



APRIL NEWS 2018

Demonstration/Mark Ludlow, Master Apprentices Bonsai School and Nursery

Mark will be talking about cascade style bonsai and sub styles



MARCH MEETING
WORKSHOP MEETING



Joe Morgan-Payler Workshop - 17 March



MARCH SHOW BENCH



APRIL SHOW BENCH

- Tree of the month – Cedars and Minis.
- Style of the Month – Informal Upright
- “Your Choice”, --**anything** that looks especially good to you at this time of the year.

HOW THE SHOW BENCH WORKS

Each month there will be a "Tree of the Month" and this can be any style. There will also be a "Style of the Month" this can be any species. The section "Your Choice" can be any species and style. There will be three sections. Novice, Intermediate, and Open. Judged as follows:

- 1 point will be awarded for every tree shown.
- 3 points for the best-judged tree in that section.
- 2 points for the second tree.
- 1 point for the third.

The "Your Choice of tree" is open to all sections. All trees presented must be in show condition, i.e. clean pots, trimmed etc. At the A.G.M. in December, there will be a prize for the Winners of each section. **Please be aware to display trees at the show bench they need to be in bonsai pots. Others to be placed elsewhere.** Check with Jason who does the monthly judging for more information.

Bonsai Happenings for the Diary

Vic Native Bonsai Club Bonsai Exhibition April 14-15

Domain House, Dallas brooks Drive, Royal Botanical Gardens, Melbourne

Mauro Stemberger Tour 2018 (BFA) June 23. -24 Senior Citizen Hall, Golden Square, Bendigo

31st AABC Australian National Bonsai Convention July 20-23

Mantra Bell City Hotel, 215 Bell Street, Preston

The South Australian Bonsai Society Inc Bonsai Exhibition 6th-7th October 2018

Annual Show open 10.00am to 4.00 pm both days Admission: \$4.00 for Adults-Children under supervision Free. Goodwood Community Centre, 32 Rosa Street Goodwood, behind the Goodwood Library

Bonsai Society of Victoria Inc. 14th –15th October 2108 exclusively presents workshops & demonstrations

Ballarat Bonsai Society Annual Exhibition on 3-4th November 2018

GBC Annual Show Masonic Hall, Regent Street, Belmont. 10th-11th November 2018

A magnificent display of Bonsai and a well stocked trading table that offers Bonsai requisites for sale, including pots, tools, wire, books including trained and semi-trained Bonsai and nursery stock. Continuous demonstrations of shaping and re-potting of bonsai each day. Meet and talk with Geelong's top Bonsai exponents. Light refreshments available.

BONSAI ACTION FOR APRIL

The weather should be cooling down now and trees will not need so much shade. Continue to turn your trees so that they get sufficient light on all sides. Make sure you give your trees enough space to grow without growing into the trees in other pots.

Continue to check all the wire on your trees, and remove any that is digging into the bark. If wire has already marked the tree remove the wire immediately and leave the tree to grow on without pruning.

Most trimming should have been finished by now. Every two years or so however, it is a good idea to trim back pines reasonably hard in autumn. The current year's growth can be cut off,

leaving perhaps a few needles at the base. Buds will develop below the cut and subsequent growth will be more compact and the needles will be smaller. Deciduous trees can also be trimmed back to their minimum proportions after leaf fall. Evergreen trees will shed some of their old foliage at this time so cleaning away dead needles and leaves will improve their appearance, allow more air circulation and improve hygiene around the trees.

This is a good time to give your plants a feed to encourage autumn fruit or spring flowers as there is still some time before the cold weather really sets in to stop plant growth. Continue to give weak doses every two to three weeks, especially of organic fertilizers that are high in potassium and phosphorus to discourage winter die back.

Some trees may be potted during Autumn. These include evergreens and some of the Cypress species such as Cypressus, Picea, (spruce), Taxus (yew), and Pines. Azaleas may be potted during April. Pinch back new shoots on Cedars, Junipers and Spruce to maintain their outline. It is now too late to prune trees that flower in spring, such as camellias and early flowering varieties of Azaleas and Prunus.

