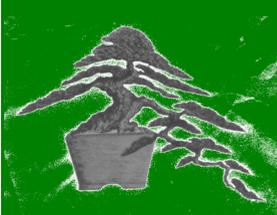


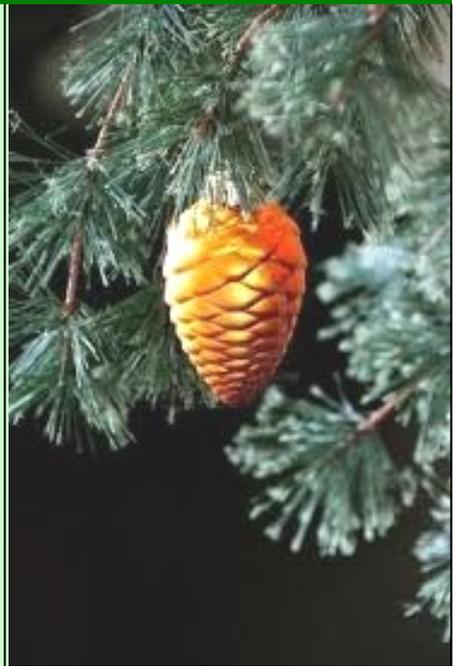
BONSAI SOCIETY OF AUSTRALIA INC.



NEWSLETTER

DECEMBER 2014

***A MERRY
CHRISTMAS
AND A
PROSPEROUS
NEW YEAR
TO ALL OUR
MEMBERS,
THEIR FAMILIES,
AND FRIENDS***



NEXT MEETING DECEMBER 2ND

MEMBERS ARE INVITED TO BRING TWO TREES
FOR THE CHRISTMAS COMPETITION

BONSAI SOCIETY OF AUSTRALIA

Office Bearers 2014/2015

President	Georgina Kretschmar	9636 4261
Vice President/Treasurer	Maureen Andersen	9871 4162
Vice President	Dorothy Koreshoff	4998 6083
Secretary	Colin Hugo	9674 2675
Editor	Bruce Von Wootten	0406 996 300

Committee	Ingrid Bauer (Publicity)	9652 2811
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	Orhan Guzel (Web Master)	
	Josie McNeilly	9871 4750
	Michele Toomey (Membership)	9872 5146

Librarian	Paul Walshaw	9809 0026
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All correspondence to **The Secretary**
PO Box 32
Pendle Hill NSW 2145.

Membership	Joining Fee	\$12.00
	Annual Fee	\$30.00
	Students	\$20.00
	Family (At same address)	\$35.00

Meetings First Tuesday of the month (Except January)
West Pennant Hills Community Centre
42 Hill Road, West Pennant Hills.
7.15 p.m. for 7.45p.m.

Workshops Third Tuesday of the month (Except December)
Normanhurst Public School
Cnr. Pennant Hills and Normanhurst Roads
Normanhurst.
7.30 p.m.

BSA Website www.bonsai.asn.au

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BONSAI SOCIETY OF AUSTRALIA

NEXT MEETING: DECEMBER 2ND

DEMONSTRATOR: SANTA CLAUS

THEME: A GOOD TIME



BITS AND PIECES



THE EDITORS SWAN SONG

This is my final newsletter for the time being. I have been editor since 2005 and I find myself getting a little stale and needing to force myself each month to produce the goods. I will continue to contribute articles where possible and I ask all members to try and help Bruce as much as possible each month as it is sometimes extremely difficult to produce original articles on a consistent basis.

I would like to thank all those who contributed articles and photos over the last nine and a half years.

I would also like to thank retiring committee members Maulyn, Ricky and Terry, as well as Tabitha Bauer, for all their hard work over a long period of time.

Again I ask all members to support Bruce as he comes to grips with his new task, I'm sure he will do a wonderful job.

REGARDS, THE EDITOR.

BONSAI SOCIETY OF AUSTRALIA

**27TH NATIONAL BONSAI
CONVENTION**

SUNRISE ON AUSTRALIAN BONSAI

A REPORT FROM LEE WRIGHT

(A GREAT SUPPORTER OF THE NEWSLETTER OVER THE YEARS)



**CHRIS DI NOLA
STYLES A JUNIPER**

Chris who was a recent demonstrator at our Club, was one of the Australian guests at the Convention on the Gold Coast in Queensland.

Chris removed a lot of the longer, thin branches. Slightly thicker ones will eventually become jins and shari to accentuate the movement of the branches. Cut jins longer than you want and then crack the ends so it looks more natural. With larger branches you will have to carve. Once you strip the bark off the jins you can wire and shape and position them where you want them.

The top front branch was removed because it was poking the viewer in the face. There was a need to open the foliage to get light to the branch area he wants to highlight. Clean out foliage before wiring, remove shoots in crotches and all dead and weak branches. It is rare to find a good root spread on a juniper. Work the tree evaluation from the bottom up, nebari, trunk, branches. All styling is done from the bottom up.

