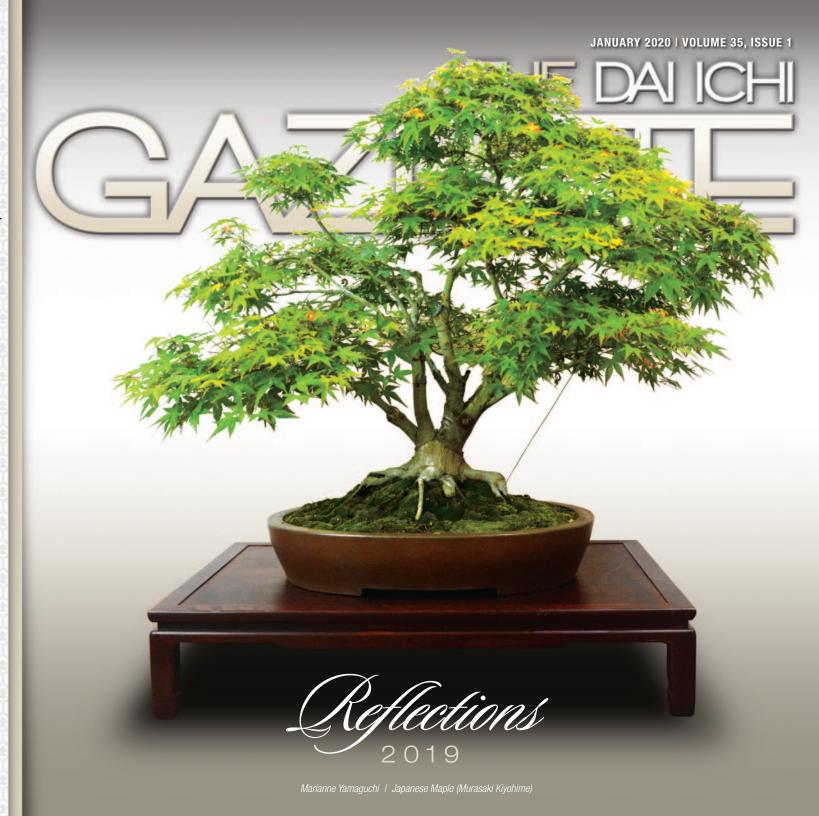


DAI ICHI BONSAI KAI

Terenity through Bonsai

盆中平稳



#### PRESIDENT'S MESSAGE





Welcome to another year with Dai Ichi Bonsai Kai.

As we embark upon a new decade, I would like to thank the outgoing board members for their dedication and hard work in support of our club. Without their support, we would not be able to achieve our mission of promoting the art of bonsai.

Please help me welcome the new board for 2020.

#### **Jason Saito**

1st Vice President Show Chair

#### **Fred Floresca**

2nd Vice President

#### **CJ** Levinstein

Membership Chair Treasurer

#### Joan Shiozaki

Corresponding Secretary

## Shirley Floresca

Fundraising Chair

#### Carol Takahashi

Librarian

#### **Kevin Sweeney**

Benefit Drawing Chair

### **Barry Miller**

Hospitality Club Photographer

### Dan Sawada

**Publicity** 

#### Michael Izumoto

Website / Social Media

#### OPEN

Recording Secretary Historian Newsletter Editor

This year is shaping up to be a busy one for both DIBK and the Southern California bonsai community. DIBK will feature bonsai demonstrations and workshops with world class artists, and there will be exhibitions just about every month. Kicking off the show season is the Baikoen Bonsai Kenkyu Kai Winter Silhouettes show on the weekend of January 18th, as well as the Shohin Convention in Santa Nella on January 31. I highly encourage you all to consider attending these great events.

See you all at our next meeting!



Doyle Saito President Dai Ichi Bonsai Kai

# Time to Renew Your Annual Club Membership!

**Individual Membership** 

\$25.00

**Family Membership** 

\$35.00

Your dues enable the club to offer resources and benefits such as:

- Monthly demonstrations
- Monthly members workshops
- · Access to our club library
- Benefit draw raffles
- · Annual show and sale
- Subscription to our award winning newsletter the Dai Ichi Gazette.

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



COVER: Developed from nursery stock, this beautiful *Murasaki Kiyohime* Japanese Maple has been in development by Marianne Yamaguchi since 2007. Encouraged by DIBK founder Leila Kusumi, Marianne brought the tree to a CBS convention workshop where Hitoshi Takeyama did the initial styling. This lovely tree was potted last year and it pushes small purple edged foliage in the spring.



## **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 reflect on memories of 2019, and look forward to the new memories and experiences to come.

### DAI ICHI BONSAI KAI

2020 BOARD OF DIRECTORS

#### **Doyle Saito**

President Program Chair

#### **Jason Saito**

1st Vice President Show Chair

#### Fred Floresca

2nd Vice President

#### **CJ** Levinstein

Membership Chair Treasurer

#### Joan Shiozaki

Corresponding Secretary

#### **Shirley Floresca**

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Hospitality Club Photographer

#### **Dan Sawada**

Publicity

#### Michael Izumoto

Website / Social Media

#### **OPEN**

Recording Secretary Historian Newsletter Editor

#### **CLUB FOUNDERS**

#### Leila Kusumi

Co-Founder | Sensei

#### Jim Tatsukawa

Co-Founder | Sensei





nly after Elsa finished her studies, and her family moved to a house on a mountain outside of a little village, did her passion for nature begin to fully mature and blossom. With four acres of lush wilderness at her disposal, she began her self-taught journey into cultivating and experimenting, in order to recreate nature at a smaller scale. "I got to know firsthand many species, both Mediterranean and from abroad, but all very wrong material to produce good bonsai results. At that time, I began searching the internet, studying articles and watching videos day and night. However, These horticultural experiences did teach me a lot, and I still cultivate these species to this day as a tribute to their gift, and their willingness to live and grow, just as I have."

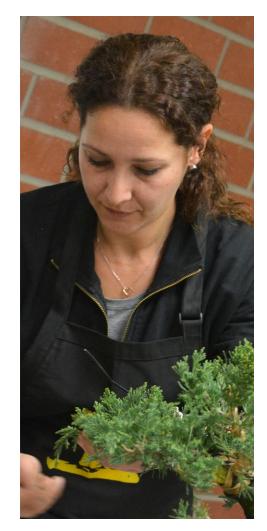
Since then, Elsa has come a long way, becoming an important and shining light in bonsai. She established the Bonsai Club of Thessaloniki, Greece, and has taught the art of bonsai in many individual and group workshops. She has organized and judged various exhibitions around the world, including, the Festival Run Thessaloniki II of Mangatellers and the Greek-Japanese culture, and the Official Bonsai Exhibitions in Thessaloniki, Greece.

In 2016, She won 2nd place in the international bonsai competition, Black Scissors Bonsai Styling Video Contest - Lithuania.

Ms. Boudouri also has appeared and demonstrated in exhibitions around the world, including the Festival of Arcobonsai in Italy, Trofeo Bonsai & Suiseki Emporio Agrario of Mimmo Abate in Torregrotta Sicily, and the 4th Zhongguo Feng Penjing Exhibition in China.

She also publishes her blog called Bonsai Cosmos, where she shares her work, as well as on her YouTube channel where she guides many bonsai lovers, both from Greece and abroad.

Elsa currently lives and studies with her teacher Enrico Savini (Bologna-Italy) and his Progetto Futuro European Bonsai School.



Isa started out the demo by choosing between two old growth nursery stock prostratas sourced by Doyle Saito. The chosen tree had a fat, juicy 3" trunk, as well as good structure with nice movement and taper throughout. The perfect candidate for a Greek makeover.

She kicked off the demo talking about selecting the front of the tree. "We want to find an angle where the *nebari* is at its largest, which gives it a sense of strength and age. It also has to do with the movement. You want to choose an angle where the movement is not boring, and also helps to lead the viewer's eye up the tree in a naturalistic way.

Branch placement is also something to consider. If the branches come toward you, it imparts a welcoming feeling from the tree, as well as age and perspective. When you look at a tall tree from afar, you see the overall direction of the tree, but when you get up close, you then see the actual proportions, where the subtle movements can be recognized. Looking up at the tree from the ground, you now see the trunk which appears larger, and the exaggerated taper from that different vantage point. All of the branches now seem to reach out to embrace you. All of these elements together combine to tell you a story of strength and age, and that is the story we want to tell."

Branch selection was next. The goal here is to eliminate branches that distract from the overall design. The larger branches were the first to go. There were several old and thick branches that were far too big, and low, to create a consistent taper throughout the

"I take note of what
the tree is saying to me,
and my styling decisions
are based on that.
We talk.
We have this
conversation
the tree and me"
:)

tree, so they had to go. "As I eliminate these branches, what I am actually doing is allowing the viewer to see the movement and taper of the tree. They were hiding... stealing actually, from the movement of the tree, so now you can see it more clearly. I'm helping the viewer to notice things. Bonsai is actually the art of illusion. We create illusions. We are illusionists."

Styling comes next. In anticipation of bending some medium sized branches, Elsa prepared raffia to assist in the heavy bends needed to accomplish her vision. "Raffia is a dried grass that we use to protect the branches when doing heavy bending. Always use raffia wet, and hot water works best for expanding the fibers

and opening up the strands to give better support." Taking a tied, wet bundle of raffia, she then began whipping them against the ground to get the excess water off. "When you hit them against the ground, the thinner folded strips will get softer and spread apart, which helps it to wrap tighter and to better embrace the branch that you're wrapping."

Elsa then began wrapping the strands around the trunk tightly. The tightness makes the raffia work like a compression bandage, keeping the branch solid as the bends are created, which lessens the possibility of the branch cracking under stress. When she reached her first branch, she split the raffia bundle in two,

then proceeded to wrap the trunk, and the branch. in the same direction.

Regarding the styling of the tree, Elsa noted, "I usually have a good idea what direction I want the tree to go. I take note of what the tree is saying to me, and my styling decisions are based on that. We talk. We have this conversation the tree and me ;).

It is normal, however, to change your styling direction based on how the tree grows, and your vision for the tree *at that time*. It never stops growing and is constantly evolving, and sometimes upon reflection you see a better alternative to the initial direction."









"It's very
important to study
a tree before you
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see where
the weaknesses
and strengths are.
In this way,
you are guided
when making
important styling
decisions."