An Autumn Tip

Autumn is a time to assess your bonsai, and any that are not vigorous enough or looking rather 'sickly' are better attended to rather than running the risk of losing them during the winter. Check whether the problem is the result of something else rather than a gluggy growing medium. However, if this is the reason, the first step to increased health will be to improve the potting mix. One that allows quicker draining and thus increasing the amount of air around the root system.

If it would be totally unsafe to remove the 'soil'- poke a thick potting stick around the root ball in several places and wriggle it so that the base of the column is as wide as the top (in other words, the hole should not be cone-shaped). Fill these with a course sand or gravel to facilitate excess moisture to drain away which will be more healthy mix for the cold, non-growing months.

If a bonsai is in very bad condition, then more desperate methods are required to give the plant a better chance. Totally remove all the original mix and fill with sand/gravel and a small portion of humus. Do not remove any foliage at this stage, but in the chance of some photosynthesis being able to still take place, spray with some foliar fertiliser. If the plant survives, pruning and regular fertilising can proceed after the start of the growing season.

April Action Summary

growth	slowing down now.
leaves	deciduous last splash of colour
prune	pine branches
Re-pot	evergreen trees now as weather cools if too busy in spring pinch back new shoots on junipers, cedars etc for inner
shape	growth pinch back new shoots on junipers, cedars etc for inner
trim	growth
weeds	eradicate, especially liverwort
wire	check for damage and remove or rewire

APRIL PLANT PROFILE

Pyracantha angustifolia, Firethorn.

This group also includes *P. crenulata*, (the evergreen variety, orange-red fruit), *P. coccinea*, (red fruit), *P.a. cv "Orange Charmer"*, *P.a. cv "Teton"*, *P.c.rogersiana 'flava'* (yellow fruit) and many other cultivars. The *Pyracantha*'s are evergreen shrubs with glossy dark green oval leaves, and small white flowers in summer followed by yellow, orange or scarlet berries on spreading, spiny stems in autumn.

Position:- Full sun or partial shade throughout the year but will need protection from frosts or freezing winds. Sometimes considered to be an indoor bonsai.

Feeding:- Weekly from early spring until flowering, then once fruit has developed every two weeks until mid-autumn. Feed for flower and fruit production, that is, use a fertilizer high in phosphorus and potassium and low in nitrogen.

Watering:- Daily throughout the growing season. Keep moist at all times. A very thirsty species. Never ever let the soil dry out completely. May need to be placed in a water tray on very hot or windy days.

Re-potting:- Every two to three years in early spring with 80% good quality potting mix and 20% coarse sand or equivalent material. The soil should be moisture retentive.

Pruning and Wiring:- Position the roots during re-potting. Shorten new shoots on established branches in late spring to two sets of leaves and prune older wood in either early spring or late summer. Remove large leaves throughout the growing season. Take care when wiring as old woody branches are brittle. Rest plant every third year by removing flowers as they form. Constant flowering and fruiting can result in a tree that is over stressed.

Propagation:- From seed sown in autumn. Softwood cuttings at any time. Layering may be done in spring and early summer. Air layering.

BONSAI TIP OF THE MONTH

A Sweet Tip...

1 dessert spoon to 1 litre of water minimizes shock and supplies nutrients.

Spray foliage with sugar water as well as plants can absorb carbohydrates through their leaves and this increases their chance of survival.

The sugar is converted to complex carbohydrates and that feeds the cutting or a tree that has been collected with minimal roots.

THOUGHT OF THE MONTH

Fill a jar with notes about good things that happen.



WEBSITE OF THE MONTH

Bonsai Society of Greater New York <http://www.bsgny.org/>

The Bonsai Society of Greater New York was started in 1963 by Yuji Yoshimura and is the oldest Bonsai Society in the Western World.

In 1957, Yuji Yoshimura, a second generation bonsai artist from Japan, wrote the first comprehensive work on the subject of Bonsai. The book is titled, "The Japanese Art of Miniature Trees & Landscape". This book is now referred to amongst Bonsai enthusiasts as "The Bonsai Bible".

