

# GOLDEN STATEMENTS



GSBF Convention XXXV "California Dreaming"  
The Iron Men of Naka  
Forever Bonsai Stamps

\$ 7.50



# California Bonsai Society 55th Convention and Show

Starring

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# Golden Statements Volume XXXV No. 2

## Mar/Apr 2012 — Table of Contents

### GSBF Communications

3 GSBF President's Message *Gareth Shepherd*

35 Calendar of Events *Dave Dierking*

#### Bonsai



Bonsai exhibits on pages 17 - 20

#### Color Essays

17 Capital City Bonsai Assn Annual Exhibit

18 Bay Island Bonsai Annual Bonsai Exhibit

20 Bay Area Bonsai Associates Annual Exhibit

#### Operations

2 Golden Statements Policy

2 GSBF Officers & Trustees

4 Editor's Desk

30 List of Advertisers

#### Articles

5 Seasonal Suggestions  
*Marty Mann*

7 California Juniper  
*Jerry McNey*

11 "California Dreaming"  
GSBF Convention XXXV  
Workshops

21 ASPAC—Takamatsu and  
Taikan-ten — Kyoto  
*Kora Dalager*

24 The Iron Men of Naka  
*Sharon Somerfeld*

26 Nebari-Net: Bonsai in the  
Age of the Internet  
*Jerry Carpenter*

28 BonsaiBabe Travel Log  
*Cheryl Petty*

30 Community & Photo Log

34 Forever Bonsai Stamps

#### Front Cover



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Owner Gordon Deeg

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Associates

Height 24 inches

Width 37 inches

Imported from Japan

Pot Tokoname Yamafusa

Shown here from BABA Annual Exhibit  
Oakland, CA, January 28 & 29, 2012

#### Suiseki



Suiseki display, see page 18

GOLDEN STATE BONSAI FEDERATION, founded in 1978, is a non-profit, educational organization dedicated to historical, scientific features and appreciation of the art of bonsai. Visit our web site at: [www.gsbf-bonsai.org](http://www.gsbf-bonsai.org).

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Deadlines for ads, events, subscriptions, articles and photo submissions:

Jan/Feb issue deadline = Nov 20	Jul/Aug issue deadline = May 20
Mar/Apr issue deadline = Jan 20	Sep/Oct issue deadline = Jul 20
May/Jun issue deadline = Mar 20	Nov/Dec issue deadline = Sep 20

**GOLDEN STATEMENTS is published six times a year by GSBF.**

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- Regular bulk mail within the States (US \$25)
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# GSBF President's Message

## Gareth Shepherd

Hello all:

This is an exciting time of the year for bonsai in California. We are all very busy repotting, getting ready for shows and attending the many spring bonsai exhibits. I attended the California Shohin Society Seminar in Santa Nella which I look forward to every other year.

The GSBF has its annual meeting each spring as required by the bylaws. This year the Board will have its first ever virtual Spring Board Meeting. This meeting is going to use the web as a conduit to facilitate the meeting without the requirements of the statewide travel that has been needed of the Trustees and Board members in the past. The final details of the meeting are still being put together as I write this message. The Board meeting will have, as a major subject, methods to improve the services that are provided to the clubs by GSBF. I would like you all to take some time out to reflect on the Golden State Bonsai Federation and the many services and benefits that The Federation provides. Please let your Trustee know of any thoughts you have on how GSBF can improve on the services provided to its member clubs.

The planning for the next GSBF convention "California Dreaming" to be held in the in Sacramento is coming along nicely. The convention committee has put in their budget to purchase materials to be used in the conventions in the future with materials staying in the north and a set of materials kept in the south. This type of thinking is typical of the great planning the committees have been doing. The ongoing committee has set up a mutual agreement with the American Bonsai Society. The GSBF convention will get advertising space in *BONSAI: Journal of the American Bonsai Society* in exchange for advertising space in *Golden Statements*. This should bring more convention participants from out of state to Sacramento. The concept the committee has for getting the word out to GSBF about the convention includes

covering one aspect of the program in each of the future issues of Golden Statements. So workshop related information will be provided followed by field trips, then the special events, and finally the headliners. This method should give all of the Golden Statements readers a close look at all of the content the convention will provide.

Recently, a series of bonsai postage stamps has been released by the U.S. Postal Service. There was a ceremony for the stamp release held in Sacramento which is the location of the oldest bonsai club in the United States. These stamps will be the new "Forever" stamps so we will be able to have them around for a long time. The new stamps are very colorful and hopefully will provide a new view of bonsai art to the public.

I hope to see many of you at the many bonsai events this next year and at the GSBF convention in Sacramento.

Gareth



## Editor's Desk George Haas

Golden Statements magazine can be self sustaining through your individual subscriptions and other revenues from club and vendor advertisements. Please take the time to renew your subscription before it expires. We had some difficulty with the subscription payment via PayPal on the GSBF website; however, that problem has been since resolved. A subscription form can also be obtained by emailing the editor, gwhaas@comcast.net.

We are actively searching for someone with computer skills to volunteer in the role of Subscriptions Manager.

In the last GS issue, we announced that Dave Dierking took charge of the calendar of events, and Elliott Farkas took charge of club and vendor advertisement management. Both Dave and Elliott are working hard to promote your club's scheduled events and secure vendor advertisements. Your support is greatly appreciated.

In this issue, we provide a glimpse at not one, but two exciting conventions — California Bonsai Society's 55th Anniversary Convention this April 11-15, 2012, in Anaheim, and GSBF "California Dreaming" Convention XXXV this October 24-28, 2012, in Sacramento. Kora Dalager takes us to Japan to witness ASPAC in Takamatsu and Taikan-ten in Kyoto. Jerry Carpenter unravels the "blogosphere" and provides us with his favorite bonsai websites. Cheryl Petty writes again on Shanghai Botanical Gardens in China. We made a change to remove "Got Captions" and provide space for the bonsai community and photo log where you can show your best photo or haiku poem. Finally, the US Postal Service released five beautiful bonsai "Forever" stamps in Sacramento.

Enjoy,

*George*

My contact information: gwhaas@comcast.net  
or 707-762-9154



GOLDEN

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## Seasonal Suggestions:

by Marty Mann

No. 134 March/April 2012

### Repotting, Refinement and Revival

The time for reflection and study of your trees is never over. Once the dormant period passes, it's important to begin the repotting activities of early spring. March and April is the time, just as the buds begin to move with the warmth of the season. Start with your evergreen trees and conifers in March since they tend to be stronger during the winter months and can handle the shock of transplanting and severe root disturbance. It's generally better to work on deciduous trees later in April when their activities come to life.

After a welcome rainy season, prepare for a serious period of repotting. It's time to energize your thoughts and efforts. If you have already created your supply of good basic potting soil and clean pots, you should be ready to go.

Your projects can be threefold:

- Move pre-trained material from nursery cans to selected bonsai pots, either for further training or for shows.
- Transfer trees that are already potted into larger and/or more decorative pots due to changes in the basic shape, size or design of the trees.
- Repot trees that is ready to be refreshed with new soil. Remove excessive root growth to generally improve their health.

The process of potting and repotting is very important at this time. Part of the responsibility of maintaining an attractive and healthy bonsai collection is the never-ending process of providing the proper growing environment. The best guideline is not just the question of

the recommended *time* to repot, but more so, the *need* to repot based upon the condition of the trees. Depending upon the particular weather conditions in your area during recent weeks, signs of growing activity may have already begun. It's best to repot before any significant signs of bud swelling has started. This is especially true of fruiting and flowering varieties. Fruiting and deciduous trees benefit from annual or frequent repotting. Don't overlook the smaller Shohin trees. It's even more important to be watchful of this class of bonsai since they will quickly reflect your neglect.

Bonsai, ready for repotting should be somewhat on the dry side. The trees are easier to remove from the pot. The combing of the root ball, after cutting away the traditional 1/3, free the fine roots and encourage regrowth. While repotting, don't allow the fine roots to be exposed to the sun or drying winds--keep a spray bottle handy. Be sure that the new soil mix has been screened to remove harmful fine dust. Newly potted material are kept in partial shade for a week or so and then moved into full sun to allow the roots to redevelop.

It's a good idea to include a small amount of bone meal and Ironite in the soil mixture to encourage development of new fine rootage. There is a difference of opinion as to the value of including cottonseed meal at this time, however we believe that this fertilizer is better applied a month or so later since early feeding can be harmful to new growth. Cottonseed meal is a slow starter before it adds any nutrient benefit to the plant. Repotted plants may be fed as soon as signs of new growth are apparent. A suggested mix is 75% cottonseed meal / 25% bone meal.

Newly potted trees should be shaded from direct sun until new growth begins. By moving trees into sunny areas, it will stimulate the growth of foliage. Newly potted trees should first be allowed to develop new fine rootage that can then support new foliage. When new growth is evident, it's time to begin light fertilization. Full sun encourages smaller leaves and shorter internodes.

Early bloomers such as Forsythia, Sasanqua Camellias and Quince develop during early spring months. After flowers have faded, trees are pruned to restore shape, allow new growth and bud setting. Azaleas are bare rooted and

re-potted in March. Be sure to comb out as much of the old soil or growing medium peat without destroying the fine root system. Incorporate as much new coarse azalea soil mix as you can when re-potting to develop strong healthy new roots and improve acidity.

Finally, prepare selected trees for display at the many spring bonsai shows held throughout the state. Select your best tree(s)--be critical of their appearance. Show trees should be free of any infections and should not show signs of ill health. Pots should be clean. Plants surface must be cleared of trash and very heavy layers of moss. Spring is usually the time when most trees look their very best.