"In the same way as I wrapped the raffia, I will wrap the wire. Normally, I like to use black tape over the raffia as it gives much better support for the branches.

"It's very important to study a tree before you begin, to see where the weaknesses and strengths are. In this way, you are guided when making important styling decisions.

"When making big bends, it's important to go slow, pay attention, and to be reserved in what we do. Respect the tree, always. If we force the tree to what we envision the final tree to be, we will have a dead tree, and this is not what we want. If I try to create the final bend all at once, it will break. When I bend a branch, I'll make the bend, and bit by bit, I'll bend it more. This allows the tree to gradually open its fibers, to stretch, and to be more receptive to the bend. Depending on the severity of the bend, sometimes it will be accomplished over a few days' time.

"I prefer using solid organic fertilizer. I put it into bags in spring when they start to push. A good idea is to use fabric gift bags, or even women's socks cut down to hold the fertilizer."







## ELSA BOUDOURI DEMO







Elsa did a fantastic job sharing her knowledge, skills, and ideas with clubs throughout Southern California. The tree came out fantastic and we want to thank Elsa for taking the time out of her busy schedule, to make her first trip to the United States a learning experience for us all. Come visit us again soon. The cheeseburgers are calling you.;)

Special thanks also go out to to Bob Pressler, and the California Bonsai Society's Visiting Artists Program, for making this learning experience possible.









# BRINGING DEADWOOD TO LIFE.

nce again, we were fortunate to have UK bonsai artist and master carver, Will Baddeley, join us at our March meeting for an evening of carving, drilling and a whole lotta smoke and sawdust in the air. Will worked on an established Prunus Mume (Japanese Flowering Apricot) which was once a much taller tree, and now established in a large nursery pot. The main trunk had died back, which fortunately for us, gave Will a great place to start.

Will explained, "For whatever reason, the main trunk died back. It's currently too tall and too straight, so my main goal is to shorten it and to create some interest lower down the tree while making it look as old as possible.

"The way I approach straight trunks is most people will hollow out the middle of the trunk first, but what you're left with is relatively little wood around the sides which makes it difficult to give the trunk movement. If you create the profile first, then do the hollowing, you preserve a lot more of the wood, thus giving you more options. That's the way I like to work, and it tends to work for other people too."

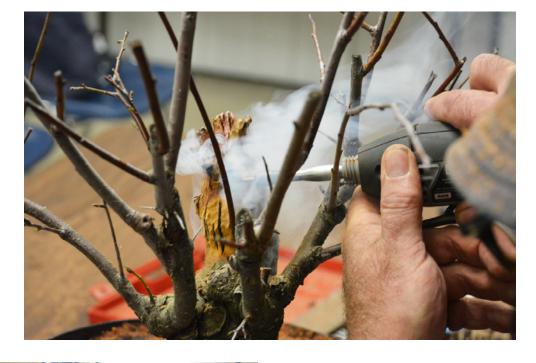
Will then started grinding off the bark to determine where the dead part ends and the live part begins. Once that was determined, he used various bits and blades to shape the trunk into a more aesthetically pleasing shape featuring movement and age.

As far as his tools and techniques, it's difficult to explain in an article format, so log onto the DIBK Facebook page and watch Will's entire advanced carving demonstration:

#### https://www.facebook.com/DailchiBonsai/videos/







What trees are not good for carving?

"Wisteria is not good.

The wood is too soft and it just gums up your tools. It's not conducive to good carving.

Bouganvillea can be carved when used with a spirit based wood preservative.

I wouldn't carve a Flcus. You can make hollows, but I wouldn't try to incorporate any external based features. It's just too soft."



# What trees are good for a beginner to learn carving?

"Anything cheap (audience laughs).

The harder woods are better, so
Boxwoods are good to practice on.
If you have one in the garden, get
it established then practice on that.
Junipers... anything cheap really.
You can even practice on a lump of
wood in a vise. It's a good way to get
used to the tools and how they work.
What tools perform what tasks."



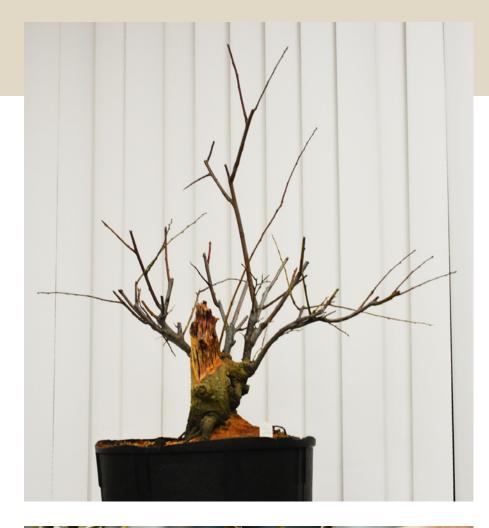
# What tree has the best smell when you carve it?

"There's a tree called Prunus Mahaleb, and it's a Mediterranean species. I'm a big fan of Marzipan, and it smells just like Marzipan. Wonderful."





### WILL BADDELEY DEMO







Congratulations to Violet Geeter for winning the beautifully carved Japanese Apricot. It will be a fine addition to your collection.

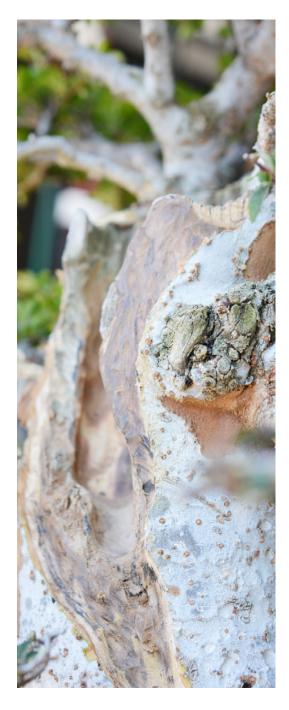
Thanks to Will Baddeley for once again sharing his knowledge, and giving us an entertaining, dusty, noisy and awesome demonstration. We're looking forward to your next visit!



Watch Will's full demo at https://www.facebook.com/DailchiBonsai/videos/



# WILL BADDELEY WORKSHOP





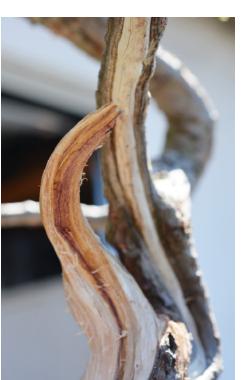






# WILL BADDELEY WORKSHOP













# ON THE BENCH

TIPS • TECHNIQUES • ADVICE

By Doyle Saito

Spring is a busy time in the life of a bonsai artist. Here in the City of Torrance basin, the temperatures have ranged from mild and warm to downright cold. Compared to other parts of the county, our cold weather can get down to mid 30's and sustained for a few days at a time. The days are getting longer and the temperatures are climbing; this is perfect weather for pests to breed and multiply.

Deciduous trees and conifers are all pushing new buds while some trees completely leafed out. The young new growth acts as candy to pests; aphids, spider mites, scale, borers, whiteflies and many others. You should develop a plan of attack to fight these pests in your garden. There are many systemic sprays used to kill insects, test them first on a tree or plant that is not a show ready tree. Testing first will allow you to test strength of solution, application care and effectivity of the systems being tested.





# ON THE

CONTINUED



Malathion, commonly used to fight many different types of insects, is ineffective against spider mites.

If spraying is a problem, you can use a topical or granular application. Bayer Advanced provides a 12 month tree and shrub protection formula; this is granular form of fertilizer/insecticide which is applied around the base of the tree.



If you create tea bag containers of fertilizer, you can just add this to the mix. If you are spraying, remember to spray top and bottom of leaves and branches. Some artists will create a large container of solution and dunk the entire canopy of the tree in the solution.

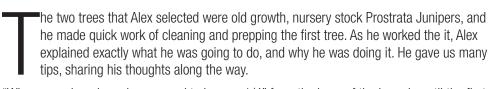
You should already be fertilizing your trees. You can use organics, liquids, cakes, granules, or any and all forms that work for your trees. Starting with the first sign of growth or bud swelling,

you should start to implement your fertilizer plan. I use a base of Milorganite, adding Bayer Advanced granules, and a crushed version of Japanese suet cakes. Placing the contents in tea bags, I apply where needed to my finished trees. For trees in training pots, I apply a liberal amount of Milorganite. This compound is organic, I have never had any problems with burning trees from over fertilization.

During the rainy season, apply fertilizer before the rain and let your trees enjoy a nice soaking, along with a healthy dose of food.







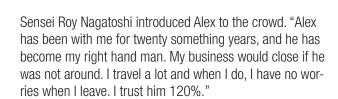
"When you wire a branch, you need to leave a 1/4" from the base of the branch, until the first loop, so that you don't strangle the branch, and it doesn't cut into the bark too quick. As I get to the end of the branch, I make the twists looser and farther apart. That is where the growth is the fastest, and this gives it room to grow and not cut in as fast.

"It's always better to wire two branches to anchor each other, but sometimes, you have to use a Jin as an anchor.

"When you wire a branch with many secondary branches, try to keep the wire right in between the smaller branches. That way you have enough room on either side to add additional secondary branch wiring, all without having to overlap them.

"I just love working with Prostrata because when you finish the branch selection and wiring, you can give it a shear cut, and you don't have to be selective when you cut the foliage. Now is the perfect time to do this because this time of year, everything is starting to push growth.









"If you were to bring this Prostrata to the nursery, boss would say to graft it because it has a nice big trunk." Grafting is sensei Nagatoshi's specialty, and many of his beautiful show trees are grafted with *Kishu*.

Once the wiring was done, Alex shaped the tree in a traditional Japanese *Moyogi* style. He explained his thoughts on branch movement, as he went through the entire tree from top to bottom. When that was done, he gave the tree a "haircut" shaping each branch's foliage into the beginning of the sculpted pads they will eventually become. "I'm going to chase everything back. With Prostrata, you can cut it rough, cut it back hard, and they will respond. You also want to leave the juvenile twigs because as they grow, they will ramify into more branching.

"As you shape the tree, you want to leave "layers" where the lower branch pads are wider, and get progressively narrower and smaller as you go upwards towards the top of the tree. This helps to keep the traditional triangle shape we're after."

In 37 minutes, Alex completely cleaned, wired, and styled this overgrown nursery material into the beginnings of a very nice tree.