In 1959, Yuji was invited to speak about Bonsai at the Brooklyn Botanical Gardens. This led to many world-wide appearances and gained recognition of the art to the Western World. Later, in 1962, Yoshimura began to teach classes at the New York Botanical Gardens. It was the first time in the U.S. that Bonsai instructional classes were taught.

At the beginning of 1963, the Bonsai Society of Greater New York was founded by Yuji and 13 local Bonsai enthusiasts. Jerry Stowell was elected the first president. Within three years, there were 555 members, including 339 corresponding members in thirty-one states and several foreign countries. The club's first official show was held that October at the New York Botanical Gardens

Today, the organization is still going strong with monthly meetings, public appearances and annual shows.



This boxwood had been propagated in 1921 and would have been over 50 years old when collected 1973.



Bill Valavanis and Yuji Yoshimura, 1969, Photo courtesy of Alan Walker



Yuji Yoshimura at the 26th Kokufu Ten, 1952



Dr. John Creech, Director of the Arboretum (left), and Yuji Yoshimura (right) had early aspirations for a bonsai collection in our nation's capital. 1973

BONSAI NURSERY OF THE MONTH

Bonsai Island Gallery

32 Phillip Island Rd, Newhaven, Phillip Island, VIC Phone: 03 5956 6388

Bonsai Island has everything for the bonsai enthusiast, from novice to expert, including a spacious outdoor display area and ... *Bonsai Island* outdoor gallery.



BONSAI TRIVIA OF THE MONTH

Interesting Information on Origin and Background of Bonsai

A Bonsai plant, widely prevalent today, is found everywhere - right from department stores to garden centers to nurseries. However, the Bonsai that are found today vary from their earlier counterparts and are thus known as pre-bonsai. Literally, Bonsai is an art of artistic miniaturization of trees or woody or semi-woody plants shaped as trees, by growing them in small containers. Though in the west, the term is applicable to all miniature trees, whether in containers or pots, according to the Japanese tradition, only container-grown trees can be termed bonsai. Read on to get complete information on the history of bonsai.

Bonsai in China

The first emergence of Bonsai can be traced back to China, the Kung-Fu country of the world, that too as much as thousands of years ago. Initially known as penzai, it was term used to denote the practice of growing single specimen trees in pots. The miniature trees appeared as thin plants, with rough and knotted trunks, and resembled animals, dragons and birds. There are various tales and legends associated with the history of bonsai in China.

One of the legend states that during the Han Dynasty, an emperor created a landscape in his courtyard. In this, he created a miniature of his entire empire. Right from hills, valleys, rivers, lakes and trees, he built it all. It was believed that he created the landscape so that he could have a look at his entire territory, in a single glance, from his palace window. He had forbidden anyone else to posses such a landscape form of art. A person found even with a miniature version of the landscape was viewed as a threat and put to death.

According to another legend, bonsai plants can be traced back to 4th century A.D. A Chinese poet and civil servant named Guen-ming, after his retirement, started growing chrysanthemums in small pots. This was viewed as the beginning of bonsai plants. While Han Dynasty and Guen-ming tales are just legends, without any written proof, there is a documented record of bonsai being discovered in 1972, in the tomb of Prince Zhang Huai, of Tang Dynasty. The tomb contained two paintings, showing servants carrying plants that resembled bonsai. In the first

painting, the servant was shown carrying a miniature landscape, while in the second; he was seen carrying a pot containing a tree

Bonsai in Japan

Buddhist monks brought bonsai to Japan in the Heian period. During this time, the practice of growing miniature trees in pots was limited to the higher class people, a prime reason for the downfall of this art in its initial years in Japan. However, with the Chinese invasion, in the 14th century, the art of growing bonsai was transmitted to all the people, irrespective of their class. Not only did Chinese make the art popular, but they also influenced its primary designing. This explains the reason as to why, initially, the same characters were used to represent bonsai in Japan, as were used in China. Once the Japanese had mastered the art, they modified it further. Much of the bonsai we see today is the refined version, which the Japanese have brought to the bonsai cultivation.