Remember----

For every action there is an equal and opposite criticism. Doesn't this seem to apply to bonsai? The best way to escape your problem is to solve it.

Marty Mann

This article has been extracted from the recently published book called *Bonsai Ideas* © By Marty Mann. Material is not to be copied without publisher's or author's permission. March 2012.

## Ryan Neil Returns

Tuesday \* March 27, 2012 \* 7:30 PM

Redwood Empire Bonsai Society

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We take articles and photos anytime,  
but deadlines for specific issues are  
listed on page 2 of this publication.





# California Juniper (*Juniperus californica*)

By Jerry McNey

## Fullerton, California

They are often large, with a massive trunk, display shari, jin, and in some instances, heavily carved to display movement. The bare weathered silver-gray wood and narrow dark gray-brown lifeline are quite stunning set off by rich green foliage. In California, the tree is often a California Juniper (*Juniperus californica*). Old timers, often refer to its Japanese name of Kashu Shimpaku, meaning California Shimpaku.



## Mr. California Juniper

The most noted and successful stylist for the California juniper is Mr. Harry Hirao of Huntington Beach, California. In the many conventions where he has demonstrated and had workshops, he is “Mr. California Juniper,” and to everyone he meets, he is Harry. Much of the California juniper styling seen in shows is the results of Harry’s teaching and workshops, or demonstrations. For several years, essentially all of California junipers seen in shows were the result of going with Harry to collect trees or from his efforts.

Early on, Harry met landowners in the Antelope Valley, north of Los Angeles, and talked some of them into allowing him to bring groups from bonsai clubs to dig junipers on the owners’ land. With this permission and

Harry’s guidance, the serious collection of California junipers began. He has single handedly shown that an excellent bonsai can be created from the California Juniper. He has made a lot of people very happy.

Trees cannot be collected from forestland or private property without permission or a permit. For a long time, Harry has been able to resolve this by promising that the folks would backfill the holes, drive on established roads, and stay clear of the livestock. As a result of Harry’s effort, a lot of trees have been collected.



Harry Hirao standing beside a tree he collected and styled. Wide dead wood trunk, shari and jin on the tree are a good example of a styled California juniper. (Photo by Brian Curry at Kofu Bonsai Kai Exhibition, October 2000)

## Distribution

The California’s range from the west coast mountains of Baja Mexico up into the southern California deserts and foothills of the Sierra Nevada mountains and on the west side of the San Joaquin Valley and to some extent, northward to Oregon. The California’s are collected where there is low rainfall, large range in temperature, and strong winds that contribute to the natural twisted branches and

trunk. The trees usually are found in elevation between about 3000 feet (900 m) and up to about 4500 feet (1,200 m), perhaps higher locally. The dry and somewhat hostile habitat contributes to slow growing and shrub-like growth, which is limited to about 12 feet (3.5 m). Usually, collected trees are old but shorter, less than 8 feet (2.5 m). Some prefer smaller trees. When they are styled, it is often driftwood, contorted with bare wood and minimal green pads, or they are modeled after examples of the bristle cone pine, found in the White Mountains in eastern California.

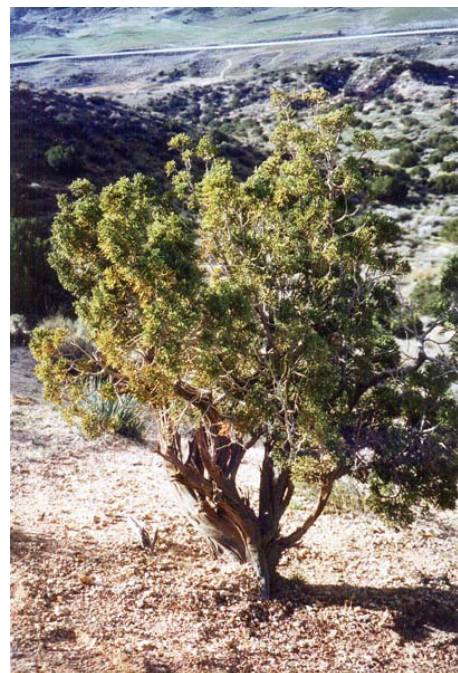


Bristle Cone Pine in the White Mountains, eastern California. The movement and shari are often used as a model for styling California junipers.

## How they grow

The tree has an interesting personality. Seedlings start with a single trunk, but in a few years they have many buds pop out for low branches. When young, it grows in shrub-like clumps, with single branches growing out from the base, and with sufficient water, looks like a big bush. The juvenile needles are pointed around the circumference and mature into scales similar to shimpaku (*Juniperus chinensis var. sargentii*). The old bark is ragged and gray. When cleaned off for a show, it can be brushed down to the reddish brown new bark. When trimmed, new growth will selectively pop out along secondary branches, usually at a crotch where there is a fork, or

occasionally on the trunk. Gray-green seedpods form on the female plant; the male has small yellow flowers. The female is preferred when collecting. It seems a bit hardier, and some folks look for the seeds while considering the shape and branching. As the tree ages, particularly where ground moisture is sparse, the branches thin out, and some branches break off or bend down to the ground. Occasionally, these low branches become covered with soil, and after some time, take root, but seedlings are the most common reproduction method. The large bush-type junipers are usually along drainage courses or in less hostile locations. The contorted trees are found on the south- and west-facing windward slopes of the mountains and along the ridgelines where the winds carve and bend the branches.



A California juniper on a west-facing slope. Low branches are gone -- showing movement on the lower trunk and tight needles on the branches.

## Where California Junipers are found

The California juniper grows in the arid desert, the foothills, and on bedrock ridges and slopes. Tight needles and branches are found on the south and west exposed sunny slopes. Trees on the north, shady sides of the ridges, usually are less stressed, have more branches, and grow larger as do the trees found along creeks and protected areas. The trees propagate by seedlings that

produce a taproot to support much of the tree growth and development. As the tree matures, a shallow 6 inches to 12 inches (30 cm) deep, the root system develops to support the additional vegetation mass. As noted earlier, live branches may root in the adjacent soil when conditions permit. The climate in much of the growing regions is desert, 10 to 12 inches (250 to 300 mm) of rainfall a year, and this is during the winter months. Little measurable rain falls in summer and fall. Although there are occasional monsoon rains from the south, they are of short duration, and because of rapid runoff, probably contribute little long-term soil moisture. During the summer nights, as temperature falls, the humidity increases, and because the juniper needles absorb moisture at night, there is some moisture replenishment.

## Growing conditions

Winter temperature often swings 40 to 50 °F (about 25 °C) in a day's period -- from at and below freezing overnight and going up to the 50's and 60's or above during the day. Summer may have days where it is not unusual to be in the 60's overnight and over 100 °F (38 °C). during the day. These temperature extremes are often accompanied by strong winds that add stress to the trees affecting the growing pattern and stunting the growth.

The California juniper grows very slowly as a result of the harsh environment. On occasion when a juniper doesn't survive the collection and transition to a pot, the tree trunk has been cut in two and the tree rings counted. The close growth of rings requires a magnifying glass to count, and the estimated growth rate of 3/4 inch (2 cm) per 100 years was calculated. This count may not include a very dry interval when there was essentially no growth, nor the possibility of accelerated growth and possible multiple rings during heavier periodic rain.

## Collecting a California Juniper

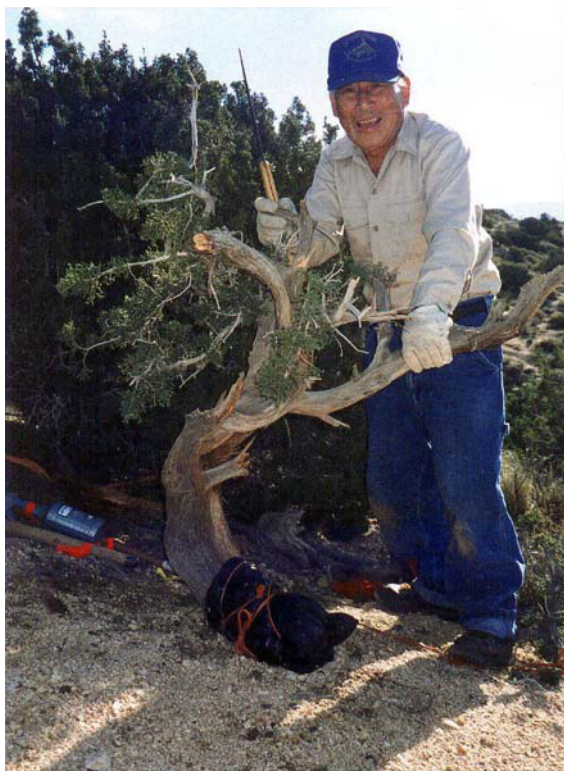
The California juniper is a collected tree. They propagate by seed; they are not candidates for cuttings. Some air layering is accomplished but it is a very long-term effort. The collecting is a bit of work because of the desert environment and usually difficult terrain. The trees are collected after a rainfall or two when the soil is soft. In deciding which tree to collect, the challenge is to imagine what the tree will look like when it is trimmed back. Then, the excess branches are removed to see what the finished, styled tree might look like. The California juniper is

very sensitive to root disturbance. When collecting and potting, great care is taken to minimize damage to the fine white roots, and the tree is well anchored against movement in the pot until new roots are established. The tree is placed in the semi-shade for six months to a year, and watered to keep damp until new growth pops out and firms up. The potting medium is usually washed agricultural pumice because of the excellent drainage and moisture retention. Mixing in fresh crushed granite adds some nutrient and maintains drainage. Fine clays and heavy organic soils retain too much moisture.

