing their very own boxwood bonsai.



Everyone was well fed with delicious dishes brought in by our members and friends. After dinner, we were treated to a show by the traditional Indian dance group, Nupur Academy LA, directed by Prachi Dixit.

The night ended with the DIBK Auction. Many thanks to the kind people who generously donated their time and material. Without your contributions, this auction would not have been a success, and for that the club is especially grateful.



Sunday brought us another great demonstration with Frank Goya. Assisted by Robert King, 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 to the Sunday raffle. Congratulations to the lucky winner, Wendy Tsai!





DAI ICHI BONSAI KAI

Serenity through Bonsai



2018 EXHIBITION CATALOG



MARIANNE YAMAGUCHI | SATSUKI AZALEA



GIB HOXIE | POMEGRANATE RAFT



Serenity through Bonsai



JOYCE GIBBS | SHOHIN DISPLAY

BLACK PINE

CHINESE ELMS

CHOJUBAI QUINCE



ED WALTERS | GINKO



Serenity through Bonsai



MARK LEVINSTEIN | CHINESE ELM



KEI IKARI | CALIFORNIA JUNIPER



TOM CULTON | BALD CYPRESS

Photo by Barry Miller



PETER MACASIEB | SHOHIN DISPLAY

ITOIGAWA JUNIPER

RED MAPLE

AZALEA

KOREAN HORNBEAM

PYRACANTHA

TOSHO JUNIPER



Serenity through Bonsai



SHIRLEY FLORESCA | SHIMPAKU BUNJIN



FRED FLORESCA | KISHU SHIMPAKU



Serenity through Bonsai



MICHAEL IZUMOTO | JAPANESE BLACK PINE



FRANK GOYA | JUNIPER SAIKEI



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JUNE NGUY | SHIMPAKU



DAVID NGUY | CALIFORNIA JUNIPER

Photo by Barry Miller



Serenity through Bonsai



CAROL UPSTON | BOXWOOD



ELYSSA HOXIE | WILLOW LEAF FICUS



Serenity through Bonsai



MANNY MARTINEZ | FOEMINA

Photo by Barry Miller



ALLAN SUGIMURA | YAUPON HOLLY



Serenity through Bonsai



BARRY MILLER | CATLIN ELM

Photo by Barry Miller



SEAN STANTON | PROSTRATA

Photo by Barry Miller



Serenity through Bonsai



KEITH WATERS | PROSTRATA RAFT