Bonsai in West

After making a mark in Japan, Bonsai came to the west, mainly from China and Japan. The first-ever exhibition in the west was held in the Third Universal Exhibition in Paris, in 1878. Bonsai, however, was not appreciated and accepted by the westerners, at the first instance. They thought it to be more of a torture to trees rather than a form of art. Nonetheless, with time, the theories and opinions about bonsai changed and it was finally accepted as an art in the west. This resulted in the first major bonsai exhibition being held in London, in 1909.

World War II enhanced the popularity of Bonsai in the west. After being victorious in Japan, the western soldiers brought a bonsai with them, on their return. Though the plant did not manage to survive long after the soldiers reached west, it managed to cultivate a yearning amongst the westerners. It was the Japanese in America who taught the art of Bonsai to the Americans. Soon, the art spread all through the world. Today, bonsai is seen as one of the most creative, innovative and inventive forms of art.

BONSAI NURSERY OF THE MONTH

Bonsai Island Gallery

32 Phillip Island Rd, Newhaven, Phillip Island, VIC Phone: 03 5956 6388

Bonsai Island has everything for the bonsai enthusiast, from novice to expert, including a spacious outdoor display area and ... *Bonsai Island* outdoor gallery.



BONSAI TRIVIA OF THE MONTH

Interesting Information on Origin and Background of Bonsai

A Bonsai plant, widely prevalent today, is found everywhere - right from department stores to garden centers to nurseries. However, the Bonsai that are found today vary from their earlier counterparts and are thus known as pre-bonsai. Literally, Bonsai is an art of artistic miniaturization of trees or woody or semi-woody plants shaped as trees, by growing them in small containers. Though in the west, the term is applicable to all miniature trees, whether in containers or pots, according to the Japanese tradition, only container-grown trees can be termed bonsai. Read on to get complete information on the history of bonsai.

Bonsai in China

The first emergence of Bonsai can be traced back to China, the Kung-Fu country of the world, that too as much as thousands of years ago. Initially known as penzai, it was term used to denote the practice of growing single specimen trees in pots. The miniature trees appeared as thin plants, with rough and knotted trunks, and resembled animals, dragons and birds. There are various tales and legends associated with the history of bonsai in China.

One of the legend states that during the Han Dynasty, an emperor created a landscape in his courtyard. In this, he created a miniature of his entire empire. Right from hills, valleys, rivers, lakes and trees, he built it all. It was believed that he created the landscape so that he could have a look at his entire territory, in a single glance, from his palace window. He had forbidden anyone else to posses such a landscape form of art. A person found even with a miniature version of the landscape was viewed as a threat and put to death.

According to another legend, bonsai plants can be traced back to 4th century A.D. A Chinese poet and civil servant named Guen-ming, after his retirement, started growing chrysanthemums in small pots. This was viewed as the beginning of bonsai plants. While Han Dynasty and Guen-ming tales are just legends, without any written proof, there is a documented record of bonsai being discovered in 1972, in the tomb of Prince Zhang Huai, of Tang Dynasty. The tomb contained two paintings, showing servants carrying plants that resembled bonsai. In the first painting, the servant was shown carrying a miniature landscape, while in the second; he was seen carrying a pot containing a tree

Bonsai in Japan

Buddhist monks brought bonsai to Japan in the Heian period. During this time, the practice of growing miniature trees in pots was limited to the higher class people, a prime reason for the downfall of this art in its initial years in Japan. However, with the Chinese invasion, in the 14th century, the art of growing bonsai was transmitted to all the people, irrespective of their class. Not only did Chinese make the art popular, but they also influenced its primary designing. This explains the reason as to why, initially, the same characters were used to represent bonsai in Japan, as were used in China. Once the Japanese had mastered the art, they modified it further. Much of the bonsai we see today is the refined version, which the Japanese have brought to the bonsai cultivation.