To see Alex's full demonstration, please visit https://www.facebook.com/DailchiBonsai/videos/







To see more of Alex and Roy's bonsai craftsmanship, or to attend one of their classes please visit them at

Fuji Bonsai Nursery 13170 Glenoaks Blvd Sylmar, CA 91342

Phone (818) 367-5372

Hours 9am - 4pm Monday through Saturday.





Congratulations to Kevin McNally for winning Alex's beautifully styled Prostrata. It will be a fantastic show tree in a few years!

Be sure to attend our upcoming show on Saturday, May 4th as Alex's second styled Prostrata, (amongst other items) will be auctioned off after our reception dinner.

Big thanks to Alex Martinez, and to Roy Nagatoshi, for freely sharing their knowledge and wisdom with us, and the bonsai community.







Watch Alex's full demo at https://www.facebook.com/DailchiBonsai/videos/

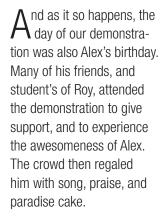
















Thanks to Ron Floresca for handling Live Stream duties...



and to Barry Miller for his fantastic photos.



nce again, 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. It was a fun, family event and there was much to do, and see, and eat.

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 Fred/Shirley Floresca, Allan Sugimura, Doyle Saito, Harry Hirao (courtesy of the Hirao family) and Jason Saito. Demonstrations were presented by Doyle Saito, Louis Carillo, and Jason Saito. We also had a few trees offered for sale with the proceeds benefitting our club.

The exhibit was very popular and It was a great opportunity for our club to reach out to people and share our passion for bonsai.













## BUNKA-SAI SHOW COVERAGE



Our first demonstration was by Louis Carillo. In his very first demonstration, Louis worked on a healthy Juniper ready for styling. He taught the proper techniques for a general cleanout and preparation for bending and styling. He then wired the tree, explained the steps of branch elimination, then initial styling. And just in the nick of time (It was only a 45 minute demo), he completed the task by repotting into a proper bonsai pot. Louis did a fantastic job and the crowd was very impressed.











## BUNKA-SAI SHOW COVERAGE



Our second demonstration was by Doyle Saito. Doyle has been meticulously growing these seven Japanese Maples for a few years, and it all came together in front of the eager and curious crowd. As he built his forest, Doyle explained the thought process and techniques that go into creating bonsai, as well as a natural looking forest composition.

As most people only think of bonsai as one tree, the crowd was fascinated to see a miniature forest come to life before their eyes.

Fantastic job Doyle! You should do demos more often.







Watch Doyle's full demo at https://www.facebook.com/DailchiBonsai/videos/



## BUNKA-SAI SHOW COVERAGE



unny thing happened on the way to the third demonstration. An hour before Jason Saito's cliffscape mountain planting demo was about to start, in a freak cart accident, the top portion of the piece broke off.

So what to do... Reworking the two pieces into one hillside mountainscape did the trick. With minutes to spare, the two halves were reconfigured using cement and cyanoacrylate glue (the same method the rocks were glued together in the first place) and it held strong for the demo.

The cascade Juniper Nana was styled and donated by Allan Sugimura. After the demo, the piece was dismantled and underwent further reinforcement (and a color change). It will be offered for sale at the DIBK auction at our show on Saturday evening, May 4th.





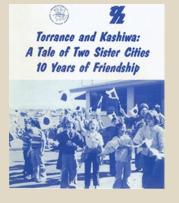


Watch Jason's full demo at https://www.facebook.com/DailchiBonsai/videos/

























# **About the Torrance Sister City Association**

rom 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 Japanesethemed 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/



## TOMOHIRO MASUMI DEMO





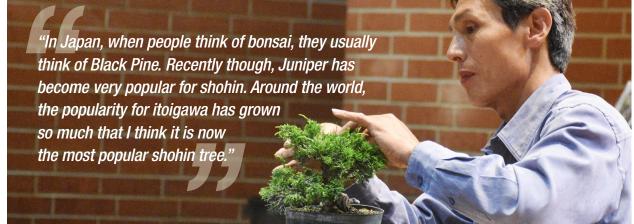
Program Chair Doyle Saito presented Tomohiro with a gift from the club. An avid baseball fan, he appreciated the gift of a bright red Shohei Otani jersey from his favorite SoCal baseball team, the Anaheim Angels.

Masumi then sat down and narrated his thoughts on the tree. "The tree has a good base and movement. First thing I do is find the front, then the apex and first branch. Once these are determined, you can then make decisions on which other branches to keep or discard based on their position and necessity.

"The most important thing for keeping *shohin* healthy is proper watering. There's less soil, so it will dry out quickly, and it must never be allowed to fully dry out. I water up to three times a day during the hot summer months."













"I love deciduous trees. I apprenticed with Hiroshi Takeyama at *Fuyo-En* nursery where he specialized in deciduous trees and that's where I developed my love for deciduous species. My favorites being Maples and Zelkovas.

"I do not put moss on my trees. When it is mossed, the roots will sometimes grow into it which hinders good *nebari* development. Plus you cannot see if the soil is dry or not. I will sometimes moss the tree right after a repot to hold moisture in, or for a show for aesthetic purposes but other than that, I don't use it.

"In Japan, most people use Chinese pots. They would prefer to use antique Chinese pots, because the clay is smooth and they have very nice patina, but not too many people can afford them. Because they are expensive, I use high quality pots only for showing trees."







While Tomohiro wired and styled the entire tree, he shared much more of his knowledge, which you can see in his full demonstration on our Facebook page.

The end of the meeting was spent with attendees purchasing raffle tickets in hopes of winning Tomohiro's beautiful demo tree. Congratulations to Barry Miller who was the lucky winner.

Special thanks to the California Bonsai Society's Visiting Artists Program for giving us another opportunity to learn from a true *shohin* master.















# TOMOHIRO MASUMI DEMO















Watch Tomohiro's full demo at <a href="https://www.facebook.com/DailchiBonsai/videos/">https://www.facebook.com/DailchiBonsai/videos/</a>





### DALICHI BONSAL KAL SHOW COVERAGE

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.

he 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 taught by experienced and talented bonsai artists, led by Robert King. Participants got the chance to learn bonsai

basics and to create their own procumbens nana bonsai.

People either experience these workshops as a fun way to spend the morning, or as 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 terrific demo by Mike Pistello, which you can read about in this issue, or watch on our Facebook page.











# DALICHI BONSAL KAL SHOW COVERAGE

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 (and maybe even thirds) were a must!





# DALICHI BONSAL KAL SHOW COVERAGE

The evening's festivities were highlighted by our club auction and raffle. 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, and his posse. During the raffle, runners were busy handing out great prizes to delighted winners. Many thanks to those who donated their time and material to make this year's auction and raffles a great success.





















































And this is why we do what we do. The sense of **pride** and **accomplishment** on each participant's face makes the beginners workshop such a worthwhile tradition...









## DALICHI BONSAL KAL SHOW COVERAGE

















Each journey begins with a single step, and we strive to provide this to anyone that has the desire to learn bonsai. The goal of the DIBK beginners workshop is to give people who have never been exposed to bonsai before, the opportunity to learn proper methods and techniques to create living works of art from an experienced bonsai artist.

Our commitment to this mission doesn't stop there. We conduct ongoing monthly workshops where our new members can continue their education. It is held on the 3rd Saturday of each month (the day after our club meeting) at one of our senior member's homes. The workshop also provides atendees the opportunity to view the host member's collection of trees, which can be quite inspiring.

If you, or anyone you know, are interested in becoming an ongoing student at our monthly members workshop, please stop by one of our meetings and talk to our Program Chair, Doyle Saito, and he will hook you up. You may also reach him via email at doylesaito@yahoo.com.

# CLUB/VENDOR SALES DALICHIBONSALKALSHOW COVERAGE





















# RECEPTION DINNER DALICHIBONSALKAL SHOW COVERAGE



















































A big thank you to Akie Uyemura, Patricia Vargos and Kazu Ogino for always supporting us by showing and demonstrating their beautiful hand painted works of art. It's such a natural and beautiful contrast to our bonsai.









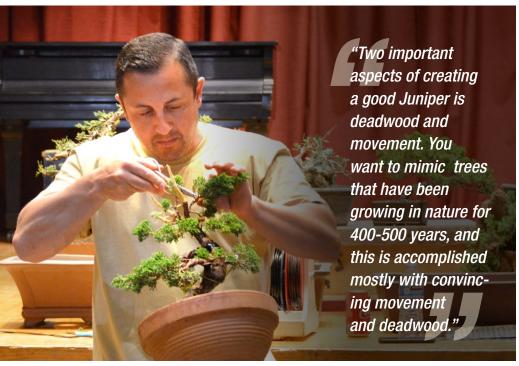








## DALICHI BONSAL KAL SHOW COVERAGE



"If you can clean a tree well, you can do good bonsai. I say that because cleanng gets you into the structure of the tree, what's there. What you can use and what you can't. It makes you aware of your options before you start making decisions.

"A lot of people when they start cleaning a tree, they go 'l'll clean everything out of the crotches, and eliminate everything growing upward and downward, and then we're done'. Actually, and especially if the tree is on the weaker side, leaving crotch growth is important and is good. You can always come back later and remove it, but think about how the tree evolves and grows bigger - we have to have something to cut back to. If we only leave the growth at the tips, we have nothing to cut back to. Everything growing downward has to come off for aesthetic reasons, and because they will get very little sunlight under the foliage pad, and will eventually become weak and die.

"I'm also looking for weak interior branches that will not benefit the final design, and will in all probability, die anyway. I also eliminate branches that I can't really wire, and that won't benefit the health of the tree. Removing these will also help to make a path for a nice, clean, wire application.

"The strength in Junipers lies in the growing tips. There's a hormone called auxin that exists at the growing tips of all the branches that helps to elongate cells and give strength to the tree. This is why when we work on Junipers we don't want to take the tips off right away, especially when the tree is in development. We want to leave them. Believe it or not, those tips will push back budding on a tree."







"As you style your tree, you're making choices, and these choices should reflect where you want your tree to be down the road. Sure you want to have a cute little tree when you're done, but the emphasis should be on the bigger picture. Set it up for five years... ten years down the road."

And these are just a few snippets of wisdom (out of many) that Mike openly shared with us. After the Juniper was styled, Mike was on a roll, and went on to style a Japanese Black Pine, and both trees were auctioned off later that evening.