Photo by Barry Miller



JASON SAITO | JUNIPER SAIKEI

Photo by Barry Miller



Serenity through Bonsai



DOYLE SAITO | LIQUIDAMBER ORIENTALIS

Photo by Barry Miller



PAUL MINERICH | BOUGANVILLEA

Photo by Barry Miller



Serenity through Bonsai



AL NELSON | OLIVE

Photo by Barry Miller



TOM VUONG | CALIFORNIA JUNIPER



JAMES PIERCE | DWARF BOUGANVILLEA

Photo by Barry Miller



LOUIS CARILLO | PROSTRATA

Photo by Barry Miller



Serenity through Bonsai



TYLER FERRER | GINKO

Photo by Barry Miller



ROBERT KING | GINKO FOREST

Photo by Barry Miller



Serenity through Bonsai

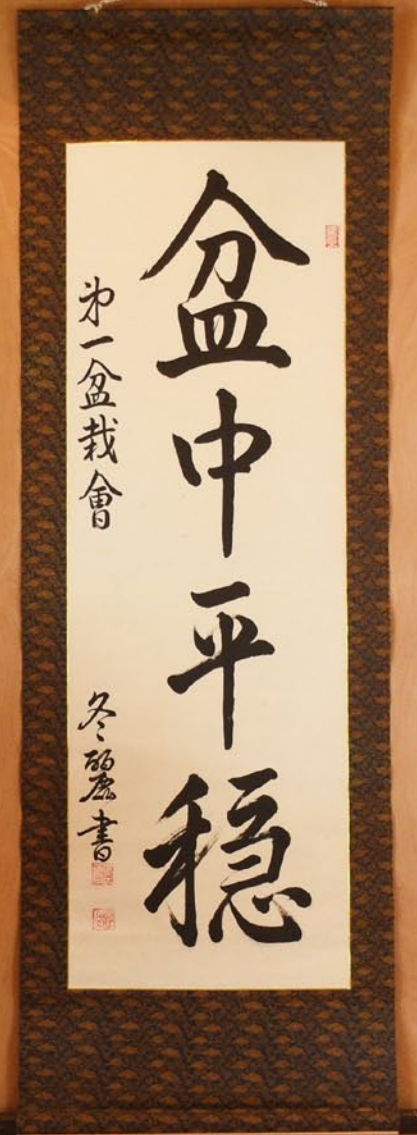


GARY LAI | SHIMPAKU

Photo by Barry Miller

FRED MIYAHARA | SHIMPAKU

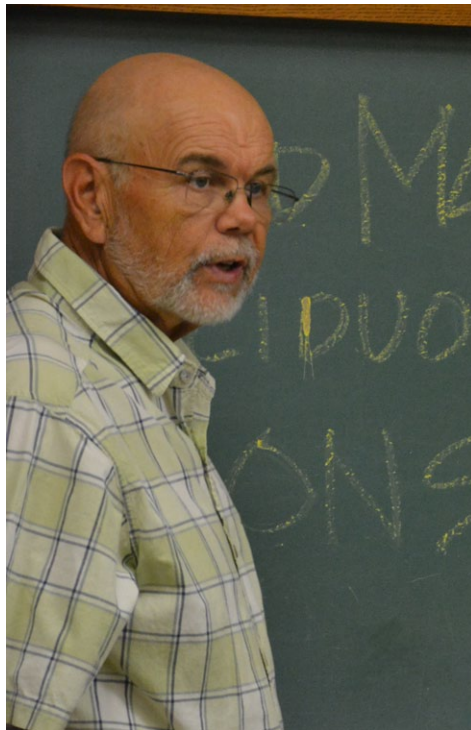
Photo by Barry Miller





TED MATSON.

DECIDUOUSLY
SPEAKING.

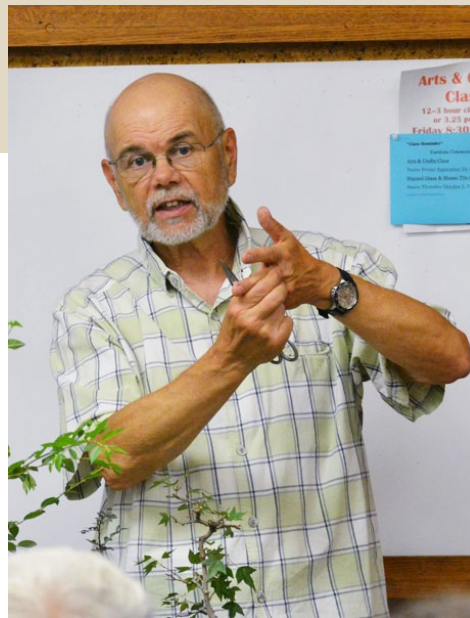
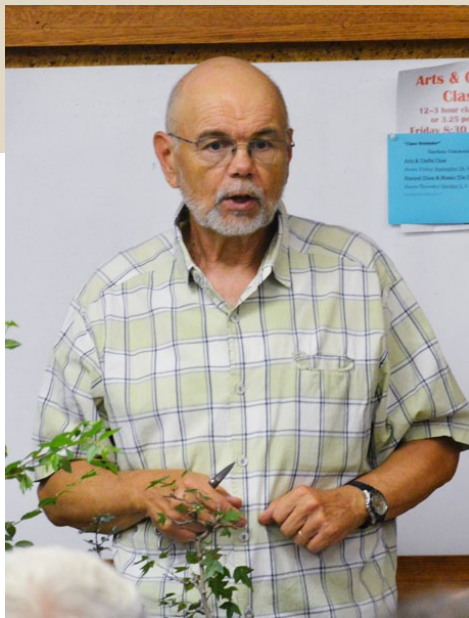
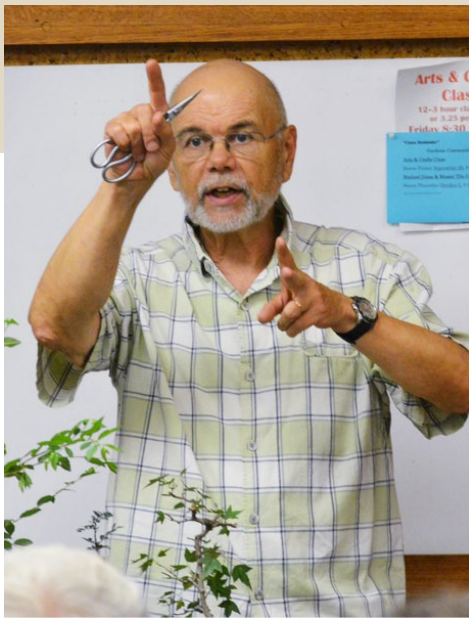


Ted Matson is a knowledgeable and gifted bonsai artist and instructor who teaches and demonstrates at clubs throughout the United States. His open and generous teaching style has made him a very sought after demonstrator and teacher. We were fortunate to have him as our featured demonstrator at our June meeting where he discussed the finer points of developing deciduous trees.

He started the presentation by discussing the typical structure and general characteristics of deciduous species. He brought with him a few different types of trees, and spoke briefly about the characteristics of each. "One of the beauties of deciduous trees is the fact that, especially in winter, the bare structure of the tree is revealed, and that's really the true opportunity to express the greatest age in a bonsai. While all of your power and strength is in your trunk, it's all about the twigging, and elements in the branch structure that really finishes out the bonsai. That fine, hairlike quality of twigging, is what we shoot for.

