



# JOURNAL

***December 2009***

[www.torontobonsai.org](http://www.torontobonsai.org)

## Schedule of Events

Meetings are held in the *Toronto Botanical Gardens* in the Auditorium (west side of building) unless otherwise noted.

### **Beginners Session: 6:30 – 7:20 p.m.**

The Beginner's Session starts at 6:30 pm and is in Studio #2 upstairs. Following from last month's class, Norman Haddrick will talk about bonsai styles, to show the evolution from the admired ancient tree structures in nature, to the refinement of today's artistic interpretations as bonsai. He will also briefly touch upon pot selection regarding the different styles. Don't forget your homework!

**December 14: TBS Meeting, 7:30 p.m. Bonsai pots.** Guest Speaker Bill Valavanis. **Bonsai Pots presentation: Selecting Containers for Bonsai.** **Slide show: Bonsai Trip to Taiwan.** And a **Christmas party** too, so bring in some goodies, and be prepared to consume the same! Raffle item: **bonsai pots.**

**January 11: TBS Meeting, 7:30 p.m. Bonsai Stands.** Choosing the right stand for your bonsai. Please bring in your stands to display & discuss. **Slide show: Toronto Members' trees, Before & After.** **Wiring workshop,** using Christmas branches. Please bring in your **Christmas tree branches** for wiring practice. The club will supply wire. Save your branches outside in a plastic bag, so that they will be fresh! **Beginner's Session: Growing mediums, watering, feeding, pots.**

**January: Cement Fondue Weekend Workshop.** Either the weekend of the 9<sup>th</sup> or the 16<sup>th</sup>. Let Greg Quinn (see back page) know in advance of your interest.

**February 8: TBS Meeting, 7:30 p.m. Silent Auction.** Please bring in your donations to support the club. No **Beginner's Session.**

### **Outside World :**

**Matsuyama Bonsai Party: Dec. 8, 2009.** 7 p.m., [Faith Place, 44 William Street West](#), Oshawa.

**BCI Group Tour to China: Sep.- Oct., 2010.** Contact Joan Greenway for details: [joan.greenway@gmail.com](mailto:joan.greenway@gmail.com)

**The Joshua Roth New Talent Competition** The Toronto Bonsai Society encourages any "novice" member to enter and participate in this fun competition, conducted by the American Bonsai Society, and sponsored by Joshua Roth brand of bonsai tools. Visit the website or speak to Mike McCallion for further details and help with entering. The Toronto Bonsai Society will contribute \$200.00 towards the general costs incurred by a member who is selected to participate in this event.

<http://www.absbonsai.org/newtalent.html>

**ABS Questionnaire 09** The American Bonsai Society wants to hear from Bonsai people all over North America. Would you please complete the following survey <http://www.absbonsai.org/questionnaire09.html> online. The ABS will draw one of the surveys and award a bonsai pot to the lucky person (just a little incentive). Thanks a bunch!! Pauline Muth, President, ABS

**Bonsai Theft Warning** There have been four different incidents of bonsai theft this summer in different areas of Quebec. Please be careful when buying trees from non-members. Check the site [www.interre.net/bonsai](http://www.interre.net/bonsai) for pictures of stolen trees to ensure that you are not acquiring stolen property. You can send an email to [jpm@bonsaiquebec.com](mailto:jpm@bonsaiquebec.com) to report any signs of these stolen trees.

**On the cover:** Aaron Khalid's *Ginkgo biloba*. My Ginkgo (*Ginkgo biloba*) tree is 45 cm tall from the tip of the pot. This photograph was taken outdoors with a very basic Kodak point-and-shoot digital camera and no flash. The background was cleaned up using Adobe Photoshop (I have yet to invest in a proper backdrop for bonsai photography).

## ***President's Message: The Challenge Continues***

December is a time of transition and reflection. Our trees are at rest, as we are from our bonsai hobby, and now we prepare for the Christmas season, reflecting upon and celebrating the blessings of the past year.

Upon reflection over the past year, mine was the most joyous, yet stressful year of my life. After 40 years as a bachelor I married the woman of my dreams: Michele. I couldn't have made a better choice as her beauty, intelligence, and kindness brightens my every day. She supports, and sometimes simply tolerates my serious bonsai addiction. Let's hear it for all the bonsai husbands and wives out there!

Many of you know that it was just three days before we got married that I lost my job, another stressful event, but also a blessing in disguise. Being out of work allowed me to freely enjoy a wonderful honeymoon and subsequent summer off. I was also able to spend a lot of time working with my trees, getting things done around the house and preparing for my presidency of the TBS.

