



DAI ICHI BONSAI KAI

*Serenity through Bonsai*

第一分盆栽會  
盆中平穩



SERGIO CUAN  
AIR LAYERING 101

YOUNG CHOE  
KUSAMONO WORKSHOP & DEMO



## PRESIDENT'S MESSAGE



DAI ICHI BONSAI KAI

*Serenity through Bonsai*

March is a very busy month for bonsai in Southern California. The first day of spring is March 19th, and daylight saving takes effect on Sunday March 8th. At this time, your bonsai will be pushing new growth and, in some cases, the roots will be pushing up out of the pots. Deciduous trees will start to push new leaves and, in some areas, the leaves will already be fully formed. The process of grafting new growth is running its course, although Gary at Chikugo-en is still grafting.

By this time you should have already begun repotting your trees. Maples may be too late to repot as most are already pushing leaves, or have already finished this process. Elms, Liquidambers, Ginkos and other deciduous species first, Pines and Conifers will follow. Now is also a good time to repot, wire, and root prune Black Pine seedlings. Put some bends in them and wait for the next 10 years of growth.

Repotting your Junipers and Pines every two to three years, depending on the growth of the tree, is more a guideline than a hard rule. For established Pines, repotting will depend on the growth of the tree with fertilizer being limited, candle and needle size, and size of the pot.

Show trees tend to be shown in smaller more restrictive pots. Trees in Japan are often repotted into a smaller more expensive/antique pot. These trees are then repotted back into their grow pots, and the expensive/antique pot returned to the owner.

This month we also have the California Bonsai Society show at the Huntington Library, it's a very nice show. And if you come on Saturday, plan to stay for the dinner on Saturday night.



Doyle Saito  
President  
Dai Ichi Bonsai Kai

# Time to Renew Your Annual Club Membership!

**Individual Membership**  
**\$25.00**

**Family Membership**  
**\$35.00**

Your dues enable the club to offer resources and benefits such as:

- Monthly demonstrations
- Monthly members workshops
- Access to our club library
- Benefit draw raffles
- Annual show and sale
- Subscription to our award winning newsletter *the Dai Ichi Gazette*.

You can pay your dues in person at the next club meeting, or by mailing your check to:

**CJ Levinstein**  
**827 East Marshall Place**  
**Long Beach, CA 90807**

Or pay online via PayPal:

**[daiichibonsaikai.com/membership](http://daiichibonsaikai.com/membership)**

kusamono by young choe  
photo by richard manning

# DAI ICHI BONSAI KAI

2020 BOARD OF DIRECTORS

**Doyle Saito**  
*President*  
*Program Chair*

**Jason Saito**  
*1st Vice President*  
*Show Chair*

**Fred Floresca**  
*2nd Vice President*

**CJ Levinstein**  
*Membership Chair*  
*Treasurer*

**Joan Shiosaki**  
*Corresponding Secretary*

**Shirley Floresca**  
*Fundraising Chair*

**Carol Takahashi**  
*Librarian*

**Kevin Sweeney**  
*Benefit Drawing Chair*

**Barry Miller**  
*Hospitality*  
*Club Photographer*

**Dan Sawada**  
*Publicity*

**Michael Izumoto**  
*Website / Social Media*

**OPEN**  
*Recording Secretary*  
*Historian*  
*Newsletter Editor*

## CLUB FOUNDERS

**Leila Kusumi**  
*Co-Founder | Sensei*

**Jim Tatsukawa**  
*Co-Founder | Sensei*



## IN THIS ISSUE

**4**  
**SERGIO CUAN**  
*Air Layering 101*

**13**  
**YOUNG CHOE**  
*Kusamono Workshop*

**8**  
**YOUNG CHOE**  
*Kusamono Demonstration*

**16**  
**YOUNG CHOE**  
*Displaying Bonsai with Accent Plants*



# SERGIO CUAN

## AIR LAYERING 101

In his first presentation to Dai Ichi Bonsai Kai, Sergio brought to us his extensive knowledge of deciduous species, and shared his techniques for air layering a Japanese Maple.

