



NEXT CLUB MEETINGS

Green Square Community Hall

3 Joynton Avenue Zetland

7pm Tuesday 10 Sep 2019

Repotting & Club Workshop

7pm Tuesday 8 October

Brenda Parker, President Illawarra will demonstrate air layering and propagation.

CONTACT DETAILS



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COMMITTEE

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

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.

September Meeting

- Reotting Bonsai (not figs). Experienced members will mentor and support newer members with repotting (see below for details)
- Club workshop – bring in your trees to work on.
- Member styling hotspot



Neville's magnificent azalea in full bloom

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Repotting Bonsai at SCBC

Newer members are invited to work with an experienced SCBC member to repot their bonsai (not figs). Bring your plant, pot, tools and wire. Also you can bring in your own soil or use SCBC purchased Nesci soil. The latter has an associated small charge depending the size of the plant to recoup the club costs. Cash only please.

Reminders

Hansard St is Closed at Joynton Av: You need to access Portman Street via Epsom Road.

HyperGrow: See Roz if you want to purchase HyperGrow (normal or Native). Each bottle costs \$10 with \$2 going to the club donated By Rod from Ausperl..

CLINTON NESCI AT SCBC

Clinton Nesci at September SCBC Meeting



At the September meeting Clinton Nesci gave us some great tips on how to take our trees to the next level. Members really appreciated his comments on ramification for deciduous trees as very few presenters demonstrate and or talk on deciduous trees. Below are notes from his talk.

“A tree gets to a certain stage and you maintain it with regular pruning and repotting. However quite often you become complacent and you do not pay enough attention. If you want your trees to get to that refinement stage you need to put some serious time into it. There are no short cuts. Its that extra time, extra wiring and more regular trimming that makes the age of the tree come through.

Clinton’s refined Musk scented maple (pictured above) shows how the tree looks older because of its many branches.

Direct sunlight is also important in refining trees. You need to get the tree in an open position and keep turning your tree so that the tree remains strong all of the way around.

Although strong fertilising is critical when you are developing a young tree, when you are refining an old tree you can ease up a little on the fertiliser if you want more twiggy growth particularly on pines. You want the old tree to be healthy but don’t over do it.

If you want good ramification in your trees, you must dedicate a lot of time in Spring. The more you prune the more twigging you will get. When the tree develops 3-4 sets of leaves, you should prune back to one or 2 sets even if the leaves have not fully hardened off.

Also in late Spring and Summer you can defoliate deciduous trees except for flowering/fruited trees. This causes a lot of back shooting. If you do defoliate you need to protect the tree after defoliation if the

temperature is greater than 30 degrees or if you have hot dry winds. If you don’t the new foliage is likely to burn.

With fig defoliation don’t over do it by repeatedly defoliating throughout the summer as this weakens the tree. Clinton suggested defoliating only twice – once in October and once again after Christmas. Clinton uses the technique of cutting the leaf in half rather than cutting all of the leaf except the stalk off. An alternate method to full defoliation of figs is the progressively cut off any leaves that grow larger than you want. This then allows more light to enter the inner parts of the tree and helps the tree keep its foliage balanced.

Wiring is a very big part of bonsai. However it is not enough to just do the structural wiring where branches are brought into position. You must do the secondary wiring for the smaller branches and then the tertiary wiring for the foliage pads. The foliage pads should look more like a leaf shape overall and avoid rounded clipped foliage as this is more like topiary.

Roots show the age of a tree. When the tree is a young seedling, when repotting you can spread the roots across a tile to encourage them to grow laterally rather than vertically. Also you can graft roots using young seedlings made from cuttings of the same species. Let them grow for a couple of years and then cut the tops of the seedlings off. Trident maples do very well with this technique.

