



conejo valley

BONSAI society

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A member of the Golden State Bonsai Federation 

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### Conejo Valley Bonsai Society Meetings

Westlake Village City Hall  
Community Room  
31200 Oakcrest Drive  
Westlake Village, CA 91361  
3<sup>rd</sup> Thursday of the Month  
7:30 PM – 9:00 PM

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### President's Message

## So Much to Remember!

By Marj Branson

The Conejo Valley Bonsai Society's May demonstration is going to be a real treat. Bonsai master Mel Ikeda will do a rock planting that is unique to him. His technique is different from anything you have seen elsewhere, so don't miss this great opportunity to learn about his approach.

Poor lighting has been a persistent problem for our demonstrations. Our guest demonstrators have difficulty seeing the material they're working on. And members complain of missing a lot of the subtleties of what the demonstrator is doing. I have discussed lighting with other clubs and have found we are not alone in this problem.

But now we may have help: member Larry Garfinkel has found a table lamp that hopefully will overcome this negative. The bad news for Mel is that he will be our guinea pig. With luck, the good news will be that he—and those in the audience—will be able to see what he's doing.

I would like to remind CVBS members of our niche display program. As everyone who was at our April meeting saw, Nancy Smeets did an excellent presentation of her first shohin display. (To see the details of what she put together, see page 10 of this newsletter.)

Remember, CVBS's niche display program has a flexible, two-fold purpose:

- It is to give members the opportunity to show their best trees in a show-presentation format consisting of the bonsai tree, its stand, and an accent plant. It's great practice for participating in our annual exhibition.
- As an alternative, rather than trying to do a formal, show-like presentation, niche volunteers may exhibit a work in progress. The idea is to present a tree you are currently working on, explain your ideas for its development, and get comments or advice from your fellow members. This is especially helpful if you've hit a brick wall in your work with a tree.

I encourage all members to sign up for the niche program—it's a great experience and inevitably provides fresh perspectives on your bonsai. (See page 7 of this issue for the details.)



Marj Branson

Memory boost No. 2: Our summer Swap Meet will be during our August 15 meeting, which is a workshop. Consider any material you have and want to part with. A tree you've lost interest in could be someone else's treasure.

No. 3: Remember that Ted Matson, curator of the bonsai collections at the Huntington Library, Art Collections and Botanic Gardens, needs volunteers to help with a heavy workload. "We have bonsai volunteer work coming up on May 11th, 18th, and 19th," Ted reported in an email. The Huntington's penjing expert, Che Zhao Sheng, "has asked us to do a lime sulphur treatment on his junipers. It looks like it might be cool and damp, so that might be at least part of our focus this time."

Because of the season, Ted said, "everything is growing so there's lots of trimming and pruning to be done as well, so sharpen your tools." Work will begin early, at 8:00 AM, and go "until we poop out." Water provided; lunch is not. If interested, please let Ted know what day you'll attend. You can reach him directly at [tmatson@earthlink.net](mailto:tmatson@earthlink.net).

I urge everyone who can to help Ted work on the bonsai and penjing collections at the Huntington. This is an ideal way to learn not only about working on the trees but also about the collections at the Huntington and the changes continually being made.

Last reminder: May and June are busy bonsai show months. (See page 11 for the list.)

See you Thursday, May 16th. 🌳

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(Click on Email Address)

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# CVBS Programs 2019

If you are interested in the CVBS Mentoring Program, please see  
Larry Kimmelman for more information & applications to participate.