The slow growth and contorted natural branch placement creates a tree with well-developed movement. Styling is a bit of an art because there is no real definition of how the tree should look but is left only to the artist's imagination and what the tree will allow him to create. The show trees range in size from two- to four-man pots, down to Shohin, less than eight inches (20 cm). They create a memorable example of bonsai. The cutting of the tap root, moving to lower altitude, change in climate, different soil and new watering are all stressful and lead up to a rather small number of California juniper's that survive to one day be in a show. The successfully grown and styled tree in a complementary bonsai show pot, however, makes the hot day digging, long recovery, hours of wiring and trimming, and patient watering worth the effort.



Harry Hirao's California juniper before digging. Movement of the trunk and lots branches to chose from.



Harry's trophy for the morning.

September 2004

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## About the Author:

Jerrold L. McNey (February 22, 1935 - June 23, 2005). A dedicated bonsai person of 40 years. Joined Kofu Bonsai Kai and took bonsai lessons. He signed up with "Mr. California Juniper" Harry Hirao and Ernie Kuo, who introduced him to John Yoshio Naka, Jerry's idol. This new passion took him to workshops, conventions, and special bonsai trips to Japan with John and Alyce Naka. He joined Santa Anita Bonsai Society and California Aiseki Kai and was invited to join California Bonsai Society and Nanpukai. He supported GSBF as a Trustee and as a board member at the Bonsai Collection at the Huntington. He wrote several articles for Golden Statements.



**Watsonville Bonsai Club's  
39<sup>th</sup> Annual Show  
10 AM - 4 PM  
May 6<sup>th</sup> 2012**

Watsonville Buddhist Temple, 423 Bridge St.  
Demonstration at 2PM by Katsumi Kinoshita.  
Plant sales and Raffle of demo tree and other items.  
Contact Dave Dierking at (831) 338-2771 or  
[dcdierking@yahoo.com](mailto:dcdierking@yahoo.com) for information.

## NEW GSBF Membership Chairperson Bill Burns

GSBF MEMBERSHIP APPLICATIONS for 2012 renewals are being sent to club representatives. For new memberships and for those who did not receive a renewal notice, the application can be downloaded from the website at [http://gsbf-bonsai.org/pdfs/club\\_app.pdf](http://gsbf-bonsai.org/pdfs/club_app.pdf). The fee remains at \$40, per club. Please complete the application, include a check made payable to GSBF Membership Dues and mail (as soon as possible) to:

**Bill Burns**  
5212 Dredger Way  
Orangevale, CA 95662

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# GSBF Convention XXXV

## Workshop Leaders, Part 1

A special preview of the workshop leaders scheduled for the GSBF "California Dreaming" Convention XXXV in Sacramento, CA, October 24-28, 2012.



**Sam Adina**  
Stockton, CA

Olive (*Olea*)

Sam Adina came to the U.S. from the Philippines in 1982. He has been practicing the art of bonsai a relatively short period of time, about 13 years. While he enjoys working with a variety of trees, he is especially fond of working with Sierra or California junipers, Black pines and Olives. Sam joined the Modesto Club about 12 years ago. When their sensei George Fujita retired about 8 years ago, having observed Sam's gift for seeing unique qualities in each tree, he passed on the "scissors" to Sam as sensei of the Modesto Club. Sam also belongs to Yamato Bonsai Kai, San Jose Betsuin Bonsai Club, Sacramento Bonsai Club, and the American Bonsai Association of Sacramento. Sam has studied under Johnny Uchida and Boon Manakitivipart.

Sam's workshop will be of interesting pieces of olives from a very old tree. They are with multiple branching and have had some preliminary carving started for styling. The base width of the olives are from 9 to 14 inches and the height from 14 to 24 inches. Olive shown above in photo of Sam is one of the olive trees available in his workshop.



**Yuko Carson**  
Carmichael, CA

Japanese Brush Painting (Sumi-e)

Workshop participants will be introduced to Japanese Brush Painting (Sumi-e). This type of painting uses black ink of varying shades. Using a calligraphy brush to apply the strokes, the ink quickly flows onto the paper and becomes permanent. The painting created is very spontaneous and gives a sense of freedom. This is a great opportunity to learn and practice the basic brush strokes that artists use to create bamboo, chrysanthemum, orchid, and plum.

Yuko Carson, from Carmichael, is one of Northern California's premier watercolor artists. She is also talented in Japanese Calligraphy and Sumi-e paintings. She has won many awards in art competitions and her artworks have been exhibited in shows throughout Northern California, Nevada, Florida, and Japan.



**Dennis Makishima**  
El Cerrito, CA

Japanese Maple

“I’ve been teaching bonsai for 30 years. I try to be a purveyor of information emphasizing bonsai basics, respect for trees, individuality of student, wisdom of tradition and most important of all, have fun. My style can best be described as controlled spontaneity. I start with young material. I wire and manipulate branches, trunk and roots to conform to bonsai rules. After five years I let plants go in order to show personality and to express themselves. As trees mature, I go with control rather than dominate over trees in training. In the end, hopefully art wins over craft.”

“The workshop material consists of 10 different maple cultivars. Each has been prepared for the past 10 years to start the bonsai process. A bonsai basic form has been established, roots to fit into a shallow pot and branches ready to be trimmed. Concepts to be discussed will be coarse to fine, find the line, reveal essence, winter silhouette, negative space, callous the wound, the long term plan, proportion, scale, culture and care. Remember,



have fun, take your time and enjoy the journey.”

**Yuzo Maruyama**  
Sacramento, CA

Ishitsuki Rock Planting

As a botanist, Yuzo Maruyama’s priority is to first make trees healthy. He is respected for his success with collected California junipers, expertise with Satsuki azalea, and his eye for creating dramatic Ishitsuki. Educated at the University of Education in Tokyo, Japan with a specialty in tropical plant agriculture, Mr. Maruyama is a native of Kagoshima, Kyushu Island, Japan. He and his wife Mitsuko, a horticultural major educated in horticulture at Kensen Agricultural College in Kanagawa Prefecture, moved to the U.S. in 1976 to start Maruyama’s Bonsai Nursery in Sacramento, CA.

The art of Ishitsuki is an aesthetic, often dramatic, group of plantings on rock. It is a form that predates modern

bonsai, tracing its origins back to the Heian period in Japan (ca. 1100). Over time its popularity has ebbed and flowed, but in 1939 at Japan’s very first Kokufu-Ten Exhibit, the majority of trees shown were developed in the Ishitsuki style.<sup>1</sup> In the workshop, students will get their hands dirty in muck and soil (gloves provided) while artistically planting trees and accent plants on rock. They’ll have a choice of a major tree such as a Shimpaku, Spruce, or Cryptomeria, that’s been grown as bonsai over the last 5 - 10 years, plus a secondary plant such as a Satsuki azalea, with rare native and seasonal accent plants and mosses often used in Kusamono. Mr. Maruyama will suggest designs using plants that will adapt to your geographical region.



<sup>1</sup> *Bonsai Today*, 1993, 2 #24

**Ted Matson**  
Pasadena, CA

Leather Oak (*Quercus durata*)

Ted began studying bonsai in 1979 in San Francisco, where he learned the basics under John Boyce. He moved to Los Angeles in 1980, where he became involved in a number of clubs and began a serious pursuit of the art, taking classes from leading masters in Southern California, including Ben Suzuki, Shig and Roy Nagatoshi, Melba Tucker, Warren Hill and John Naka.

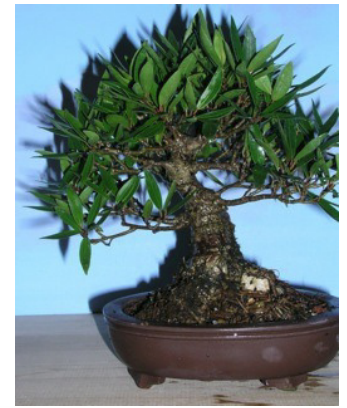
Ted was urged to get into teaching by Melba Tucker and he started offering classes at his home in Pasadena in 1988. Today, in addition to his own classes, he maintains a busy teaching schedule, traveling to nurseries, clubs and study groups throughout the state of California and across the U.S. for workshops and critiques. Also an in-demand demonstrator, Ted has conducted numerous programs (as well as workshops) at several bonsai conventions and conferences, and also appeared as a headliner/featured

artist for major bonsai events. He has chaired or co-chaired conventions and conferences for both the Golden State Bonsai Federation and the California Shohin Society. In addition, he has served as committee chairs for several GSBF and California Bonsai Society conventions. More recently, he co-chaired GSBF Convention XXXII in 2009.

Current memberships include Descanso Bonsai Society (a past president), Shohin Bonsai Society (a past president), the California Bonsai Society and Nambu Kai, a group comprised of John Naka's students. He also is a co-founder of the California Shohin Society (a statewide organization devoted to the study of the smallest category of bonsai). He has served as an elected trustee of the Golden State Bonsai Federation, a statewide organization of clubs, for several years and was the Editor of *Golden Statements* for three years. (His articles have appeared in various bonsai publications and newspapers.) From 1998 to 2004, Ted served as the Chair of the GSBF Collection at the Huntington Committee, serving the needs of the permanent masterpiece bonsai collection at the Huntington Botanical Gardens in San Marino, California. He served as President for the Golden State Bonsai Federation in 2008-2009.

