



NEXT CLUB MEETINGS

Green Square Community Hall
3 Joynton Avenue Zetland

7pm Tuesday 9 October 2018
Special guest Jamie Milner on
Japanese Black Pines

7pm Tuesday 11 November 2018
Peter-Last year's Root over rock
exposed.

CONTACT DETAILS



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COMMITTEE

Patron	TBA
President	Bryan
Vice President	Neville
Secretary	David
Treasurer	Chris
Newsletter Editor	Roz
Librarian	Les
Committee	Frank, John & Ed

MEMBERSHIP

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.

October Meeting

- Japanese Black Pine Night with Jamie Milner
- Bring in your pines for the display table or workbench for advice.



*Shohin Cork Bark Japanese Black Pine
belonging to Ben Gliffin*

Source: <https://bonsaiark.com/2016/03/18/taming-redirecting-growth-on-a-shohin-japanese-black-pine/>

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Special Event – Jamie Milner Talk on JB Pines

Jamie's bonsai journey started in 2004 when he became a member of the Illawarra Bonsai Society. Years before he had owned a bonsai (long departed) and after a time travelling and seeing bonsai in Europe, came back home to Sydney and joined his local club. At the club he was taught by Noel Summerell, Brenda Parker and Chris Di Nola.

After reading and studying articles in magazines on Japanese Black Pine he was determined to learn as much as he could in their development and refinement. He found a source for black pine seed, as well as progressively bought some more mature trees. His continued journey is for better understanding on how to grow and refine top class shohin black pine.

Universal Penjing Conference – Canberra 2018

Last month I attended the "Universal Penjing Conference" held at the National Arboretum where 9 international masters were brought together to demonstrate the art of penjing. Over the two days attendees were exposed to the overlaps and differences in approach to traditional bonsai techniques and the art of penjing. This newsletter edition reports on a number of the presentations as well as a discussion forum on the nature of penjing.

FROM BONSAI TO PENJING

Zheng Zhilin Transforms a Bonsai into Penjing style



Zheng Zhilin, founder of the International Penjing Creation Conference (IPCC), has been creating penjing for more than 30 years, specialising in pines and deciduous species.

His giant penjing garden in Nanjing, China contains over one thousand trees.



Japanese Red Pine bonsai approximately 40 years old.

Note the basic triangular shape which is typical for Japanese bonsai

For his demonstration Zheng has chosen a Japanese Red Pine bonsai, approximately 40 years old which appears to be “finished”.

He wants to create a different nuance by transforming this tree into the style of a Chinese penjing which will look more like a literati and contain a lot of “emptiness”.

His first cut was to remove the bottom branch entirely – not leaving any jin. He explained that the tree trunk looks stronger without the jin. The following pictures follow the transformation of the tree:



The viewing angle has been reversed and the two lower branches and part of the back branch has been removed.



Thinning the tree



Fully wiring the tree



Tree transformed into penjing style

Because it is early spring, Zheng had no hesitation to repot this tree into a more suitable pot. The potting mix used was the general mix used at the Arboretum comprising 20% choir peat, 20% zeolite, 20% pine bark -2-7mm size and 40% diatomite. This mix has been found to work well in Canberra’s climate which by the way is similar to the climate in Nanjing. However, good after care is a must and a suitable fertilising and watering schedule is critical. Zheng stressed that this tree may need to be watered 2-3 times per day in summer.

JUST ENJOY THE PROCESS OF PENJING

Fan Shunli - few words great impact



Fan Shunli is one of the best and most respected penjing artists in China.

He specialises in pine trees is renowned for his fast, sharp and delicate technique.

He has demonstrated internationally and within China.

Fan Shunli is currently Vice President of China Penjing Artists Association and has an academic background in Chinese calligraphy.

At the Universal Penjing Conference, when asked to explain what he intended to do with his advanced stock Juniper, he smiled and simply said "Just enjoy the process".



Tips are thinned at this early stage



More thinning and cleaning before wiring



Shari line is chalked in



Shari and jins are started



This advanced Juniper stock was the starting point for Fan Shunli's demonstration.



All hands on deck for wiring



Positioning the branches



After initial cleaning and some branch removal Fan contemplates which branches he will keep.



Fan has created beautiful flow and movement – and in the space of 2.5 hours – what an effort!

PENJING DISCUSSION FORUM

Penjing Discussion Forum, 2018 Canberra



Leigh Taafe, Fan Shunli and Robert Stevens lead the discussion forum on the Art of Penjing at the 2018 Universal Penjing Conference, Canberra

Leigh Taafe, the National Curator of the Arboretum's National Bonsai and Penjing Collection, started the discussion forum saying that the Australian perspective of penjing has been largely based on UK and US books of photographs of penjing. This limited exposure has often led to the perspective that penjing is more about tray scenery where the composition must convey a story, evoke an emotion in the viewer and has a mythical character. With individual tree composition, the relationship of the adjacent branches is critically important in conveying the emotion and spirit of the tree.