Mike really is a knowledgable and dynamic presenter, and he explains his methods and ideas in a way that any experienced artist or layperson can easily grasp and comprehend. His philosophies are based on sound and proven techniques, and you (and your trees) can't go wrong with taking his advice.

If you missed his demo, be sure to catch Mike's full demonstration video on our Facebook page. You'll also get a second chance to learn from Mike as he will also be demonstrating at the GSBF convention in Riverside this October.























## DALICHI BONSALKAL SHOW COVERAGE





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 saikei. In addition to the Junipers, the beautiful tray land-scape consisted of natural rock (hardscape), Irodium and Dwarf Mondo grass (accents), as well as white sand to represent a peaceful flowing stream.









Congratulations to the lucky winner, Cheryl Manning!

## DALICHI BONSALKAL SHOW COVERAGE



After the demo, we had a chance to celebrate Frank's Birthday. Happy Birthday Frank!



Cut yourself a slice of cake sensei.





That's a big slice!



mmm...



MMMM...



CHOMP!! NOM NOM NOM...

Thank you to sensei Frank for another great saikei demonstration, and for allowing us to celebrate your birthday with you!

Special thanks also go to Jaime Chavarria for his assistance creating a beautiful saikei!





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



# THANKS TO EVERYONE THAT CONTRIBUTED TO MAKING THIS YEAR'S SHOW A SUCCESS!



#### **Friday Setup**

Keith Waters, Allan Sugimura, Fred & Shirley Floresca, John Magana, Tom Vuong, Bill Nguyen, Dave Hazzard, Doyle Saito, Barry Miller, David and Debra Mauzy-Melitz, Ron Floresca, Kevin Sweeney.

#### Sale

Fred & Shirley Floresca, Ron Floresca, Joan Shiosaki, Dave Hazard, Joe Ortega, Louis Carillo, Hoa Nguyen.

#### **Vendors**

Mel Ikeda, June Nguy & Michelle Lao, Nelson Sanabria.

#### **Sumie Group**

Akie Uyemura, Patricia Vargos, Kazu Ogino.

#### **Food Reception/Dinner**

CJ & Mark Levinstein, Hannah Vuong, Joan Shiosaki, Tammy Miller.

#### **Beginners Workshop Instructors**

John van de Wouw, Robert King, Kevin Sweeney, Allan Sugimura, Michael Izumoto, Louis Carillo, John Magana, Paul Minerich, Joe Ortega, Lloyd Garver, Barry Miller, David & Debra Mauzy-Melitz, Dr. Chin, Shinya Miyakoshi, Mel Ikeda, Dave Hazard, Cathy & Mark Edgar.

#### **Show Headline Demonstrator**

Mike Pistello.

### **Event Photography and Live Streaming**

Jason Saito, Barry Miller, Ron Floresca.

#### Security

John Magana.

#### **Auction**

Bob Pressler-*Auction Caller Extraordinaire*. *Auction posse:* Dave Hazard, Doyle Saito, Glen Takahashi.

#### **Auction Donations and Contributors**

Bob Pressler-*Kimura Bonsai Nursery,* Gary Ishii-*Chikugo-En Bonsai Nursery,* Marianne Yamaguchi-*Yamaguchi Bonsai Nursery,* June Nguy, Michelle Lao-*Bonsai Unlimited,* Shirley & Fred Floresca, Doyle Saito, Tom Vuong, Allan Sugimura, Jason Saito, Michael Reindel.

Auction tree styling: Peter Macasieb, Tom Vuong, Allan Sugimura, Albert Rivera.

#### **Benefit Drawing Donations**

Kevin Sweeney-*Ticket drum master,*Jaime Chavarria, Peter Macasieb, Tom Vuong,
Milton Louie, Tyler Ferer, Leila Kusumi, Allan
Sugimura, Carol Upston, Bob Pressler, Karen
Ohlinder, Wendy Chu, David & June Nguy,
Michelle Lao, Akie Uyemura, John Magana,
Michael Izumoto, Mark Williams, Fred &
Shirley Floresca, Doyle Saito, Jason Saito.

Special thanks to all of our auction runners!

#### **Sunday Demonstration**

Frank Goya, assisted by Jaime Chavarria. Frank graciously donated his beautiful saikei to the Sunday raffle.

#### **Sunday Breakdown**

Keith Waters, Louis Carrillo, Paul Minerich, Doyle Saito, Allan Sugimura, Fred & Shirley Floresca, Glen Takahashi, Ron Floresca, Jason Saito, Robert King, Barry Miller, Glen & Carol Takahashi, Ivan Salas, John van de Wouw, Michael Izumoto, Kevin Sweeney, Hoa Nguyen.

#### Special Thanks to

City of Gardena, Ken Nakaoka
Community Center – Pauline Moses
For their ongoing support of the
DIBK show, use of the Nakaoka facility, as
well as assisting with show setup
and cleanup.

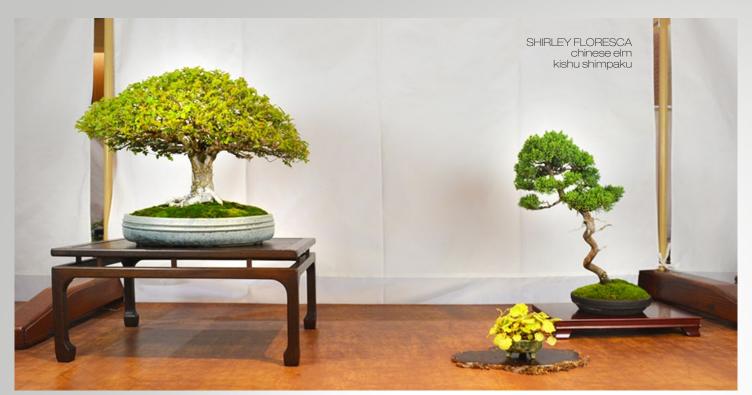














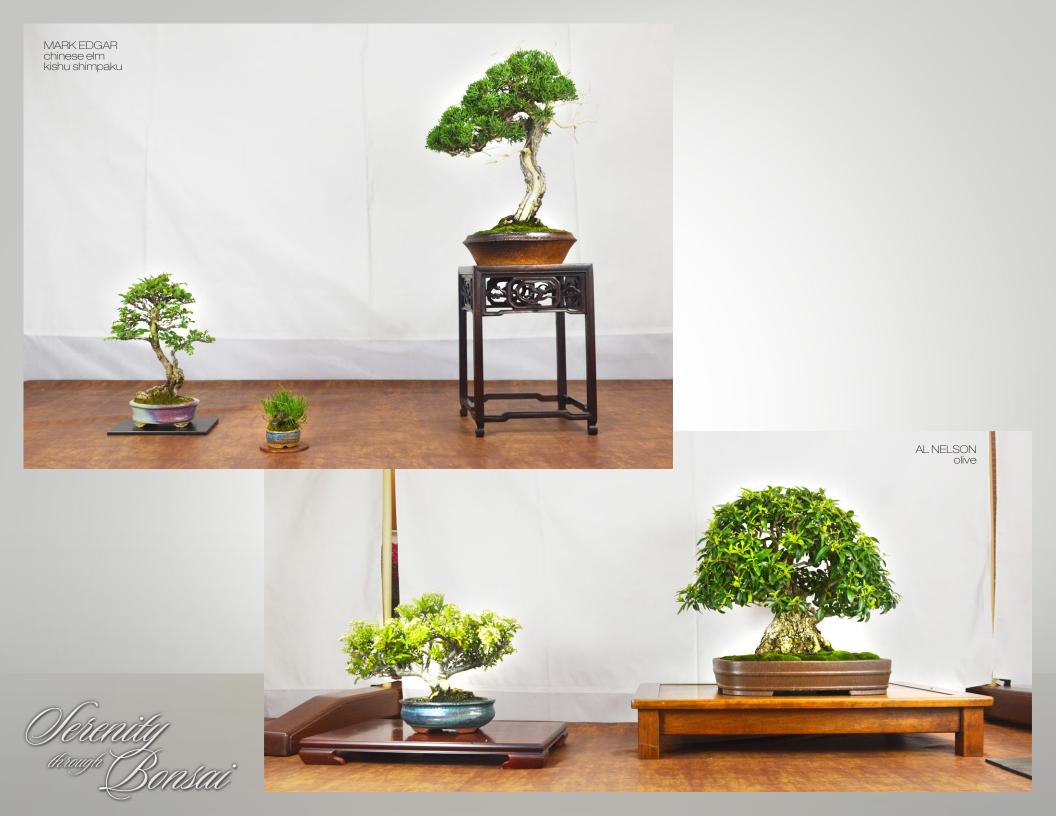












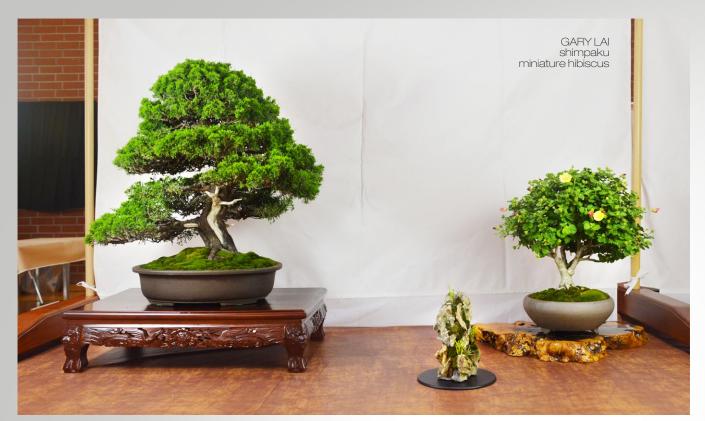
































































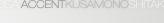








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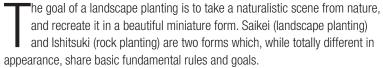












At our June meeting, Jaime created an impressive Caitlin Elm rock planting utilizing black Seiryu/Ying stones. Seiryu stones are naturally gray and often have veins of white deposits running through them. A treatment in a solution of muriatic acid turns the stones a stunning black color. They are incredibly heavy for their size, which makes them very difficult to move, but also makes them a perfect choice as a solid base for a rock planting. Popular in the aquarium aquascaping hobby, these stones have a rough craggy appearance that lends itself well to mimicking granite and other hard stone mountainscapes.