Clinton works on Dave’s Trident Maple



Clinton smiles at Dave’s styling challenge

Dave brought in a Trident Maple that had been grown in the ground for some years. When examining the tree from various angles, the main trunk had a significant reverse taper. *Continued on page xxx*

KOBAYASHI WORKS ON RED PINE

Kunio Kobayashi works on Red Pine in Canberra

Kunio Kobayashi from Japan, is regarded as one of the best bonsai artists in the world. He is a four time recipient of the prestigious Prime Ministers award and has worked on 16 Kokufu-ten prize winning bonsai. Mr Kobayashi is the founder and owner of Shunkaen Bonsai Museum in Tokyo.



Japanese Red Pine

Master Kobayashi was presented with a very challenging Japanese Red Pine at the National Arboretum Bonsai Masters Evening. He explained there is always a good characteristic in every tree. Unfortunately there are not very many good things about this tree. His objective for this evening was to “teach this tree to be a good tree”.

He could chop off all of the top and make a little tree or he could tip it to make a cascade. He pointed out that the main branch for a cascade was dead straight, perpendicular to the trunk and very thick. Despite this, he chose the cascade option and proceeded to prepare both the main cascade branch and secondly the upper trunk for a very difficult bend.



Proposed position of the tree

He used a large splitter to make several deep holes along the cascade branch. { ● ● ● ● }

This was done to weaken the branch so that it could be bent. Then he tightly wrapped wet raffia around the branch. He also wrapped the raffia around the upper trunk ensuring that some of it looped around the cascade branch to reduce the chances of the branch splitting off the trunk.



Preparation of branches ready for bending and beginning of jins in lower section of tree

Next Master Kobayashi created jins on the entire lower section of the tree in order to express the harshness of the mountains and the cycle of life and death in this harsh environment.

Unlike most Japanese bonsai practitioners, Master Kobayashi prefers to use aluminium wire on his pines as he has found that he is able to get greater flexibility and it is also cheaper. On the very thick branches, three layers of thick aluminium wire were used. The wrapping was neat with the same angle and no gaps between the three wires.



Large jack used to bend the upper part of the tree

KOBAYASHI WORKS ON PINE *CONTINUED*

Kobayashi Styles Red Pine *continued*

A large jack was used for the bends. For the cascade branch the bark of the tree was protected from the hard pivot point of the jack by a towel. Master Kobayashi then carefully positioned the pivot point of the specialised jack and connected the wire to the lower trunk.



Bringing the cascade branch into position

As he carefully screwed the jack and assistant twisted the wire with pliers tightening the tension of the wire. The whole process was done in stages with Master Kobayashi continually checking that the branch was bending where he wanted it and the branch was not breaking. He moved the branch downward by perhaps 30 degrees.



Wiring is well underway

With the major bend done, the tree was positioned as a cascade and the remainder of the tree was wired.

I was surprised that after the wiring, Master Kobayashi then pulled out a mini chainsaw. He then proceeded to cut into the "V" between the trunk and the branch to contour a credible taper. This process removed much of

the artificiality of the near perpendicular bend that the tree presented at the outset.



With the trunk so thick Master Kobayashi uses a chainsaw to taper the trunk in the bend area



Master Kobayashi is now satisfied with the taper

The final positioning of the foliage was done and particularly around the cascade area, the relative straightness of the cascade branch was hidden by its placement. Master Kobayashi noted that the tree should not be repotted at this point in time as it needs to recover. When it is repotted next season it should go into a cascade pot.



The final positioning of the foliage for this transformed red pine

Master Kobayashi work is so revered by the bonsai community that in the ACRBR's auction it went for \$4,600 a record price for a bonsai in Australia.

BONSAI MASTERS DISCUSSION

Bonsai Masters Discussion Forum

At Canberra Ryan Neil, Kunio Kobayashi and Leigh Taafe answered a range of audience questions about bonsai. **The Bonsai Evolutionary Arc – From where bonsai has been to what will it be in 100 years from now?**

Master Kobayashi began with acknowledging that bonsai started in China 1300 years ago. It was brought to Japan some 500 years ago and was passionately taken up by the Japanese people where some of the most beautiful trees have been developed through meticulous styling.