"What we are trying to do when we build structure is to create real natural angles and curves. One of the things you don't see with deciduous trees is the wiring techniques that you would see with trees like Junipers or Pines. With deciduous trees you set branches more rigidly. With trees such as Juniper and sometimes Pine, you'll see a lot of artificial movements, like cork-screws and harsh angles. With deciduous trees, over-movement will look very unnatural and artificial, and unlike the way deciduous trees grow in nature.

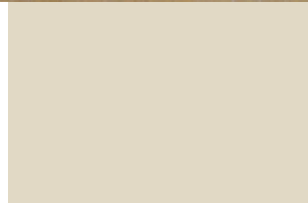




"This applies to bonsai in general, but especially for deciduous trees, you want to think structure first. Don't just think form, because deciduous trees grow pretty fast. The way we can induce and control growth is to build structures from the inside out. To shape a tree to form, you don't really progress the structure, and when the tree goes into winter silhouette, the structural flaws and awkwardness will show up, so pay attention to structure. A tree with poor structure will deteriorate over time, but a tree with good structure will develop better as it ages.

"It's also good to start your branch development right away and in the right location. In some cases with deciduous trees, it's best to take all of the branches off and start again because in the development of the trunk, some of those branches might have already gotten too big, and lost proportion. In Japan when they develop Japanese Maples, if you look really close at old trunks, you'll notice that there are very subtle scars where they've used completely different branch systems to build the trunk. Many times those branches have gotten too large and they will take them off while new replacement branches are budded and grown, or grafted to build final structure. If you look at some of those old trunks, those wounds have healed very well, as they were cared for properly, but you can see there were two whole branch systems used to build the tree. We tend not to go quite that far, but sometimes it is worth it to just start from scratch."

Ted then went on to work each specimen that he brought in, and discuss the finer aspects of development of that particular species. Overall, this was an excellent learning meeting with a LOT of good information provided. You can view Ted's full demonstration on our Facebook page. You'll learn a lot.





Congratulations to Shirley Floresca and Gib Hoxie who each won one of Ted's trees in the club raffle.



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



BUILDING MOUNTAINS,

ONE STONE AT A TIME

Lindsay Shiba is a second generation bonsai artist, teacher and nurseryman. His bonsai training began at the young age of 11 as he learned from his father, Katsumi Shiba, an early student of John Naka. In 1972, Lindsay's interest developed when he became a student of Khan Komai of Bonsai-En in Temple City. Today, Lindsay is a popular fixture in the bonsai world as a frequent demonstrator and teacher throughout the world.

At our July meeting, we were treated to an evening with Lindsay as he created a stunning miniature mountain grove planting. An *Ishitsuki*, or rock planting depicts a scene out of nature that is both natural and elegant. The gracefulness of the trees and accents plants are enveloped by the rich, weathered colors and textures of old rustic stones. Not quite bonsai and not quite saikei, *Ishitsuki* is a style that has been around for a long time and remains popular throughout the world.

Lindsay explains, "The process begins by gluing rocks together, but before I start, I really want to give credit where credit is due. . . I was taught this technique by a bonsai master from Honolulu named Ed Nakanishi. I was on O'ahu about 12 years ago, and Ed showed me his technique that he developed for gluing rocks and stone together. His technique uses a fast curing CA (aka cyanoacrylate, super glue or crazy glue), and a mixture of 40% coarse sand and 60% portland cement. Together, the sand mixture and the glue will create a strong bond between the stones that dries in seconds.

"I was kind of amazed at this demonstration piece that Ed had made. He created the stone and did the planting the same day, and at the time that I saw it, it had been 8 years since it was made, so his technique holds up really well."





Lindsay brought with him a large selection of large and small volcanic stones to build his planting base. “When picking rocks to use, you want to select rocks that have similar color, texture, shapes and movement; and yes, rocks can have movement. When you put your composition together you want it to have a similar “thrust” of different rocks that go in the same direction. This will make the combination look like it was naturally formed that way.

“When selecting placement of your stones, you want to have at least three solid points of contact between the stones. The larger, and the more contact points the better, as they will give the structure stability and strength.

“This method works best with porous rocks as CA does not stick as well to smooth surfaces. A lot of rocks are heavy, so if you start out using large round pieces, it will be very heavy. It’s better to use a lot of smaller, flatter pieces to create bulk. This also gives you a lot more opportunities to create direction and movement.

“The idea is that while you hold the rocks together in the position that you want (*fig. 1*), carefully spoon some of the sand/cement mixture over the contact points (*fig. 2*), then drip the CA onto the cement mixture (*fig. 3*). Because the CA is so thin, it will absorb quickly into the sand mixture through wicking action.

“When you create rock compositions using this method, make sure you do this either outdoors, or in a well ventilated area, as the fumes from the CA, and the cement dust can be very noxious. You’ll also want to wear proper eye and hand protection while you work.