Jaime created the structure from several different stones using portland cement and cyanoacrylate (crazy glue) to create a permanent bond. When done correctly, these joints dry instantly and will last years with proper care.

The shohin sized elm was then prepared for the planting. The tree was developed for awhile, so the branch structure was pretty much set. Its rootball was then carefully combed out and trimmed for affixing to the stone structure.

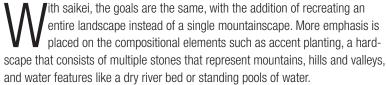












Starting out with an irregular shaped Zisha tray, the hardscape is placed first. In this case, Jason used Tufa stones, which are a soft porous rock that lend themselves well to creating natural looking mountains. The three main stones were anchored in place using modeler's clay which provides a solid foundation that, when dried, holds the stones firmly in place. If the stones were heavier, then cement would have been used for a more permanent bond.

Muck walls are then created in the planting areas to hold the soil and create borders or "zones" which will be the planting bed for the trees and accents. Muck is like a moldable soil that roots will grow through, and is very porous so drainage is never an issue. There are many recipes for muck and all of them have their strengths and weaknesses. The recipe used for this demo consisted of modeling clay, peat moss, shredded sphagnum moss, and akadama dust.



















The rootball mass of the elm was perfect for this planting as it had been growing in the nursery pot for a long time, and had strong primary rooting with many fine feeder roots at the ends.

Creating the root structure is not unlike how you would develop a traditional root over rock bonsai. The primary roots are adhered through crevices and channels in the rock that lead down into the base of the pot where the fine feeder roots will establish. The only difference is that instead of burying the entire rock for further development, a layer of muck is placed within and on top of the root system. They are all held in to place by twine which will naturally degrade and deteriorate by the time the roots establish themselves onto the rock.



The piece came out wonderfully and Jaime did a fantastic job showcasing this technique not usually seen in usual bonsai club demos.

Our thanks to Jaime as well as to Frank Goya and Robert King who also assisted in the creation of this beautiful Ishitsuki planting.

Dan Sawada was the lucky raffle winner. Congratulations Dan!











The saikei trees were a mixture of trained and untrained nursery stock Juniper Nanas. Styled as informal upright trees, they lent themselves well to tower over the landscape below.

In addition to the Nanas, accents such as erodium, platt's black, and dwarf mondo was used to accentuate the realism in this naturalistic planting. To finish off the composition, a dry river bed runs through giving us a visual break that draws the eye into the planting.

And as it turns out, Jaime and Jason's saikei teacher, Frank Goya, was the lucky winner of Jason's saikei. The next day he brought it down for display at the Marina Bonsai show.



If you wish to learn more about landscape plantings, please visit and join the Art of Saikei facebook group:

facebook.com/groups/ArtofSaikei

If you would like to learn bonsai and saikei from Frank Goya, check out Marina Bonsai:

http://vjcc.com/vjcc.old/inside\_03-03.htm











Congratulations to the Raffle winners Dan Sawada, Frank Goya, and DIBK new member Sylvia Prosser.





Watch Jaime and Jason's full demo at <a href="https://www.facebook.com/DailchiBonsai/videos/">https://www.facebook.com/DailchiBonsai/videos/</a>





e live in exciting times, at least where bonsai is concerned.

With so much

information freely available on the internet, a wider audience is now being exposed to quality bonsai. Leading the pack are a few amazing instructors and artists, who were trained in Japan and are freely sharing their knowledge and talent with the rest of the world. By doing so, they not only impart wisdom to the individual, but they also serve the greater purpose of raising the bar for world class bonsai throughout the community. In July, Dai Ichi Bonsai Kai was fortunate to have one such artist as our featured demonstrator.

Bjorn Bjorholm spent six years as an apprentice under Master Keiichi Fujikawa at *Koukaen* bonsai nursery in Osaka, and was the first foreign-born working bonsai professional in Japan. Bjorn's work has been featured in the *Kokufu-ten*, *Sakufu-ten*, and *Taikan-ten* exhibitions, among many others.

In addition to operating his bonsai nursery and school, *Eisei-En*, Bjorn travels the world, from Europe to Asia to Latin America, teaching and providing services to private clients and international organizations.

And if that wasn't enough, Bjorn also spends his time creating videos and vlogs for his YouTube channel, as well as posting regularly on his various social media pages, making him one of the most well known and respected American bonsai artists around.





"Bunjin style has been around for a very long time. bunjin translates to 'literati,' a 'literate person,' or a 'learned person.' During the Edo period (1603-1868), anything that was labeled bunjin, whether it were a tree or other object, meant that it was something a learned person liked. In bonsai culture, that could have been a formal upright tree; it wasn't a specific style of tree necessarily. What we think of nowadays as bunjin style is a slender, elongated trunk with most of the foliage starting at the top and flowing downwards. That modern notion, or what we now know as bunjin, came about in the Meiji period (1868-1912). With contemporary bunjin style, there's a lot more movement, but the concept is the same. As a classical bunjin, this tree lends itself well because of the old bark, almost no taper, very little movement in the trunk and a lot of the branches emanate from the top."

or the demonstration Bjorn chose a very old Japanese Black Pine that was developed in the 70's, then planted in the ground until it was dug up and repotted in 2013. It possessed a full canopy with most of its branches emanating from the upper half of the tree, which gave Bjorn a clear path to what the tree wanted to be. A classic *bunjin*.

He started the demo by assessing the tree and finding its most desirable front.
"I typically start at the base of the tree and work my way to the top. I look at the primary lines of the trunk and the primary lines of the branching, and build the basic structure from there.

"Since this tree has been growing in-ground, it's considered a *yamadori*, and you generally don't find *yamadori* with perfectly distributed radial *nebari* structure. This tree has a nice flared *nebari* that helps to lend itself well to a nice classical *bunjin*."





















"When you're creating a *bunjin* style tree, there's usually very little deadwood. Particularly with *shari* but also in terms of *jin* on the tree. What I'll do is cut the necessary branches long, and evaluate the overall design as we go. As we style the tree, we'll shorten the branches as necessary. As a general rule, the whole point of *bunjin* style is, for the most part, to be understated. Loud *jins* and loud pieces of deadwood tend to take away from the overall design. That being said, leaving the branches longer than needed leaves us options for a nice *jin* or deadwood feature."

Bjorn is a fantastic presenter who understands completely the stylistic and horticultural aspects of creating world class bonsai. He takes Japanese bonsai philosophy and, utilizing a more Western approach to teaching, presents that information in a clear and logical way that anyone can understand.

If you missed it, you can check out his full demonstration on the DIBK Facebook page.



## BJORN BJORHOLM DEMO













(Above) In attendence was CBS Visiting Artist Liliana Marcella Tello Ortiz. (Left) Liliana, along with Jaime Chavarria and Gabe Gonzales, assisted Bjorn in decandling the demo JBP.

## BJORN BJORHOLM DEMO







What comes around... well... sometimes comes back around again. The lucky raffle winner of the demonstration tree was Doyle Saito (who provided the tree for Bjorn to style in the first place). Congratulations Doyle!

The tree is in good hands, and we'll share the progress updates in future issues of the *DIBK Gazette*.





Watch Bjorn's full demo at

https://www.facebook.com/DailchiBonsai/videos/





http://www.bjornbjorholm.com/vlog-full-catalogue-date/



"I like the Chinese description of bunjin/literati...

'The tree that is a brush stroke'."

~ Kathy Benson





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John Naka wrote an article titled, "Characteristics of Bunjin Style" which was published in the Golden Statements Magazine (March/April 1993). In this article about Literati, John made some interesting definitions of the style:

- It has shape or form but there is no definite pattern.
- It has no pattern, it is irregular and seems disfigured.
- It is like food that has no taste at the beginning but the more you chew the more flavor comes out. When you first look at bunjin style there is nothing exciting about it, it is so skimpy and lonely. But the more you observe it the more the tree quality and natural traits will come out. You will feel something from inside of your mind, and not only through the surface eyes.
- It looks like it is struggling for its survival, or a form of agony. The tree itself should not be in this condition, in reality it should be healthy. The shape or form may indicate struggle but not health. It seems to be a very cruel method but it is only concept. Its appearance should not be too serious nor easy, it should be free, unconstrained, witty, clever, humorous and unconventional. A good example for this is a study of any of nature's tree that has survived some sort of problem or disaster.
- To avoid uselessness, the ultimate final form or shape is a very important technique.
- It should portray a simple abstract painting, Senryu, Haiku, poem, music and song.
  - Shape or form is from wind, weather, not too rugged but more graceful.

http://www.artofbonsai.org/feature\_articles/literati.php John Naka photo courtesy of Cheryl Manning.

## DIBK MASTERS SERIES WORKSHOP

## BJORN BJORHOLM





Before the demo, Bjorn spent the day with DIBK members providing expert styling advice for attendee's trees.

Attending the workshop was Mark Levinstein, Dave Hazard, Fred Miyahara, Jaime Chavarria, Sean Stanton, Shirley Floresca, Barry Miller, Hank Fawcett and Gabe Gonzalez.

They were motivated and inspired as Bjorn showed them techniques and directions, and guided them through the execution of the final vision of each tree. In the end, the class was all smiles as they took home some really nice trees.



