<del>January 17</del>	7:30 PM: Brief Meeting with <b>Club Elections</b> followed by <b>DEMONSTRATION: Roy Nagatoshi</b> / Tree Critiques <b>BRING YOUR TREES</b>
<del>February 21</del>	7:30 PM: Brief Meeting followed by Workshop— <b>BRING YOUR TREES</b>
<del>March 21</del>	7:30 PM: Brief Meeting followed by <b>DEMONSTRATION: Frank Yee</b> / Cork Jade & Forest Planting
<del>April 18</del>	7:30 PM: Brief Meeting followed by <b>DEMONSTRATION: Jim Barrett</b> / Group Planting <b>JIM BARRETT DEMO CANCELED DUE TO ILLNESS</b>
May 16	7:30 PM: Brief Meeting followed by <b>DEMONSTRATION: Mel Ikeda</b> / Rock Planting
June 20	7:30 PM: Brief Meeting followed by Workshop— <b>BRING YOUR TREES</b>
July 18	7:30 PM: Brief Meeting followed by <b>DEMONSTRATION: Jason Chan</b> / TBA
August 15	7:30 PM: Brief Meeting followed by Workshop and <b>Swap Meet</b> — <b>BRING YOUR TREES</b>
September 19	7:30 PM: Brief Meeting followed by <b>PEER CRITIQUES</b> — <b>BRING YOUR SHOW TREES</b>
October 5 – 6	<b>16TH ANNUAL CVBS EXHIBITION</b> Gardens of the World
October 17	7:30PM : Brief Meeting followed by <b>DEMONSTRATION: Kathy Benson</b> / TBA
November 21	7:30 PM: Brief Meeting with <b>Club Elections</b> followed by Workshop— <b>BRING YOUR TREES</b>
December 19	7:30 PM <b>HOLIDAY POTLUCK, RAFFLE &amp; AUCTION</b>

# Candle Pruning Black Pine

By Jim Barrett

Don't forget to continue your fertilizing program, especially for black pine and juniper.

Candle pruning programs will vary for ordinary black pine. It all depends on the age and health of the tree, and what your goals are.

Candle pruning nursery stock can be started earlier than black pine that has been in a bonsai container for some time. For instance, nursery stock may have their candles pruned this month from about mid-month on. The object is to produce shorter internodes and an abundance of branches.

Bonsai black pine, depending again on maturity and health, may have the candle pruning program start as early as late May or as late as mid-July. The later you prune, the shorter the internodes.

Needle plucking is a personal choice and, if done, should not be done on a weak, unhealthy tree. If you have questions regarding black pine maintenance, ask your instructor or a member of the club.

[If you are planning to exhibit in the Descanso Bonsai Society's Annual Exhibition June 16 - 17,] get your bonsai ready for the show, especially beginners. We always have great judges who make helpful comments, suggesting ways they see to improve each tree. This is a rare opportunity to get expert advice for your tree.

All trees should be groomed, trimmed, and wayward branches wired and moved to position. Pots should be

clean and, if possible, free of hard water scale. "Old English" lemon oil works very well on pots and will help some scale to be less noticeable. Clean trunks and roots, removing dirt and moss from trunks, main roots (nebari), and any low branches. [Editor's Note: Many CVBS members also belong to the Descanso club and display trees in that show as well as our own.]

If your tree has deadwood and branches that have been treated with lime sulphur, give it another treatment at least two weeks before the show.

Juniper and pine color can be enhanced with an application of horticultural oil. To mix, add 1 to 2

teaspoons of the oil to one quart of water and, using a spray bottle, spray this mixture on all foliage. Do this just before the show.

Accent plants and stands should also be groomed and clean.

Continue to watch for critters and fungus. Wait to fertilize azaleas until they are through blooming.

You should be able to repot ficus, pomegranate, and Atlas cedar anytime now. If you need to repot elm and maple, make sure the new growth has hardened somewhat and try not to remove too many fine roots.

You may find trident maples have developed a thick pad of roots on the bottom of the root ball. Add soil as needed and return the tree to its place. Save any major root pruning for next January or February.



Jim Barrett

## Refreshments

# May Flowers?

To repeat an old saying, "April showers bring May flowers." And the month also brings May Day, Mother's Day, and Memorial Day.

The month of May also brings the somber Holocaust Remembrance Day. There's also the National Day of Prayer, National Day of Reason, Ramadan, and Armed Forces Day.

Perhaps less well known are World Lyme Day, National Teacher Day, International Biological Day, National Brother Day, and, for the culinarily inclined, National Burger Day.

And whose calendar would be complete without the Kentucky Derby?

Seriously, though, not to be forgotten is World No Tobacco Day. Here's to our health!

Those are just a few reasons why the CVBS loves May. Let's show how we love CVBS and volunteer to bring eats and cold beverages. July is waiting for someone to bring cold beverages to the meeting while November would love you to bring eats. You can sign up at the next meeting or call me at (818) 865-1034. or email me at refreshments@cvbs-bonsai.org.

Thanks, to all of you who have already volunteered this year.