However after doing bonsai for 50 years with the aim of creating beautiful bonsai for awards and high prices, Master Kobayashi has moved on. His current description of Japanese trees is that as they “look like rice bowls” with their triangular shape. It has taken 50 years of thought process to change to now include nature’s effects of the wind, rain and snow in his bonsai. He said it took two hours to transform this traditional Japanese bonsai into a more natural tree but 50 years of thought and experience.

Kobayashi’s Recreation of *Juniperus chinensis*

In 1998 this 500 year old tree was exhibited in the 17th Nippon Bonsai Taikan-ten Exhibition and won the Prime Minister Prize.



“My recreation of juniperus chinensisI daringly cut off the pretty and finely organised clustered branch to highlight the senses of leaping and space and express the artistic concept and the appeal of cruelty of nature.”

Ryan Neil commented on how rapidly bonsai has been changing particularly in the last 100 years and he expects a continual evolution. Artists in each country will explore and develop bonsai according to their own culture and environment.

However there will be ebb and flow. The issue with rapid change is that in the transition Australian artists need to be respectful to Japan but still take their own steps and venture forward. He believes that the Arboretum’s collection at present reflects some confusion. Australia’s identity in bonsai is very young and artist should embrace and closely observe the Australian environment in their bonsai development. If bonsai is to continue Ryan believes that the young need to be inspired to do bonsai. This is why he has embraced current technology with the development of the on line portal Mirai. His objective is to widely and freely share information about bonsai using the communication tools that young people use.

Ryan Critique’s Hinoki Cypress

David Segale from the Arboretum was responsible for restyling this Hinoki Cypress (*Chamaecyparis obtusa*). The tree is native to central and southern Japan and was donated to the Arboretum in 2015. The tree was planted in 1970 and styled from 1984.

After studying Hinoki Cypress in their natural rainforest environment, David realised that he could not really bring the long branches downward but would do better to bring the branches upward and create multiple trunks, asymmetry and negative space. This would better reflect the tree in its natural rainforest environment and make the tree look much older.



David took inspiration from this old Cypress in nature



He commissioned Tracey Francis from Murrumbung Ceramics to develop a pot that would harmonise with the tree and its environment. Driftwood collected by High Grant was placed on the ground to represent dead trees.

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BONSAI EVENTS CALENDAR

Ryan Critiques Honiki Cypress *continued*



Pot beautifully harmonises with the tree

Ryan said that this styling was representative of an ancient tree in its natural environment as when trees age nature frequently removes the leader and multiple apexes form. The viewing angle at the base is not perfect but this has been done as a compromise as rotation would sacrifice the viewing of the multiple apexes.

The “dead trunk” at the base of the tree could be improved. Firstly, some could be buried; and, the shape of the first one should be simplified to possibly reflect a trunk shape similar to ones on the tree. This would be more realistic and better tie in with the tree.

Clinton works on Dave's Trident *continued from page 2*

It is better to fix the structure of the tree now and regrow it than to try to work around something that will never look good.

So out came the saw and basically two-thirds of the tree was cut away.



This is one way to get rid of reverse taper!



Seeing the tree within the tree is what essential if you want to take your tree to the next level

Clinton explained that Dave needed to put cut paste on the large scar and over time nibble around the edge of the scar with a knob cutter to re-stimulate the healing process. With this serious surgery, Clinton suggested that the tree should be left undisturbed in the pot for one year and then it can be put back in the ground to continue its development before turning it into a bonsai.

Bonsai Events Calendar

Date	Event	Details
7 Sep 2019	Central Coast Bonsai Club Annual Show and Bonsai Open Competition	Mingara Recreational Club Mingara Drive Tumbi Umbi
7 Sept 2019	Bonsai Society of Sydney Annual Show	10am-4 pm Community Centre 6 Darley St Forresterville
20-22 Sep 2019	Bonsai Society of Australia Show	Harvey Lowe Pavillion, Castle Hill
19-20 Oct 2019	37 th Annual Show School of Bonsai	9am-4pm Ray Nesci Exhibition Centre, 26 Sagars Rd. Dural
8-10 Nov 2019	Newcastle Bonsai Society Annual Exhibition	Charlestown Bowling Club, Charlestown