“When you drip the CA onto the sand mix, it will produce smoke due to the exothermic (heat producing) reaction of the CA and cement. You’ll also want to be careful to only drip the CA onto the sand mix as the CA will actually discolor the stone and make it darker.

PRO TIP - Most people don’t know it, but cyanoacrylate has a shelf life. At room temperature it is about 12 months unopened, and one month once opened. It evaporates quickly and also oxidizes through exposure to heat, moisture, and air, so once you’ve opened the bottle, never leave the bottle uncapped for long periods of time. Once you’re done, replace the cap tightly, store the bottle in a ziploc bag or other airtight container, and keep it in the freezer until next use.

You can find large bottles of cyanoacrylate at hobby or woodworking stores, and online. You want to choose the “super thin, 1-3 second bond” type.



FIGURE 1

SELECTING AND FITTING

“When creating the structure, start from the base. You want it solid and stable so you can build upon that. I like to create little cantilevers, shelves and balconies to give the piece movement and direction, and so it doesn’t just look like a pile of rocks.”



FIGURE 2

APPLYING SAND/CEMENT MIX

“You’ll want to wash your rocks thoroughly so that they have a clean surface for the joint to have a good bond. The joints are waterproof and can be hidden by muck or you can also glue additional rocks to cover.”



FIGURE 3

APPLYING CA

“You have to drip the CA quickly, but sparingly and accurately, onto the joint. It needs to fully soak in. Be careful of over dripping as the thin CA tends to run down the stone, and usually on the side that you can’t see or notice while you’re doing it.”



“For a very strong bond, you need the sand mixture to fully absorb the CA. Any dry pockets will result in no bonding. Since CA dries through exposure to air, the drip points will begin drying as you’re applying. You want to be liberal, yet precise, on the drip points. The best way to do this is in several steps, creating multiple layers using smaller amounts of the sand mixture for each pass. If you try to do a large amount at one time, the CA may not wick all the way through, and that is how these joints commonly fail.

“As best as possible, you’ll also want to cement the contact points from all sides. The first joint should be enough to hold the rocks in place, so turn the piece 90 degrees, then make another joint on that side. Keep doing that until all contact points have been joined from all sides. Basically, wherever you can make a contact joint, make a contact joint.”

As you’re creating the structure, you’ll want to accommodate for the trees you intend to use. As Lindsay explained, “The problem I started out with is that the trees I chose for this planting are kind of big, so I need to make a surface pocket, ledge or shelf large enough to accommodate the rootball of each planting. Otherwise it won’t be very well proportioned and the health of the tree could suffer.

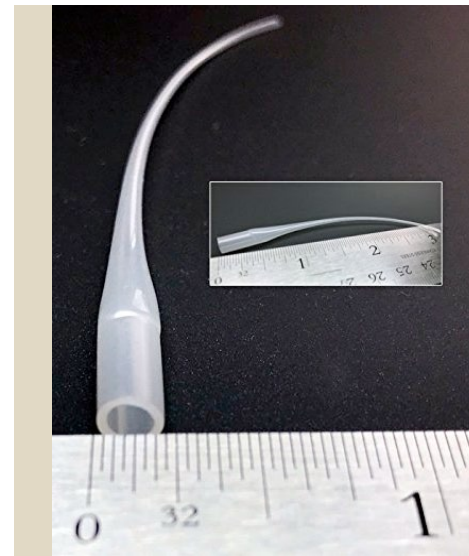
“Like bonsai, your structure should have different peaks and levels. Create them at various angles and heights so that they look like a natural formation. It’s nice if there’s little fissures and cracks between stones. It adds detail and provides options for additional planting or moss areas. These kind of details give the piece character.”

Once the structure was completed, Lindsay then went on to prep the trees he’d chosen for the planting. Two unusual Junipers were chosen as well as a Kingsville Boxwood.

“I found these Junipers at a nursery and they were sold in one gallon containers as ground cover. They are similar to Juniperus Communis and they look like nana with slightly coarser foliage.”

After preparing the rootballs, trimming and wiring the trees, the planting process began.

“I gave these Junipers a light trim, reducing the foliage so that it looks like a tree instead of a bush. What I like about these trees is the long lower branches. I think it will look pretty cascading down off of the high ledges.”



PRO TIP - Cyanoacrylate comes in a long tipped bottle, but sometimes that tip may not be long enough, or the opening at the tip may be too large resulting in larger drips that are wasteful and hard to control.

If that is the case, use a “Precision Applicator CA Glue Tip,” which is available through online retailers. It fits over the standard CA bottle tips and extends the reach while providing a much smaller opening. It lets you reach deep into the crevices between stones, which results in much better accuracy and control, with a lot less waste.



“Sometimes, if there’s a big hole between the rocks, I’ll add a screen to keep the soil and muck in place. These plantings are not going to be repotted every year so, if you feed it regularly, they will last a long time.

“A lot of the styling with these plantings comes from the composition itself. The tree needs to match the landscape, so after you plant the rootball, trim and style the tree according to how it interacts with the rocks. Branches that interfere with other rocks get wired away or eliminated altogether.