The demo tree was an old growth Japanese Maple which, while a perfect candidate for a landscape tree, fell short for use as a bonsai. For one thing it was cursed with the ugliest nebari I have ever seen with ugly scars and no flare to speak of. The second flaw would be the trunk which shot up two feet, straight as an arrow. The top of the tree, however, featured a nicely formed structure with good starting ramification as well as a nice balance with its first branch making a perfect daughter tree for a twin trunk styling.

“It’s sometimes a hard concept to grasp that we’re going to take a bigger tree and by making it smaller, we’re making it better. Air layering allows us to do that. In Japan, some of the best trees, including *shohin*, are created through air layering. It’s a fairly easy technique to do and it is effective.

“This is a green Japanese Maple (*acer palmatum*) and it’s one of the best maple species to perform all sorts of techniques, including air layering, on. Many of the fancy cultivars of Maples are too weak, and you may get very few, or even no roots to develop.

“To begin, map out where you want your roots to form. Draw the upper cut line around the perimeter where you envision the soil line (Figure 1-next page).

“You want to use a sharp knife. It doesn’t matter what kind of knife, so long as it is sharp and can effectively cut through the cambium layer (Figure 2-next page).

“The upper cut is the most critical as this is where the roots will develop. Make a clean and consistent cut all the way around the perimeter of the trunk. The lower cut does not have to be that clean as it will eventually be discarded but make sure that the cut is consistent and complete.

“As you peel/scrape/carve the cambium away, (Figure 3-next page) make sure there are no remaining traces of any green tissue. This tissue is what causes bridging, which is when the tissue reestablishes connection between the upper and lower cuts, and the top will not produce roots. The air layer will fail as a result, so make sure you scrape away enough tissue. You want it more or less about the thickness of a matchstick.”



**It’s in the bag.**

Sergio discussed creating an air layer using a bag instead of a pot. Images courtesy of Doyle Saito.



“Once the cut is sufficiently cleaned, brush a rooting hormone onto the upper cut. I usually use a premixed gel product but you can make a paste out of the powdered form. It is not necessary to brush the lower cut as that is not where we want the roots to emanate from (Figure 4).

“Now we install the pot. You do not have to use a pot... most times I will use a bag. Some people say you need a black plastic bag to be successful but I have found that is not the case. You can use a black bag but the problem with that is you cannot monitor the roots at all. Another problem people encounter is they make the bag way too small. What happens is it will produce roots, but just not enough to support the top, which weakens the tree.

“We previously prepared this pot for use (Figure 5) and what we do is split it down to the middle of the bottom piece and cut a hole just large enough for the trunk to fit. Wrap the pot around the tree with the trunk filling the hole (Figure 6), then we tie the two cut ends, all the way down the cut, so that they become a solid panel once again. If the pot is not stable at this point, you can wire the perimeter of the pot to existing branches so that it will be stable to the weight once we add our soil.”



Fig. 1 Mark off air layer cuts.



Fig. 4 Brush rooting hormone onto upper cut.



Fig. 7 Pack the bottom with sphagnum moss.



Fig. 2 Make cuts into the cambium layer.



Fig. 5 Prepare pot for air layer use.



Fig. 8 Add bonsai soil /sphagnum moss mix.



Fig. 3 Scrape/carve out cambium layer.



Fig. 6 Set the pot on the branch.



Fig. 9 Layer the top with wet sphagnum moss.

“Once the pot is stable, add a layer of 100% wet New Zealand Sphagnum Moss (Figure 7-previous page). This layer is mainly to hold the soil and moisture in. Add the bonsai soil. In this case Doyle has a mix of lava, pumice and Akadama that we’ll be using. Fill the pot a little above the cut line. Mix in some additional Sphagnum to hold more moisture into the mix. Once it’s mixed well, you can adjust the pot to the height you desire which is about an inch above the cut line. Secure the wire ties to hold that position. Then generously layer more wet Sphagnum to the surface of the soil which will hold more moisture in.

