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## NEXT CLUB MEETINGS

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### Green Square Community Hall

3 Joynton Avenue Zetland

### 7pm Tuesday 14 February 2017

Short talk by Sue on the Japanese Black Pine Feb-March schedule. Brian to talk on bonsai design basics.

### 7pm Tuesday 14 March 2017

Sequoia prune and English Maple development & carving by Roz

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## CONTACT DETAILS

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## COMMITTEE

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Patron	Dorothy Koreshoff
President	Bryan
Vice President	Sue
Secretary	TBA
Treasurer	Chris
Newsletter Editor	Roz
Librarian	Les
Committee	Lee & Frank

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## MEMBERSHIP

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Full Membership	\$40
Concession	\$25
Family	\$55
Pensioner	\$25

SCBC wishes to thank Sydney City Council for their continued support for our club by providing the hall at a reduced rate.

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## February meeting

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- Brian to talk on bonsai design basics
- Short talk by Sue on Japanese Black Pine Feb-March schedule.
- SCBC Easter show stand – timetabling volunteers & getting your trees to Chris (see below)
- Workshop your own trees



*James' tree wins  
SCBC Christmas party prize*

*Well done James!*

*A beautiful bonsai and wonderful  
decorations with real working lights.*

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## SCBC Easter Show Stand – we need your help!

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Chris is organising the SCBC RAS Easter Show Stand which runs from Wednesday 12<sup>th</sup> through to Friday 19<sup>th</sup> April. This month Chris needs to finalise the volunteer timetable so he can organise your free rail travel & entry to the Show. For those who have promised to support the stand with their precious bonsai, Chris will explain how to get your bonsai to his place at Croydon by the 10<sup>th</sup> April. From there Chris will co-ordinate taking them all at once to the lock up area in the pavilion at the show.

Our club is committed to being present at the Show for 8 days from 8.30 am through to 8.30 pm. There are 2 separate shifts per day – so that means we really need you all. We try to have 2 or 3 volunteers each shift. So if you are a new member and think that you would not know how to answer a question on bonsai – you won't be left alone because we try to organise at least one experienced person to share the time with newer members. This way newer members get to learn as well as to support the club. It is really a lot of fun at the stand and in your breaks you can wander around looking at other exhibits.

# PYRACANTHA RESURRECTION

## Pyracantha Resurrection

BY LEE

October 2015 I got a pyracantha from Phillip's moving sale. I like working with pyracanthas and this had a lower trunk with nice, natural movement and a bit of thickness.



*Note the natural movement in the lower structure of the trunk and the lovely shape of the lower left branch.*

*The moderate thickness of the trunk allows for a well-proportioned bonsai with an approximate height of 25 cm.*

The upper structure was not important. The thickness of the trunk allows for a well proportioned bonsai of approximately 25 cm so it was not a loss to remove the majority of this growth. The lower left branch has a lovely shape but most had to be sacrificed to get the proportions correct.



*"The day I brought it home it got a root prune and repot, as one does, and a gentle cutback."*

It's the trunk... when you know that a tree shoots well on old wood look for a trunk with character and movement. The rest can be developed. All that upper structure has helped the trunk thicken – now it is up to

the artist to eliminate and then encourage new growth that better suits the eventual bonsai.

The day I brought it home it got a root prune and repot, as one does, and a gentle cutback.

Well, maybe not so gentle but there was a lot on the tree that didn't fit the size I intended it to be. In the cutback photo there is reverse taper at the apical cut-off but that has been lessened with some shaping. A seedling was grafted to the front to improve the nebari and that will be worked on some more at the next repot. Another approach graft at the side back didn't take and the tree was left to grow with occasional judicious pruning to guide its development.



*15 months later, the tree is showing its bonsai potential.*

15 months later and this tree is showing its bonsai potential. More development and refinement needs to be achieved on the apex and a bit of balancing on the foliage pads but it is coming along well. Spring repot will see it in a bonsai pot more suitable to its size but this pot allows growing room.

The tree has not had any shoots on the left side curve of the apical trunk so I am encouraging well placed back branching to fill in the area and give the plant the necessary third dimension. Overall I am very pleased with its development and it is becoming a nice shohin.

# REPAIRING SNAPPED BRANCHES

## Repairing Snapped Branches

David alerted me to Harry Harrington's article in <http://www.bonsai4me.com/Basics/BasicRepairingSnappedBranches.htm> where super-glue is used to repair snapped branches.

David has tried it on a number of trees and it appears to work perfectly and on small branches eliminates the use of wiring or supports. David has been successful using this technique on pyracantha, elm and fig.

We all experience broken or snapped branches during the process of wiring or when bonsai a blown or knocked off their stand. The wound will heal if there is cambium remaining and the branch is realigned but remains a weak point in the branch.

Harry Harrington explains the technique using a two year old shoot of a privet branch which was snapped to one side during the process of bending during wiring.

