



NEXT CLUB MEETINGS

Green Square Community Hall
3 Joynton Avenue
Zetland

7pm Tuesday 12 July 2016
Chris will demonstrate how to make a cement fondue bonsai pot

7pm Tuesday 9 August 2016
Members workshop – focus on potting

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COMMITTEE

Patron Dorothy Koreshoff

President Bryan

Vice President Sue

Secretary tba

Treasurer Chris

Newsletter Editor Roslyn

Librarian Naome & Les

Catering tba

Committee Lee & Les

MEMBERSHIP

Full Membership \$40.00

Concession \$25.00

Family \$55.00

Pensioner \$25.00

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

Welcome to the July Newsletter

July Meeting

- ◆ Annual General meeting – you must be a financial member to vote.
- ◆ Chris will demonstrate making a cement fondue bonsai pot



Trees from June SCBC bench – Jame's Fig and Lee's Olive

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Some important reminders:

July Annual General Meeting (AGM): Active member participation is critical to our club's success. At the AGM in July we spill out all Committee members and elect the new Committee for the year. Current Committee members are listed in the left-hand column of this newsletter. At present, Chris has been covering both positions, Secretary and Treasurer. The Committee would dearly like to have two people for these positions. Join in the fun of being in the Committee (an extra once per month meeting at a Dulwich Hill Thai restaurant which serves really scrumptious food, a little bit of paper work; and an opportunity to learn and contribute to bonsai).

Membership dues for the coming year are due in July: You need to bring your money this month, that is be a financial member in order to vote in the AGM.

SCBC Library: Newer members may not be aware that SCBC has a bonsai library at the Community Hall. Financial members can sign out a book or magazine for one month. It is critical that these books are returned so others can also enjoy them.

Car Access to Green Square Community Hall: You need to enter the car parking area via Portman Street. See the map attachment on distribution email for details.

CLINTON NESCI STYLES JUNIPER AT JUNE SCBC

Juniper styling by Clinton at June SCBC



Clinton Nesci is a respected bonsai presenter and teacher. He is an active member of the School of Bonsai, a non-profit organisation dedicated to improving bonsai. See <http://sob.ausbonsai.com/index.html>



Strong growth on a previously neglected Juniper

Clinton explained that this Juniper was a neglected tree that has been brought back to life with strong growth. It has an odd trunk line and then becomes vertical with some movement which lends itself to a literati style. Literati styles tends to break the guidelines of other styles with the branches short and commencing about halfway up the trunk. There is no set image for literati and so the style gives a large scope for styling.



Change of trunk line and new viewing angle

For this tree Clinton explained that he would change the angle of the trunk, making it a bit more upright so that it has nicer movement. When choosing the branches he will ensure that there are not too many so the tree does not look top heavy and will be balanced. He will choose branches that are prominent on the trunk curve – not on the inside of the curve in order to add shape to the tree. He will keep a couple of back branches to make the tree have depth.

In choosing the viewing angle, Clinton generally prefers the trunk running left to right or right to left as it usually shows more movement. Branches can be dropped down to make the tree more balanced and visually “older”. He will start working from the lowest first branch and work up the tree but will leave some branches which will be wired, especially near the top area of the tree to give more options as the tree develops. The heavy branch on the left will be brought down with wire so that it is in a prominent spot and gives balance to the tree.



Clinton has wired the lowest branches and is now working up the tree choosing which branches to remove.

When he thins out the tree with branch removal, he will leave little stubs – dead wood – as is preferred for conifers. As he moves higher up the tree he will ensure that the branching is tighter. Clinton explained that he will be looking for taper at the top and remove those branches that are too heavy.

Because this styling is taking place in the middle of winter, Clinton explained that he will wait until Spring (2-3 months) before he prunes this Juniper. This time will give the tree time to recover from the heavy wiring in this first styling. He will however, remove the weak branches and stick with the more robust branches and better angles.



The restyled Juniper has so much more character, nicer movement and looks much older.

MY LOVE OF JUNIPERS BY REECE

My Love of Junipers

BY REECE

Hi all. Roz asked me to write up a piece about my love of Junipers/Conifers. So here it is.....

I saw some Bonsai at the botanic gardens in Singapore in 2012. It brought back memories of going to Flemington markets with my parents when I was a kid and seeing Bonsai there in the late 80s. This prompted me to look more into Bonsai and eventually led to a visit to Bonsai South.

As soon as I walked into the nursery something happened in my brain and I knew this would be something I would want to do for a very long time. I was told as a newcomer to choose a fig or a juniper for my first tree because they are relatively easy.

Don't get me wrong, I like figs (and most other species for that matter) but something made me gravitate towards the junipers. They had such a Japanese/Asian vibe about them.

I'm not the type of person who cares how styled/refined trees are. For me it's like music. There are great songs, good songs and not so good songs. I'm not worried about genres etc. This is how I view bonsai. If I think looks great then its a great tree in my opinion.

I loved the silhouettes and shapes that Leong's junipers made so my mind was made up. I now own about 9 junipers. Mostly Squamatas (Himalayan Ground Junipers) a couple of Chinensis (Sargents or Shimpaku) and one common juniper.

