Saikei International

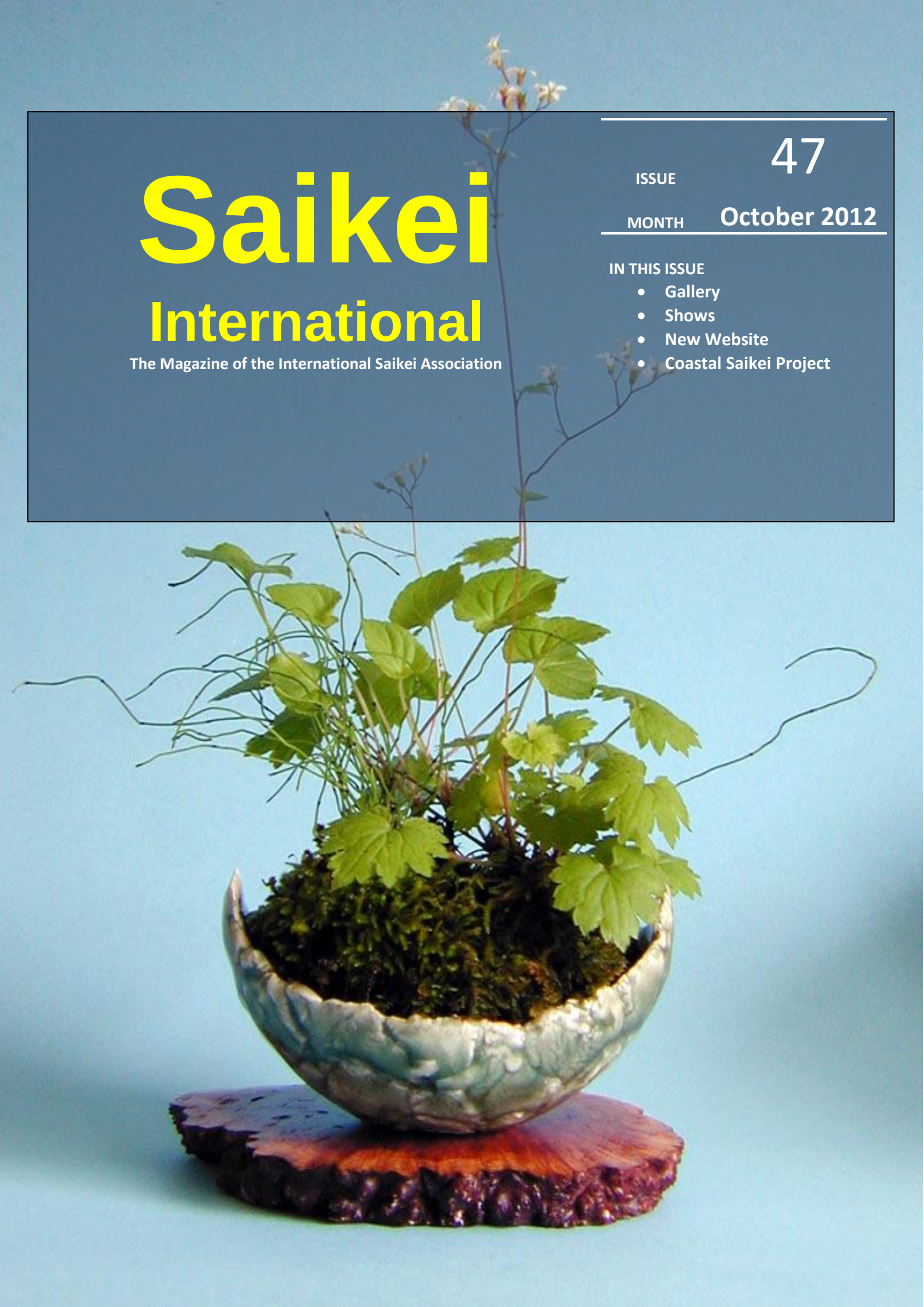
The Magazine of the International Saikei Association