As one side of the cambium layer (branch) is still attached, it can be literally glued together. However if the branch was completely separated into two pieces, it could not be repaired and would have to be pruned away and the wound cleaned up.



*Broken privet branch*



*A spot of super-glue is put onto the woody surface*

Super-glue glues the woody parts of the branch together very tightly and supports the branch while the wound and cambium layer heals.

Eventually both sides of the snapped branch grow together. This can take as little as 3 or 4 weeks on vigorous branches during the growing season.

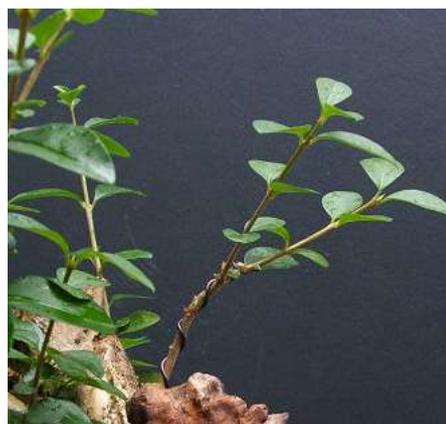
The repair is so strong that the branch can be manipulated (wired into position) within 5 minutes of the repair being made.

The repair point will have lost its elasticity, so don't create a bend at that point.

Any excess super-glue will dry a white colour on the surrounding bark. It is unsightly so try to avoid using too much super-glue when making your repair but any excess will fall away naturally after a few months.

Harry notes that

- Super-glue is not poisonous to a tree and will not harm the tree or the branch, nor will spilt super-glue damage any leaves (it just looks awful).
- Super-glue can be used on woody or tender shoots.
- this technique is useful for branches up to 1/2" thick although you can use this technique with thicker branches. Supports may be required for large heavy branches



*Here is the repaired branch*

- There is no need to wrap or protect the glued area on branches of less than 1/2", above this diameter, a thin spread of Vaseline over the damaged bark/cambium is more than sufficient.
- There is no need for the branch to be wired for the repair to be successful
- Though super-glue is not necessarily the strongest glue on the market, it is the fact that it dries very rapidly and will tolerate moisture (in the wood) that makes it so effective for repairing branches.
- This technique can be used on all tree species; coniferous, deciduous or broad leaf tree during active growth or during dormancy.

# FORLORN TO FLAIR & LISTEN TO YOUR TREES

## Forlorn and Forsaken to Flair

BY LEE

At a bonsai sale in September this fig at \$35 was ignored despite the character trunk and compact size. Okay, the upper structure was not much chop but it's a fig and figs grow well. It had been neglected but it was alive. Even marked down to \$25 no one else was interested.

I took it home and a report showed there was no need to root prune... it had two roots, each about 1.5 centimetres long.



*Left: Forlorn and forsaken*

*Below: First cut gets some coherent shape into the tree*



The upper trunk was badly wire marked and the lowest branch was hardly the thickest but hey, it's a fig and figs grow.

Three months later and it was now well rooted and was developing a top structure. The shoot that developed just under one of the wire marks started to ease out that area of ugliness but the upper trunk was still not saying the right thing.

The apical trunk was not in harmony with the lower curvaceous trunk - and was taking the eye away from the character of the tree.



*Nothing succeeds like a drastic cut and now the fig looks like this.*

## Listen to your trees

BY LEE

I've been watching a mini elm for weeks now and thinking the leaves are 'tight'. My other elms have relaxed, out reaching leaves but this tree was drawing its leaves inward - not a natural sign. It was convenient with the high heat to ignore the message the tree was shouting. Today I decided that hot or no, it was time to check out the problem. It would not be the first time I have repotted out of season and with good care and positioning the trees have survived.



*So out came the tree from the pot.*

And no wonder it was messaging me so fiercely. One root winding around and around the pot until most of the room had been taken. It has now been root pruned and put in a slightly larger pot and in my ICU area. I expect a full and happy recovery and that soon it will be sporting relaxed foliage.



*Roots are ineffective when in this condition*

This also means I need to do the same to my *Buxus hardandii* which is rising higher and higher and the foliage is becoming a bit scatty. That tree is talking loudly as well and it's time I listened to it.

# LIVE VEINS & DEADWOOD IN BONSAI

## Live Veins & Deadwood in Trunks

In bonsai, Junipers are often featured with shari (deadwood on the trunk) running alongside or between "live veins". This feature occurs frequently in old Junipers collected from the wild (yamadori).

