



the **TREE LINE**

the official monthly
publication of the

BONSAI SOCIETY of PORTLAND

Upcoming Events

February
2024

Monthly Meetings:

February 27 6:00-9:00 BSOP Monthly Meeting, Ryan Neil Presents

March 10 9:00-1:00 Mentorship 101 class, Oregon Grape Room, Milwaukie Center

March 10 1:30-3:30 Mentorship 102 Lab, Oregon Grape Room, Milwaukie Center

March 26 6:00-9:00pm BSOP Monthly Meeting

April 7 9:00-1:00 Mentorship 101 class, Oregon Grape Room, Milwaukie Center

April 7 1:30-3:30 Mentorship 102 Lab, Oregon Grape Room, Milwaukie Center

April 23 6:00-9:00pm BSOP Monthly Meeting, John Eads, Left Coast Bonsai

Greetings BSOP,

I hope everyone is having a great start to the year as we begin to think about our repotting season. We're having a warm late winter, so it looks like repotting will start quite a bit earlier this year than the previous couple years.

If you do any repotting (we've already done some shohin and an Amur maple here at RAKUYŌ) please protect them from frost or freezes. Also, if you see anything leafing out (quince and Amur maples can be early) please protect them also from frost.

Repotting is a really fun time of year in our bonsai calendar. Remember, good aftercare is essential to your repotting success. If you need help with repotting, myself and many local professionals have great classes to help you have success with your repotting season. You can also get assistance from our fantastic mentorship program.

Cheers, *Andrew Robson* BSOP President



Kusamono
examples
From
kusamono-
choe.com

January Program Recap: Daisaku Nomoto Presenting

In January, the Bonsai Society of Portland hosted a captivating program led by Daisaku Nomoto. Nomoto-san took us on an insightful journey through a critique of exceptional trees showcased at the inaugural Pacific Bonsai Expo. Members engaged in lively discussions, asking burning questions and gaining valuable perspectives on bonsai evaluation.

Nomoto-san's expertise encouraged us to reflect on our own bonsai, seeking ways to enhance their beauty and vitality.

For those unfamiliar with Mr. Nomoto and his work, here's a glimpse into his journey:

- Mr. Nomoto holds the position of being Boon Manakitivipart's senpai, which translates to "senior" or mentor. Their shared bonsai journey has deep roots. Both apprenticed together under the guidance of Kihachiro Kamiya at Kihachi-en in Aichi prefecture, Japan. Their experiences at Kihachi-en shaped their understanding of bonsai aesthetics, techniques, and philosophy.
- After completing his apprenticeship, Mr. Nomoto returned to Kyushu, his home region in Japan. There, he joined forces with his father at the family nursery, Nomoto Chinshoen. His work at the nursery reflects a blend of tradition, innovation, and a deep connection to the art of bonsai.

February Preview: Bonsai Mirai Returns

We're thrilled to announce our February program featuring Ryan Neil and the Mirai team. Join us on **Tuesday, February 27th** for an exclusive live styling session. Here's a concise preview and background:

- **Event:** Live Styling by Bonsai Mirai's Founder, Ryan Neil

About Mirai: Founded in 2010, Mirai is a dynamic bonsai studio, garden, and creative ecosystem located just outside Portland, Oregon. Ryan Neil, an artist and bonsai professional, established Mirai after completing a groundbreaking 6-year apprenticeship under bonsai master Masahiko Kimura in Japan's Saitama prefecture.

Mirai serves as a horticultural incubator and creative hub, pushing the boundaries of bonsai in the western world. Through the lens of trees, we explore diverse native landscapes and cultural contexts.

Drawing from natural environments, we unlock the infinite possibilities of tree shapes. Environmental elements influence tree forms, and we discuss the evolution of tree species over their lifespans. By tapping into this knowledge, we create bonsai that authentically mirror their existence in their native habitats. Our focus? A wild, limber pine—embracing age, landscape, and elemental forces.

Join us as we continue our bonsai journey, celebrating the artistry and connection between us and our living art. See you there!