“With air layers, the longer you wait before separation, the better. Some people get impatient and want to cut it at the first sign of roots, but it will not be as strong as when you allow the roots to fully develop. In this case the health of the tree will benefit from the additional time.”

We want to thank Sergio, and the CBS Visiting Artists Program for a great demo.



The lucky winner of the demo tree was new member, Frank Montoya, Jr. Congratulations!



Congratulations Mike Izumoto who won the special raffle draw seat to Young Choe's sold out Kusamono workshop.



Watch Sergio's full demo at <https://www.facebook.com/DailchiBonsai/videos/>



As part of Dai Ichi Bonsai Kai's Masters Series program, we were proud to present renowned Kusamono artist Young Choe in her first public appearance in Southern California.

The two day event kicked off with a workshop held at Yamaguchi Bonsai Nursery in West LA, where attendees created fantastic works of art under the masterful tutelage of Young.

The second event was an informative and entertaining presentation and demonstration held at this year's Bonsai-A-Thon show.

Kusamono is oftentimes an afterthought to bonsai, but its importance in creating a harmonious display cannot be underestimated.

Kusamono is the final detail that completes a beautiful picture.



# YOUNG CHOE

**KUSAMONO:  
A TALE OF HORTICULTURE  
AND ART**

*Serenity through Bonsai*

*KUSAMONO IS MORE THAN JUST AN ART. IT IS COMPRISED OF MANY DIFFERENT ASPECTS, ALL IMPORTANT TO THE FINAL EXECUTION OF THE PIECE...*

On the surface it can convey beauty, harmony, seasons and style, but its effects are tangible, giving the viewer a sense of peace, delight and calm. A lot goes into creating Kusamono and artist Young Choe shared many of her thoughts, ideas and techniques with us.

“It’s important to create a piece that looks natural and feels like it could be found in nature. If you collect *yamadori*, you could also collect plants or seeds that came from the same area. *Kusamono* created from this material would create a harmonious companion piece to the collected tree. A perfect match.

“Some plants stand alone and are better suited for a single species planting while others look great when combined. Grasses look great by themselves. It really depends on the species and type of planting you are making, that will determine this best.

“For the sun loving planting, I’m going to use a freeform slab pot. I like this pot because it is different and really stands out from your usual production accent pots. When making compositions, you can use any number of plants, but it’s better to use only odd number of species.



*Starting with a freeform slab pot, Young used an assortment of succulents to create a stunning sun loving piece that conveyed the spirit of Southern California in the spring.*



- Succulents Used:
- Crassula Rosularis
  - Crassula Socialis
  - Small Sedum Groundcover

“The soil mix I use is almost 80% potting soil. To that I add small grain Akadama, Kanuma, and crushed horticultural charcoal. When planting succulents, I also add a bit of coarse small grain sand to the mix as well.

“First, choose the front of the planting. Starting with the tallest, or biggest piece, I start to position it in the pot using my favorite tool, the chopstick. Comb through the rootball to make it small enough to fit within the pot. At the bottom of the pot, I place a small bed of muck soil to make sure the piece will stay in place.

“When you place your plants, you want to make sure the direction is toward the viewer. All plants have a “face” which should always face forwards.”





“When you’re using small pieces, you can create “U” shaped pins to hold them in place. I’ll sometimes wire the plants in but it’s usually not necessary. After a few months, the planting will settle and grow in, and you can remove the pins or wire (or leave them in).”

“When I fertilize, I give a light dose of fish emulsion or any other fertilizer you happen to be giving your bonsai. It really helps when you want your plants to flower.”

The second *Kusamono* used plants that like shady conditions. Starting off with a triangle scoop pot, Young selected three varieties of plants that, individually, looked very nice but together created a stunning composition. The planting itself was very simple and elegant.