—for Denise Snavely

2019 Refreshments		
	Cold Drinks	Eats / Sweets
May	Mary Welz	Marj Branson
June	Larry Garfinkel	Dick Winston
July	<b>Volunteer Needed</b>	Mary Welz
Aug.	Ken Fuentes	Ken Martin

## CVBS Membership

# Interested in CVBS?

CVBS welcomes new member Mike Brown of Thousand Oaks. Happy to have you with us, Mike!

Our club is open to anyone interested in the horticultural art of bonsai. If you are not a member, consider joining now. We meet on the third Thursday of every month at the Westlake Village City Hall (31200 Oakcrest Drive, Westlake Village, CA 91361). Meetings start at 7:30 PM, and include occasional demonstrations by bonsai experts, workshops, critiques, and member swap meets.

It's inexpensive and easy to join. Annual dues are \$25 for one, or \$30 for couples. Simply bring cash or a check (made payable to the Conejo Valley Bonsai Society) to our next monthly meeting. You may also mail a check to: Larry Kimmelman, CVBS Membership Chair, 2727 Autumn Ridge Drive, Thousand Oaks, CA 91362.

—Larry Kimmelman

# Chinese Masters Demonstrate Penjing

By David Whiteside and Ken Martin

When Che Zhao Sheng was a young man, he worked as a deliveryman in Guangzhou, China. Along the way, he often stopped at a penjing nursery. Entranced by what he saw, Che recalled, he lingered more and more, his deliveries getting later and later.

Today, Che is a recognized master of the Lingnan style of penjing and is a bonsai specialist at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, Calif. On Sunday, March 10, 2019 he joined two other penjing masters to demonstrate the art of penjing: Huang Jui Wei and Lu Zhi Quan, who traveled from their homes in China to participate. The three have been friends for more than 40 years, having studied together under Lu Zhi Quan's father, Lu Xue Ming, owner of the penjing nursery that initially sparked Che's interest in the horticultural art.

The Southern Breeze Tree and Stone Society sponsored the demonstration at the Huntington. The society's president, Tom Elias, introduced the three penjing masters as well as John Wang, who acted as translator during the demo.

There are various schools or styles of penjing in China, as well as classifications that apply across schools. Some authorities identify as many as a dozen or more major and minor schools of penjing. "There are five or six principal schools of penjing in China now," Wang said.

Penjing schools are generally based on geography. As Hu Yunhua pointed out in his book *Chinese Penjing: Miniature Trees and Landscapes*, China is so vast that topography, land forms, and climate vary dramatically. Because penjing "seeks to recapture real scenery and the characters and moods of natural trees," Hu wrote, there are a lot of regional variations in style and species of trees used.

These regional schools are generally grouped into Northern and Southern schools. Lignan is one of the major Southern schools. Because the native region of this style has a warm climate with plentiful rain year around, Hu explained in his book, "Lignan penjing frequently feature an erect, majestic posture and exuberant growth." In addition to Chinese elms, common species include hedge Sageretia, orange jasmine, Fujian tea, and figs. In the Lignan school, trees are shaped through the clip and grow technique rather than with wire.

Regional schools can be subdivided into categories. The three traditional categories are *shanshui* (mountain and water, or landscape), *shumu* (tree), and *shuihan* (water and land) penjing, according to Qingquan Zhao in his book, *Penjing: Worlds of Wonderment*. He wrote that natural stone is the primary medium of landscape penjing while one or several trees serve as the main artistic medium in tree penjing. Water and land penjing are built with a combination of materials.

Most penjing in China are single trees, some as large as 2 meters. But Huang said a single-tree demonstration would be difficult as the tree would be chopped off close to the ground and grow and clip would take place over the next six or seven years.

During the demonstration, the trio of masters created two group plantings in the Lingnan style: a nine-tree forest



in a large pot and a five-tree seashore scene in a shallow tray. Huang donated both containers. All the donated trees were Chinese elms (no specific variety was mentioned) grown in the ground from cuttings by Che in southern California. The oldest of the trees—the largest one in the forest planning—is about 15 years old.

The two plantings were created simultaneously with trees selected from about 20 that were on hand. Huang worked on the seashore penjing while Lu did the forest. Che assisted Lu during most of the

**Some of the Chinese elms on hand for the two penjing compositions (top).**

**Large rectangular pot for the penjing forest (above, middle).**

**Oval tray approximately 24-inches long for the water-and-land penjing (bottom of the three photos above).**

*Continued on page 5*



**A supply of turtle-back stones for the shore in the water-and-land penjing (far left).**

**Pieces of moss available for both penjing plantings (near left).**

Photos by David Whiteside and Ken Martin

**Penjing** (Continued from page 4)  
demonstration.

Huang's five-Chinese-elm seashore composition was on a flat, approximately 24-inch white oval tray with no drainage holes. Some in the audience were worried about the lack of drainage. Huang explained that if this very shallow pot had drainage holes, the trees would not have access to sufficient water.