Leigh gave an example of the Chinese Elm in the Arboretum's collection as being more like a dragon than a traditional Japanese cascade.

Robert Stevens from Indonesia acted as interpreter for Fan Shunli and directly contributed his views on penjing. He explained that there was a lot of misperception about penjing. We play a lot with empty space and also the movement and variation of lines. We cannot ignore the botanical cues of the medium but the philosophy of the old Chinese artist is to transmit the emotion of the tree. In essence we keep the balance rather than override

nature. He viewed the Japanese tradition more on the skill and craft of the artist whereas the penjing master relies on 70% nature and 30% human skill. A good penjing will reveal "yi jing", that is the soul of the tree or land and water. It is more about the aesthetic not the craft.

The Chinese appreciation of the aesthetic is different from the western view. The Chinese view is more about the feeling with lots of symbols rather than the logic of the western view. When creating a penjing the nature cues from the form of the tree is used as the basis for enhancing emotive nuances such as "chi" - strange or "chien" - dangerous. It is this that is going through the mind of the penjing artist not the bonsai traditional rules of such things as overall triangular shape and the main bottom branch etc.

Penjing is more than 1,000 years old. It is inspired by Chinese painting, poems, literature and calligraphy. The many schools (e.g. Lignan style, Shanghai school etc) originally arose because there was poor communication in ancient times and the local species, climate and customs created distinctions in the forms of penjing. However in modern days these different styles are kept more as historically based traditions rather than as competing as styles.

So penjing is more about what I want to convey and where I will put it to display. Will the composition be placed in an entrance hall or a garden or on a window sill as part of every day life? Do I want to bring an aspect of the outside nature into my house? In creating the composition, there must be unity with the tree, pot and contextual placement.



After restyling this tree, Chinese artist Xu Hongli, shows the context of the creation. He brings a little bit of nature to his daily routine at his working desk.

WYN LEE WORKS ON A SPRUCE

Wyn Lee works on a spruce

Wyn Lee is a master bonsai artist from Malaysia. The tree he chose to work on was a 40 year old spruce which was donated to the National Arboretum.



Wyn plan for this tree is to create a story for this tree- It was struck by lightning and only one side of the tree remains.

Once styled, Wyn will put the tree on a flat rock landscape adding appropriate ground cover so that its context remains as if in nature.



"Muck is added to "fix" the tree to the rock.



Rocks are carefully placed along with mixed greenery to create a natural landscape



Simple in design but a dramatic result.

How many of us should have this App?



Spruce is styled according to Wyn's plan and lined up for placement on rock.



BONSAI TOOLBOX & EVENTS CALENDAR

Neville's Top Class Bonsai Toolbox



Members at last month's meeting were very impressed with Neville's great bonsai toolbox

He did not just buy it – he made it to exactly fit each of his tools. The outer hard case was purchased at Bunnings. After some research he bought some Kaizen Foam. This comes in sheets with made up of layers of white foam with the top and bottom grey foam. Kaizen Foam can be bought from a number of outlets including Clark Rubber and one online source is from <https://www.timbecon.com.au>



Kaizen Foam tray

He also bought a special Kaizen Foam knife, although you can also use any razor utility knife.

However the Kaizen knife blade is very flexible and Neville would recommend cutting along a straight edge underneath so that you can have a bit of control over the blade.

First, he traced around each tool then he carefully used the foam/razor knife to cut down one layer of foam at a time. This meant he could cut as deep as he needed to go for each different tool depending on its thickness. If a tool jutted out, he could just cut the foam a little deeper in that small area so that the tool would fit snugly and flat on the foam tray.

Once he completed this, as a personal preference, he painted the cut-out sections red. In order to easily access the three layers of foam trays he pasted a backing board on the tray, made a couple of holes to attach white tie wire/cord for handles.

The beauty of this bonsai toolbox is that each tool is so easy to find, expensive tools are protected and if you are out and about you can easily check if any one of your tools are missing.



Keeping your wire organised

There is no end to Neville's organisation. This wonderful box of wire with its labelled gauges, neat partitions and hanging crossbar makes it easy access to his wire.

Bonsai Events Calendar

Date	Event	Details
20-21 Oct 2018	School of Bonsai Annual Show	Ray Nesci Nursery, 26 Sagars Rd Dural
20-21 Oct 2018	Wauchope Bonsai Annual Show	Laurieton United Service Club, 2 Seymour St, Laurieton
17-20 May 2019	32 nd AABC Convention	Mantra Bell City, Melbourne. Hosted by Victorian Native Bonsai Club