The Squamatas cop a bit of flack from some people because they are ground cover that has been staked to stand upright. This makes the trunks have a lot of movement. You will notice that when you go to a nursery the Squamatas always have pretty random bendy trunks and the Sargents are always pretty straight. With that said I know squamatas are susceptible to sudden death and Sargents juniper is an all round better tree to work with.

My love of junipers has made me look into other conifers. I had a Blue spruce that died because I was silly and worked on the roots and foliage at the same time. I've also got a Lebanese Cedar and recently I purchased one of my absolute favourite species the *HINOKI CYPRESS*. I absolutely love these trees. The foliage and bark are just beautiful. The down side is they are very slow growing and aren't very forgiving!

In the future I would like to get a few more Hinokis, some more Spruce and also look into some *Cryptomeria japonica*. It would probably be better if I lived in a colder climate with a lot of these trees but I guess I'll live and learn.....

Anyway I'm rambling now so here are a few of my junipers....

Juniper purchased in June 2015 from Bonsai South.

Planted by Leong Kwong in 1990.



Initial styling with Mauro Stemberger, June 2015. Right side was killed off to take eye away from T-intersection and keep the deadwood at the front. If the left side was killed the whole front of the tree would have become deadwood.

De-wired and root pruned into a shallower pot. April 2016. Next step will be foliage prune & refinement



Juniperus squamata (Himalayan ground juniper)

Bought sometime in 2013 from Mason, Bonsai by the Bay. Added a shari in late 2015.

Repotted in April 2016



Chinese Juniper purchased from Ric Roberts in 2015. Styled by Steve Tolly. Originally a triple trunk. One trunk had to go and one given a major bend with raffia.

DOUG HARRIS DEMONSTRATES SHOHIN AT BBTH

Doug Harris demonstrates Shohin at Bonsai by the Harbour, June 2016

Doug commenced bonsai in the early 1990s. He has been president of the Campbelltown Bonsai club and joined Illawarra Bonsai Club in 2010. He is a qualified horticulturist, enjoys working with a variety of plants especially natives and shohin style.

Some examples of Shohin and Mame

Bonsai can be classified into different groups by size. The size of bonsai is generally measured as the distance between the top of the soil and the apex of the bonsai tree.

Shohin are considered small bonsai– up to 25 cm tall and a width limitation of 35 cm. Mame or mini bonsai are up to 15 cm in height. The standard rules are important and helpful in shows and competitions. Yet, often these measures are not sharply outlined, and the exact height of the tree may not hold very strictly.

For example an elegant, slim bonsai tree may override the limit in height by a small amount and still be considered a shohin. Basically the main “rule” is that we must be able to hold our shohin bonsai and mame bonsai in one hand, on our palm. They must express the beauty of a large aged tree in miniature. Doug advised “Learn the rules faithfully so you can break them politely”.



These Port Jackson figs were cut at ground level and grown as multiple trunks and developed as mames.

This shohin lemon-scented myrtle (Backhausia citriodora) is 10 years old and has been put on a rock to give the trunk a greater girth.



Shohin Little Ruby (Ficus rubiginosa). Note the foliage is opposite to the roots. Although not usually done, in this instance it has been done to give the tree more balance.



This Chinese Sweet Plum has had the first branch wired down after it had been first tried as an upright. Every Spring, it is pruned back to 2 leaves.



Chinese Quince. Doug made this heavy blue pot to accommodate the nuggety rootball. Quinces do not ramify easily. As a shohin the flowers maybe a little large.

In general you can make shohin out of many species including Australian natives. However, note particularly with eucalypts and many other Australian natives, you really need to give them a couple of years to acclimatise to pot growth before you start to work on them, then do not cut the roots too hard and too fast – just a little bit each time.

Doug takes the chunky bits out of potting mixes for shohins and mames. He gives regular small doses of fertiliser suitable to the species and applied every second week. He constantly prunes to get the ramification he wants and cuts back leaves back to where the small leaves come. Although he does not usually have one single leader, he works to get a rounded head where one leader is just a little higher than the others.

Styling Australian Natives as Shohin

1. Melaleuca nodosa (prickly-leaved paperbark)

This is a plant in the myrtle family. It was dug out of a golf course and after digging up the shoots all dried out. However it did survive through the epicormic basal growth. It has been left in the pot to acclimatise for about two years.

When Doug pulled it out of the pot, it showed that it had very few roots on it. He suggested that he would put the plant on a heat plate to help regenerate the roots after this styling.



The first step in the styling will be making a jin at the top. Paperbarks have tough timber so when sawing off the top you have to take your time – saw slowly. Pull the bark back but not too far as you do not know how far it is dead. You must split with the grain and work with it until you are happy with the tapering. He will keep it in its original pot until spring and then put it in a 20 cm (8 inch) pot. In the following potting it will go into a 10 cm (4 inch) pot and then finally into a bonsai pot.

DOUG HARRIS STYLES AUSTRALIAN NATIVE SHOHIN

Doug Harris Styles Australian Native Shohin at BBTH *continued*



This plant has very few roots and will have to be kept on a heat-pad over winter to recover after this styling.