The water-and-land scene emulates trees near a coastline. The emphasis is on the expansive view rather than any one tree. The two trees closest to the shore leaned toward the water. (One can imagine that the water undercut the roots of these two trees causing the lean.)

The shoreline was created with turtle-back stones Huang brought for the purpose from China. While the stones represented the shore, the white tray bottom symbolized the water. Soil was mounded up behind the stones.

Both masters used an organic soil mix provided by Che. They pointed out that this soil was unlike what they use at home. "In China, we use processed pond mud for soil," Huang said. Lu added that the fresh-water mud has fish waste in it, which makes it hold together better.

As with Lu's forest, the trees in Huang's planting were not secured in the pot with wire.

After the composition was finished and the soil tamped down, Huang added moss. Someone asked if these trees and the moss were compatible. The answer was that a 40 percent shade cloth cover should provide enough sun for the trees yet protect



**Che Zhao Sheng of the Huntington Gardens (far left in photo above), Tom Elias of the Southern Breeze Tree and Stone Society (in blue shirt, second from left), Huang Jui Wei (blue shirt with jacket), and Lu Zhi Quan (far right in photo above).**

**John Wang, who acted as translator during the penjing demonstration (right).**



the moss.

Meanwhile, Lu put together a forest of nine trees in a large rectangular pot. After selecting the number one tree and two others close to it, he removed several large branches of the number one tree on one side to allow the branches from the three to fit in a more satisfactory composition.

He placed the number one tree to the back right and the number two tree toward the front left. The largest tree can be in the front or back, Lu explained. "It's very flexible and depends on the material and the pot," he said.

Seven other trees were added to complete the composition. The trees were placed in three groups of three with an open space in the mid front.

Noting that eight is an auspicious number in China, a spectator asked why nine trees and not eight? Lu answered that an odd number of trees looks more pleasing until you get to thirteen, and then it doesn't matter anymore.

Lu spent a fair amount of time viewing his composition from all angles, carefully positioning and repositioning trees. Occasionally he pulled one tree out and replaced it with another that he felt would improve the composition. It is very important to have extra trees on hand for flexibility, Lu said.

He placed the trees at different levels in the pot to provide more interest. The number one tree was planted the highest and the number two tree next.

*(Continued on page 6)*

**Lu Zhi Quan contemplates the placement of the No. 1 tree in his forest of Chinese elms (upper left).**

**Huang Jui Wei (at left in photo left) placing Chinese elms in his water-and-land composition. Che Zhao Sheng (at right in photo left) observing and ready to lend a hand if needed.**



**Penjing** (Continued from page 5)

After Lu was satisfied with the placement of the trees, he put approximately ½ inch of ¼-inch gravel in the pot for drainage, then added soil. Once the soil was tamped down firmly, he placed the moss, leaving exposed roots visible.

Lu then removed conflicting branches to improve overall harmony of the composition. He said that when viewing a composition such as this, your eyes should be at the level of the rim of the pot and about 2 meters away looking up into the trees. “Be sure and look at this planting from the side,” Lu said. “You will see there are no more than two trees in a row. This is as it should be.”

All three demonstrators agreed that a favorite time for viewing Chinese elms is in the winter when the branches are bare.

In the end, both penjing compositions were donated to the Huntington, where they will join 20 to 30 others in a penjing courtyard being built near the Huntington’s Chinese garden. 🌳

**Che (behind tree in photo above left) and Lu plot where to place the next tree.**

**The shore and sea are finished in Huang’s composition (above, right).**

**The finished water-and-land penjing (below).**



**The finished forest penjing from the end (below, left) and the front (bottom, right). Note in the end shot that no three trees are in a straight line.**



## CVBS Niche Displays

# Our Niche Display Program

In the Niche Program, club members set up a mini exhibition display. Such a display consists of:

- The tree in a nice bonsai pot
- An accent plant
- A stand

All these items are important to create the balance for a good display. We aspire to present the best display possible for everyone's pleasure and edification, so the niche is often assembled by one of the more experienced members. However, it is also our desire to give less experienced bonsai hobbyists an opportunity to learn by doing. So if any less experienced member feels his/her trees are not ready for a finished display, it is worthwhile to create a display that is a work-in-progress. It will be up to the club member to determine which category her/his display falls into, and then the work-in-progress display can become the talking point of work done, work intended, and suggestions from the floor.