Watch Bjorn style Gabe's California Juniper at https://www.facebook.com/DailchiBonsai/videos/

## MORE

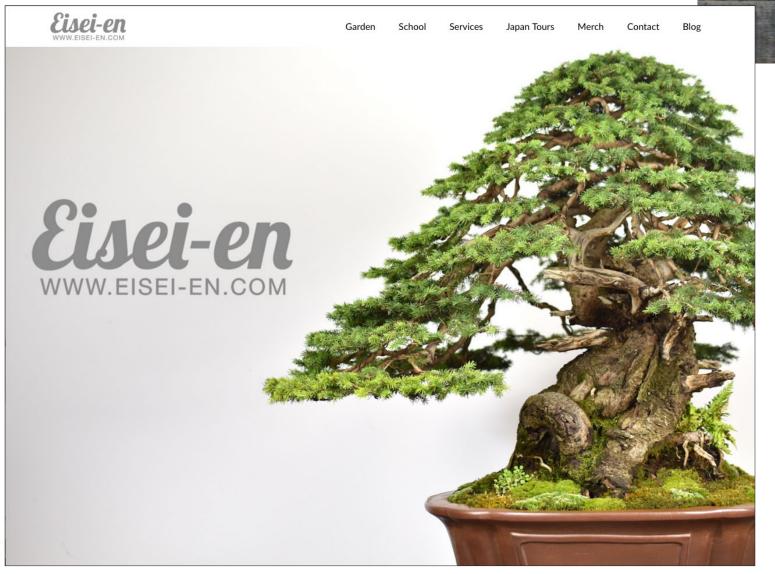
# BJORN BJORHOLM

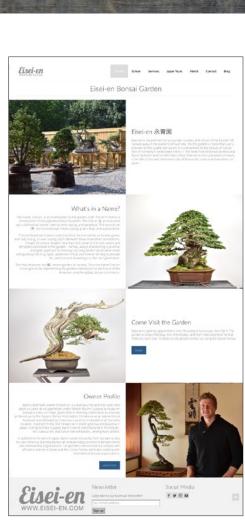
For up to date information and antics from Bjorn, visit/like/subscribe to his social media:

 $\label{lem:web:http://www.eisei-en.com} \bullet \ \ \text{http://www.eisei-en.com}$ 

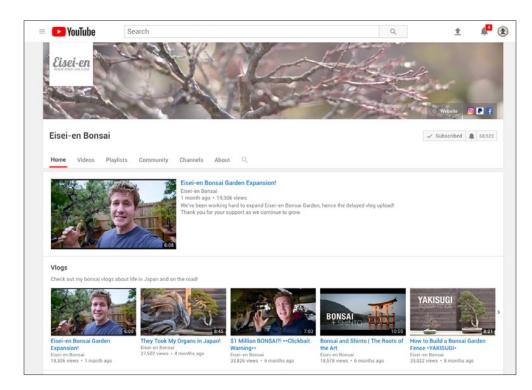
insta: https://www.instagram.com/eiseienbonsai

youtube: https://www.youtube.com/c/BjorvalaBonsaiStudio























#### eiseienbonsai Follow - ...

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1,177 posts 28.3k followers 294 following

#### Eisei-en Bonsai

Eisei-en Bonsai Garden, owned by Bjorn L Bjorholm, is located in Nashville,

#### www.bjornbjorholm.com/intensive-bonsai-courses

Followed by yest22, californiabonsaisociety, kimurabonsai + 1 more



■ TAGGED































Photo by Fred Floresca

ur August meeting was an evening with John Wang where he shared his thoughts and persepectives on trees that members brought in. Having worked at a commercial bonsai nursery in Saitama, Japan, John's perspective comes primarily from the "business" side of bonsai, in that any modifications or changes that he strives for would result in the maximum impact of beauty, quality and value to the specimen tree.

"What we did in Saitama was to make huge changes to the trees... it was all very market based. What bonsai professionals in Japan do is they acquire trees with the intention of increasing their beauty and value. The place I was at, they made big changes. Every two weeks, forty or so trees would come in through auctions and various other sources, and we would make these drastic changes, then those trees would go out for resale. Two weeks later, another batch would come in and we would repeat the cycle."



## JOHN WANG TREE IMPROVEMENT

"One thing you should focus on when looking at, and selecting trees is to first look at the body of the tree, the branch structure second, and lastly, look at the foliage. There's certain things in trees that, in most cases, you cannot change and one of those things is the trunkline. Like how the trunk moves and the more movement the tree has, the more it's worth. Branches and foliage can be redeveloped but in most cases, the trunkline is what it is."



"As a general rule, trees should have consistent movement corresponding to their height. For small trees (shohin) there should be movement along the trunkline at points equal to the length of the tip of your thumb. For medium (chuhin) sized trees, the distance should be equal to the length from your knuckles to the first joint, and for large (dai) trees, the distance between the sides of your fist. While there are many spectacular examples of trees that do not follow this guideline, following them is one way to ensure a visually interesting tree."

Small (shohin) sized trees should have movement every:



Medium (chuhin) sized trees should have movement every:

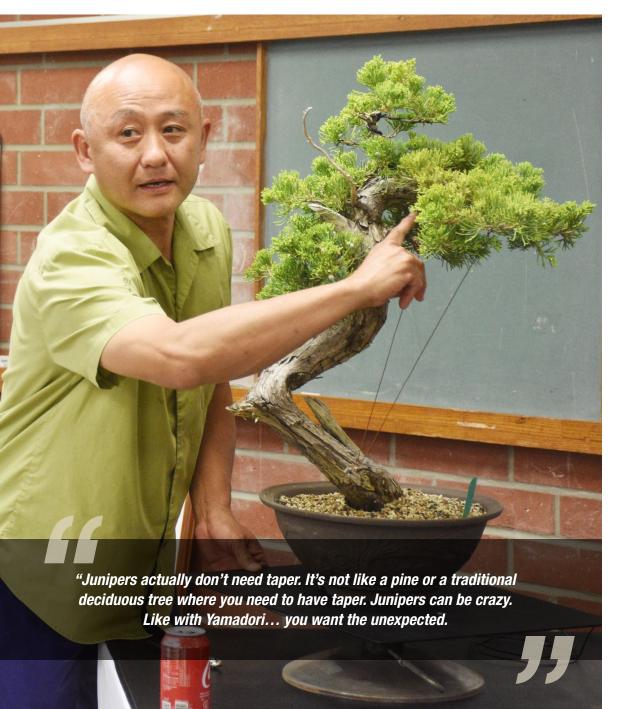


Large (dai) sized trees should have movement every:





## JOHN WANG TREE IMPROVEMENT



John reviewed all of the trees that were brought in and provided his viewpoint and advice on structure and styling. Examples were shown from the internet to further reinforce points that he was explaining. Images of the trees were taken and while displayed on the monitor, he marked up his ideal vision for the trees.



"Bonsai in Japan have a certain aesthetic, especially shohin. Typically, the base of the trunk is 2/3 to 4/5 the width of the pot. That's pretty common, so based on that, when you look at your tree's nebari, what size pot would you choose? Look at your trunk and pick a pot for it and then you'll see what would work for this tree and what category it should go into. With this rule, you retain the bonsai proportions no matter what size your tree is."













Photos by Fred Floresca







## JOHN WANG TREE IMPROVEMENT

Thanks to John Wang for his insight and perspective into tree styling and development.

Also special thanks to Soung Shin for his Twitch live stream coverage of the evening's presentation.





Watch John's full critique (in 2 parts) at <a href="https://www.facebook.com/DailchiBonsai/videos/">https://www.facebook.com/DailchiBonsai/videos/</a>





Hey Guys, Working with Southern California bonsai clubs to start a new Twitch channel called WescoBonsai. I will be live steaming their demos and presentations though this channel. Will also be working together to bring you content on YouTube channel that will be coming shortly also called Wesco Bonsai Network. The first Twitch steam is for Dai Ichi Bonsai Kai, and their guest presenter John Wang. John is critiquing members trees. Enjoy the steam, please support the Twitch channel WescoBonsai by hitting the follow button. To learn more about Dai Ichi Bonsai Kai please visit - http://www.daiichibonsaikai.com/

Thank you to John Wang, Doyle Saito Jason Saito



TWITCH.TV

Highlight: Dai Ichi Bonsai Kai - John Wang Critique - part 1 WescoBonsai - Art - Twitch

Watch Wesco's coverage of John's critique at

https://www.twitch.tv/wescobonsai

Subscribe to Wesco Bonsai Network's YouTube channel at

https://www.youtube.com/channel/UCfnlbdgvGrlQlWaD0ekwEmg





aul Minerich has been practicing bonsai since 2008 when he dug out an old growth Bougainvillea from his yard. Paul's father-in-law was Tim Nomiyama, who owned a nursery and landscape business and also developed Japanese Black Pine from seed.

Paul's love for tropicals, especially Bougies, has led to his obsession with bonsai. Paul studied under Mel Ikeda and DIBK founder Leila Kusumi, and at our September meeting Paul demonstrated Bougainvillea styling techniques and also discussed the art of Kintsugi in relation to bonsai pot repair.

"I'm here to extoll the virtues of everyone's favorite tropical, the bougainvillea. Everyone seems to have one in their yard, and not many people seriously concentrate or specialize in bougainvilleas. I don't profess to be an expert in them but they are my interest and I concentrate on learning as much about them as I can and I have enough experience where I can share some of my experience and to also learn from your experiences too."

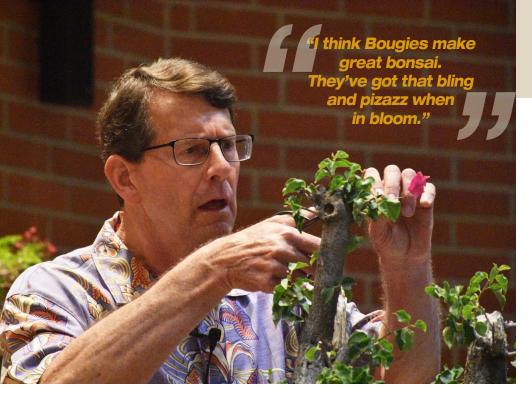






Paul's huge bougie on display at the 2019 DIBK Exhibition

## PAUL MINERICH DEMO



"There are hundreds of cultivars of Bougainvillea; different colors, leaf shapes, both variegated and non-variegated, and they all come from three species: *B spectabilis, B glabra* and *B buttiana*. It's the combination of those species that resulted in the cultivars we have today. You would think they are all the same but there are some subtle differences. The reds and pinks are strong and easy to propagate while the others, not so much. The purples are OK but the other colors just fall off the table in regards to strength and the ability to propagate and develop them. The whites, pink-whites, yellows and oranges are much more difficult as they are weaker plants by nature and for this reason, collecting and cultivating them can be much more troublesome.

"While you can propagate via cuttings, it's much more fulfilling collecting them from a yard. The feeling after collection when you start to see new growth and know it will thrive is very satisfying. When i do make cuttings, I use straight pumice, and they respond well... they love that. When potting, the soil has to be free draining and I'll often use cactus mix amended with lava, pumice and akadama for that reason."