Best regards, *Benjamin MacBeth*, vp-programs@portlandbonsai.org

Library Items to Return

Barcode	Type	Title	Author	Published
BSOP0064	Magazine	Bonsai Clubs Int 2005 V 044-2 Apr/M/J	Bonsai Clubs Inter- national	2005
BSOP0648	Book	Bonsai Techniques I Copy 2	Naka, John	1973
BSOP1182	Book	Chinese Bonsai: The Art of Pen- jing Copy 2	Lesniewicz, Ilona & Li, Zhimin	1989
BSOP1784	Book	Indoor Bonsai: A Beginners Step- by-Step Guide	Pike, David	1993
BSOP0312	Book	Living Art of Bonsai, The (Laing)	Liang, Amy	1991/1992
BSOP1568	Book	US National Bonsai Exhibition, 2010 Copy 2	Valavanis, William N.	2010
BSOP1799	Book	Bonsai School	Cousins, Craig	2003
BSOP1805	Book	Bonsai (RD Home Handbooks) Copy 2	Tomlinson, Harry	1995
BSOP1168	Book	Bonsai Design Scots Pine, Com- mon Juniper & Japanese Larch	Adams, Peter D.	1985
BSOP1893	Book	Principles of Bonsai Design 2nd Edition	David DeGroot	2022

As reported in the last Tree Line, the library inventory was scanned by our intrepid volunteers on December 28, 2023. After processing the data that was scanned we find only ten items missing. Yes, that's "only ten". Much better than previous inventories. Good job checking things out, people! Please look at the following list, and if any of them sound like something you might have borrowed that didn't get returned, please let us know.

The BSOP library will be open from 6:00 to 6:45pm February 27rd.

Jan (janhettick@comcast.net) and **Michael** (mikexc@msn.com)



Chaenomeles/ Flowering Quince Bonsai
from bonsai4me.com

Mentorship News For February 2024

I was prepared for a small class due to Super Bowl Sunday, but that didn't happen. While we had four open spots at the student table, it was caused by a bug that must have been a big bug because it took out one of the mentors. We filled the open spots from the waiting list and made do with only three mentors. There were a total of 25 members in the classroom, 16 students, 7 waiting list and 2 drop-ins.

Our M102 Open Lab was attended by 11 members, definitely a Super Bowl casualty. I want to thank the class and the lab for being so patient with us when we were spread so thin. Thank you so much for your understanding.

A big thanks to mentor Shelly Svoboda who got up at 5:00 am to make her way from Corvallis to Portland. Also, a thank you to Lee Cheatle who gave a rousing demonstration for the class. Our "above and beyond" guy, Brandon McMullin fought through his illness to schlep around wire, trees and shears. He deserves a round of applause.

The tree this month was a single flush, short needle, high elevation mugo pine. We revisited removing flaws and cleaning and went on to accomplish some wiring. A little styling, a little primping and the pines were on their way to becoming bonsai. At this stage in their development, the trees are funny looking little things, but they will grow.

Next month in March, the students will have their first class experience with repotting a boxwood in a real pot. Somehow taking a tree home in a pot is so much more satisfying.

We invite BSOP members to drop in to the class as silent observers and/or the Open Lab as fully participating attendees.

HAPPY VALENTINE'S DAY,

Joanne Raiton, Mentorship Chair, joanneraiton@msn.com



A large crowd of members gathered in anticipation of Daisaku Nomoto's presentation.