NATIONAL BONSAI CONVENTION



With his demo juniper Chris created an apex on the lower branch, not just a foliage pad but a full head in miniature. Then he worked back up the tree to mimic the same shape. Junipers often get a lot of branches on the top growing up. Wire them and move them horizontal and you have your pad. Often you have the right branch growing in the wrong way so wire and twist to get it in the position necessary.

As you work on a tree it begins to evolve, you can wire some branches and later remove them as the tree's style develops. Sometimes you leave branches on to make sure the tree has sufficient foliage to grow and develop and then gradually remove any excess in future restyling.

It is really Important to see the back branches, so be sure they are placed so they are partly visible from the front.

When placing pads you must always consider placement in order to open the tree up, avoid symmetry, use a branch to cover a fault or bring a branch away from an attractive part of the tree.

When bending a branch it is fractured and it creates scar tissue as it heals and that is what holds the shape. Sometimes with figs you move a branch just a little and it won't set because no damage has been done to create scar tissue. So bend it a bit more and it will set easier.



NATIONAL BONSAI CONVENTION



ZHAO QINGQUAN STYLES MELALEUCAS

Zhao Qingquan is an international bonsai instructor from China and has devoted himself to bonsai for 40 years. His style is to combine Chinese traditional culture with modern aesthetics. Chinese landscapes have two major principles; to follow nature and to imitate old Chinese paintings.

His demonstration trees were magnificent collected Western Australia melaleucas. Zhao worked with 3 assistants and a translator and he was a brave master working with an Australian native species that was completely unfamiliar to him.

When you are working with advanced stock first select the front of the trees and how best to match the trees. You need one higher, one lower and one must be a good main tree, the other a good side tree. Once the positioning has been determined do some preliminary trimming to start to prepare the shape of the trees.

He could not do the trees in the *lingnan* style because these trees need more green to continue to grow. It is most important to have a main tree. The trees must be offset, never in a straight line; the main tree in front, the subsidiary tree butted against the main tree and much lower. He positioned the triple trunk clump to offset the trunks to create depth.

The trees had to be securely fastened to the marble slab and Builder's Bog was used in this instance to secure the fasteners, as Knead-It Aqua would not set fast enough. Shelley's Plastibond could also be used. This way of fixing wire can be used to attach trees to rocks as well.

CONTINUED PAGE 8

THINGS TO DO IN DECEMBER

December is a slightly quieter time for bonsai tasks than other months. However, spring growth will continue and one must be mindful of keeping vigorous tree trimmed to encourage short internodes. Fast growing trees can be trimmed back to two leaves whilst less vigorous to four leaves.

Continue to monitor candle growth on your Black Pines, which can vary considerably from tree to tree and even within the same tree. When the majority of candles have elongated pinch back to 3 to 5 mm. If more than one candle has developed on a branch leave two of similar growth and remove the rest. This will encourage future branching. Also older needles can be thinned particularly those facing straight up or down on a branch.

Remove spent flowers from flowering trees to promote further growth. Remember though to leave flowers on fruiting or berry producing tree such as Cotoneaster, Crabapples or Pyracantha to allow the fruit to form. Australian natives can be pruned relatively hard after flowering. Conifers can be pinched out at this time to encourage back budding and denser foliage growth on branches.

Wiring can still be done but try not to wire tightly as the trees are still growing relatively strongly and may suffer wire marks if not properly supervised.

Be diligent with watering and try to saturate the soil to encourage a wider and deeper spread of roots therefore making the plant more drought tolerant. Try to avoid watering late in the day to avoid wet foliage overnight as this may encourage mildew or black spot. However, it is a good idea to spray foliage in the morning to clean the leaves of dirt and pollution and discourage some pests.



Figs are in their element at this time of year and you make start repotting, defoliating and pruning. Large leaves can be cut off and new growth pinched out. When pruning figs it is a good idea to spray the milky sap with water to prevent the sap leaving stains on trunk and branches. Overgrown figs can be pruned back very hard but it is a good idea to repot at the same time and add a good measure of fertiliser to your mix. Figs also like a porous soil as they can be prone to rot if the soil is not well drained.

BONSAI SOCIETY OF AUSTRALIA

NATIONAL BONSAI CONVENTION

A shallow layer of soil was put on the bottom of the tray and then Zhao positioned the trees. He used an upright wedge to maintain the position of the leaning tree and he used the maximum width of the pot to increase the third dimension. When he was happy with the positioning the pre-established wires were wrapped around the roots. Once the trees were secured Zhao started to expose more surface root to increase the naturalness of the setting.



A number of smaller branches need to be removed but he left them for this stage to allow the tree enough foliage to recover and grow. In the next major styling work when the trees have settled in and are growing well some of the branches can be removed to improve the design. In order to do a landscape bonsai first you do the tree and then you add the stones.

This demonstration tree is still rough because of time limitations and the need to preserve the health of the tree. Once the tree establishes itself more refinement will be done. With no familiarity with the growth habits of the melaleuca Zhao create a very Australian setting and showed his mastery of bonsai with this creation.