Today, he maintains a year-round travel and teaching schedule to various clubs, study groups and private bonsai hobbyists throughout the country. Although Ted is a lover of shohin bonsai, his collection includes trees of all sizes, styles and a range of species. They are known for their proportion, refinement and detail. Perhaps most notable of his bonsai is a 7-tree Foemina juniper grove on a granite slab that was selected for photographic display in the 1999 JAL World Bonsai Contest. In February 2000, the tree was featured in an article in the *Bonsai Shunju*, the official publication of the Nippon Bonsai Association.

Ted says one of his strengths is having a good eye for selecting material. A primary goal in his lectures and demonstrations is to help others improve their own abilities to recognize potential bonsai stock. And, he works to help people understand how to realize that potential through creative design and proper styling techniques.



**Pauline F. Muth**  
West Charlton, NY

Ficus (*Ficus nerifolia*) Shohin

Experience in Bonsai Organizations and activities: 35+ year member of Mohawk Hudson Bonsai Society in the capital district area of New York State; Mid-Atlantic Bonsai Societies; American Bonsai Society (ABS); Bonsai Clubs International (BCI); Contributing bonsai article writer for local newsletter and Bonsai On Line Magazine, ABS Journal, and BCI Bonsai magazines; recipient of several local, regional and international bonsai awards.

Ficus nerifolia shohin bonsai. These ficus trees have been selected from a group for their excellent trunk taper. Pauline has done work with them to create the taper and now they are ready for the design stage. Their soil mass has been reduced so that they will work in shohin containers. The illustration is what you can expect by the end of the next growing season after the convention.



**Stephen Price**  
Sebastopol, CA

Coast Live Oak (*Quercus agrifolia*)

Stephen Price was born in a military hospital at

Aldershot, England, and introduced to bonsai at an early age. His parents, Ian and Janet Price, from England and Wales, respectively, had just returned from their travels in America to Ian's family home, Cherry Trees, with the intention of starting a nursery.

After a few years, Ian and Janet decided to return to the United States and Northern California. By 1975, they had purchased land in Sebastopol and Lone Pine Gardens began. Stephen grew up surrounded by bonsai, cacti and succulents. An eclectic mix of plants favored by his father Ian. During Stephen's childhood he developed a love and knowledge of bonsai provided by Ian and numerous other noteworthy instructors, including Mas Imazumi, Kathy Shaner and Boon Manakitivipart, to name a few.

Stephen actively grows future bonsai stock. His many bonsai varieties include: Black Pine, Trident Maple, Japanese Maple, Hornbeam, Junipers and Oaks. In addition to perfecting his craft, he is a member of the Redwood Empire Bonsai Society and travels to local bonsai shows within California. He enjoys hiking and studying "natural" bonsai.

The workshop material are Coastal Live Oaks, approximately 15 years of growing in the field, trunks from 2 ½ to 4 inches, approximately 12 inches tall, styled to natural oak shapes, as bonsai stock. Each tree has an interesting trunk with branches to wire and style. Stephen will place emphasis on natural oak styles, pruning, wiring, future care, and design.



Gareth Shepherd  
Santa Cruz, CA

Coast Live Oak (*Quercus agrifolia*)

Gareth Shepherd has been active in bonsai since 1986, when he attended his first Golden State Bonsai Federation (GSBF) Convention in Monterey, CA. He has been a member of the Monterey Bonsai Club since then, and is a founding member and past President of the Santa Cruz Bonsai Kai. Gareth is a GSBF Certified Bonsai Basics Instructor and has taught many bonsai basics classes and general workshops for GSBF clubs. He has been a member of the GSBF Board of Trustees and is presently the President of the GSBF. Gareth has studied with many teachers including Harry Hirao, Kathy Shaner and John Thompson. Katsumi Kinoshita, the teacher for the Monterey Bonsai Club, has taught him the methods of collecting and styling Coast Live Oak for bonsai.

Gareth will be teaching these methods during his GSBF 2012 Convention workshop.

**... More to come. More workshops, seminars, critiques, excursions, and the headliners in upcoming Golden Statements issues.**



# GSBF Giving Campaign Pins Have Arrived!



The new Golden State Bonsai Federation Giving Campaign pins designed by Kathy Shaner with support from Jerry Carpenter are here. You will want to collect your set of four to complete each coin. You can collect one of each pin; or collect a combination of pins and turn them to the correct orientation to make your coin. The donation levels remain featuring Ginkgo in fall, Maple in winter, Juniper in summer and Black Pine in spring. Your support helps GSBF to continue providing scholarships and grants that enable worthy and dedicated individuals to enhance their teaching skills and to learn more about the design and care of bonsai. Funds also assist the development and maintenance of Golden Statements, insurance plans for local bonsai clubs, the two bonsai collections, and the annual convention where national and international

bonsai artists are featured. All donations are tax deductible as GSBF is a 501(c)3 non-profit corporation, incorporated in the state of California for an educational mission.

Oh, and if you thought you might have seen these trees before, you are right! Kathy's drawings were based on trees in the GSBF collections.

Please Cut Here and Return with Your Generous Donation



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October 22 and 23, 2011**

**Photos by Lucy Sakaishi-Judd**



Paul Holtzen styling Olive



Sam Adina - Shimpaku Juniper



Vince Owyong - Olive



John Cota - Juniper



Yuzo Maruyama - event demonstrator



People's Choice Award - Olive medium tree

**Bay Island Bonsai Annual Bonsai Exhibit  
Lakeside Garden Center, Oakland, CA  
January 14 and 15, 2012**



Western Juniper



Trident Maple



Japanese White Pine



Crabapple



Star Magnolia



Suiseki Display

**Bay Area Bonsai Associates 31st Annual Bonsai Exhibit  
Lakeside Garden Center, Oakland, CA  
January 28 and 29, 2012**



Japanese Black Pine



Japanese Black Pine



Japanese Ume



Sierra Juniper



Liquid Amber



Catlin Elm



California Juniper



Shimpaku Juniper

## BABA Exhibit, continued



Ryan Neil at the beginning of his Sierra Juniper demonstration

Ryan Neil, bonsai artist and instructor, conducted a lively demonstration for a crowd of BABA members and guests. Ryan worked on a large, Sierra Juniper (*Juniperus occidentalis*), collected by Ned Lycett of Deadwood Bonsai.



The results of trimming, wiring and styling a Sierra Juniper

# ASPAC 2011 — Takamatsu and Taikan-ten — Kyoto

By Kora Dalager

Last November 2011, we had the opportunity to attend both the Biennial Asian Pacific Conference (ASPAC) in Takamatsu, Japan and the Taikan-ten exhibition in Kyoto. The events took place on successive weekends. ASPAC 2011 brought together many bonsai enthusiasts from around the world, old friends and new faces. The USA and particularly California were well represented. There were demonstrations by several world renowned artists, such as Mr. Masahiko Kimura, but also less well known Japanese bonsai artists were on stage.

Alas, Mr. Daizo Iwasaki, who passed away last May, was much missed, as he was a major force in bringing the ASPAC convention to Japan and specifically to Takamatsu.

ASPAC featured several exhibits. Most striking was the exhibit in the Tamamo Park very close to the hotel, site of the former Takamatsu Castle. On the castle grounds is also the “Hiunkaku” the former headquarters of the Matsudaira clan. The present building was constructed at the beginning of the 20<sup>th</sup> century and is used for tea ceremonies and flower exhibits. Many rooms feature tokonomas, these were decorated with many notable trees, including some from the imperial household. Another bonsai exhibit was at the Ritsurin Park, which is considered one of the three best stroll gardens in Japan. Shuttle buses operated throughout the day from various hotels to and from the parks, and guided tours were offered to convention participants. The main convention venue featured two separate exhibits--one of which was focused on suiseki.

Convention attendees also had the opportunity to visit the bonsai growing areas near Takamatsu. They are the largest concentration of bonsai stock in Japan.

Not to be missed was the large vendor area. Prominently displayed was a five needle pine for sale at one million US dollars--and it did sell, so we were told.

The last day of the convention was devoted to a visit to Takasago-an in Niihama. It is the creation of Daizo and Naemi Iwasaki, who generously hosted many bonsai enthusiasts from around the world at their ever changing

garden. For many of us, who have visited Takasago-an over the last 14 years, this was a very sad day indeed, as we needed to say farewell to this spectacular and unique garden. We were informed, that it would be closed to the public after our visit, the future of the garden unknown.

Takasago-an,  
Camellia pedals scattered on the ground,  
Rest in peace.

The following weekend took us to Kyoto, awash in the riot of the Autumn colors. It is the weekend, when it seems, that all of Japan comes to rub elbows in Kyoto, to see the fall foliage. We were there however to attend the 31<sup>st</sup> Annual Taikan-ten bonsai exhibition. Taikan-ten is different from Kokufu-ten, the most famous of bonsai shows in Japan, in that bonsai are frequently shown with scrolls and or suiseki. It is very important to note, that both Taikan-ten and Kokufu-ten are ostensibly amateur bonsai shows. Basically, a bonsai owner buys a space to exhibit. Even so the exhibit is judged and usually, the top Kokufu-ten prized trees are shown at Taikan-ten. Here one also has the opportunity to shop in the very large and diverse vendor area. Everything bonsai related from a few hundred yen to the sky is the limit, is for sale. With the ¼ devaluation of the US\$, however everything has suddenly become much more expensive than in past years. Was this the last Taikan-ten show? We don't know for sure, as its future is still being discussed.

Editor's Note: See Kora's images on pages 22 and 23.