January Monthly Meeting

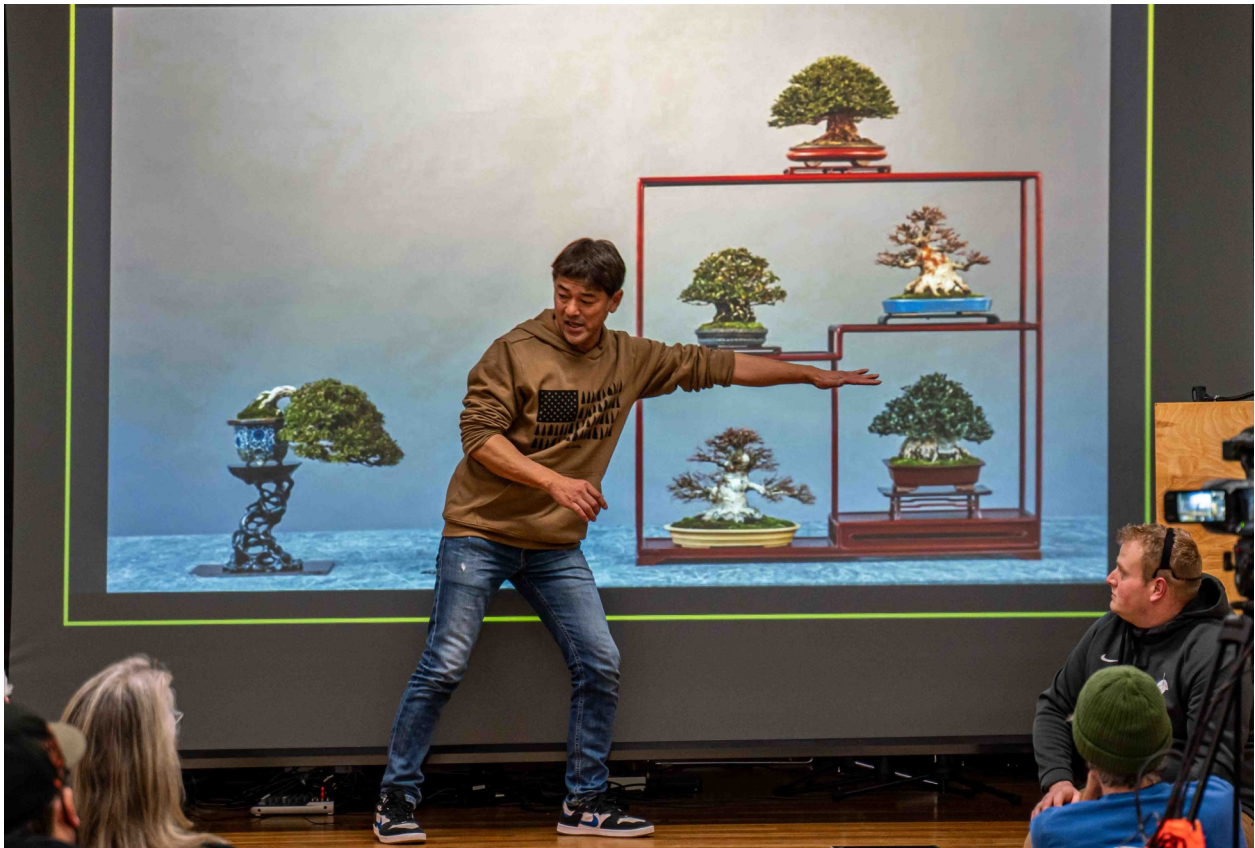
After a short business meeting, BSOP members got the rare opportunity to learn about bonsai from a Japanese professional, Daisaku Nomoto. Daisaku's energy and enthusiasm made



Daisaku describes what makes a world class bonsai.



Two fine examples of deciduous Winter display seen at the meeting.



Daisaku explains shohin qualities and how they comprise a box stand display,.

Photos courtesy of Jim Baggett

Patina

I once heard a well-known American bonsai potter state that patina on bonsai pottery is just dirt, cracks, and chips. It isn't. For starters, cracks and chips are not patina, they're defects. Second, patina is more than just dirt. Dirt can be easily cleaned, relatively speaking, from a container, while patina takes serious work to remove. So, what is patina, then? From a literal standpoint, patina on bonsai pottery is a very thin film of oxidized very small particles of substrate, dust, oils, and solid fertilizer that builds in a very particular way over a very long time with use. In a less literal sense, patina is visible age.

One thing that is often overlooked in the West is the Japanese idea that 'the dignity of the pot should suit the dignity of the tree.' In this sense, dignity encompasses visual age, value, and aesthetics. In a great composition, the tree should appear as if it could have been in that container its whole life.