Bonsai in West

After making a mark in Japan, Bonsai came to the west, mainly from China and Japan. The first-ever exhibition in the west was held in the Third Universal Exhibition in Paris, in 1878. Bonsai, however, was not appreciated and accepted by the westerners, at the first instance. They thought it to be more of a torture to trees rather than a form of art. Nonetheless, with time, the theories and opinions about bonsai changed and it was finally accepted as an art in the west. This resulted in the first major bonsai exhibition being held in London, in 1909.

World War II enhanced the popularity of Bonsai in the west. After being victorious in Japan, the western soldiers brought a bonsai with them, on their return. Though the plant did not manage to survive long after the soldiers reached west, it managed to cultivate a yearning amongst the westerners. It was the Japanese in America who taught the art of Bonsai to the Americans. Soon, the art spread all through the world. Today, bonsai is seen as one of the most creative, innovative and inventive forms of art.

The Mysterious Art of Bonsai

Bonsai is an alluring and mysterious craft. Delicately wired, pruned and nurtured, these living sculptures are dwarfed creatures of the wild – elegant snapshots of the landscape we can take with us and care for. Like any art form, bonsai is an inquiry into the world around us and the role we play in it. And like the roots of Zen Buddhism it's grown from, bonsai asks us to look closer, stay longer, move slower. At the [Art Gallery of Ballarat](#) next month, a talented bunch of bonsai folk are coming together to ask us to do just that. *In the Shadow of Summer: An Exploration of Design Through Bonsai* is an exhibition featuring the thriving, global art form of bonsai and the

talented artists from [Chojo Feature Trees](#), who've dedicated their lives to mastering the ancient craft.

Co-inciding with the [Ballarat Begonia Festival](#), (yes!) the exhibition will run from the 9th-12th of March and will include a collection of advanced group and single-tree native and exotic Bonsai species and ceramic vessels. You'll be able to learn Bonsai techniques from Joe Morgan-Paylor from Nichigo Bonsai and the Chojo crew, listen to the myriad of sounds from multi-instrumentalist, Adam Simmons, and begin your own Bonsai journey at the Bonsai and ceramic pop-up shop. Oh, and be sure to check in to the local brewery, the Hop Temple, while you're there for a Japanese beer or whiskey!

In the lead up to the exhibition we caught up with Jeff Barry – Bonsologist, (aptly invented title), owner of [Chojo Feature Trees Gallery and Nursery](#) in Melbourne's Dandenong Ranges, and one of the featured artists at the event –to dig a little deeper into the curious story of Bonsai.



Bonsologist and owner of Chojo Feature Trees, Jeff Barry

Bonsai –the origin story.

Over 2000 years ago, Chinese monks began creating miniature landscapes using twisted and contorted specimens collected from the wild. The compositions contained moss, grasses and dwarfed plants that were planted on rock or slate. This art form was called *pun-sai*, now called *penjing* and were typically created for

Emperors, often representing a region that they were fond of. I guess you could say it was like taking a photo before there were cameras – a 3-dimensional living sculpture of a scene in nature. The artists would study the fine details of the scenic landscape and select the most appropriate elements to create a living diorama.

It's fair to say that this leads us to one of the common misconceptions about bonsai.

Many people are under the impression that the origins of the art form are from Japan, however the practice did not migrate to the island nation until approximately 1000 years later when a range of Chinese philosophies and beliefs influenced the Japanese culture."

These philosophies, which were practiced and taught by monks who were experienced in the art of pun-sai, led to Zen Buddhism. Symbolism played a significant part in this culture and pun-sai connected to a *way of life* or philosophy. It wasn't until the year 1800 (approx.) when a group of Chinese scholars came up with the Japanese name for the art form, *Bon-sai* (Bon – a tray or pot, Sai – a planting). The Japanese certainly developed the craft significantly, typically displaying single-tree compositions in ceramic vessels. They also introduced the use of wire to create flowing bends in the design as opposed to the angular movement of pun-sai, which predominantly used pruning to shape the specimen. The Japanese also developed the concept of *styles* which are templates derived by the varying directions trees grow in specific natural environments.

Throughout the 1900s the art form has slowly been introduced to the rest of the world. These days it is practiced globally and is growing at an exponential rate.