Takasago-an



Takasago-an



Takasago-an



Exhibit at Ritsurin Park



Exhibit at Ritsurin Park



Million dollar tree



Taikan-ten exhibit



Taikan-ten exhibit





Taikan-ten exhibit



Taikan-ten exhibit



Taikan-ten exhibit



Taikan-ten exhibit



Taikan-ten exhibit



Takasago-an



Takasago-an



Takasago-an

# The Iron Men of Naka

By Sharon Somerfeld

The Iron Men, early students and friends of John Y. Naka, have had a profound influence on bonsai. Under John's tutelage, they became masters and leading teachers of the art. Their precepts and teachings, while having much in common, reflect each man's artistic sensibilities, preferences, and decades of experience. All have been the recipients of the Golden State Bonsai Federation Circle of Sensei Award.

**Frank Goya**, 89, was born in California in 1923, and spent some years in Japan as a child. He and his family came back to the U.S. prior to WWII; he served in the U. S. Army during the war, after having endured, with his family, living in a Japanese American detention camp for three years. He began studying bonsai with John through the Gardeners' Association in the late 1950's. Frank remarks that the only place to buy bonsai tools back then was the Baikoen Nursery. He comments that when John first went to the mountains he dug small trees, following Mr. Frank Nagata's preference. But John found that the bigger trees were better, so he started digging the big junipers. Frank says John never did anything half-way; he practiced long hours at that time with individual shapes until he was satisfied. Like John, Frank has an intense dedication to his art. He's a patient teacher and also has devoted much time to bonsai organizations, including his tenure as president of California Bonsai Society for three years straight in the 1990s.

Frank originally worked with junipers, then black pine and other species. He likes procumbens nana juniper because it grows compact and fast; he uses procumbens nana frequently in his wonderful signature saikei. His favorite trees are California juniper and oak. He thinks grafted trees are okay, although John advised against them; do not graft onto a really big old tree, though. He advises against using trees not suited to our area because most disappoint. He sees a tree's overall shape as its most important feature; if a tree doesn't look as Mother Nature intended, there is no real value because it's obvious that it has been crafted. He says it's always a mistake to bare root a tree from the wild; make sure to have a big root ball, use burlap, pot with the burlap around the root ball. Frank's masterpieces, whether collected big junipers or small saikei, reflect the quiet yet brilliant charm of his artistry.

**Harry Hirao**, "Mr. California Juniper", 95, was born in Colorado in 1917. His family moved back to Japan when Harry was six. At 16, he returned to his home town in Colorado to work on the family farm. As he grew up he met John Naka, a farmer at that time, and the two spent their spare moments fishing. He moved his family to California in 1957 and started a landscape business. When Harry heard John was teaching bonsai he began taking lessons. As the result of a "tip", Harry was with John when they discovered the native California juniper, north of the Mojave Desert. Harry became a bonsai teacher 15 years later, and developed an avid following especially for his California juniper expertise. In 1972, he discovered a source of native stones, similar in material and shape to Japanese suiseki. He has donated stones to the Huntington Library and Gardens and, in memory of his wife Alyce, donated three stones on display at the National Collection in Washington DC. (Harry donated the first American stone to the National Collection in 1981.) In 1977, he co-founded Kofu Bonsai Kai with Larry Ragle.

At 95, he still climbs the steep high-desert mountains, hunting for magnificent California junipers with his students. Seemingly ageless, Harry is a dynamo whose wonderful masterpieces complement his radiant spirit.

Harry is a recipient of the "Ryoku Hakiju Yukosho" medal by Prince Takamatsu of Japan and the Japanese Agricultural Society for his contributions to the art of bonsai in the United States, and he is an Honorary Director of the National Bonsai Foundation.

**Shig Miya**, 89, first met John when he joined John's class for the Marina Gardeners' Association. Shig relates that John early on wanted to include non-Japanese Americans as students, but this took some persuasion of traditionalists in the association. Shig joined the group because he wanted to make oriental style gardens, which were becoming popular in Los Angeles. He soon got into bonsai for its own sake, first with discarded garden trees he'd transplant, then with junipers he dug with John and the other guys in Horse Canyon.

Shig has no favorite bonsai, although he likes the prostrata juniper a lot and dislikes seeing so many deciduous trees in pine tree style. He prefers natural looking trees and recommends against using trees that do not grow well in the local climate. He advises using conifers at first; learn from scratch, chokan to shakan,

and so on. He admonishes making bonsai right from the start because it's like training kids; they will not all turn out the same. He advises wiring branches into their natural positions: do not bring in a branch to fill in a space because the defect will show up as the tree grows. Shig is a terrific teacher who gets right to the point, graciously, when it comes to the good and not so great aspects of students' trees; his masterpiece bonsai are models of stately natural beauty, trees that inspire awe because we know in our hearts they didn't just grow that way.

**Ben Oki**, 84, was born near Sacramento and schooled in Japan. Called back to the U.S. in 1950 to help his uncle farm, he met John Naka in 1958. He began assisting John with demonstrations in about 1970; soon he became John's right-hand man, on call to travel the world with John to spread the art of bonsai. Curator of the Huntington Bonsai Collection, Ben continues to travel world-wide as an in-demand guest lecturer, demonstrator, and teacher. He has also received many important commissions for Japanese gardens, both at home (among them Cybil Shepherd's Memphis, Tennessee garden) and abroad (including locales in the Philippines, Ecuador, and Colombia).

Ben's favorite tree is the Japanese black pine. He likens starting bonsai to entering kindergarten, both the student and the tree progressing with time and effort. He sees the trunk as the most important, then the branches. Wiring should be like a kid's braces: wires not too loose, not too tight; not too close, not too far apart. His bonsai are elegant, carefully constructed masterpieces.

In 2001, Ben received the Ryokuhaku-Juyukosho (Green and White Achievement Award) from the Agricultural Society of Japan.

**Richard Ota**, 85, began studies of bonsai with John, who was his next-door neighbor, in 1957. He started helping John with set-up for his bonsai when CBS had its second show in 1959; not so long after, he began showing his own trees and gradually became a prominent artist and teacher. Richard is known for his co-authorship with John Naka and Kenko Rokkaku of *Bonsai Techniques for Satsuki*, as well as for his Ota Bonsai Nursery, which closed in 1987, regrettably. He continues teaching and demonstrating to this day, as well as presiding over the extensive San Gabriel Nursery bonsai collection.

Besides his passion for satsuki, Richard particularly likes black pine, shimpaku, and pomegranate. Richard advises that arid Southern California is not ideal for satsuki but recommends Yamano Hikari, Kazan, Eikan, and Takasago. Azaleas should be trimmed in June and have a final trim during the second half of July—if they are trimmed later, fewer blossoms. As for bonsai, in general, Richard remarks that many people quit too soon, that bonsai are not easy and the art requires patience. Richard's bonsai are refined masterpieces that speak eloquently of his understanding of the art and his dedication to it. He is the author of two definitive articles on bonsai and suiseki that were published in *Bonsai in California*, Volume 1, 1959.

We are all indeed fortunate to have this wonderful opportunity to see John Naka's Iron Men of Bonsai in action at the California Bonsai Society's 55th Anniversary Convention this April 11-15, 2012, in Anaheim, California.

Editor's Note: Be sure to read the California Bonsai Society 55th Anniversary Convention advertisement on the inside front cover of this GS magazine.



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## Nebari-Net: Bonsai in the age of the Internet

by Jerry Carpenter

### “The Blog”

Definition: “An online diary or personal journal” that consists of discrete entries or posts in a chronological order. Blogs began to spring up in the 1990’s, when web publishing tools became user friendly for the masses, and pushing content to inexpensive or free websites became simple to obtain. Today the better blogs allow for collaborative content, allowing people to leave messages and or contribute to an article in development. Today, Wikipedia says that there are some 156 million public blogs in existence.

Today there are many people who post their bonsai work on the web via blogs. Since it is by chronological nature, it is convenient to display the process of styling trees over a period of years via the “blogosphere”. These new terms have really become a new way to journal. In the old days, days not actually that old, we used books and pens to create scrapbooks of our tree development. We would take pictures, write down the process, document development, and close the cover of the book to come back to it months or years later to update it. We would tell the story of our tree in that private manner. Today we do the same thing but no longer just for our own eyes. We do it to share our learning experiences with others.

Interestingly enough, I had expected with the onset of Facebook and MySpace to decrease the popularity of the blog. I was very wrong in that. Those tools, now with the use of Facebook’s new “Timeline,” interface became too busy with all our other social media traffic and it has become difficult to create a journaling interface unless you maintain multiple personal pages on the service and restrict use to only that purpose. It just becomes too difficult to post long narrative descriptions of process and learning via those social media tools. Therefore, the blog has not lost its luster and is still growing in importance.

Where do we find these sites to create a blog? There are so many that a complete list is impossible to provide here.

A search of the internet for “blog hosts” reveals many, some that are free, and others that charge a fee. Some blogs have what are known as RSS feeds where visitors can subscribe to your site and be alerted via their phone or email that there is new content available. Here is a short list of blogs hosts:

- ◇ www.Blogger.com (a service from Google)
- ◇ www.greatestjournal.com
- ◇ LiveJournal.com
- ◇ Wordpress.com
- ◇ www.blog.com
- ◇ Yahoo 360

This is just a few of hundreds. The important thing to remember when creating a blog is to be sure the site gives you enough space to host photos and content. Some of the free sites have strict limits on storage space, and if you intend to post pictures of your projects and experiences, space will be an issue. More space needed may require you to pay for service at a host site.

What is the difference between a blog and a website? Well, a blog is a website; it is a dynamic website. Blog posts are dated and roll along in a chronological fashion, while a website can hold many pages of historical and standard information. The blog will display the most recent information in front of the reader while a standard website is not so clearly presented for a journal.