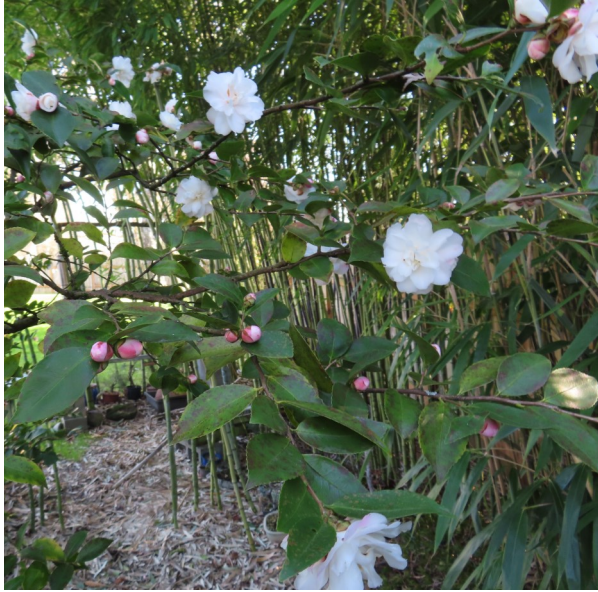
Patina is very important to us as Bonsai artists as our most common goal is to create compositions that invoke the image or evoke the feeling of majestic, aged trees in nature, in miniature. A container with 'visible age', patina, is necessary to achieve this goal. In this sense, patina can be thought of as "the Yamadori of Bonsai containers." Why do we appreciate Yamadori? It certainly isn't the ease of styling or collecting. It's the visual, and often visceral, appearance of great age that trees collected from the mountains have, which gets us halfway there to our goal of creating an image that calls to mind majestic, aged trees in nature. Real age will always be more visually convincing and compelling than our attempts to imitate it. The pots we choose to present our trees are no different. A container that is actually old, and appears so, gets us that much closer to the goal of our compositions.

Visually, patina is a darkening of the surface of the container that begins at the rim and the base and moves towards the center. Raised areas will develop patina faster than recessed areas, as will rougher surfaces. The rougher the surface the faster patina will build. In general, porcelain pots have the smoothest surfaces, followed by glazed pots, then unglazed pots. Practically, this means that a very groggy, rough unglazed container will get a decent, visible patina with a decade or so of use, a burnished unglazed pot may take two or more decades, a glazed container will take three decades, and a painted porcelain pot could take four decades or more.

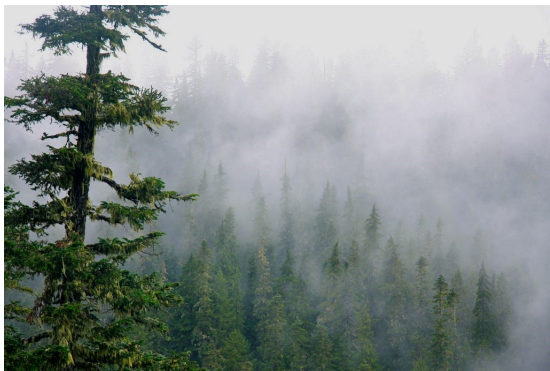
There is such a thing as too much patina. Eventually, a container reaches a point where it is no longer recognizable. For example, cream and green glazed pots become totally coffee colored or brown and cannot be used as cream and green glazed pots. At that point, they are often very carefully cleaned by professionals, exposing the center of the container and returning the container to its original aesthetic function. Many of the containers in this post have been at least partially cleaned at some point. From japanesebonsaipots.net



A Nakawatari shirocochi pot. You can easily see how patina builds on the lip, base, and raised areas.



Signs of Spring



Haiku

Gentle persistent
 Winter rain cleanses the air
 Grass grows already

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The Bonsai Society of Portland meets on the fourth Tuesday of each month.

The Milwaukie Center

5440 SE Kellogg Creek Drive, Milwaukie OR 97222

Enter parking lot from Rusk Road

Visitors are always welcome!

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Contact information is on the BSOP website www.portlandbonsai.org under Services/Members Only/Membership Directory