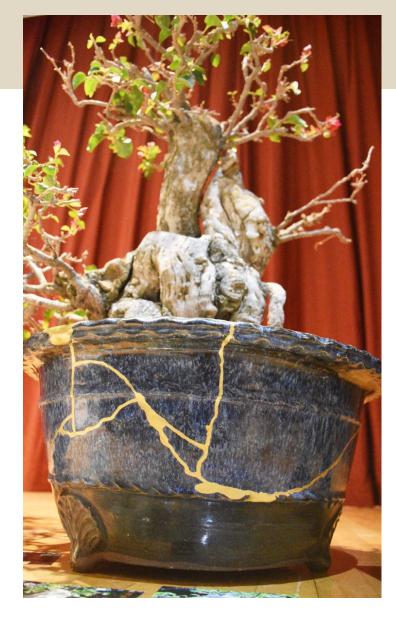
Paul then busted out his power tools and the fun began. Working on a large collected piece that was in development, he went over the flaws on the yardadori. Most of the main branches had been sawed off so, after getting some feedback from the attendees, he reviewed his styling and carving options. Using a combination of drills, die grinders and dremels, he carved some attitude and style into the flat cut branches. "Since Bougainvillea possesses a softer wood, you have to treat it with a wood hardener as the carved area will deteriorate over time. In some cases, I leave it untreated as I actually want the area to deteriorate. I look forward to the natural changes of the decay to give it a natural ruggedness that only nature can provide."











This fat trunked beauty resides in a pot gifted to him by his father in law, Tim Nomiyama. The pot had been broken at some point, and he kept all of the pieces, did some research into different methods of repair and decided to utilize the Kintsugi method to give this blue beauty a new life.

He then went on to detail the steps and products that he used to repair and highlight the area in order to create a focus on the repair that will add depth, character, and a sense of history to the pot.

A full writeup of Paul's method is included later in this issue.







## PAUL MINERICH DEMO



Thanks to Mark Levinstein for being our guest events announcer for September.







Special thanks to Paul Minerich for coming down and sharing his knowledge, stories and passion of Bougainvillea. We all gained a newfound appreciation for the popular tropical.







Left: Congratulations to Dan Sawada for being the lucky raffle winner of this nice Bougie donated by Paul.



Watch Paul's full demo (in 2 parts) at https://www.facebook.com/DailchiBonsai/videos/



# KINTSUGI: THE ART OF POTTERY REPAIR

By Paul Minerich • Photos by Paul Minerich

bout 3 years ago, I broke my best bonsai pot while re-potting the Bougainvillea it contained.

I was upset about it because the pot was important to me, having been handed down by my father-in-law Tim Nomiyama.

It was made in Japan in the 50's and was the perfect receptacle for my favorite Bougainvillea, and was a reminder of Tim.

I kept the pieces not knowing what to do with them, until one day I came upon the idea of repairing the pot using the "kintsugi" technique.

FIX YOUR THINGS

The idea behine the technique is captured in the Japanese phrase "wabi-sabi" meaning that we should embrace the imperfect and attempt to make something beautiful out of something broken. The technique involves the use of lacquer and metal (gold, silver, brass) powder to finish the mended seams of the once broken pot. Some people intentionally break a piece so it can be repaired with this technique.

I used gold metallic paint instead of real gold. Mine was a big pot and I did not want to have to refinance my house to pay for the repair. The job took several weeks, as this was my first venture and the piece must dry between applications of glue, epoxy, and paint. I started by piecing the broken parts together, making sure that the last piece would go into place after the prior pieces had been set together. I used JB Weld epoxy adhesive, PC11 epoxy to fill in the seams, sandpaper to smooth the glued and filled seams, and Martha Stewart's gold metallic paint to cover the repaired seams. I then varnished the painted seams with a UV protective satin finish varnish.

The pot appears strong but it remains to be seen how the repair materials will hold up to the stress of containing a tree, watering, weather, sun, etc. I think I will go slowly and only use it for limited periods to show a tree, then remove the tree to another pot during the bulk of the year. I was pleased with the result as I think the pot now has a new life and shows a different kind of beauty.







### Saturday, Oct. 19th TORRANCE

No workshop in November.

If there's enough interest, we will hold one in December, so contact Doyle if you would like to attend.

Our September workshop focused on exhibition displays. Various trees, stands and accent combinations were studied and chosen for ideal exhibition potential.

Select trees were then displayed at a reception for the Torrance Rose Float Association where dignitaries and officials gathered to celebrate and commemorate the winning Rose Bowl float design.

It was a great learning experience for all that participated.

## DIBK MEMBERS WORKSHOP









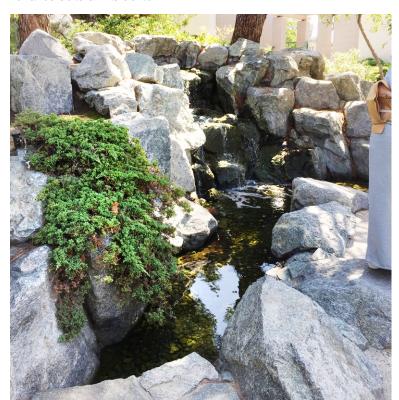






Above: The winning entry which will be turned into a full sized float featured in the next Rose Bowl Parade.

Below: A beautiful and tranquil waterfall at the Pine Wind Garden at the Torrance Cultural Arts Center.



## DIBK MEMBERS WORKSHOP







# POT BONSAI LUCK! BINGO!



the night was a smashing good time thanks to the enthusiastic crowd and the generous DIBK members and friends that brought delicious foods and fantastic bingo prizes.









Above: Soung Shin brought an amazing crispy roast pork to the feast!

Right: Shirley expertly carved the roast while Fred snuck a piece while no one was looking.

Busted!























































With our tummies full, our Dai Ichi Bonsai Kai family were all smiles and ready to BINGO!



























Barry did an admirable job as our Bingo caller and he even pronounced some of the terms correctly! Good Job Bar!





















Gabe won the collected Boxwood donated by Doyle.





Bonsai Bingo is an easy and fun activity to raise funds for your club! Unlike auctions and raffles, Bonsai Bingo is also a learning tool to teach enthusiasts traditional and horticultural bonsai terms.

The game is played like regular bingo, but instead of calling out letters and numbers, bonsai terms are called. You can provide the bingo cards to players for free (club sponsored) or charge what you wish for the cards (fundraiser). Prizes would be similar to any club raffle. You can play multiple games per card (multiple use) if you provide game



per card (multiple use) if you provide game markers. Hershey's Kisses make great markers. After the game is over, you eat the markers! One time use cards can be crossed off with pens or pencils.

To download a printable PDF file for your bonsai club or study group, click the link below. The file contains 20 different cards and will provide hours of learning fun for your club members and friends.

http://www.daiichibonsaikai.com/2016/12/18/bbingo-download/



Shirley won this amazing grafted Kishu donated by Gary Ishii/Chikugo-En Bonsai Nursery.



Mia now owns the coolest Ivy in all the land, donated by Bob Pressler/Kimura Bonsai Nursery.

# ON THE BENCH

TIPS • TECHNIQUES • ADVICE

By Doyle Saito

#### **Fall Bonsai Work**

The weather here in Southern California is really unique in its diverse micro climates. I live 5 miles from the beach and it's normally cooler with fog, 10 miles east the temperature is hot and dry with Santa Ana winds blowing. Fall and then winter will find temperatures ranging from the 40's to even the high 90's. Our winter dormancy is very short and sometimes nonexistent. What to do?

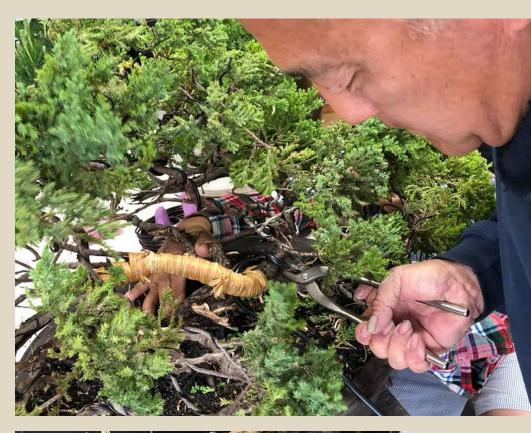
Treat each type of tree differently. This is the time to defoliate your deciduous trees, most starting the process on their own, leaves are turning brown and some are dropping. We may have some cooler temps so you can wait and hope to get leaf color changes.

Black pines, now is the time to pull older needles and select which buds to keep. Pruning will let light and air into the canopy of the trees.

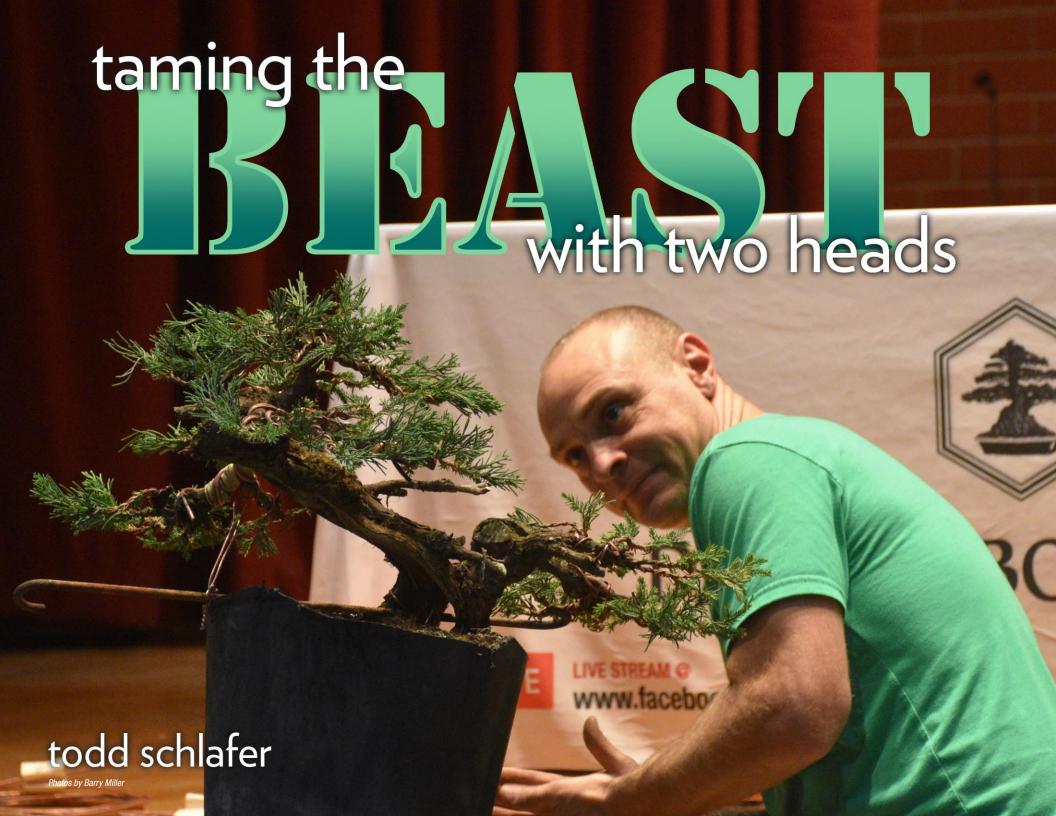
Junipers can be styled, and heavy bending, and pruning can be done as well. Thinning the foliage will allow light and increase the growth of new foliage. Here in SoCal junipers never really have a dormant season. Remember to turn your trees to take

into account the change of the sun's angle or move trees which need more sun into sunnier locations.