You are probably asking why I am writing about Blogs. I am saving the best for last. There are some excellent bonsai blogs out there. I have often considered creating one myself but since I maintain websites, I’ll just stick with that format. But if you want to see some great active blogs then check out some of these:

<http://peterteabonsai.wordpress.com/2012/01/> Peter Tea.

Peter is away in Japan studying under his master and you can keep up with his experiences. He posts regularly using www.wordpress.com and includes pictures of trees and his styling experience. He has an excellent list of great pots he is acquiring over there as well. He reveals some step-by-step design information on major tree projects. He also posts in Facebook but not in great

detail. The journal allows more flexibility for posting larger amounts of content with a great format.

<http://bonsaibark.com/> is written by Wayne Schoech for Stone Lantern Publishing. They take contributions of content from other sites and republish for their audience and represent with notes for their specific readers.

<http://crataegus.com/> Michael Hagedorn uses a website format to present an excellent blog. He will date posts in a journal style. I would call his site a hybrid of journal and standard web. He presents his services on the site tabs but uses the current start page as a journal style posting.

<http://hans-van-meer.ofbonsai.org/> Bonsai Blog of Hans Van Meer. Another example of a 'how-to' blog. He has some great photography and offers some tips on the techniques for styling his trees.

<http://fabiano.projetobonsai.com/> Fabiano Costa Bonsai Blog. Some blogs will be in foreign languages like this one in Spanish. It is very much worth a visit even if you cannot read the text; the photographs of inspiration and results are most excellent. For those who can read Spanish is a great blog for the experience in the art of bonsai.

<http://bonsaitonight.com/> Bonsai Tonight is a great presentation of local bonsai learnings. The author posts every Tuesday and Friday with incredible pictures and very informative posts. The author Jonas Dupuich is a northern California bonsai artist who studies with Boon Manakitivipart and a member of Bay Island Bonsai. I check the site often for everything from styling hints to display setup. This blog, like Peter Tea's, is very active and filled with great information. Both are must-see sights for the electronic bonsai artist.

So, I like to challenge everyone in these articles. If you have a blog where you are developing trees over a period of time, drop me a note. I would love to see what local readers are doing in the blogosphere. Send your blog links to [jcsf1090@comcast.net](mailto:jcsf1090@comcast.net) and perhaps I will talk about your posts in upcoming articles.



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## BonsaiBabe Travel Log:

by Cheryl Petty

### Visiting Shanghai Botanical Gardens Part II: Mr. Hu Yun Hua

A fine drizzle greeted me the day I visited Shanghai Botanical Gardens (SHBG) in March of 2011. I had flown down to Shanghai from Beijing for the weekend, hoping to sightsee and do some shopping for which Shanghai is famous, coupled that with a visit to see the acclaimed Penjing collection and interview the director Mr Hu Yun Hua.

Serena Shan from the gardens staff escorted me via park tram to the offices of the collection where we were joined by Bridget Wong and Zhao Wei. All these young people have degrees in horticulture. Bridget has a Master's Degree in Landscape. Mr Zhao, Vice Manager Penjing Garden, has a Master's in Penjing and is responsible for the daily care of the trees as well as creating new ones.

We toured the small museum with choice examples of Chinese stands, benches, pots and accessories before going to lunch at the exquisite restaurant on the gardens campus with private dining rooms as well as a large open dining area. Robert Zhen, from the World Bonsai Friendship Federation (WBFF) Office, joined us and was going to be our official translator for the interview with Mr Hu.

In a comfortable lounge with contemporary overstuffed chairs and cups of hot water, I was able to meet Mr Hu for the first time and review some of the questions we would be asking in the video. Mr Hu explained that Penjing is an ancient art form specific to China which has evolved and spread throughout the world as Bonsai. It refers to a tree in a pot, an art of creative training and cutting, imitating a miniature landscape, adding rocks or sculpture to build a scene like a painting or poem, or the posture of an aged tree.

The challenge to modern Chinese Penjing artists, he says, is that "Chinese Penjing needs better exposure to the West." From the 1970's to now, and especially in the

past three years, Penjing has seen rapid progress thanks to the support of new wealthy Chinese businessmen. Mr Hu estimates that there are more than ten million Penjing hobbyists in China; many belong to clubs in their regions. "People outside China know little about Chinese Penjing. Now we want to promote and introduce Chinese Penjing with its long history, and share our great art of Penjing with enthusiasts from around the world."

Born in 1943 and graduating from Beijing Forestry University in 1964 with a degree in Chinese Horticulture, Mr Hu began his career designing big gardens in Shanghai, China, pointing out the connection between landscaping small gardens and Penjing as little landscape gardens. He says humorously, "Being a successful Penjing designer is more convenient and easier on the back than being a big landscape designer." In the 1970's, Mr Hu honed his skills at the Shanghai Penjing Studio, a research and conservation center for Penjing.

#### SHANGHAI BOTANICAL GARDENS

The SHBG Penjing collection is one of the largest and most renowned in the world, with over twenty-four hundred potted trees of two hundred varieties, and with many more thousands in nursery training. It comprises approximately four hectares or 40,000 square meters and receives 200,000 visitors a year, all being maintained exquisitely by 20 full time staff.

Originally called Longhua Nursery when founded in 1974, Mr Hu started working there in 1975 and was quickly promoted in 1977 to Post Director, Curator of Penjing. At that time, there were more than 2,000 trees in the collection from all over China and also some masterpieces donated from Japan. In 1978, their name was changed to Shanghai Botanical Gardens.

In 1988, Mr Hu began a worldwide tour, including U.S. demonstrations in Minneapolis, MN, Atlanta, GA, Philadelphia, PA, Chicago, IL, and New Jersey. He also visited many countries including Australia, New Zealand and Europe for Penjing demonstrations and lectures. Mr Hu was promoted to First Bureau Director in 1994. This was a great honor, and he was able to promote Penjing with greater resources as gardens director. Personally, though, he had less time to create, yet Penjing was the true love he never forgot.

In 2013, the Bonsai Clubs International (BCI)

and the WBFF, the two largest international Penjing organizations, will hold two Penjing conventions in China. BCI's event is in Yangzhou City, while WBFF's is in Jin Tan City, both in Jiang Su Province, PRC. Not only is Mr Hu the Director of SHBG, but he also is the 2010-2013 Chairman of the WBFF. They welcome and invite all the Penjing enthusiasts in the world to come to China to visit.

Mr Hu adds, "China has made great progress to opening to the world since the 1970's. People's living standards have also improved. There are many large private gardens now which include Penjing collections. We want to communicate with the global community of Penjing lovers. Thank you, Xiexie!"

## PENJING HISTORY

The Tang Dynasty period 618-907CE was a glorious and prosperous time for the arts. At that time, Penjing became popular and had close connections with painting, poetry and calligraphy. The Literati style Xu Hue Xe was modeled after the character and philosophy of calligraphy. This original style represents a state of mind rather than a particular tree style. This aesthetic was influenced by the political and academic conditions of the time when Penjing was widely practiced by the elite and characterized by the qualities of aloof, sparse, refinement, elegance and plain.

It was at this time that the great culture transfer from China to Japan began. The style of Penjing that was carried across the sea was the Literati style popularized by the Monk Suren at the Haichuang Monastery in Guandong (Canton) province and called Wenren Mu. This style is characterized by a willowy or sparse, thin trunk with bunches of foliage at the top and ends of branches, contained in a small bowl.

The full length 18-minute video of the interview of Mr Hu Yun Hua can be seen at [www.snowcrest.net/windowboxnursery](http://www.snowcrest.net/windowboxnursery). The accompanying tree images are part of a group of eleven Chinese masterpiece trees at the SHBG. The full group of eleven can be seen at [www.snowcrest.net/windowboxnursery](http://www.snowcrest.net/windowboxnursery).

## VOCABULARY

Bunjin: Japanese word for Literati style.

Literati style: early Penjing style in category by itself, carried to Japan around 700CE.

Monk Suren: founder of literati style called Wenren Mu.

Penjing: art of making miniature plant landscapes.

Tang Dynasty: 618-907CE.

Wenren Mu: Literati style popularized by Monk Suren.

World Bonsai Friendship Foundation (WBFF): International organization dedicated to development and preservation of Penjing.

Xu Hue Xe: Tang period Literati style.

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Zhao, Qing Guan *Penjing: Worlds of Wonderment* (Athens, GA: Venus Communications, LLC: 1997)

Chen Zhiqi, Chen Zhijiu, *Gold Awarded Penjing of the World Vol. I and II* (Guangdong Language Audiovisual & Electronic Press; 2008)

## LINKS

Botanic Gardens Conservation International Shanghai Botanic Garden <http://www.bgci.org/garden.php?id=339>

World Bonsai Friendship Federation <http://www.wbff-2013.org/indexaction.action>.

<http://www.wbff-2013.org/indexaction!pbviewbyid.action?pbclD=138>. Excellent web article on *Techniques of Creating Water-and-Land Penjing* from the WBFF website

Bonsai Clubs International <http://www.bonsai-bci.com/>.

Continued, see images on page 33.

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## Community & Photo Log:



Photo of (l-r) Frank Goya, Shig Miya and Ben Oki at the Marina Bonsai Class luncheon in December 2011, celebration of Miya's 90th birthday. Photo courtesy of John van de Wouw.

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Ted Matson's recent visit to the San Diego Bonsai Club Bonsai Pavilion. Photo by Abe Far.

### HAIKU

DARK CLOUDS GATHERING  
WINTER RAIN IS SOON TO FALL  
BONSAI ARE SLEEPING

Mike Page





Marin Bonsai Club celebrated the holidays by conducting a bonsai tree decorating contest during their annual Christmas dinner party.