We encourage all members to sign up for the niche display! Please have a look at your 2019 calendar and let us know when you would like to present your display.

—Marj Branson

2019 Niche Displays	
May	Volunteer Needed
June	Volunteer Needed
July	Ken Martin
August	Mike Blumenberg

## Library

# Check Out the CVBS Library

The Conejo Valley Bonsai Society has an extensive library of books, magazines, and DVDs available for members to borrow at no charge. The collection is available for your review at each monthly meeting. Material may be borrowed for a month at a time, so take home a book or DVD from our next meeting and return it at the following meeting. If you have any questions regarding the CVBS Library, please contact me at [librarian@cvbs-bonsai.org](mailto:librarian@cvbs-bonsai.org).

## Book of the Month

*Bonsai Deadwood: Techniques for Creating and Maintaining*. By Francois Jeker, American Bonsai Society, Lynnville, IN, 240 pages, \$28.95 (ABS members get a 10% discount)

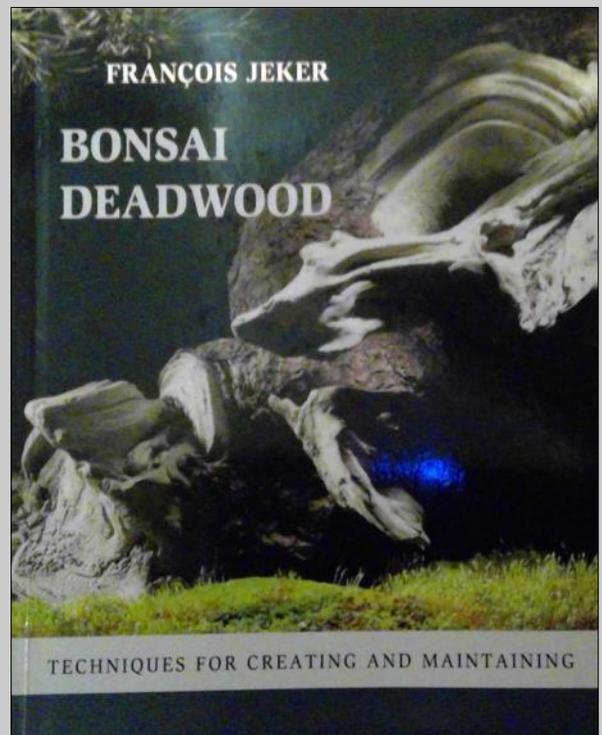
Our next Book of the Month is *Bonsai Deadwood, Techniques for Creating and Maintaining* by Francois Jeker. The introduction for this book observes that we are often drawn to the vigor of youth, but the art of bonsai appreciates the ravages of age. Deadwood—as part of a bonsai—helps us appreciate that life finds a way in spite of age, broken branches, or diseased and hollowed out trunks. The secret is to mimic what occurs naturally and incorporate deadwood features that are consistent with the particular tree. The introduction recounts a story from John Naka in which he denies talking to his trees, but admits he does listen to them. The book provides philosophy and guidance on how to use deadwood to enhance a bonsai. It provides detailed instructions on tools and techniques, and supplements the text with clear illustrations and pictures, such as this series of pictures (right) showing how to use a trunk splinter to jin a dead branch. Check out this book at a future CVBS meeting.

Note that the library will not be available at our May meeting; see you in June.

—Mike Blumenberg



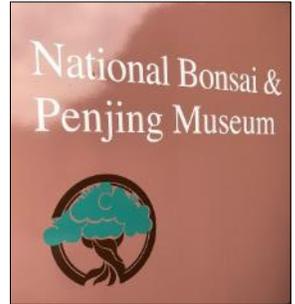
Photos by Mike Blumenberg



# Treasures at the National Bonsai Museum

During a recent business trip to Washington DC, I took some time off to visit the National Bonsai and Penjing Museum at the U.S. National Arboretum. The Museum includes three pavilions: Chinese, Japanese, and North American. The latter pavilion was dedicated to the late bonsai master John Naka and includes his “Goshin” forest of Chinese junipers, which is reportedly “the most famous bonsai in the world.” The Museum also includes a gallery of viewing stones from around the globe. All the bonsai were amazing. Here are a few pictures of my favorites from each pavilion.