Finally, fertilization is key during this time. Use fertilizer that is Low in nitrogen and high in phosphorus and potassium to allow the trees to get ready for next year. Phosphorus promotes root growth and good flowering in the spring while Potassium promotes plant strength and helps in the process of photosynthesis. Feeding your trees now will encourage growth during the fall and winter and will result in better growth when spring comes around. Most organic fertilizers will be depleted in a 30 day time span, so feeding your trees one time will not do. Set up a monthly feedling plan and see what the coming year will bring.









Photos by Barry Miller





## TODD SCHLAFER DEMO

losing the year out with a bang, the CBS Visiting Artists Program demonstrator,
Todd Schlafer, turned this beast of a Prostrata into a well refined and tamed piece of art.
The very old growth nursery stock was gifted with a nice chunky trunk and it possessed sinuous and reaching branches that went off in opposite directions. What a monster.

Todd was more than up to the task. He usually deals with collected material that has nothing but natural growth and no training other than what mother nature gave it, so in Todd's skillful hands, this was hardly a challenge at all.



Todd inspected the tree and guided us through the strengths and weaknesses of the material. The tree was almost two conjoined trees so it caled for either a secondary canopy or a mother-daughter, twin trunk composition. He proceeded to go through and remove any unnecessary branches while assessing the next move.

"By eliminating these branches, we really open it up and it gives us a clear view of the structure of the tree. One thing I always do as I'm making my branch cuts is I'll bend the cut branches until they break. This gives me an idea of the flexibility of this tree, and that knowledge is good to have when it comes time to actually bend your wired branches. It gives you a sense how hard you can push it... especially with collected trees."





"One thing I always do as I'm making my branch cuts is I'll bend the cut branches until they break. This gives me an idea of the flexibility of this tree, and that knowledge is good to have when it comes time to actually bend your wired branches. It gives you a sense how hard you can push it... especially with collected trees."

# TODD SCHLAFER DEMO











With a few heavy branches to be lowered, Todd affixed a length of rebar to the trunk and to the edge of the pot. This allowed the branches to be further lowered than the wire alone would allow. "You'll notice I don't affix guy wires to the piot itself. When you do, it puts stress onto the root system, so by attaching the rebar to the trunk, that pressure is alleviated which is better for the health of the tree."



# TODD SCHLAFER DEMO





"When collecting, do your research. Inevitably the first few trees you collect, you'll probably kill. When I first started, there were trees I didn't think I could collect. They were really nice but I left them with the thought of coming back when I knew more about them. It's also about the best time of year to collect. You want to limit the amount of negative variables to ensure the best chance for survival."





# HID R LEFUDOS

#### TODD SCHLAFER DEMO

"All of the trees I collect go into straight pumice from New Mexico. A good medium promotes good root growth. I always leave some native soil in the rootball and they go into pots at least 24 hours after collection. On the second repot, I'll eliminate the native soil so that it is then in a 100% bonsai soil mix."

Todd finished off the styling and shared further stories and tips along the way. You can watch his full demo on our facebook page (link below).

Congratulations to the lucky winner, Bob Pressler, who won Todd's demo tree in our benefit draw raffle.

To learn more about Todd Schlafer, you can visit his web site at http://www.firstbranchbonsai.com.



**Dai Ichi Bonsai Kai** was live — with California Bonsai Society and Todd Schlafer.

Published by Jason Saito [?] · November 15 · 🕙

#### TODD SCHLAFER - PROSTRATA STYLING DEMO

Thanks to Todd Schlafer for a very informative demonstration. It turned out fantastic!

Special thanks to the California Bonsai Society, and their Visiting Artists Program (VAP) for another world class artist's demonstration.



Watch Todd's full demo at https://www.facebook.com/DailchiBonsai/videos/



# TODD SCHLAFER MASTERS SERIES WORKSHOP





Before the November meeting demonstration, Todd held a workshop and assisted attendees with styling and design choices for their finest trees.

He shared with us many tips and stories about his experiences collecting and working raw collected stock. It was a great productive day.









# JAN CULEK MASTERS SERIES WORKSHOP

Photos by Doyle Saito





At our Masters Series workshop with Jan Culek, attendees worked on their trees as well as one of our club trees. It was a learning experience for all as he taught aspects of styling and refinement on an already styled old growth Prostrata that had been donated to the club. The tree came out beautifully and it will be available for sale at a future club auction.







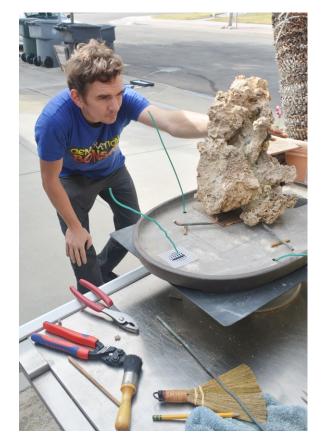






Above: Pre-visualization of the planting composition.

Below: Selecting the correct angle for the hardscape.



# JAN CULEK ISHITSUKI DEMONSTRATION

When had the opportunity to present a demonstration with Jan Culek who is known for his handmade stones and slabs as well as the majestic *ishitsuki* rock plantings. Jan's demo utilized a tufa rock tower arrangement to complement the main tree which was a *Shimpaku* Juniper. His vision for the piece played upon the directionality of the tower and incorporated that same angle onto the stance and styling of the tree.

Jan discussed his outlook and philosophies on tree styling, as well as future development, as he expertly styled the untamed nursery stock into a refined tree. It was a fantastic learning opportunity to experience a unique European perspective on bonsai.

You can watch the full demo (in two parts) on our Facebook video page.







The assembled natural tufa stone was anchored into place with heavy gauge copper wire that extended into the stone by 4". It was cemented into the stone and wired to the pot at the correct angle and tension to keep the heavy structure in place until the newly planted roots set in.



# JAN CULEK ISHITSUKI DEMONSTRATION









To learn more about
Jan Culek, visit his
web site at
www.janculekbonsai.com











## JAN CULEK ISHITSUKI DEMONSTRATION

During his brief visit with us, Jan had the opportunity to work at the GSBF Huntington as well as have a bit of fun too.











Thanks to Marianne Yamaguchi and Yamaguchi Bonsai Nursery for hosting the demonstration.

Special Thanks to Bob Pressler and Kimura Bonsai Nursery for his continued support and generous donation of materials for Jan's demonstration.



**Dai Ichi Bonsai Kai** was live — with Kimura Bonsai and Landscape Nursery and Yamaguchi Bonsai Nursery.

Published by Jason Saito [?] · November 17 · §



Thanks to Jan Culek for the great demonstration.

Special thanks to Yamaguchi Bonsai Nursery for hosting the demonstration, and to Kimura Bonsai Nursery for donating the fantastic material.

#### Part Two:

https://www.facebook.com/DailchiBonsai/videos/2615655268512009/



Watch Jan's demo (in 2 parts) at https://www.facebook.com/DailchiBonsai/videos/



# BACKISSUES

# http://www.daiichibonsaikai.com/newsletters/newsletters-back-issues/





# SHOW YOUR DIEK COLORS

Dai Ichi Bonsai Kai



T-shirts are Glidden Ultra Cotton T-Shirts 2000 and available in men's size S, M, L, XL, XXL. Aprons are one size fits all with adjustable neck strap and three pockets.

Pictures shown are for illustration purposes only. Actual products may vary.

AVAILABLE FOR PURCHASE AT OUR CLUB MEETINGS. ONLINE ORDERING COMING SOON!



# **ALBERT RIVERA**

GRAFTING DEMO

**JANUARY 17th, 2019** 

Since 2006, Albert Rivera has been a passionate bonsai practitioner. Studying under Roy Nagatoshi, Akira Kimura, and Tom Vuong, Albert is known best for his collected material (yamadori), specializing in Shimpaku grafted California Junipers. When Albert is not busy tending to his huge collection of trees, he is an active member of Descanso Bonsai Society, as well as Sansui Kai.

Al will be discussing and showing us his tips and techniques for grafting Junipers.

#### **UPCOMING**

All events are tentative and subject to change.

FEBRUARY 21, 2020 | **SERGIO CUAN**Deciduous Demo & Masters Series Workshop

MARCH 20, 2020 | WILL BADDELEY

Advanced Carving Techniques Demo

& Masters Series Workshop

APRIL 17, 2020 | **SAM ADINA**Styling Workshop & Masters Series Workshop

#### **EVENTS**

#### January 18 - 19, 2020 Baikoen Bonsai Kenkyukai 56th Annual Winter Silhouettes Show

Arboretum of Los Angeles 310 North Baldwin Avenue, Arcadia Hours: 10:00 AM – 4:30 PM

Exhibit, sales area, reception, raffle and auction.

For more information:

Ken Teh: kenwteh6@gmail.com or visit www.baikoenbonsai.com

#### January 31 - February 2, 2020 17th Annual Shohin Seminar

Hotel Mission DeOro 13070 S Highway 33, Santa Nella Hours: 10:00 AM – 4:30 PM Exhibit, sales area, Saturday night reception For more information: http://www.calshohin.org

#### February 22 - 23 2020 Bonsai-A-Thon XXIII

The Huntington Library and Botanical Gardens 1151 Oxford Road Hours: 8:00 AM – 4:30 PM For more information visit: www.gsbfhuntington.com

#### March 22, 2020 7th LA Community Bonsai Swap Meet

Jesse Owens Park 7100 White Oak Ave., Reseda Hours: 10:00 AM – Whenever... For more information visit: https://www.facebook.com/ groups/983584171671710/

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 DALICHI BONSALKAL

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

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