The stones he used are from his Chinese province and in order to set the stones the bottoms have to be cut a bit. To do the stones setup properly is very important as the tree is the main feature and the stones must compliment it.

The positioning of the stones is not a fixed rule. It all depends on the person's feeling, on the creation, the character one wants to achieve. Stones are not set in a straight line. The front stones should be lower, the rear higher so you can see the natural landscape. In landscapes the positioning of the stones is as important as the tree.

BONSAI SOCIETY OF AUSTRALIA

NATIONAL BONSAI CONVENTION

Zhao is creating land, a stony shore and water, 3 separate elements. The cement used to affix the stones is coloured to blend. The rocks were cemented to the tray to provide a firm barrier. He added two small trees of a different species because this was what was available at the venue. Usually you would use trees of the same species but the saotome azaleas will do. The small trees must be positioned so they look natural. There were grumblings around me about combining a saotome with the melaleuca since it is not a natural relationship in nature but the object is to create a landscape of varying proportions and the saotome could be replaced at the next repotting. The small trees have been placed so one is partially hidden and one fully exposed.

He filled in the soil around the roots and the rocks and then started placing stones on the surface for continuity. The land part is not flat but undulates. The stones are not laid on the surface but partly buried. The stones have been placed so there is a stone shore with some stones scattered (artfully and thoughtfully) over the soil surface to give continuity to the landscape and then



moss is added to finish the landscape and then a final trimming of the foliage.

Major points of Chinese a landscape is that it must have main tree and secondary tree. This combination must be very clear.

As a whole the tree is the main subject and the stones and earth are secondary. The biggest, tallest, strongest is the main tree and the biggest stone must be in the front.

It is very important to have major and

secondary space.

All the small branches must have some variation in direction.

The 3 trunk and single tree are separate entities but must be matching each other. There is no fixed formula to achieve this. There are four main trees in this arrangement. While this is a no-no in Japanese bonsai it works here because the setting comes across as 3 trees and a single tree yet maintaining a connection at the nebari level. The white tray represents water. It is not necessary to put actual water in it. As far as adding ornaments it depends on the artist and how the artist feels about the landscape

BONSAI SOCIETY OF AUSTRALIA

OCTOBER DEMONSTRATOR **SANTA CLAUS**



DECEMBER IS OUR FINAL MEETING FOR THE YEAR, AND IT WILL BE AN ENTERTAINING AND ACTION PACKED NIGHT WITH

**COMPETITIONS PRIZES
ENTERTAINMENT**

INCLUDING A LUCKY DOOR PRIZE, DECORATE A TREE AND LAST TREE STANDING COMPETITIONS, WITH PRIZES GALORE



IF YOU CAN, PLEASE BRING A PLATE, HOPEFULLY WITH SOMETHING TO EAT ON IT!

IT'S BYO BUT YOU WILL GET A KICK OUT OF OUR WORLD FAMOUS PUNCH

TRY TO BRING 2 TREES FOR THE COMPETITIONS

DECORATE A TREE

AS A SAYING, A WORD OR A BOOK OR FILM TITLE

LAVISH PRIZES FOR THE BEST DECORATED TREE AND FOR THE MEMBER WHO CORRECTLY IDENTIFIES THE MOST TITLES

BONSAI SOCIETY OF AUSTRALIA



DATES FOR THE DIARY

Dec– Jan Hunter Valley Gardens, Christmas Lights Display,
until 26 January, Broke Road, Pokolbin, NSW.

May 15-18 2015 28TH Australian National Bonsai
Convention,



Bonsai - A Growing Art 28th Australian National Bonsai Convention



Friday 15 - Monday 18 May 2015,
Hotel Grand Chancellor Adelaide on Hindley

International Headliner
Koji Hiramatsu

Fourth generation Japanese Bonsai family



National Headliners
**Tony Bebb and
Joe Morgan-Payler**

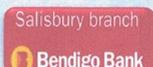


also featuring
Bonsai Exhibition,
Retail Trade Area,
Welcome Reception and
Convention Dinner

For further details visit:
www.aabcltd.org

Friday 15 May
Exhibition Workshops with
Koji Hiramatsu and
Marketing Strategies with
Andrew Ward
Or
Adelaide Hills Garden Tour

Monday 18 May
Workshops with
Koji Hiramatsu
Tony Bebb
Joe Morgan-Payler
Spaces for Participants and Observers



BONSAI SOCIETY OF AUSTRALIA



**“INFORMAL
UPRIGHT IN
A
FREEFORM
POT”**

After desperately trying to fill my first magazine in 2005 I resorted to a photo of Adele, one of my cats, now sadly not with us.

Everyone loved the photo but no one gave a hoot about the rest of the magazine.

IT SEEMS APPROPRIATE TO FINISH WHERE I STARTED.



LIFE IS LIKE THAT

**IF YOU THINK YOU CAN DO BETTER, DO IT,
IF NOT, DON'T COMPLAIN**

LEE WILSON (1954 -)

Opinions expressed in this magazine are those of the editor and individual writers and do not necessarily reflect those of the BSA