Doug will not eliminate any branches at this point in time because you do not know which ones you want to use and you are not sure if some branches may die. He used 2mm wire and wired loosely. He noted that you should twist the loosely wound wire with the branch in the direction of the wire. This twisting tightens the wire and protects the branch better reducing branch breakage.

When it does come to choosing the trunk, branches and branchlets, Doug explained that for a trunk you remove minor branches; for a major branch you remove the little ones; and, for a minor branch remove the bigger one.

As it is winter, and this tree does not have good root development, it will be given a seaweed bath and put on a heat tray until spring.



Doug is slowly sawing the tough trunk in order to create the jin



Split with the grain of the wood until you are happy with the tapering.



Shohin ready for further development in Spring

2. *Leptospermum petersonii* (lemon scented tea tree)

This species has beautiful peeling bark, grows low and twisted with a weeping habit, has tiny flowers and fruits and a copper-red colour on new leaves.

Note the beautiful curved trunk and the lower redundant trunk.

There is also a small lower branch that will be developed into a secondary tree.



Doug explained that he will style this as a twin trunk. He will remove the bottom thick trunk at the side and develop the curvy trunk. He will then keep the low thin curvy branch and develop it as a secondary tree to mimic the mother tree. Whenever working on these trees be careful not to spoil or touch the bark otherwise you will lose the best look of the tree.



This Leptospermum has well-developed roots and a weeping habit

When styling this species, you will note that the branches are very long and intertwined. You need to avoid hedging; find the shoots and wire the branches to obtain a good balance of movement between the branches and trunk. "In other words if your trunk has little movement your branches shouldn't have much movement but if your trunk has a lot of movement your branches should be moving accordingly. In a shohin tree this is a very important point because the tree being smaller in size you don't have as many branches to create a good design so "we need to do more with less"."



In a shohin you don't have as many branches to work with so in design "we need to do more with less". p.5

RAY NESCI SHOWS EXPOSED ROOT BONSAI AND EVENTS CALENDAR

Ray Nesci demonstrates how to create an exposed root bonsai

Exposed root bonsai take many years to develop. Ray began by showing a couple of exposed root Japanese Black Pines which were 15-20 years and approximately 25 years old respectively.

The process begins with two year old pine seedlings the roots of which are trimmed to three leaders and the plant is w placed in a tall thin pot. At this point in time you can wire some shape into the trunk. When planting the seedling in the tall thin pot it is important to push the tree roots down. Here you are trying to get long roots. Leave the plant in this port for 1-2 years.



Seedling planted in a tall thin pot and wired for trunk shape

After this time you take the plant out of the pot and trim the tips of the roots just a little. Take some of the soil out of the pot – not a lot – so you can refresh the potting mix. Now wrap the roots in a natural cloth and overlay this with evenly wrapped wire so you can bend the roots and secure the cloth.



After 1-2 years wrap seedling and repot in a bigger pot

It is important to keep the roots wrapped in cloth both in summer and winter so that they don't get damaged such as being cooked in summer. The plant is then left in the bigger pot for another 1-2 years.

You will find that after about 6 months the wire will start to cut through. Re-wrap the cloth and wire in a different position so that when the tree is ready to pot into a 7 inch pot any cut through marks are evenly spread all over the roots giving the flaky bark appearance that occurs naturally in old pines.

After the further 2 year period, you then transfer the plant to a 7 inch pot. Keep the roots wrapped in cloth and wire for quite a few years before the final transfer to a bonsai pot.



Example of 25 year old pine grown as an exposed root

When questioned on the topic of "root over rock" Ray explained that for this technique you need to take all of the soil from the root, then place the bare roots on the rock. The roots are then secured to the rock with "muck".

You can purchase muck from bonsai outlets or you can make your own from clay, fine organics such as peat moss or pine bark, sphagnum moss and water – see

<http://mypenjing.kdgvwild.com/myarticles/muck.html> for muck recipes.

You then need to cover the exposed area with Glad wrap and string and plant both the tree and the rock. Again you will need to wait 1-2 years. When the Glad wrap is removed, the roots can still be burnt so it is a good idea to wrap the exposed area in natural cloth for some years. Rocks especially act as a heat sink in summer.

BONSAI EVENTS CALENDAR

Date	Event	Details
6 August	National Bonsai Sales Day, ANBA	10 am – 1 pm, East Ryde Scout Hall, 25B John Miller St, Ryde
27-28 August 2016	Bonsai Society of Sydney Annual Bonsai Exhibition	Forestville RSL Club, 22 Melwood Av, Forestville
9-11 Sept 2016	17 th Stanwell Tops Conference, Illawarra Bonsai Club	Tops Conference Centre, Stanwell Tops
17-18 Sept, 2016	Bonsai Society of Australia Show "From the Mountains to the Sea"	Don Moore Centre, cnr North Rocks Rd & Farnell St, Carlingford
15-16 Oct, 2016	The School of Bonsai Annual Show	Ray Nesci Nursery, 26 Sagars Rd, Dural
11-13 Nov 2016	Newcastle Bonsai Society Exhibition	Charlestown Bowling Club, 5 Lincoln St, Charlestown