Shady Plants Used:

- Asplenium Trichomanes
- Bean Fern-Lemmaphyllum Microphyllum
- Acorus Minimus



Lastly, Young created a *Kokedama* display. At our workshop we created these half sphere *Kokedama* and it was surprisingly easy to do with outstanding results.

“To start the *Kokedama*, take a screen (the same plastic screen we use to cover drainage holes in pots) and cut out a slightly larger piece than your piece will be. I then attach two wires through the screen so that you have four long strips poking out. To that make a small round bed of muck which is where the roots will anchor (Figure 1).

“For the moss ball, I use wetland plants. Since the moss will dry out very easily, it will need a lot of water, so the plants you use have to be compatible with those conditions.

“Place the tallest grass first. Anchor the roots into the muck. The smaller plants will then be placed in composition next to and around the main plant. Depending how the piece fits together and how solid the root base becomes, you can use the wire from the screen to either tie the rootball down for support, or gently tuck them in to keep it intact. This piece is pretty stable so I’m just tucking it in to hold it together.

“Once you are happy with the composition, place muck all around the ball forming a half round shape. Try to keep the shape spherelike as much as possible so the end piece looks like a ball. At this point you can cut the screen to the shape of the ball. When you’re done, you will not see the screen.

“Place moss over the entire surface of the muck keeping the round shape intact. Press down so the moss adheres well into the muck. For added holding power, you can also wrap the surface with black sewing thread where the moss looks like it needs support. You don’t need a lot, and the thread will be hidden when the moss grows in. After awhile the thread will disintegrate.

“Display your *Kokedama* on a *suiban*, slab or tile of your choosing. You will want to keep it wet so no drainage holes are needed.”

*Kokedama* plants used:

- Star Grass - Dwarf Umbrella Grass
- *Juncus Spiralis*
- *Asplenium Trichomanes*



*Kusamono is usually a standalone planting. It's usually big but it can be small.*

*Shitakusa... Shita means under, and kusa means grass, so literally it means grass under the tree. So Shitakusa refers to accent plants for bonsai.*

*Accent plant is kind of the same thing as Shitakusa.*

*Companion plant is any grassy plant that grows in the pot with the bonsai.*





Special thanks go out to Ellen Keneshea, GSBF/Bonsai-A-Thon and the Huntington for hosting the demonstration; Marianne Yamaguchi and Yamaguchi Bonsai Nursery for their continued support and generous donations toward the event; Soung Shin/Wesco Bonsai for the Live Stream support; Kathy Edgar for her demonstration assistance; and to everyone who came out to welcome Young and experience the presentation.



 **Dai Ichi Bonsai Kai** was live.  
Published by Jason Saito [?] · February 23 at 12:11 PM · 🌐

**YOUNG CHOE - KUSAMONO DEMONSTRATION**  
Live from Bonsai-A-Thon @ the Huntington




Watch Young's full demo at <https://www.facebook.com/DaiIchiBonsai/videos/>



# YOUNG CHOE



The weather forecast showed rain on that cold gray Saturday, but the *Kusamono* gods showed us some love and eventually brought the sun out. It was a full house at Young Choe's workshop held at Yamaguchi Bonsai Nursery. Attendees came in bright eyed, bushy tailed and ready to work!

The workstations were prepared with the two lovely custom made pots by Jim Barrett, as well as other basic supplies to get the job done. Single portions of various plants sourced from both Northern and Southern California lined the tables awaiting their beautiful fates.

Young spoke about the importance of not only creating a visually beautiful piece, but also instilling harmony and meaning into the *Kusamono*. Your piece should reflect the current season, as well as the climate of the tree it will be companion to. Choosing plants that grow near or around where your tree lives in nature, creates a meaningful and harmonious display.





Additional custom handmade pots were donated to the club by Gabriel Gonzalez and Jason Saito, and were available for sale. Many attendees also brought their own favorite pots from home to create their pieces.