—Mike Blumenberg



From the North American Collection (right):  
*Juniperus chinensis* 'Foemina' forest “Goshin”  
Gift of John Y. Naka (1984)  
In training since 1953



From the Viewing Stone Gallery (above):  
Object Stone  
*Kumato-jo Castle*  
Pelindaba, Gauteng Province  
South Africa  
Gift of John Naka (1996)

Rock Penjing “Spring Rain” (below)  
Qi Stone, Jiangsu Province, China  
Gift of the Shanghai Botanical Garden (2006)





From the Japanese Collection (left):  
Japanese Hemlock  
*Tsuga diversifolia*  
Gift of the Royal Household of Chichibu, Japan (1976)  
In training since 1926

From the Curator's Collection (right):  
Kurume Azalea  
*Rhododendron 'Kumiko'*  
In training since 1987



From the North American Collection (left):  
Pasture Juniper  
*Juniperus communis* var. *depressa*  
Gift of Jack B. Douthitt (1990)  
In training since 1980



From the Japanese Collection (above):  
Japanese Maple  
*Acer palmatum* 'Kiyohime'  
Gift of Akiko Matsudaira (1976)  
In training since 1946



From the Japanese Collection (above):  
Japanese Red Pine  
*Pinus densiflora*  
Gift of the Imperial Household, Japan (1976)  
In training since 1795

## Four-Tree Display on a Vintage Stand

The niche was displayed on a vintage stand made here in America for Roy Nagatoshi's father. We rescued it from Roy's shed, in pieces, and unlike Humpty Dumpty I was able to put it back together again! Clockwise from the left is a tree from Melba Tucker and it is an elm; I put in it a pot I got in Japan. On top is a new tree for me, a rosemary from the Baikoen Bonsai Kenkyukai's Winter Silhouette show, because I wanted a bit of color and flowers for spring. The foemina juniper is a tree I got from California Bonsai Studio in Thousand Oaks, also in a Japanese pot, styled originally by Colin Fraser Purcell (CBS's lead apprentice and nursery manager). I like working with him because he thinks outside the box. Underneath is a very old tree, a Shimpaku juniper, maybe 80 years old or more, from the late bonsai master Ben Oki. I did not dare repot this elder statesman, as it seems extremely happy where it is. The accent plants are two succulents. I oiled everything well with olive oil. I greatly enjoyed showing the trees on this old stand in Roy's honor.

—Nancy Smeets



Photo by David Williams

**2019**

**May**

**May 18 – 19, 2019 Santa Barbara, California**

Bonsai Club of Santa Barbara: Annual Bonsai Exhibition and plant sale in Fellowship Hall at Trinity Lutheran Church, 909 N. La Cumbre (Corner of Foothill Rd.). Show hours are 11 AM – 4 PM Saturday and Noon – 4 PM Sunday with demonstrations at 1 PM on both days. Free admission. For more information, contact Joe Olson 805-964-0869, email joeyuccaseed@verizon.net, or visit [www.santabarbarbonsai.org](http://www.santabarbarbonsai.org).

**May 18 – 19, 2019 Oakland, California**

Bay Area Satsuki Aikokai: 24th Annual Satsuki Bonsai Spring Show "Flowers Abound" at the Lakeside Park Garden Center, 666 Bellevue Ave., Lake Merritt. Show hours are Saturday 10 AM - 5 PM and Sunday 10 AM - 4 PM. Featuring Satsuki Azalea Bonsai in full flower bloom. Expert demonstration on styling, educational forums all day, member sales with beginner and Japan imported materials, vendors, silent auctions. Free admission and public parking available. For further information contact George Haas at [gwhaas@comcast.net](mailto:gwhaas@comcast.net) or visit club website <http://satsukiazaleabonsai.org>.

**May 19, 2019 Van Nuys, California**

Sansui Kai: Annual Bonsai Show at the beautiful Japanese Garden, 6100 Woodley Ave. Show hours are 10 AM – 4 PM with a demonstration at 1 PM. Come view member trees, members sale table, bonsai demonstration and tour the beautiful Japanese Garden. For more information contact: Steve Riley at [tonapahall1953@gmail.com](mailto:tonapahall1953@gmail.com).