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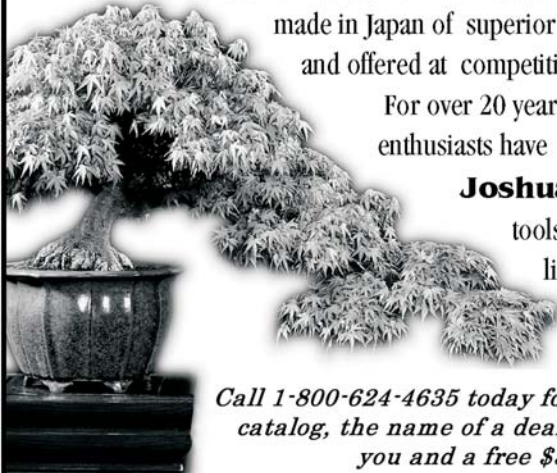
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PETTY, Continued from page 29



*Pinus parviflora* 'Aurea' 46x31x30 inches



*Diospyros armata* 39x29 inches



*Juniperus formosana* 'Hayata'  
43x23x45 inches



*Ulmus pumila* L 47x25x27 inches



*Ulmus pumila* L 23x19x31 inches



Mr Zhen and Mr Hu at SHBG

## Forever Bonsai Stamps

The U.S. Postal Service began celebrating the beauty of bonsai with its unveiling of five First Class Forever stamps, each depicting common bonsai styles: (1) Sierra Juniper in semi-cascade, (2) Trident Maple in informal upright, (3) Black Pine in formal upright, (4) Azalea plant in multiple-trunks, and (5) Banyan in cascade.

The first day of issue was January 23, 2012, at Sacramento, California.

The commemoration of the USPS Forever Bonsai Stamps took place at the Iva Gard Shepard Garden and Arts Center. The program for the unveiling included Master of Ceremonies by Jeffrey C. Lelevich, Postmaster, Sacramento; Welcome by Edzard Schroeder, Treasurer and Budget Director, Iva Gard Shepard Garden and Arts Center; History of Bonsai and Clubs by Ronald E. Krause, Bonsai Sekiyu Kai; and Official Stamp Dedication by Al Santos, District Manager, Sacramento.

Sacramento is home to four bonsai organizations -- American Bonsai Association of Sacramento; Bonsai Sekiyu Kai; Sacramento Bonsai Club; and Satsuki Aikokai. The four clubs combine to form Capital City Bonsai Association. Furthermore, Sacramento Bonsai Club is the oldest bonsai club in the U.S.

New issues for stamps and postal stationery are suggested by the U.S. public. USPS receives more than 10,000 proposals each year.

Eunice Corp of Cadillac, Michigan, started 12-13 years ago the petition for USPS to issue a U.S. bonsai stamp. Eunice saw her first bonsai demonstration in 1974 given by John Naka. The next day she purchased a juniper and tried to style it. She started a very successful bonsai club, Sakura Bonsai Society of Northern Michigan, in Traverse City, MI.

John D. Dawson of Hilo, Hawaii, painted the stamp art. USPS Ethel Kessler was the art director.

The stamps went on sale nationwide January 23, 2012.

Photos courtesy of Lucy Sakaishi-Judd and Eunice Corp.



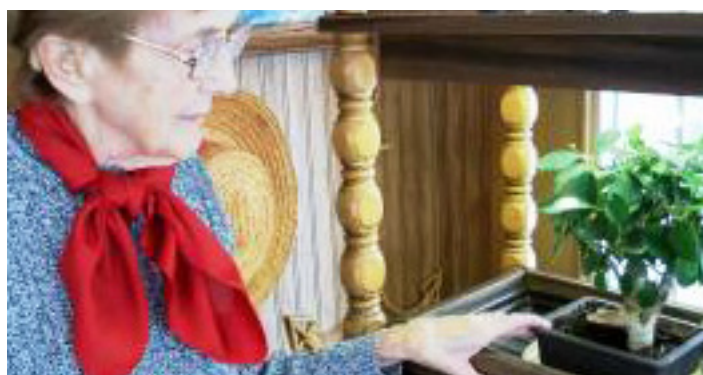
Bonsai display by supporting Sacramento clubs



Jeffrey C. Lelevich, Edzard Schroeder, Ronald E. Krause, and Al Santos during unveiling of the bonsai stamps



Members of the Sacramento Bonsai Club supporting the commemoration of USPS Forever Bonsai Stamps



Eunice Corp at her home in Cadillac, Michigan



# Calendar of Events:

## Dave Dierking

**March 21 - 25** **San Mateo, California**

**Bonsai Society of San Francisco: Annual Bonsai Exhibit** at the San Mateo County Event Center, 1346 Saratoga Dr. General admission to the SF Flower and Garden Show is \$20.00. The hours are: Wed - Sat 10 AM - 7 PM, Sunday 10 AM - 6 PM. Additionally, there will be trees and pots for sale. For more information visit our website: [www.bssf.org](http://www.bssf.org) or for general information on the Flower and Garden Show please visit: [www.sfgardenshow.com](http://www.sfgardenshow.com).

**March 24 - 25** **Scotts Valley, California**

**Santa Cruz Bonsai Kai: 24th Annual Bonsai Exhibit and Show** at the Scotts Valley Community Center, 360 Kings Village Road from 10:30 AM - 4:30 PM both days. Demonstration by Mr. Katsumi Kinoshita at 2 PM each day. Plant sales and door prizes each day as well as raffle of demonstration trees and member prepared, well established bonsai material. For more information, contact Ron Anderson at 877-610-9038 or [dakine45@comcast.net](mailto:dakine45@comcast.net).

**Mar. 31 - Apr. 1** **Sacramento, California**

**Bonsai Sekiyu Kai of Sacramento: 35th Annual Bonsai Show** at the Sacramento Betsuin Buddhist Church, 2401 Riverside Blvd. Hours are: Saturday, Noon - 5 PM, and Sunday, 10 AM - 3:45 PM. Demonstrations at 2 PM, both days, by Bonsai Master Johnny Uchida. Amenities include refreshments, light snacks, door prizes, raffles and a silent auction. Plant and bonsai tool sales also will be available. For more information contact Dareld Binns, at [dwbphoto9op@yahoo.com](mailto:dwbphoto9op@yahoo.com).

**April 11, 12, 13, 14, 15** **Garden Grove, California**

**California Bonsai Society: 55th Convention and Show** at the Crowne Plaza Anaheim Resort, 12021 Harbor Blvd. and starring the Iron Men of Naka - Frank Goya, Harry Hirao, Shig Miya, Ben Oki, and Richard Ota. Also featuring Tomohiro Masumi, Ryan Neil, Cheryl Manning, Kenji Miyata, David Nguy, Kathy Shaner, and the members of CBS. There will be workshops, demonstrations, auctions, drawings, a huge vendor area, and prizes & awards for early registration. For registration information contact Elizabeth Partch at [elizabethpartch@yahoo.com](mailto:elizabethpartch@yahoo.com).

**April 14 - 15** **Sacramento, California**

**American Bonsai Association, Sacramento: 53rd Annual Spring Show** at the Shepard Garden and Arts Center, 3330 McKinley Ave. Show hours are Saturday 10 AM - 5 PM, Sunday 10 AM - 4 PM. Demonstration each day at 1:30 PM

by John Thompson followed by a raffle of bonsai (includes the demonstration tree) and bonsai related materials. There is a large vendor area with club member trees, pots, etc. For information contact Greg McDonald by phone at 530-642-2521, [Gregandleeanne@comcast.net](mailto:Gregandleeanne@comcast.net), or visit our website at <http://abasbonsai.org>.

**April 21 - 22** **Palo Alto, California**

**Kusamura Bonsai Club: 52nd Annual Show** at the Lucie Stern Community Center, 1305 Middlefield Road. Admission is free. Show hours are Saturday: Noon - 5 PM, and Sunday: 11 AM - 5 PM. There will be demonstrations, raffles, and club member tree sales both days. Guest demonstrator Tim Kong at 1:30 PM on Saturday. For more information, contact Rita Curbow at 408-732-4957 or [kusamura@gsbf-bonsai.org](mailto:kusamura@gsbf-bonsai.org).

**April 21 - 22** **San Jose, California**

**San Jose Betsuin Bonsai Club: 42nd Anniversary Exhibition** at the San Jose Buddhist Church Betsuin, 640 N. 5th Street, San Jose. Hours are Saturday, Noon - 5 PM, and Sunday 11 AM - 4 PM. Demonstrations featuring Harry Hirao, "Mr. California Juniper" will be held at 1 PM on both days. At the conclusion of each demonstration the tree will be raffled off. Plants and bonsai materials will be available for sale. Free admission. For more information, contact Ken Azuma, 408-730-4506 or [kennethazuma@sbcglobal.net](mailto:kennethazuma@sbcglobal.net).

**April 21 and 22** **Fresno, California**

**Fresno Bonsai Society 39th Spring Exhibit and the Shinzen Blossom Festival.** This is a beautiful but casual outdoor display of approximately 80 bonsai during the peak of the Spring beauty in the Japanese Friendship Garden at Woodward Park in Fresno. The trees will be displayed along one of the many paths above the koi pond. Wild peacocks strut about the gardens. There will be a large plant and tree sale, raffle, and bonsai demonstration each day at 1 PM. Local artists and potters will offer their wares. There will be traditional Japanese cultural activities and music. The exhibit opens at 10 AM and closes at 4 PM both days. Contact Steve DaSilva at 559-834-5464 or [treekutter@hotmail.com](mailto:treekutter@hotmail.com).