The class also got the chance to create a *Kokedama* moss ball planting. Using a plastic screen, muck and soil, plants are nestled within the base, and a spherical muck wall is created to hold it all in. Moss is then adhered to the muck and it is all tied together with black sewing thread. It was the perfect accent to sit atop the 6" round Jim Barrett tile slab. Pictorial instructions can be found on page 21.

It was really amazing how fast these pieces came together. After two short hours, everyone went home with multiple pieces and smiles all around.





If you missed the workshop, you'll get a chance to see Young at the upcoming GSBF convention in Santa Nella in October.

Also, our August demonstrator will be Lucy Sakaishi-Judd. Lucy is a longtime bonsai and *Kusamono* artist from Northern California and holds many demonstrations and workshops throughout the state.

Thanks to Fred Floresca and Doyle Saito for helping to set up and run the workshop, and to all of the attendees for supporting our club.

Our deepest gratitude goes out to Marianne Yamaguchi for hosting the workshop. A lot of the material that was used for the workshop (and Young's demonstration) was graciously donated by Yamaguchi Bonsai Nursery. They have a fantastic selection of succulents and other great material for *Kusamono* (and bonsai). Check them out!

Yamaguchi Bonsai Nursery  
1905 Sawtelle Blvd, Los Angeles, CA 90025  
(310) 473-5444



# KUSAMONO WORKSHOP: DISPLAYING BONSAI WITH ACCENT PLANTS

By Young Choe and Bob King

“E”ditor’s notes: Over the past few years, I have continued to include articles that focus on the “other” components that enhance the presentation of bonsai - giving a sense of completion. In particular, the journal has featured numerous articles on bonsai containers and most recently on bonsai stands. It is only appropriate that an article on the nature of accent plants completes the cycle - in this case an overview of kusamono.

I first met Young Choe at Bonsai Mirai in spring 2015, she was preparing accent plants for Ryan Neil and I was taking a workshop in his studio. Her love and enthusiasm of developing accent plants was seriously delightful. Her compositions were intriguing as well as beautiful. I was convinced that she had lots to offer not only to bonsai enthusiasts but also to avid gardeners. After a bit of lobbying the West Coast Bonsai Society in North Vancouver, BC agreed to host her for a weekend. It was an energetic and enlightening experience.

In the presentation of a bonsai the visual impact of the tree is enhanced by not only the stand but also the accent planting. This planting provides context, a counter balance in shape, scale, texture, and even color. It completes the visual experience - a collaboration of the various parts.

The remaining text was supplied by Young with a few additions of mine.

Bob King



Figure 1: Young Choe recently gave a presentation and workshop at the West Coast Bonsai Society in North Vancouver, BC.



Figure 2: Composition of Saxifraga hybrid 'Purple Robe' (saxifrage) with rocks at Bonsai Mirai.



Figure 3: Composition of *Physocarpus opulifolius* 'Center Glow' (ninebark), *Imperata cylindrica* 'Rubra' (Japanese blood grass), *Arctostaphylos uva-ursi* 'Vancouver Jade' (bearberry), and *Ophiopogon japonicus* 'Nana' (dwarf mondo grass) in a moss ball - kokedama. (From the North Vancouver workshop)



Figure 4: Composition of *Imperata cylindrica* 'Rubra' (Japanese blood grass), *Ophiopogon japonicus* 'Nana' (dwarf mondo grass), and *Gaultheria procumbens* (wintergreen).

When you see a beautiful tree on the mountain, you also see the plants growing nearby which are often humble looking grasses and wildflowers. This natural setting forms the basic concept of displaying bonsai with accent plants.