ISSUE 47

MONTH October 2012

IN THIS ISSUE

- Gallery
- Shows
- New Website
- Coastal Saikei Project



CONTENTS

News in Brief 3
Demonstrators List 3
Saikei Weekend 3
Website 3
Shows 4
Your Letters 5
Website Report 6
Magazine 6
Image Gallery 6
In the Workshop 7
Creating a coastal Saikei Part 1 Difficulty Level 12345 7
What we will need 7
Stage 1 – Preparation 7
Tree shape 7
Branches 8
Roots 8
Stage 2 – Composition 8
International News 14
Views from a Lens—Gallery 15
Suppliers 16
Clubs 17
Contacts 18

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

News in Brief

- The main news concerns our new website but we have an article on the new website so we won't spoil it.
- We have been invited to display at the Eastbourne and Wealden Bonsai Club show again on the 22nd of June 2013 we will of course be advertising the show closer to the time.

Demonstrators List

As part of our website development we are seeking to create a page to provide information on demonstrators of Saikei. You can visit the page to see the current format. We would be delighted to hear from anyone who has or intends to demonstrate Saikei. Please contact myself or David Penny to be added to this list.

Saikei Weekend

The board has talked for some time about the possibility of running a Saikei event in the United Kingdom for any enthusiast who wishes to attend. The size of venue and the length of the event will depend on those individuals who would like to attend. Please contact a member of the board if you would like to partake of this event, the costs have yet to be defined but in order to ensure that everybody has an equal opportunity to be part of this event we will be looking to keep in the cost to a bare minimum.

We have previously looked to run this event but there were too few participants to make it worthwhile so we will be looking to run an event in 2013.

Website

Our new website is up and running so please take a look. See our article about the new layout and how you can become involved in the website.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

SHOWS

We have been invited to display at the EWBC next year and we have included the details. If you are aware of any shows concerning Bonsai and Saikei we will be delighted to hear about these and we will of course put them in the magazine so that all members are aware. In order to enter an event we only need to know the name of the event, where it will take place, dates and times and contact for further information.

We are currently making contact with a few other shows to enquire about space.

Eastbourne and Wealden Bonsai Club Annual Show 2012

Stone Cross Hall, Stone Cross, Eastbourne.
22nd of June 2013
Bonsai, Saikei, Martial Arts, Bonsai Related Items for Sale, etc…

Your Event Name Here

Where
When
Description

Your Event Name Here

Where
When
Description

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

YOUR LETTERS

Dear ISA Magazine,

I would just like to say that I have been very impressed with the magazine it has helped me no end with my Saikei. I wondered if it would be possible to have more features relating to the creation of compositions as I really enjoy seeing these being created.

GH

Dear GH,

We are glad that you are enjoying the magazine and will aim to include more articles on the creation of Saikei. After reading your email we asked David Penny to do a Saikei in the coastal style and he very kindly agreed. You can see stage 1 of his project in this issue, enjoy.

To All Members,

If there are any subjects you would like to see in the magazine please let us know.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

Website Report

The new website has been created and uploaded www.saikei.co.uk so why not visit the site.

We have included a number of new pages including:

- Country Specific pages that combine the elements previously on 2 or 3 pages.
- Demonstrators Listings
- Events Pages (currently being populated)

We are hoping that the membership will get involved in developing the site further. We have also added a translation tool that should help individuals from abroad discover the art of Saikei.

There is also a new Saikei for Sale page where you can advertise Saikei or Saikei items for sale. You must be a current member in order to use this service.

We have also opened discussions with David Penny and others to create a series of downloadable help sheets on Saikei.

Magazine

If you are reading this you will probably have accessed the newsletter by following the link to the magazine which is now held on the website. This has been done to improve the image quality in the magazine and to allow interactive content.

The magazine is scanned for viruses on 2 computers before being loaded to the website to reduce the chances of any unfriendly's getting in.