**May 25 – 27 2019 Arcadia, California**

Santa Anita Bonsai: Annual Show at L.A. County Arboretum, 301 N. Baldwin Ave, in Ayres Hall; Demonstrations at 1 PM each day. For more information, contact Dave Miles at [dmiles4bonsai@aol.com](mailto:dmiles4bonsai@aol.com).

**June**

**June 1 – 2, 2019 San Mateo, California**

Sei Boku Bonsai Kai: 36<sup>th</sup> Annual Show at the San Mateo Garden Center, 605 Parkside Way (next to Beresford Park). Show hours are 10 AM – 4 PM both days with demonstration from 1 – 3 PM. Demo tree will be raffled. Large club member plant sale, vendors, door prizes and our always popular raffles. Admission is free. For more information contact Marsha Mekisich at [eclectic.gardener@yahoo.com](mailto:eclectic.gardener@yahoo.com).

**June 15 – 16 2019 La Cañada-Flintridge, California**

Descanso Bonsai Society Annual Show, Van de Kamp Hall, Descanso Gardens, 1418 Descanso Drive, 9 AM-5PM, Demonstrations at 10 AM & 1 PM both days, Reception Saturday at 6 PM. For more information, contact Cesáreo Pérez at [cesareop2001@gmail.com](mailto:cesareop2001@gmail.com).

**June 29 – 30, 2019 Oakland, California**

San Francisco Suiseki Kai, California Suiseki Society, Bay Area Shohin Society, and California Shohin Society: Inaugural Bay Area Suiseki and Shohin Show at the Lakeside Park Garden Center, 666 Bellevue Ave. Show hours are 11 AM to 5 PM Saturday and 11 AM to 4 PM Sunday. Suiseki Presentation on Sunday at 1 PM. Large vendor area. Members of all Bay Area Bonsai and Suiseki Clubs are invited to exhibit. Clubs can purchase vendor tables for club sales. If you would like to exhibit or be a vendor, please contact Lisa Harper at [lisaharper@me.com](mailto:lisaharper@me.com), or call (510) 220-3339.

**August**

**August 24 – 25, 2019 Santa Rosa, California**

Redwood Empire Bonsai Society (REBS): 36<sup>th</sup> Annual Bonsai Show, at the Santa Rosa Veterans Building, 1351 Maple Ave. Featuring Bonsai Master Kathy Shaner. Bonsai demonstrations both days, 1 – 3 PM. Demonstration tree to be raffled. Large bonsai vendor and plant sales. Exciting silent auctions. Free admission and parking. Relax with the Bonsai Cafe. Contact Bob Shimon at (707) 884-4126 or [shimon@mcn.org](mailto:shimon@mcn.org). Visit our website [www.rebsbonsai.org](http://www.rebsbonsai.org).

**September**

**September 21, 2019 San Andreas, California**

Mother Lode Bonsai Club: Fifth Annual Bonsai Exhibition at the San Andreas Public Library, 1299 Gold Hunter Road (off Mt. Ranch Rd.), San Andreas. Show hours are 10 a.m. to 4 p.m. Demonstrations at 11 a.m. and 1:30 p.m. with prize drawings immediately following. Vendor and member bonsai-related items will be available for sale. Open to the public with free admission and free parking. For more info, contact Richard McKinstry (209) 288-2330 or email [richardwandr@aol.com](mailto:richardwandr@aol.com). Visit club website at [www.motherlodebonsai.org](http://www.motherlodebonsai.org).

**October**

**October 5 – 6, 2019 Thousand Oaks, California**

Conejo Valley Bonsai Society: 16<sup>th</sup> Annual Bonsai Exhibition at the Resource Center at the Gardens of the World, 2001 Thousand Oak Blvd. Show hours are 9 AM – 4 PM with demonstrations in the Bandstand at 1 PM both days. Free Admission. No sales of bonsai or related items. For information, call Marj Branson at (805) 373-1330 or visit our website at [www.cvbs-bonsai.org](http://www.cvbs-bonsai.org).

**Coming Event**

**Bonsai Sale**

Where: Jim Barrett  
480 Oxford Dr.  
Arcadia, California  
What: Bonsai Stock Only  
When: Date: June 15th – Saturday only  
Time: 9:00 AM to 5:00 PM  
Phone: (626) 445-4529