Accent plants are generally smaller in size and are meant to be a complement to the bonsai on display while companion plants are grown in the pot with the bonsai such as a fern. There are two types of accent plantings – Shitakusa and Kusamono. Shitakusa (下草 under grass), unlike Kusamono, are meant to be viewed as an accompaniment with bonsai not as the center of attention. Kusamono (草物 grass thing) are generally (but not always) larger and meant to be the single focus, not as a complement to a bonsai. This Japanese botanical art derives its name from two Japanese characters, “grass” and “thing”—which together suggest humble, everyday plants. These arrangements of wild grasses and flowers in unique pots or trays are selected to suggest a season or a place. While Kusamono is a wonderful art form on its own, the purpose of this article is to highlight the ways that plants can be used to enhance bonsai displays.

When using accent plants with a bonsai display, several key principles should be kept in mind. These principles include awareness of the seasonal effect, proportion of the accent plant to the bonsai, harmony of the container or pot with the tree and the planting, and knowledge that the bonsai and accent plants exist naturally within the same habitat.

**First**, the seasonal effect is important. By using grasses or flowers unique to spring, summer, fall or winter an accent plant can be used to create seasonal character to a bonsai display. Accent plants show the seasonality of the display especially with evergreen trees.

**Second**, it is important to select grasses and flowers that are proportional in size to the bonsai so that the accent is neither too big nor too small. Bonsai is the main focus, and it does not need competition.

**Third**, the container should complement the bonsai and kusamono. Another important complementary aspect is that the containers should be different shapes – a bonsai in a rectangle container can be displayed with an accent plant in a round container.

**Fourth**, the plants selected should ideally complement the habitat in which the tree naturally grows thus creating a more realistic sense of its place in nature. For example, a native grass that is from a mountain environment would complement a bonsai tree from the same environment. An artist should avoid having a tropical grass or plant with a mountain tree.



Figure 15: *Molinia caerulea* 'Variegata' (variegated purple moor grass) and *Geranium macrorrhizum* 'Bevan's Variety' (bigroot cranesbill).

## Soil mix

The soil used consists of nursery potting soil with a small-screened akadama in a ratio of 1 part akadama to 5 parts potting soil. The kusamono containers are prepped in the same way as bonsai containers with screen covering the drainage holes. In some cases small gauge aluminum wire is also used to hold larger plants in place. As the display reaches completion, the application of moss and “clean up” is the last task. The arrangement must be neat with a clean container. The planting itself should show a naturalness, without a messy appearance. The plants must be healthy without evidence of insects or disease. The display requires careful maintenance so that any dead or poorly formed leaves are removed to keep the simplicity and beauty of the plant or flower as the complement to the bonsai. Also, the choice of moss must complement the size of the plant or pot: the smaller the pot, the finer the moss that should be used. The variety and display options for bonsai and kusamono are many, with each display creating its own emotion and vision.

Following the above principles and paying attention to proper maintenance will help you and others to have a more artistically balanced and visually appealing display that evokes the beauty of nature without the messiness of its decay.

## Care

After creating kusamono, store them in the shade for at least 2 weeks so they can get acclimated. After the two week period, you can gradually move them into a partial shade environment. Plants grown in small pots require extra watering. So it is important to water them frequently and thoroughly. If the soil becomes completely dry, you must place your pot in a saucer with water. This will allow the water to soak up into the root ball and slowly wet all the soil. It is also important for kusamono to have winter protection. They need protection from freezing. Group them in a plastic tray and put them in an unheated garage. Don't let them dry out.



Figure 16: *Armeria maritima* (sea-pinks).



Figure 5: Tool set for building kusamono and kokedama.

## KUSAMONO



Figure 7: Beginning the composition by placing the tall grass.



Figure 8: Small complementary plants are then placed.



Figure 6: Each participant was given a basket of plants to use.



Figure 9: Additional plants are introduced and secured using wire if necessary.



Figure 10: The exposed soil is mossaed to complete the composition.



Figure 11: Mud ball is secured on bonsai drain screen. The excess screen will be trimmed after the composition is completed.



Figure 13: Additional plants are added. A chopstick is used to push the plants into the mud and secure the location.