Image Gallery

If you have any images of Saikei or inspirational landscapes please send them in with a brief description and we will add these to our new image gallery with credit to you.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

IN THE WORKSHOP

CREATING A COASTAL SAIKEI PART 1

Difficulty Level 12345

WHAT WE WILL NEED

We will need the following to create a coastal Saikei:

- Pot
- Mesh
- Soil
- Garden clay
- Rocks
- A decorative grit
- Moss
- Trees
- Accent plants (if required)

STAGE 1 – PREPARATION

It is obvious that in order to start a Saikei we must prepare the materials we are going to use. I am going to take you through this in the way that I prepare:

1. I normally start by preparing the pot. I inspect the pot to ensure that there is no damage and find the best side for the front. I cut and place the mesh (insect netting) in the bottom of the pot and wire it in using copper wire preparing the shape shown in the photo. The reason I use this technique is that I was shown this by Mitsuo Matsui who explained it as follows "the purpose of wiring the insect netting into the pot is to prevent insects getting in and soil getting out (smiles). The shape of the wire staple is very important because the circular shapes on the inside of the pot that hold the netting down provide the best pressure to the surface of the netting and through this hold it in place".
2. Once the pot is prepared I then move on to the trees. It is good to start working with the trees at this point because you can eliminate the preparation of accent plants if you find that they will not be needed in the composition. There are some basic rules in preparing trees that I tend to promote:
    - Roots are always last to be prepared (please see roots section below).
    - Avoid too much branch removal as this will reduce your options when you come to place the trees (you can always remove more later).
    - Check the health of the trees as you work with them and treat as necessary.
    - Always keep in mind that the trees will be planted together and therefore you should try to style keeping this in mind (I will often place the trees together in their pots to get "a feel" for the overall shape).

TREE SHAPE

Firstly look at the shape of the trunks on all the trees and look to match the trunks with the other trees, for example a curved trunk can break the harmony of the planting when surrounded by upright trunks. In truth I often look at the trunks before I buy the material otherwise you may end up with a number of trees that you can't use together.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

Branches

In the first preparation I mainly look to reduce the length of branches and remove the clutter growing on the trunk of the tree.

Roots

After you have worked on the trunk and branches start work on the roots the main reason behind the need to leave the roots to last is the problem of the roots drying out. I would be lying if I said that I did not have a quick look at the surface roots before purchasing and during the work on the trunk, this I do to see if there are any nebari (surface roots) that can be used in the design. 9 times out of 10 given the age of the trees the surface rootage is such that it can be changed to suit the style of the composition.

I advocate the removal of only the amount of root needed to create the composition this vastly improves the recovery of the tree.

Stage 2 – Composition

As with most Saikei I create, I started by placing the rocks in the pot to see how they would work with the position of the trees.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

Once I had decided on the position of the rocks I then placed them properly using a clay base to stabilise the rock itself.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

Once the rocks were placed I then started to place the tree only to discover the root systems of the tree required the adjustment of the rocks. This is often the case and so it is very important to keep a fluid mind so that you can adjust with the needs of the materials.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

As I placed the trees I was forced to move the rocks in order to make room for the root system.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

Once the trees were placed I then added soil and teased it down between the roots. I did not wish to have too much undulating in the soil surface within the composition but I did add some slight movement to the soil surface to add interest.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

The next stage is to add the grit to represent the shoreline.

Last but not least is the adding of the moss to the surface of the soil, it is often voiced by the general public that the moss makes all the difference to the planting and it finishes it off.

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

INTERNATIONAL NEWS

Hi David,

The Saikei was created in August 2012 to celebrate 35 years since the bonsai club started. 26 Hinoki Cypress (Chamaecyparis obtusa Nana) were used small to larger ones used , then 9 dead trees were added to the landscape numbering a total of 35 trees - the number of years for the club . The dead trees suggest foundation members and past members who started the club, the medium trees suggest present members and the small trees suggest any beginners to the club. The pot is approx. 1.2m long x 0.6 m wide. The rock used was slag - from a foundry. The landscape is very heavy.

Regards Craig

Craig is a member in Australia and demonstrates Bonsai and Saikei widely in his local area. Thank you for your article Craig hope to see some more soon.