One might say that is plenty, but in the fall I took on a new job, bought a new house and unexpectedly, a new car! As I write this message, I am surrounded by boxes, four days from moving, planning a "cold room" tender bonsai storage area, to build in my new garage the moment I move in. It goes without saying that my stress level is quite high at this point, but I am excited about the challenges and changes in my life and grateful for it all. I can say though that I am looking forward to a more relaxed 2010! I do hope that I will be able to spend more time concentrating on my trees and presidency.

I do want to thank some people who really answered my call to ***Grow to the Challenge*** (see June newsletter) this fall. First of all I want to thank the ***TBS Executive*** whose tireless efforts have yielded great results. I was very glad to welcome ***Barbara Pope***, who has done a fantastic job of taking on the ***Recording Secretary*** job after 2 months of vacancy. ***Linda Chevrier*** and ***Cheryl Johnson*** quickly answered the challenge and took on the important ***Membership Secretary*** job, thereby allowing Otmar to focus on his new role as ***Vice-President***. While I have not been able to attend every time, I hear that his ***Beginners Session*** program has been a real hit! One member said that they are so good now that they threaten to eclipse our main meeting! That just means that we have a challenge to take on, doesn't it? I want to thank ***John Biel*** and ***Norman Haddrick*** who agreed to share their expertise in those sessions, continuing to build a legacy at the ***TBS***. Also contributing to the legacy were ***Arthur Skolnik***, ***Reiner Goebel*** and once again, ***John Biel***, who all lectured at our main meetings. There were also the other senior members who did a great job of manning our workshops. Then there are all of you who wrote articles for the ***TBS Journal*** (or are planning to in the New Year right?), helped out in our shows, brought in trees to discuss at the meetings and participated in other ways. Thank you all, and keep up the great work!

Now on to December; we are pleased that ***Bill Valavanis*** will once again visit us to share his extensive bonsai knowledge. This time he is going to give a slide show on a trip he took to Taiwan; but the main event will be a lecture on how to choose the right pot for your tree. Be sure to bring in your pots to show on the side table and to use for a practice session- especially the challenging ones! Maybe you bought them because you thought they were beautiful, but never had trees that suited them, or maybe they were a mistake and you had to buy a different pot. The lecture will lead nicely into an upcoming workshop on making pots out of cement fondue. That promises to be a lot of fun!

I hope that this past year, while stressful to us all due to the global economic meltdown, has still been a wonderful one for you and yours and I wish you all the very best for the New Year!

***Mike Rousel***

***Please welcome with me our newest member: Colin Barker.***

## Don't Forget The Ginkgo!

I have only owned this tree since April 2009. I know very little about this tree's history except that the person I bought it from got it from someone in BC. It was probably a field grown import originally, perhaps from Korea or Japan. The tree did not produce cones this year, so I do not know if it is a male or female (Ginkgoes are *dioecious* – the males produce *pollen cones* and the females produce an unusual exposed *ovule* on the ends of the new growth). This tree is quite mature, but I have no idea how old it is (a couple of decades at least). It has several '*chi-chi*' or 'nipples' - a type of unusual woody growth that appear to 'drip' from the trunk and branches, almost like aerial roots (but they are not roots). Chi-chi are typically associated with old age in ginkgoes, yet I would not be surprised if bonsai cultivation accelerates the development of these fascinating structures. Recent research into the anatomy of chi-chi concluded that they are nothing more than an 'evolutionary experiment'. In other words, they are physiologically useless.

Chi-chi growth is not the only thing that sets *Ginkgo* apart from the crowd. To westerners, the *Ginkgo* was only known to exist as 300 million year old fossils for many years before it was discovered growing in the wild in China. This truly makes *Ginkgo* a living fossil. The *Ginkgo* is one of only a handful of deciduous conifers (i.e. larch, a few cypresses, dawn redwood) and is the *only* broad-leaf deciduous conifer. The leaf shape and venation pattern is unique among seed plants. *Ginkgo* sperm is motile - a characteristic associated with only the most primitive of plants. Basically, the *Ginkgo* is so unique, it has been afforded its own taxonomic *Division* (*Ginkgophyta*) of which it is the sole living member. To put this in context, that is just one level below having its own *Kingdom*, depending on the classification system you use!