Figure 14: The entire mud ball is covered with moss to complete the composition.

## KOKEDAMA



Figure 12: Again the grass is placed first into the mud.





Figure 17: *Gaultheria shallon* (salal)

### Workshop Plant List

<i>Arctostaphylos uva-ursi</i> 'Vancouver Jade'	bearberry
<i>Blechnum spicant</i>	deer fern
<i>Carex flacca</i> 'Blue Zinger'	sedge
<i>Cornus canadensis</i>	bunchberry
<i>Fragaria</i> 'Lipstick'	ornamental strawberry
<i>Gaultheria procumbens</i>	wintergreen
<i>Gaultheria shallon</i>	salal
<i>Gaylussacia brachycera</i> 'Barried'	box huckleberry
<i>Imperatata cylindrica</i> 'Rubra'	Japanese blood grass
<i>Ophiopogon japonicus</i> 'Nana'	dwarf mondo-grass
<i>Ophiopogon planiscapus</i> 'Nigrescens'	black mondo-grass
<i>Physocarpus opulifolius</i> 'Center Glow'	ninebark
<i>Polygonatum multiflorum</i>	Solomon's-seal



Figure 18: *Iris setosa* var. *arctica* (dwarf arctic iris)

DIBK MASTER SERIES WORKSHOP

# WILL BADDELEY

## Advanced Carving Workshop



**FRIDAY, MARCH 20, 2020**

9:00AM – 2:00PM

TORRANCE, CA

**\$125 members • \$150 non members\***

Returning to DIBK is UK based bonsai artist Will Baddeley. In this workshop, Mr. Baddeley will guide you through utilizing the tools and teaching the proper techniques to create natural, and realistic looking deadwood on your bonsai material.

Seating for this workshop will be limited, and will be chosen on a first come, first served basis, so RSVP today! Seats are reserved upon receipt of payment.

For more information and to reserve your spot please email [doylesaito@yahoo.com](mailto:doylesaito@yahoo.com).

\* Price includes \$25 DIBK membership for the year.



## BRING YOUR OWN TREES AND TOOLS!

*After the workshop, attend the Dai Ichi Bonsai Kai meeting at 7pm, where Will is going to present an in-depth demonstration of the carving techniques covered in the workshop.*



DAI ICHI BONSAI KAI

# SHOW YOUR DIBK COLORS



**T-SHIRTS**  
**\$15.00**



**APRONS**  
**\$25.00**

T-shirts are Glidden Ultra Cotton T-Shirts 2000 and available in men's size S, M, L, XL, XXL.  
Aprons are one size fits all with adjustable neck strap and three pockets.

*Pictures shown are for illustration purposes only. Actual products may vary.*

**AVAILABLE FOR PURCHASE AT OUR CLUB MEETINGS.**  
**ONLINE ORDERING COMING SOON!**



## WILL BADDELEY

ADVANCED DEADWOOD CARVING TECHNIQUES

MARCH 20, 2020

Returning to DIBK in March is internationally acclaimed bonsai artist, Will Baddeley. Will has been creating trees for over 20 years, and is known for his naturalistic carving skills, and working with native trees and traditional species. Although heavily influenced by Colin Lewis and Kev Willson, he is pretty much self taught.

Mr. Baddeley will be demonstrating advanced techniques in deadwood tree carving. If you missed Will's demo last year, or are signed up for his Master Series carving workshop, you won't want to miss this demonstration!

### UPCOMING

All events are tentative and subject to change.

APRIL 17, 2020 | **CLUB WORKSHOP**  
*Bring Your Trees!*

MAY 2-3, 2020 | **DIBK SHOW & SALE**  
*Exhibition, Demos, Sales, Vendors*

MAY 15, 2020 | **MARJIA HADIC (Croatia)**  
*Yamadori in Croatia*

JUNE 19, 2020 | **TAK SHIMAZU**  
*Shimpaku Basics*

JULY 17, 2020 | **CHRIS SAMBOLIN (PR)**  
*Tropical Styling Techniques*

## EVENTS

March 22, 2020

### 7th LA Community Bonsai Swap Meet

Jesse Owens Park  
7100 White Oak Ave., Reseda  
Hours: 10:00 AM – Whenever...