“Like with bonsai, you really want your planting to look good from all sides. It’s good to spread your planting all around because even if some people will not see the back when the piece is on display, *you’ll* want to know that the piece looks good all the way around. If you want to get technical, plant the Conifers at the top, as that’s how you display *shohin* trees.

Lindsay then places a medium sized Kingsville Boxwood on the back side. The foliage peeked out from the side, and was visible from the front so that gave the piece more of a sense of depth.

“Other types of trees you could use are Cotoneasters, which show well because of their creeping nature and the beautiful berries that form. Japanese or Trident Maples are beautiful choices. If you can find little Azaleas, they look cool too. For ground cover, obviously moss, but a lot of times I’ll use Elfin Thyme. They have a wonderful fine texture with slow growing roots and unlike moss, they can take the sun. What’s neat is I’ll plant it on the muck and it will eventually cascade down from the cliffs giving a nice draping effect.”

With the planting done, the surface of the muck was then covered with moss. “Sometimes when you have a large patch of muck, you can embed small rocks into the surface of the muck and then moss around it. This gives the illusion that it is a piece of the bigger hardscape underneath. These little fine details really help to create dimension and a very rustic, natural feel to your planting.”

After the planting was done, it was placed on a beautiful cobalt blue tray. The blue represents the ocean or a lake and the contrast made for a very nice mountain scene.





Congratulations to Louis Carillo who won Lindsay's Rock planting, and to Carol Takahashi for winning the bare rock arrangement in the club raffle.



Watch Lindsay's full demo at
<https://youtu.be/705FkrsXkZU>





Photos by Barry Miller

CRITIQUE

Roy Nagatoshi is a second generation bonsai artist, teacher, demonstrator and nurseryman. Born in the United States and raised in Japan, Roy learned the art of Bonsai from his father Shigeru Nagatoshi.

Roy is well known in Southern California for his Approach Grafting Techniques of grafting Shimpaku scion stock onto the branches of California Junipers and other old Junipers creating a more aesthetically pleasing future bonsai tree. Since 1976, Roy has traveled the world as an Ambassador of Bonsai doing bonsai lectures, demonstrations, and critiques. He is also a past president of California Bonsai Society. Roy's traditionally styled bonsai were featured in the major motion picture series known as "The Karate Kid."

After moving back to the US in 1965, Roy's father started Fuji Bonsai Nursery located in Sylmar, California. Today, Roy continues the bonsai traditions of his father, upholding the history and heritage as proprietor of his father's nursery. At Fuji, you will find a huge selection of finished and pre bonsai stock as well as pots, soil, and tools. Roy also holds weekly bonsai classes for beginning through advanced bonsai techniques.

At our August meeting, we invited club members and guests to bring in their material for Roy to critique, and to give styling and horticultural advice. Along with his protege Alex, Roy provided valuable insight and styling help to all attendees who brought in trees.



ROY NAGATOSHI **CRITIQUE**



Roy started the evening out talking about his experiences traveling the world attending and teaching at shows, local and international conventions, with students of various experience levels. He did this for many years and in those years, he has learned a few things.

"Every year, I expect to see people's trees get better, I expect to see something unusual that catches my eye, but it's not happening. Why? John Naka once told me, 'there's two groups of people that attend bonsai events and meetings. Mostly for the social aspect to gather with like-minded friends. Then there are the few individuals that want to learn everything about the art. They want to pick up something from each artist, and it's usually these few people that develop wonderful bonsai'. Unfortunately, I can count on one hand the number of people that practice bonsai that way. For most people bonsai is just a hobby. They work on trees maybe once a week. When you get into bonsai, you have to have self discipline. Force yourself to work on your trees. Over time, you will change your habits and your trees will be better for the effort, and you will enjoy your bonsai more."





Roy critiqued each tree brought in and he examined and discussed the overall health and styling direction with the owners, offering suggestions on how to improve the design.

Some of the brave owners even took Roy up on his offer to begin his styling efforts. I say brave, as in Roy's arsenal of tools is a sawzall, which he uses often, to many people's horror or delight, but it's all for the betterment of the tree. It's just a little scary to see your tree cut in half sometimes.



How to make a realistic *jin* in 5 easy steps

STEP 1

Grab branch.



STEP 2

Break branch.



STEP 3

Break branch more.



STEP 4

Break branch harder.



STEP 5

Rip branch off.



ROY NAGATOSHI CRITIQUE



Roy's right hand man, Alex Martinez, spent time working with members to incorporate Roy's advice. Roy gave so much wonderful advice you should really watch the full critique yourself. It is available on our Facebook page. *(Link at right)*



Watch Roy's full critique at
<https://www.facebook.com/DailchiBonsai/videos/>



RENAISSANCE MAN RON REEKERS

It's challenging enough for one man to have the drive, passion, determination and skills, to master an art, and even more so challenging to master several. Ron Reekers is such a man. In addition to being an Aerospace Engineer, Ron is also a Tenth Dan Grand Master in Aam-Bu-Jutsu, and has studied and practiced Kalirongan Filipino Martial Arts, Largo Mano Eskrima, Tai Chi, Kempo, Danzanryu Jujitsu, Kadokan Judo, Shotokan, Kabaroan Eskrima, as well as founding a martial arts studio.