Another very cool thing about the *Ginkgo* is that, under the right conditions, the leaves typically *all* fall off within a 24 hr period. One of the most stunning experiences you could ask for is to catch a large *Ginkgo* on the day it is shedding its leaves. It is truly an incredible sight. Many people associate *Ginkgo* with *Ginkgo* extract - a natural product which many have claimed to have memory-enhancing effects and therapeutic uses for *Parkinson's* and *Alzheimer's* diseases. Nevertheless, the efficacy of *Ginkgo* extract for medicinal purposes is somewhat controversial, and I am convinced it is more *snake oil* than anything else.

The uniqueness of this species is one of the reasons why I love working with it. In many ways, the *Ginkgo* is an *absolutely terrible and impractical species for bonsai cultivation*. It has big leaves that are difficult to reduce in size. It grows slowly. Scars take decades to heal. It is practically impossible to develop any ramification in the traditional sense. It suckers constantly from the base. The branches pull upwards uncontrollably. The female nut, while edible (and delicious when roasted), is encased in a fleshy coating that smells like rancid butter.

But on the positive side, Ginkgoes are tough as nails, having literally no natural pests (they all went extinct a long time ago). It is very easy to grow, requiring full sun and lots of fertilizer (my weapon of choice is a dose of full strength all purpose synthetic once a week). The buttery fall color and brilliant green spring growth is unrivaled. They are very hardy (zone 3 with the proper root protection). And, if you ask me, they are stunningly beautiful all year round. There is something special and humbling about working with such a unique and ancient plant.

At this point, my contribution to this tree's life as a bonsai has been minimal. I only gave it a light wiring this spring, opening the branch structure a bit to allow light to the interior of the tree. I also made some aesthetic adjustments to the surface roots. Next year it will be repotted. This tree is nice as it is, but it has a long way to go before I am really happy with it as bonsai. It has several areas that need improvement – particularly the branch structure and ramification. The current pot is a good size and looks nice most of the year, but I think a glazed pot with some blue tones would do a better job of highlighting the fall color. The strongest points of the tree are the *nebari*, the character of the trunk, and the complete absence of large wounds.

I look forward to working with this tree for the duration of time I will be serving as its caretaker. Getting to know it this year has been a great experience!

**By Aaron Khalid**

### **TBS Web Help Wanted!**

Someone to create or find a friendly, functional, '*Bonsai Blog*' for our web site.

Ideally the blog would be free for the club, would allow members ready and easy access without a cumbersome registration process, and would allow us to oversee and, if necessary, control what is published.

Please contact **Dierk**, our club **Web Master**, via email at [dierkn@sympatico.ca](mailto:dierkn@sympatico.ca).

## THE SHAPE OF THE POT

Should be chosen based on the **style of bonsai**, such that the composition displays a harmony between the two.

Learn to find the bonsai pots you need for your trees. As you have learned the different bonsai forms, you will have to learn pot classification, as a secondary activity.

Pots are classified similarly to bonsai styles: **Formal, In-Formal; Literati**, as for pots: **Formal, In-Formal; Artistic**. To choose a pot, define the characteristics of your tree, such as identifying whether your tree is more **Formal** or **In-Formal**. Knowing what will fit best with each pot style depends on the form of your tree.