Editor

© INTERNATIONAL SAIKEI ASSOCIATION 2010

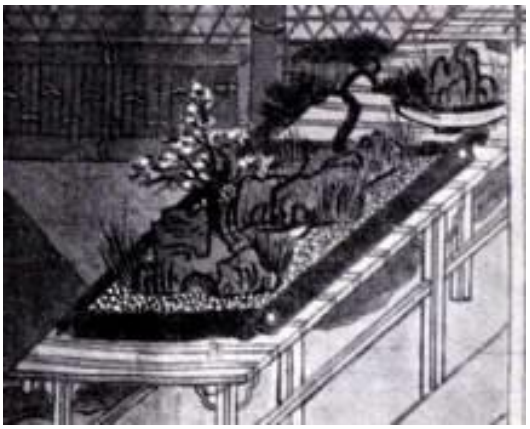
This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

VIEWS FROM A LENS—GALLERY

Island

Wooded Outcrop

Saikei from Romania



An Early Saikei? c. 1620

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

SUPPLIERS

Name	Telephone	Address	Email	Website
Bushukan Bonsai	01702 201029	Ricbra, Lower Road, Hockley, Essex SS5 5NL	bushukan-bonsai@ic24.net	www.bushukan-bonsai.com
Southampton Bonsai Trees	02380 495729	6, Farmery Close, Swaythling, Southampton, SO18 2JX	info@bonsai-trees.com	www.bonsaitreessouthampton.co.uk
Downsview Bonsai	01323 485656	126 Wannock Lane, Lower Willingdon, Eastbourne, East Sussex, BN20 9SJ	info@downsviewbonsai.co.uk	www.downsviewbonsaitreenursery.co.uk
Green Lawns Bonsai,	08700 347765	Hadleigh Road, Boxford, Nr Sudbury, CO10 5JH	enquiries@greenlawnsbonsai.co.uk	www.greenlawnsbonsai.co.uk

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

CLUBS

Name	Telephone	Address	Day of Meeting	Website
Dai Ichi Bonsai Group (Essex)	01277 625 298	Shenfield Village Hall	1st Monday of each month call	
Eastbourne and Wealden Bonsai Club (Sussex)	01323 731 369	Hellingly Village Hall	2nd Monday of the Month	www.bonsai-club.co.uk
Eastleigh Bonsai Club (Hampshire)	01489 789 962 or 07795 187 632		2nd Monday of the Month	

If you would like to have your local club details added to this list please contact the newsletter team by e-mail newsletter@Saikei.co.uk

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

CONTACTS

Name	Role	Telephone	email
David Penny FISA (HON)	**President**	**07909 846 885** **01892 665 704**	**david.penny@saikei.co.uk**
Paul Eslinger FISA (HON)	**Senior Vice President**	**07795 187 632** **01489 789 962**	**paul@eslinger.com**
Brian Dale SISA	**Vice President Membership Services**	**01323 731 369**	**membership@saikei.co.uk**
Bruce Scrivens FISA (HON)	**Vice President Finance**		**finance@saikei.co.uk**
Newsletter			**newsletter@saikei.co.uk**

© INTERNATIONAL SAIKEI ASSOCIATION 2010

This document, which is supplied in confidence together with its contents, is the Copyright property of International Saikei Association. Neither the whole nor any extract may be disclosed, loaned or copied, nor shall it be used, for any purpose other than those purposes for which written permission was given at the time of release, except to the extent, and for the purposes, specifically approved in writing by International Saikei Association.

www.saikei.org

Administration Offices

International Saikei Association

70 Forest Rise

Crowborough

East Sussex

United Kingdom

TN6 2ES

t. +44 (0) 1892 665 704

President: David Penny

Senior Vice President: Paul Eslinger

Vice President Membership: Brian Dale

This E-Magazine is provided to members of the International Saikei Association

All rights reserved. No part of this document may be reproduced, stored in a retrieval system, or transmitted in any form or by any means (electronic, mechanical, photocopying, recording, or otherwise) without the prior written permission of the of the intellectual copyright owner.

© 2012