Mister Reekers is also an established fine artist with two degrees in fine arts from Cal State Long Beach, and has had his work shown and published throughout the world. Ron can also be seen at the many bonsai shows throughout California, offering his stunning bonsai prints and shirts for sale.

His deep appreciation of art sculpture and Japanese culture and aesthetics has led him to his mastery in bonsai development. Ron has trained with John Neilsen, Manny Martinez, and David Nguy, and for the last three years, Ron has been teaching Bonsai drawing techniques to interested students at his home.

Recently, Ron won the Golden State Bonsai Federation's Harry Hirao scholarship that helped pay for Ron's Bonsai training in Japan. For 32 days under the guidance of Mr. Nobuichi Urushibata, Ron attended Taisho-En International Bonsai School in Shizuoka Japan.

Ron brought out a nice fat trunk yardadori boxwood specimen for styling. He went over the styling options of the tree and which would make the best front of the tree.

"Boxwoods have a very soft wood, but you can *jinn* it. It will stay there for a very long time." The bigger branches that would otherwise be in the way, were jinned. He remarked as he was sawing the branch, "I was in Japan at Taisho-En, and I was cutting a branch with a Japanese saw, and had been going at it for awhile, and the teacher says 'you Americans, you don't know how to cut! These tools don't cut pushing, they cut pulling!' So when you cut with a Japanese saw, the pressure is placed on the pull stroke. Much easier."





"I've been apprenticing at David Nguy's Shisei-En, and we spend a lot of time working on his many developed trees. That was a big motivator for me to go to Japan and study bonsai. It's hard to be able to position yourself to be able to work on refined trees. Trees with refined wiring... the type of wiring that you would do if you were putting your tree into a show. At Taisho-En and even with David, they are very strict about wiring. Beautiful tree needs beautiful wiring. You don't want a beautiful tree and have ugly wiring. It won't do the tree justice.

"Boxwoods has two leaves per growth (instead of alternating leaves) so that means the growth can become very bushy. During branch selection, you want to choose your back branches looking from the front. You want to see the full picture from that perspective, for the best branch selection. You want back branches to fill out the circumference, but to also peek around the corner so they are "peek a boo" visible from the front. You will also bend the branch in to make it more compact."



"When it comes to aesthetics and beauty, there are no definitive answers. That's why we have critique groups where we talk about it. That's one thing I'd really like to see more in bonsai, is critique groups. Bring trees in and just talk about them. No one needs to be an expert, just talk about what you like about the tree. We could do that with this demo tree. What you like, don't like, what you would change or what you would leave alone. Constructive positive and negative feedback is always educational. That's how you critique a tree."

Ron then went on to style the tree while explaining his thought process in his design choices. His Japan adventures were also discussed as well as his thoughts on bonsai in general. You can check out Ron's full demo on our Facebook page.



RON REEKERS DEMO



Johnny Magana was the lucky winner of Ron's demo tree.



Watch Ron's full demo at
<https://www.facebook.com/DaiIchiBonsai/videos/>



BONSAI BINGO & CLUB POTLUCK

Once a year, Dai Ichi Bonsai Kai holds an annual celebration for club members and friends, to mark another year of DIBK serving the bonsai community. 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. It was a really fun way to learn, and to win great prizes donated by the club, and generous attendees that brought items for the prize pool. Barry Miller served as bingo caller, and he did a great job. Everyone had a blast!









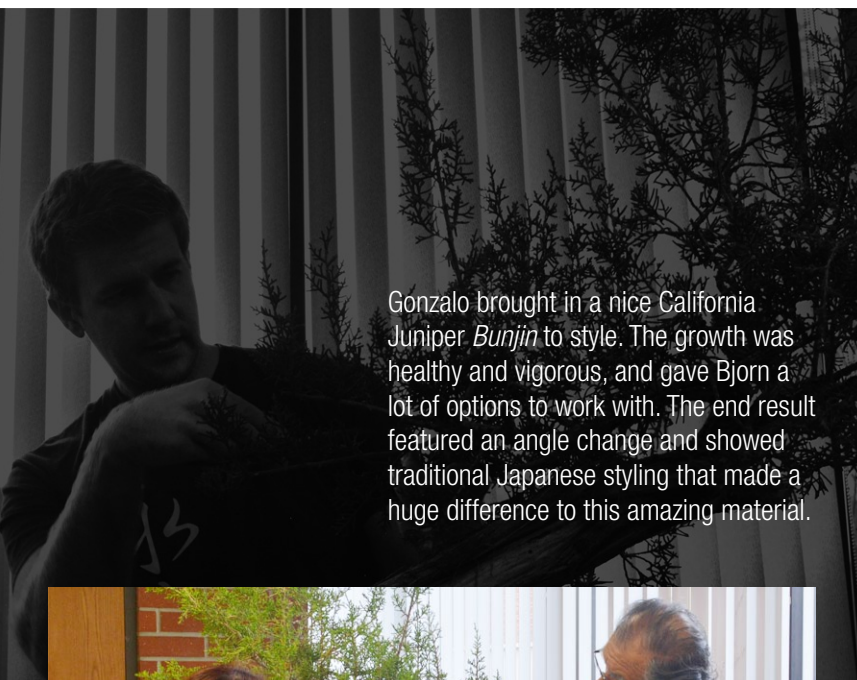
DIBK MASTERS SERIES WORKSHOP with BJORN BJORHOLM