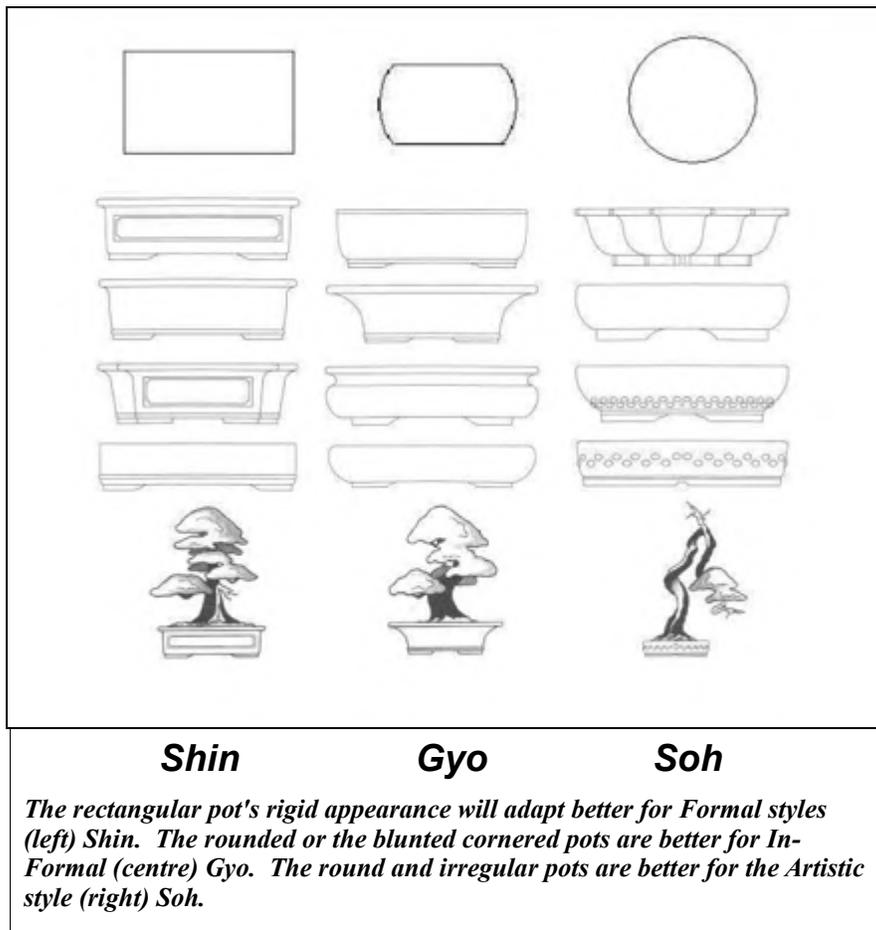
Irregular sized pots are included in the **Artistic** style. With irregular sized pots, the front of the pot is located at the lowest level of the pot, or where the tree best fits for the artist.

### Japanese Terms:

**Shin**: masculine, male, robust; formal upright.

**Gyo**: feminine, female, slender, sensuous.

**Soh**: artistic, round pots.



## Tips on Selecting Pots Suitable for Different Styles of Bonsai

The choice of the pot to use is not easy, and can become tedious to leaf through the catalogs of Japanese pot production, where thousands of different models are aligned. The definitive aspect of a bonsai depends on the size of the pot. From an aesthetic point of view, the wrong choice would be to under or over size the pot. You can select a simple and attractive pot which will complement the criteria you enter for your choice. The shape of the pot should correspond with the style and character of the bonsai. **Formal** styles will be linked to rectangular or oval pots of a formal appearance. **Cascade or Semi-Cascade** style bonsai will stand in taller pots. Multiple trunk composition requires spacious pots or bases to be used. Literati **Bunjin** style bonsai will either have round or irregular shaped pots. **The aesthetic relation between pot and bonsai depends on the harmony of the whole to excite the main character of the composition.** Pots without drainage holes, trays, landscapes pots and stones are used for **Saikei** or to exhibit **Ishitsuki** style.

For conifer bonsai, the unglazed pots are best and can be finished with different tones of colours so that will blend with the plant, while broad leaf plants go well in all pots; so you will have a greater range of colours from pastel to dark tones. The colours for a cotoneaster's red berries, a dark blue pot is chosen for harmonious contrast. Beech trees, because of the foliage, are best in light-coloured pot, while for maples use delicate-toned pots. The fruit trees bind with a lot of colours, from the white to the dark blue ones, with the tree's flower itself, we can choose between the colours that break with respect to the colours of the flowers.

In exhibition, consider these factors: complement the pot with the exposed table or stand; position the plant with the composition; otherwise, the result is in a distorted image and squanders all the other factors of visual perception. The colours of the pot have to be in harmony with the plant; this includes the colours of the trunk, leaves, and flowers and fruits.

Most importantly: follow these guidelines, but be willing to stretch your mind to fit a new pot!

Bonne chance!

**Info & idea taken from: Bonsai Corso base, translated from Italian.**

**Authorized by: 2009, Maitre Michele Andolfo.**

**Format and wording may not be exact due to translation.**

**By: Robert Dubuc**

## ***Firethorn Bonsai Workshop Highlights***

When the chance to start a new bonsai came up, even with no experience, I jumped at it. People supposedly learn best hands on, so this was my opportunity.

The first challenge was choosing a good Firethorn. They all looked good to me, (maybe not the one that had recently come back to it's second life), but luckily David Johnson was standing by the tree table and suggested that the tall one at the back looked the best because of the structure and exposed roots. Then I learned that his expertise was actually part of the workshop, and he came with the tree!

We found our corner and started looking at and working on the Firethorn. I wish I had tape-recorded the session, he had so much knowledge to share. The time flew by, and I actually learned quite a lot:

Exposed roots are good.

How the bonsai gets that tapered look by creating an apex by using a smaller branch and wiring it to be the new apex.