Bonsai and life.

The more I am involved in the art of bonsai, the more I notice its parallels to life. The craft forces the artist to take detailed notice of the natural world. The more one notices the natural world, the more one understands his or her place in it. The more one understands this relationship, the more we learn about ourselves. I think it reinforces that we are all connected.

When practicing bonsai, you physically look deeper into nature and this refines the way you observe not only trees, but all natural forms."

Memories of Bonsai.

When I was 20 years old, I worked and lived on an apple orchard in British Columbia and it was at this time I saw my first bonsai exhibition on Vancouver Island. I found it fascinating. In ways, it was like what I was doing at the time (on the orchard) however instead of apples, you ended up with beautiful art that could live for hundreds of years. I began reading and practicing the craft and I eventually was offered a position working for a talented bonsai artist who introduced me to the profession. I learned from him for five years and eventually started Chojo, my own nursery. I

spoke with him recently and he always felt that bonsai chose me, not the other way around. I think he could be right because even after all these years, I'm still surprised I do this for a living.

Kimera Feature Tree by Chojo Trees



Chojo Bonsai artist, Luke Yeoward, at work in the nursery

The Bonsai Brotherhood of Chojo Feature Trees.

We are a group of artists who design and maintain a large collection of advanced bonsai while running a retail nursery. We typically have approximately 1000 people visit the nursery each week, many of them being overseas visitors as Sassafras is a busy tourist area. We also teach the art form, curate bonsai displays and offer services like garden design. The core

members of the bonsai crew are Luke Yeoward, James Rolfe, Anu Shan-ra, Craig Wilson (Gentiana Nursery), Jesse and Tyler Connely and myself, Jeff Barry.

When we design a bonsai, we follow the basic principles of how a tree would grow in nature and designate a style, which we learn through studying the craft."

We then try to create drama within the composition by allowing the tree (or trees) to reveal their own story about time and the environment. Wiring and pruning refine the bonsai and balance the positive and negative space, which never really ends.

A very exciting Chojo development has been the addition of a ceramic studio at the nursery. Under the creative direction of Nadine Knight and Jean Noel Cuzzacoli, we are designing and crafting Bonsai pots on site, both for our own compositions and to sell to the public. We also have an onsite organic bakery, Proserpina Bakehouse, satellite pop-up shops featuring local artists and there's regular live music performances at the nursery. We are currently planning a bonsai exhibition/music festival later in the year. Stay tuned for details!



Bonsai how-to.

Essentially there are two methods of creating a bonsai: cultivation (growing from a seed or young plant) and collection (also known as the Japanese term *Yamadori*). When starting with young stock, you have complete control of how the plant grows however this process takes many years to get a result. When collecting mature material, we are looking for the ability to create natural taper within a defined amount of height; interesting movement that links to the design concept; and, branch placement, or the ability to create branch placement and structure. Mature specimens can

usually offer interesting texture within the bark, which is not something we can produce with bonsai techniques.

The main questions one should consider when starting a bonsai: 1. Does the species develop a woody stem or trunk? 2. Can the species tolerate root disturbance? 3. Does the plant have small foliage or the ability to create small foliage? 4. Do you live in an appropriate climate to grow the species? 5. Can you see an interesting design and long-term plan to work with?

I always consider there to be two lists of bonsai species: the traditional species list, which is very large (Pines, Junipers, Cedars, Maples, Elms, Azaleas etc.) and new species, which is also a large list and always growing (Australian natives, tropical and subtropical species etc.)



Bonsai – gardening or art?

People approach bonsai from many different angles however I see myself as an artist – that has always been an overriding theme at Chojo. Aside from working with plants, bonsai has very little to do with gardening. Keeping a bonsai alive and healthy is a simple task that should be possible for anyone with the right guidance. Even advanced bonsai techniques can be learned rather easily. Bonsai design and training your eye is what takes a lifetime. We are always learning. I think

a good way of looking at it is that the plant is like the paint, and the bonsai is the painting. Even when we design a garden, it is usually based around the shape of a single shaped tree (*Niwaki*). Everything else pretty much accents that tree. Don't get me wrong, I can appreciate all kinds of gardens but it really has nothing to do with bonsai.