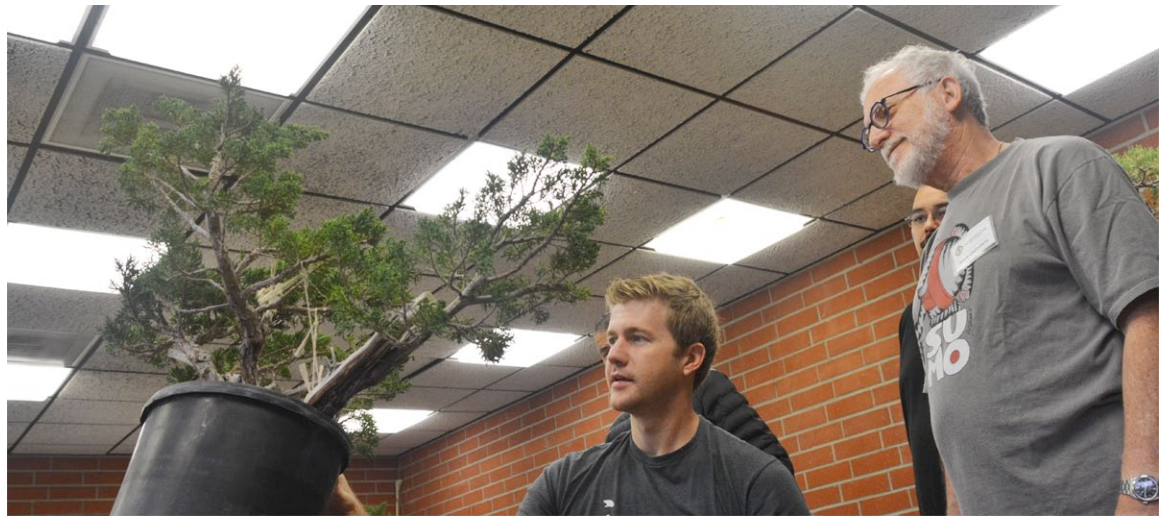


Kicking off our Masters Series workshops, was world renowned bonsai artist, teacher and personality Bjorn Bjorholm.

Bjorn spent six years as an apprentice under Master Keiichi Fujikawa at Kouka-en bonsai nursery in Osaka, Japan before receiving certification as a bonsai professional by the Nippon Bonsai Association. His tenure as an apprentice at Kouka-en was followed by three years as artist-in-residence at the same location, making him the first and only foreign-born working bonsai professional in Japan. During his time in Japan, Bjorn's works were featured in the Kokufu-ten, Sakufu-ten, and Taikan-ten exhibitions, among many others.

In addition to his work in Japan, Bjorn travels the world, from Europe to Asia to Latin America, teaching bonsai art and providing services to private clients and international organizations. He operates intensive bonsai schools with affiliate nurseries in Spain and the United States, while also working with international bonsai organizations.





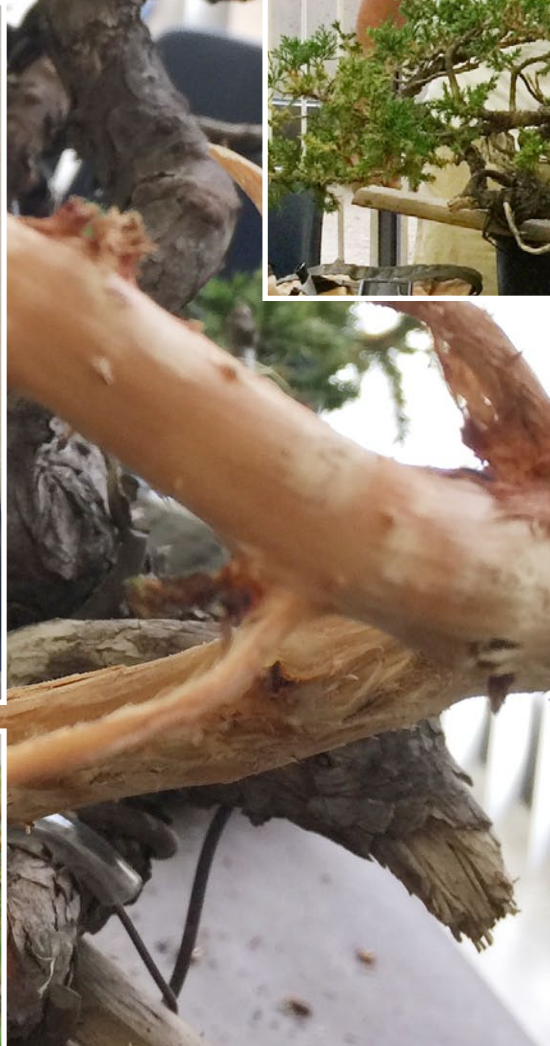
Mark Levinstein took the opportunity to work with Bjorn on his old growth Shimpaku. Painstaking detail went into wiring the branches to create the framework for the final tree. With tons of branches and sinewy deadwood, this little guy has lots of options going forward.