**April 26, 27, 28, 29** **Costa Mesa, California**

**Orange Empire Bonsai Society: Bonsai Exhibition** at the 23rd Annual Spring Garden Show at the South Coast Plaza, 3333 Bear Street. The show dates and times are Thursday and Friday from 10 AM - 9 PM, Saturday from 10 AM - 8 PM and Sunday 11 AM - 6:30 PM. There will be a traditional display of bonsai trees with accent plants, along with an ongoing bonsai trimming demonstration. Al Nelson will conduct a saiiki workshop seminar. The date and time are forthcoming. For more information please contact David Nadzam at [dnadzam@socal.rr.com](mailto:dnadzam@socal.rr.com) or 714-345-6966.

**April 27 - 29** **Dallas, Texas**

**Lone Star Bonsai Federation Convention: 'Roots of Bonsai - Celebrating American Bonsai Masters Trained in Japan.'** Located at the Sheraton Dallas North Hotel and emphasizing American artists with extended Japanese training. The

headliners, with a combined total of 17 years of apprenticeship under eminent Japanese artists, are Kathy Shaner, Michael Hagedorn, and Ryan Neil. Demonstrations, exhibits, workshops, vendors, and more will be featured. Further information is available at [www.bonsaisocietyofdallas.com](http://www.bonsaisocietyofdallas.com).

**April 28-29** **San Diego, California**

**San Diego Bonsai Club: Annual Spring Show and Sale** at Balboa Park, Casa del Prado, Room 101. Hours are 10 AM - 5PM. Free parking and free admission. Bonsai Demonstrations daily at 11 AM and 2 PM. Bonsai trees, pots, and supplies for sale. For more information visit our website at [www.sandiegobonsaiclub.com](http://www.sandiegobonsaiclub.com).

**May 5** **Jackson, California**

**Amador Bonsai Society: People's Choice Show** in conjunction with the Sierra Madre Garden Show at the Amador Senior Center, 229 New York Ranch Road. Show hours are 10 AM - 4 PM. Free Admission. A bonsai demonstration will be offered.

**May 5 - 6** **Sacramento, California**

**Sacramento Bonsai Club: 66th Annual Bonsai & Suiseki Show** will be held at the Sacramento Buddhist Church, 2401 Riverside Blvd., Saturday Noon - 5 PM and Sunday 10 AM - 4 PM. A demonstration for both days is at 2 PM, by Boon Manakitivipart, followed by benefit drawings. There will be sale of plant and related bonsai materials; free admission. For more information, please contact Gary Judd at 916-622-8048.

**May 6** **Watsonville, California**

**Watsonville Bonsai Club: 39th Annual Bonsai Show**, Watsonville Buddhist Temple, 423 Bridge St. Exhibit opens at 10 AM until 4 PM, with demonstration at 2 PM by club sensei Katsumi Kinoshita, recipient of the Agricultural Society of Japan's Ryokuhaku - Juyukosho (Green and White Award), and GSBF Circle of Sensei Award. A raffle of many bonsai items will be held after the demonstration which will include the demonstration tree. Make it a group or club trip, parking available for buses. Over 50 trees will be on exhibit from shohin to ancient, from novices to experts. A small donation is requested. Tea and cookies will be served. For information contact Dave Dierking at 831-338-2771 or [dcdierking@yahoo.com](mailto:dcdierking@yahoo.com).

**May 12 - 13** **Modesto, California**

**Modesto Bonsai Club's 31st Annual Exhibit** at the Modesto Centre Plaza, 11th and K St. Opens Saturday 11 AM - 5 PM and Sunday 11 AM - 4 PM. Demonstration both days at 2PM by Sam Adina. FREE ADMISSION - Exhibit, Raffle and Bonsai Material Sale. For further information please visit us at [Modestobonsai.com](http://Modestobonsai.com) or please call 209-463-6279.

**June 2 - 3** **Oakland, California**

**Bay Area Satsuki Aikokai: Annual Satsuki Azalea Show** at the Lakeside Garden Center, 666 Bellevue Avenue. Hours are 10 AM - 4 PM both Saturday and Sunday. Demonstration at 1 PM on both days, featuring Rick Garcia on Saturday and

Johnny Uchida on Sunday. Sales area and benefit drawings. Free admission to the show. For more information, contact Ron Reid, 925-831-2500.

**June 2 - 3** **San Mateo, California**

**Sei Boku Bonsai Kai-29th Annual Show** at the San Mateo Garden Center, 605 Parkside Way, next to Beresford Park. Admission is free. Saturday and Sunday 10 AM - 4 PM. Demonstrations from 1- 3 PM both days. Saturday demonstration will be by Steve Iwaki and Sunday by Steve Jang. Door prizes, vendor sales, and member plant sales will be featured. There will also be Dr. Bonsai to answer questions regarding bonsai care.

**June 23 - 24** **Jackson, California**

**Amador Bonsai Society's 15th Annual Show** will be held at the Amador Senior Center, 229 New York Ranch Rd. The hours are 1 PM - 5 PM Saturday and Sunday 11 AM to 4 PM. There will be a My First Bonsai Class from 9 AM to 11 AM both days for \$30.00. There will be many demo's both days during the show and Main Demo both days at 1:30 PM and a daily raffle. Admission is Free and we ask that you bring a non-perishable donation for the Amador Interfaith Food Bank. If you have any questions, please call Dan Balsley at 209 603-1823 or email [dbalsley1@gmail.com](mailto:dbalsley1@gmail.com).

**August 25 - 26** **Santa Rosa, California**

**Redwood Empire Bonsai Society (REBS): 29th Annual Show** at the Santa Rosa Veterans Memorial Building, 1351 Maple Ave. The show will be held on Saturday from 10 AM - 5 PM and Sunday from 10 AM - 4 PM. There will be 200 trees on display for public viewing, members' sales room, large vendor area, benefit drawing, and silent auction. Demonstration both days at 1 PM by club sensei Kathy Shaner. Refreshments, parking, and admission are free. For more information, contact Bob Shimon at 707-884-4126 or [shimon@mcn.org](mailto:shimon@mcn.org).

**September 22 - 23** **Penryn, California**

**Sierra Bonsai Club Show** at the Placer Buddhist Church, 3192 Boyington Road, in conjunction with the Annual Placer Buddhist Church Teriyaki Festival & Bazaar. Cultural arts, food, & entertainment may be enjoyed at this free admission event. Hours are Saturday, 11 AM - 5 PM and Sunday, 11 AM - 4 PM. For more information, please contact Mark Knittle at 530-401-2610.

**September 29-30** **San Diego, California**

**San Diego Bonsai Club: Annual Spring Show and Sale** at Balboa Park, Casa del Prado, Room 101. Hours are 10 AM - 5 PM. Free parking and free admission. Bonsai Demonstrations daily at 11 AM and 2 PM. Bonsai trees, pots, and supplies for sale. For more information visit our website at [www.sandiegobonsaiclub.com](http://www.sandiegobonsaiclub.com).

**October 24, 25, 26, 27, and 28.....Sacramento, California**  
**Golden State Bonsai Federation Convention XXXV "California Dreaming"** at the Doubletree Hotel, 2001 West Point Way. Additional information forthcoming.



Golden State Bonsai Federation

# CONVENTION XXXV

Sacramento, California!

2012  
Headliners

- ★ RYAN NEIL
- ★ KEVIN WILLSON
- ★ DAVID NGUY

Featuring Two  
Bonsai Exhibits:

- California Native  
Trees Show
- A judged  
competition from  
GSBF Club  
Entries

WORKSHOPS    CRITIQUES  
SEMINARS    EXCURSIONS

*Honoring*  
HARRY HIRAO

*Respected* BONSAI MASTER  
KATHY SHANER  
will share her skills to round  
out those of our headliners



*California Dreaming!*

**OCTOBER  
24TH-28TH  
2012**

[gsbfconvention.org](http://gsbfconvention.org)

## GOLDEN STATEMENTS

Golden State Bonsai Federation

84 Wyndham Way

Petaluma, CA 94954-3889

[www.gsbf-bonsai.org](http://www.gsbf-bonsai.org)

Change Service Requested


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US postage

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Petaluma, CA

Permit No. 138



Golden State Bonsai Federation

# CONVENTION XXXV

Sacramento, California!

Two Bonsai Exhibits:

- California Native Trees Show
- Judged Bonsai Show with Cash Prizes


*2012 Headliners*

- ★ RYAN NEIL
- ★ KEVIN WILLSON
- ★ DAVID NGUY

WORKSHOPS CRITIQUES  
SEMINARS EXCURSIONS

*Honoring HARRY HIRAO*


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*California Dreaming!*

**OCTOBER 24TH-28TH 2012**

**gsbfconvention.org**



**GSBF Convention XXXV**  
**October 24 -28, 2012**  
 Workshops • Critiques • Seminars • Excursions

		Instructor	Material
Pauline Muth	Ilex or Lantana	Ryan Neil	Bring Your Own Tree
Ted Matson	Leather Oak	Kevin Willson	Boxwood Carving Workshop
John Thompson	TBD	David Nguy	California Juniper
Gareth Shepherd	Coast Live Oak	Johnny Uchida	Japanese Black Pine
Tak Shimazu	Itoigawa Juniper	Dennis Makishima	Japanese Maple
Sam Adina	Olive	Bob Shimon	Mendocino Pygmy Cypress Coast Redwood
Mel Ikeda	Round Robin	Yuzo Maruyama	Ishitsuki
Steven Price	Coast Live Oak		
Yuko Carson	Sumi-E palette		

for more info or to register: [www.gsbf-bonsai.org](http://www.gsbf-bonsai.org)