Another thing to consider is that bonsai compositions are all based on natural elements, we are inspired by ancient, gnarly trees in the forest not a tidy, pruned tree in a garden."

This point comes up often in the gallery when we are asked why we leave dead branches (*gin*) on the trees. Another thing to consider is that most of the talent at Chojo were artists before professionally working on bonsai; this is simply another element to their artistic endeavours. In my eyes, if you take out the element of design in bonsai, it takes away the element of art.

In the Shadow of Summer: An Exploration of Design Through Bonsai will be on show at the Art Gallery of Ballarat from the 9th-12th of March.

You can find out more about the incredible work happening at Chojo Feature Trees by visiting their WEBSITE, FACEBOOK, INSTAGRAM.

HOUSEKEEPING

Meeting setup/tidy-up

The hall will be open from about 7pm to set up tables and chairs. As is the case for each of our meetings, extra hands to help set up are always welcome, as is help appreciated at the end of each meeting to pack away afterwards. Those who regularly assist would very much be pleased if more of us lent a hand.

GENERAL BUSINESS

SUGGESTION BOX

Let's reintroduce the suggestion box. Please take the time to consider your ideas of how to improve the way we do things to make our club even more than what it is today. Ideas also about topics during the year you would like discussed, speakers to invite, number or workshops versus speakers etc.

Additionally what are the reasons you regularly attend and what would be the reasons some of our members only occasionally attend and what are the contributing factors why some only remain members for a short time.

GBC Website

Nathan Rhook has taken over managing our website and all things social Media from Daniel Novakovic. A sincere thanks to Daniel for all he has done getting our club's profile into the Content will always be the challenge and please submit relevant information to Nathan. Go to www.bonsai.org.au

SALES ORDER FORM

There is no commission to pay the club for workshop night sales

One needs to be financial to do so.

Commission still applicable during the show.

GBC Library

An extensive library of bonsai books, magazines/journals, DVDs are available (as part of membership benefits) for use by members. Borrowed items must be returned in the month following their removal for loan. Non-financial members aren't eligible to borrow from the library and borrowing privileges may be revoked for members who do not respect the borrowing process. See John and Steph Dearnly our Librarians

Memberships

Due annually at our December Annual General Meeting

Banking Details/Geelong Bonsai Club BSB/633000 Account Number 152 895 694

Please renew now - membership form is attached

Individual \$20.00

Family \$30.00

Students & Pensioners \$15.00

Meeting setup/tidy-up

The hall will be open from about 7.15 pm to set up tables and chairs. As is the case for each of our meetings, extra hands to help set up are always welcome, as is help appreciated at the end of each meeting to pack away afterwards. Those who regularly assist would very much be pleased if more of us lent a hand.

Meeting/Events Calendar & Agenda

A copy is available at the meetings and is enclosed in this newsletter.

Calendar & How the Show Bench Works?

Each month there will be a "Tree of the Month", 'Style of the Month' and 'Your Choice' and this can be any style. Detailed notes sheet is available from the Club, and copies will be provided at the meetings

Wearing of Badges

Reminder to please wear your badge at our meetings.

It is a requirement to be able to claim the door prize if you are the winner.

Mentors:-

If any club member would like to volunteer their time as a mentor to other club members, please put your name down on the mentors list at the next meeting. Likewise if any club member would like to have the help of another person outside of club meetings.

Our Committee: Sieglinde Jobson, Karen Van Der Lee, Graeme Kelleher, Mark Tevan, Phil Wall, Paul Buttigieg & Nathan Rhook.