Hank Fawcett brought a few really nice Junipers to work on. Bjorn is such a down to earth teacher, and he spoke freely about his experiences learning bonsai in Japan. Many of the techniques he learned, he shared with the workshop attendees.





Barry Miller brought a truly untamed Juniper that featured a lot of old and twisty growth. Bjorn helped him tame that beast into a really interesting looking piece. This one will look amazing in a few years.





Jaime Chavarria gave new life to his Juniper. Bjorn made multiple suggestions for the direction of the tree and they both agreed on how best to style it. Great job Jaime!



Doyle brought in this very old Juniper that was collected from our Del Amo club dig from a few years ago.

It was decided that the best direction for this urban *yamadori*, would be to create a stunning deadwood feature while utilizing traditional bonsai styling. With this direction, Doyle and Bjorn created a living treasure out of material that would have otherwise been thrown away.





We would also like to thank Bjorn for the incredible opportunity to be our inaugural Masters Series workshop sensei.

If you missed out attending this workshop, DIBK will be bringing Bjorn back for another workshop next year. Stay tuned for more details.



ALLAN SUGIMURA BLACK PINE

At our November meeting, DIBK held a Black Pine presentation and workshop led by Allan Sugimura. Members brought in their Japanese Black Pines to get styling advice and to work on their trees.

Alan brought in a variety of trees and discussed the development process and growing characteristics of each species. From various small cuttings, to trees that have been developed for over 20 years, the examples gave the attendees a good idea about how the tree development process works.



ALLAN SUGIMURA **DEMO**

Allan discussed various development techniques such as wiring/bending of young material, as well as trunk and branch development. He wired a few seedlings and more mature trees and explained the process with each.

You can watch the demo at the DIBK Facebook page video archive ([link on next page](#)).

Allan then assisted everyone that brought in a Japanese Black Pine. He offered styling advice and growing tips for each tree.





Stephen Ettinger and Louis Carillo were the lucky winners of Allan's demo trees.



Watch Allan's full demo at

<https://www.facebook.com/DaiIchiBonsai/videos/>



ALLAN SUGIMURA DEMO





ED CLARK

PROPAGATION TECHNIQUES FOR BONSAI

JANUARY 18, 2019

Ed Clark is the owner of Round Valley Nursery in Central California, and has become a staple vendor at many of the large California bonsai shows, and his offerings are impressive to say the least. Once a commercial Japanese Maple and Magnolia grower, Ed now uses his skills and talent to grow a wide variety of pre bonsai material, including Shimpaku, Japanese Black Pine, Maple, Cedar and Elm amongst many others. The Princess Persimmon was particularly popular. He is well known for his wire wrapped technique for developing twisted trunk material, and there were many examples on display.

His sprawling growing field consists of multiple greenhouses containing material at various stages of development from seed grown to propagated cuttings. He also has an expansive area exclusively for in-ground developed material, all trained to be excellent bonsai material.

Ed will be discussing and demonstrating various propagation techniques for bonsai. He will also be bringing some cutting materials for you to start your own cuttings.

See you there!

EVENTS

January 19 - 20, 2019

**Baikoen Bonsai Kenkyukai
55th 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:

Lindsay Shiba: shibalindsay@gmail.com or

Ken Teh: kenwteh6@gmail.com

or visit www.baikoenbonsai.com

February 23 - 24, 2019

Bonsai-A-Thon XXIII

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

March 23 - 24, 2019

California Bonsai Society Show

The Huntington Library and Botanical Gardens
1151 Oxford Road

Hours: 10:00 AM – 4:30 PM

Demonstration Saturday at 11 AM will feature the reconstructing of John Naka's Goshen 3. Admission fee to enter Huntington Library and Gardens.

For more information visit:

www.californiabonsaisociety.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 raffle.

Refreshment Contributors

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

Refreshment Signup for January

Please feel free to bring any yummy treats you desire. See you there!

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

Special thanks to

Members and friends of Dai Ichi Bonsai Kai
for their contributions to this issue of the DIBK Gazette.

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:

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