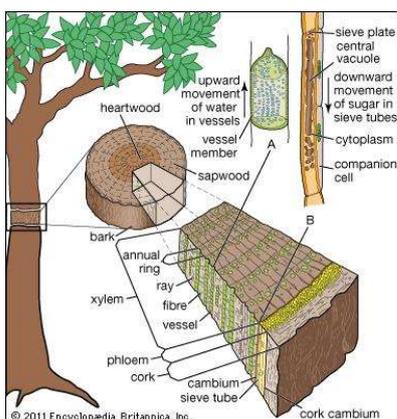


A true weathered yamadori has a section that gets battered by the wind, ice, sand etc. and this will be the deadwood areas while the remaining

narrow living veins less exposed to the weather become defined & swollen. Live Veins and dead veins can be very apparent on trees with a lot of shari (deadwood on the trunk).

So, if you want to create shari you need to be able to distinguish live veins from deadwood.

Live Veins are in fact the Xylem and Phloem 'veins' found in the live part of the trunk just under the bark.



Ref: Encyclopaedia Britannica

A simplified explanation of these two vein systems is: one transports water and nutrients up (Xylem) and the other distributes manufactured sugars from the leaves to other parts of the plant for use in cell production / growth or for storage for later use (Phloem).

The cambium and its "zone" is a cell generator (reproductive tissue called growth meristem) that produces both the inner bark cells of the phloem and new living wood cells in the xylem.

The phloem transports sugars from leaves to roots. The xylem is a transport tissue and both stores starch and

conducts water and substances dissolved in water to leaves.

In some species, as the tree ages, you can see very linear vertical "swellings" of the bark that follow the direction of the "veins" concealed beneath. This is where the circulation is strongest.



*Eucalyptus microcorys - Tallowwood, showing very strong bark patterning that is following the direction of the 'veins' concealed beneath*

Bonsai artists often create shari on their junipers in order to create the impression of "old age." When creating a shari (deadwood), it needs to be positioned so that it does not interfere with live veins linking the roots to the growing branches and that the "deadwood story" of the tree is consistent with nature.

Cutting off major branches, either entirely or in order to create jins can cause the live vein to die back all of the way to the roots. Similarly, if you do not carefully choose where you make your shari, you may cut off supplies to the very branches you want to keep. It is most important is to trace **all** the veins supplying the main branches that you want to keep in the design before carving anything away so you need a clear plan before starting.



*Live and deadwood. The white wood is heartwood and is dead (the bark and Live Vein areas have been removed) and has been lime sulphured to preserve the wood and to get the weathered look. The brown areas are the living bark and the live veins.*

Deadwood features are created by tearing away fibres from the wood; pulling away strips of the grain to create a natural effect. When fibres are pulled along the length of a branch or trunk, the pulled-fibres will create lines (or depressions) that would be almost impossible to replicate using a carving machine.

*Continued on page 6*

# EVENTS CALENDAR

## AusBonsai Market Day



If there is one bonsai event you should attend this year it is the Ausbonsai Market Day. There will be vendors coming from all over the east coast and from as far as Tasmania. You will find a huge range of goodies from mature bonsai, stock to work with, pots and bonsai tools. Generally the prices are very good and if you are there early you will find some absolute bargains particularly if you are looking for mature bonsai.

## Live Veins & Deadwood *continued from p5*

If your tree already has an obvious deadwood area, then you can start from the deadwood area and carefully tear away the fibres making sure that you leave the live area intact (i.e. stop when you see the cambium (green) layer and do not damage this layer).

If you are starting with a tree without any obvious deadwood and you have just cut off a major branch, then first identify the live veins to the remaining branches, and begin the shari only of the “vein” supplying that cut off branch. It is safest to wait, and let the remaining branches grow as the veins supplying them will actually swell making it easier for you to differentiate them from the one connecting the cut off branch.

Experience is the best teacher, so don't experiment with important trees. (source <http://bonsai4me.com/AdvTech/ATCreating%20Deadwood%20Part%20Two%20page1.html>)

## Bonsai week at the National Arboretum

March 20-26<sup>th</sup> 2017 are the dates for Bonsai Week at the National Arboretum in Canberra. Tony Tickle from the UK will be demonstrating this year. There are also workshops and events running through the week. It is worth the effort to enjoy and learn in a great venue.

## Bonsai Events Calendar

Date	Event	Details
5 Mar 2017	AusBonsai Market Day 10 am-1 pm	Community Picnic Area, Killeen St, Auburn
11-12 Mar 2017	Central Coast Annual Show	Erina Fair
20-26 Mar 2017	Bonsai Week, National Arboretum	Canberra. Guest demonstrator is Tony Tickle (UK)
2 April 2017	Koi and Bonsai Show	
12-19 Apr 2017	SCBC Royal Easter Show Stand – Bringing Bonsai to the Public	SCBC members and other bonsai clubs invited to participate. Enquiries: Chris – <a href="mailto:mcdent@optusnet.com.au">mcdent@optusnet.com.au</a>
19-22 May 2017	National Bonsai Convention, “Art by Nature”	<a href="http://www.aabcltd.org">www.aabcltd.org</a> <a href="http://www.bonsaisocietyqld.asn.au">www.bonsaisocietyqld.asn.au</a>