**NEXT MEETING:
Monday 14 May - Workshop**

GBCI CLUB DETAILS

Established 1980 Registered 1984 (#A2342S)

Please address all correspondence to:

**The Secretary
Geelong Bonsai Club Inc.
P.O. Box 1175, Geelong, Victoria, 3220**

President: Paul Buttigieg 0412 604 211 geelong@bonsai.org.au
Vice President: Karen Van der Lee 0401 290 253 karen.k.vanderlee@hotmail.com
Secretary: Nathan Rhook 0428 976 060 Website - nmrhook@gmail.com
Treasurer: Paul Buttigieg 0412 604 211 geelong@bonsai.org.au
Committee: Phil Wall 0418 315 324 p.wall@cfa.vic.gov.au/Committee
Committee: Mark Tevan 0401 494 172 mark@barwon.net
Committee: Sieglinde Jobson 0438 522 192 siegjobson@gmail.com
Show Managers: John Dearnly, Michael Tukavkin and Nathan Rhook
Librarian: John & Steph Dearnly/0407 342 928: dearnley1@bigpond.com
Newsletter Editor: Paul Buttigieg 0412 604 211 geelong@bonsai.org.au
Sales Table: Phil Wall/0418 315 324 p.wall@cfa.vic.gov.au
Show Bench: Jason De Vries/0409 753 244 jasonde@dodo.com.au

Meetings are held at Grovedale United Services Memorial Hall, Reserve Road Grovedale at 8pm on 2nd Monday of the month. No meeting in January. Meetings in 2012 on the second Monday of the month except November which is the first Monday because of the show.

PO Box 1175 Geelong VIC 3220

Registration No: A0001342S

**President: Paul Buttigieg,
Vice President: Karen Van der Lee,
Secretary: Nathan Rhook,
Treasurer: Paul Buttigieg**

2018 EVENTS CALENDER

Day	Date	Program
Monday	12-Feb	General Meeting – 3 Ninja's Demonstration
Saturday	17-Feb	Free Batesford workshop
Monday	12 March (Labour Day)	General Meeting – Workshop
Saturday	17-March	Workshop – Joe Morgan-Payler
Monday	9-April	General Meeting – Demonstration/Mark Ludlow/ Master Apprentices Bonsai School and Nursery
Saturday	28-April	Free Batesford workshop
Tuesday	8-May	Committee Meeting
Monday	14-May	General Meeting – Workshop
Sunday	27-May	Nursery Crawl
Monday	11 June (Queens Birthday)	General Meeting – Workshop
Sunday	24-Jun	Dig
Tuesday	3-July	Committee Meeting General Meeting – Demonstration/Tien Liao-Bonsai Sensation
Monday	9-July	
Sunday	22-July	Nursery Crawl
Saturday	28-July	Free Batesford workshop
Saturday	4-August	Workshop - Joe Morgan-Payler
Monday	13-August	General Meeting – Demonstration Quentin Valentine
Monday	10-Sep	General Meeting – Demonstration/Trevor Wicks
Tuesday	18-Sep	Committee Meeting
Saturday	22-Sep	Workshop - Quentin Valentine
Monday	8-Oct	General Meeting – Workshop
Sunday	14-Oct	Nursery Crawl
Saturday	20-Oct	Workshop - Joe Morgan-Payler
Monday	5-Nov	General Meeting - Show Workshop
Sat – Sun	10 – 11 November	BONSAI CLUB ANNUAL SHOW
Saturday	24-Nov	Free Batesford workshop
Tuesday	27-Nov	Committee Meeting ANNUAL GENERAL MEETING (Critique/Christmas Pizza Party)
Monday	10-Dec	

ANNUAL SHOW BENCH ACTIVITY

DATE	TREE OF THE MONTH	STYLE OF THE MONTH
February	Figs and Natives	Group Planting or Saikei
March	Elms	Raft or Clump
April	Cedars and Minis	Informal Upright
May	Autumn Foliage	Twin or Multi-trunk
June	Pines and Junipers	Full or semi cascade or Minis
July	Deciduous Species	Formal Upright
August	Any Evergreen	Windswept or slanting
September	Olives	Root over rock/rock planting
October	Flowering or Fruiting	Literati or Broom
November	Maples and Liquid Amber	Shari's – Jin's and Driftwood
December	C'site Leaves Ash/Wisteria	Your Choice (Anything)