For more information visit:  
<https://www.facebook.com/groups/983584171671710/>

March 21 - 22, 2020

### California Bonsai Society Show

The Huntington Library and Botanical Gardens  
1151 Oxford Road

Hours: 10:00 AM – 4:30 PM

Three demonstrations each day at 1:00 pm  
Reception on Saturday March 21 at 6:00 PM  
Admission fee to enter Huntington Library and Gardens. For more information visit:  
[www.californiabonsaisociety.com](http://www.californiabonsaisociety.com)

March 28, 2020

### South Coast Bonsai Association Display and Beginners Workshop

South Coast Botanic Garden - Koi Pond Area  
26300 Crenshaw Blvd, Palos Verdes Peninsula  
Hours: 10:00 AM – 4:00 PM

For more information visit:  
[www.southcoastbotanicgarden.org](http://www.southcoastbotanicgarden.org)

April 4 - 5, 2020

### Bonsai Exhibit at The Green Scene

Fullerton Arboretum  
1900 Associated Road, Fullerton  
Hours: 9:00 AM – 4:00 PM

May 2 - 3, 2020

### Dai Ichi Bonsai Kai Serenity Through Bonsai Show & Sale

Ken Nakaoka Community Center  
1670 W. 162nd St.

Hours: 10:00 AM – 4:00 PM  
Admission is free. For more details about our club and show please visit:  
[www.bit.ly/DIBK-Web](http://www.bit.ly/DIBK-Web) or  
[www.bit.ly/DIBK-FB](http://www.bit.ly/DIBK-FB)

For more event information, please visit  
[bit.ly/GSBF-MoreEvents](http://bit.ly/GSBF-MoreEvents)

## GRATITUDE

*Thank you to all of the members who contributed.  
The club truly appreciates your generosity and giving spirit.*

### Benefit Drawing Contributors

Fred Floresca, Michael Izumoto,  
Gabe Gonzalez, Doyle Saito, Jason Saito

### Refreshment Contributors

Richard Offord, Joan Shiosaki, Mark Williams,  
Shirley Floresca, Doyle Saito

### Refreshment Signup for March

Mike Bell, Ed Walters

Please feel free to bring any yummy treats you desire. See you there!

*Please remember to sign the contribution sheet so that we may acknowledge your generosity.*

### Special thanks to

Robert Pressler - California Bonsai Society VAP; Sergio Cuan  
Young Choe, Jim Barrett, Marianne Yamaguchi - Yamaguchi Bonsai Nursery  
Ellen Keneshea, GSBF/Bonsai-A-Thon, Huntington Botanical Library and Gardens,  
Soung Shin/Wesco Bonsai, Bob King - ABS Journal, Cheryl and Richard Manning  
*for their contributions to this issue of the DIBK Gazette.*

## ABOUT DAI ICHI BONSAI KAI

Dai Ichi Bonsai Kai ("Number One" Bonsai Club) was established in January, 1986.

Our club is dedicated to promoting the art of bonsai, and takes great pride in its family-oriented character.

The club meets on the third Friday of each month at the Ken Nakaoka Community Center, 1670 W. 162nd St., Gardena, at 7:00 P.M. Each meeting features a bonsai demonstration, benefit drawing and the public is welcome.

[www.daiichibonsaikai.com](http://www.daiichibonsaikai.com)

***Please feel free to forward this publication to friends, family  
or anyone with an appreciation for bonsai.***

Do you have any comments, questions, or submissions? If so, please contact:  
**Jason Saito** ph 310.909.4598 | email [jason@zenpalace.com](mailto:jason@zenpalace.com)