The magic 6:1 taper look.

The tree "hug" shape.

Identify the front of the tree first and keep a marker to remember it by.

My tree is tall enough for me to try air-layering on the top part before I cut the top off.

(Oh dear, I have only ever read about this, now I get to try it at home!)

Pick the right size of wire to match the branch.

The wiring angle is 45 degrees, and do not wire the foliage.

Do not cross wires, as neat wiring is part of the aesthetic look.

The club sells some of the bonsai tools right at the meeting.

My next challenge for the future will be learning how to wire, as that is clearly a skill in itself. I even saved one of the branches that was cut off the tree to practice.

The club seems very focused on learning, from the lecture I attended earlier in the evening to the workshop. What a great opportunity for anyone that is willing to listen to all the great speakers and teachers.

Thank you again David for sharing your knowledge and experience, it was a delight to learn from you. I just remembered I have to go buy some moss for my air layering attempt, and find some Elmer's glue for the spot where we cut off the branch, and ...

***by Vicki Bondy***



***Vicky's Firethorn***



***Jon's Firethorn***



***Barb's Firethorn***

## ***The November Beginner's Session: The Origins of Bonsai***

At the November Beginner's Session, Norman Haddrick treated us to an extremely fascinating discussion of the origins of bonsai. His story began in the eighth century with the first recorded description of potted trees shaped into disciplined structures. At this time, this practice had spread from China to Japan where the Chinese symbols for penjing were translated as "hachiue" in Japanese – both of which mean potted plant. He showed us a small Japanese book with delightful drawings of beautiful old trees growing in wonderful shapes in somewhat adverse conditions along the seaside. These were depicting the trees which would have been enjoyed by the sixteenth century ruling classes travelling on the road between the capital, Edo, and their summer residences at Kyoto. These images sparked an interest in collecting trees from nature followed by the development of the requisite horticultural practices, based originally on the Chinese book, *The Mustard Seed Garden*. These practices were needed to maintain and shape the trees artistically as they grew in pots. At this time the name was changed to bonsai to reflect a different mindset, which attempted to develop potted trees which were harmonious in texture, dimension, and colour with the container they were grown in.

Norman then went on to stress that the observation of nature and an understanding of the role of the local environment in shaping the structure of trees are keys to the understanding of bonsai. He showed us a number of his own beautiful illustrations of different styles and shapes of bonsai but my favourite was one showing a mountain side with trees growing at different elevations. At the base of the mountain were formal and informal uprights. As the elevation increased and the trees became more stressed by the environment, they changed to slanted, followed by windswept, semi-cascade, cascade, and finally literati styles.

Norman's take home message was that, "the art of bonsai originates from an appreciation of **ancient trees** in nature". He went on to explain that beginners need to gain an understanding of how to achieve the look of ancient trees by learning how to develop appropriate surface roots, trunk taper, branch structures (often containing vestiges of lost branches), and the correct ratio of base to diameter. He gave us all the homework assignment of studying old trees in our own location to observe these principles first hand.

This was an extremely entertaining and educational presentation containing much food for thought. Thank you Norman! Once again, I highly recommend these sessions to newcomers at the club. There are still some seats available!

***By Barbara Pope, drawing by Norman Haddrick***



## ***Letter From A Fan!***

Dear Mr. Haddrick,

Thank you for taking us on the way to the practice of bonsai creation through your presentation on the '**History of Bonsai**' last night.

I regret for not having been on time to catch what you offered in the early part of your presentation, but even so, I feel that I have learned a lot from it. But this feeling of learning is perhaps also a looking-forward to learn something in this artistic domain that is familiar for me (in terms of a fondness for it from my childhood in China) but yet entirely new as an apprentice. And this feeling of anticipation and enthusiasm was indeed facilitated by this wonderful organization of the club and the people involved in it.

In particular, through your teaching, the way you offer us the knowledge you gained over the years, (the fact that you've made all those meticulous drawings is very moving for me), your sincerity, humbleness and kindness naturally emanates out to us, providing a welcoming space through which "birds and butterflies fly", borrowing the image you shared with us from the Japanese masters. And such human qualities, I imagine, perhaps have been greatly fostered through the cultivation of bonsai itself. Teaching always goes beyond the apparent content. At least, this is what I believe any true artistic and aesthetic learning would do -- a real education of the human spirit embracing Mother Nature.

Although I am just a beginner in this art and already have made many mistakes in its practice, most of which, due to my ignorance and impatience, I am nonetheless confident that I will be able to learn a great deal from our society, not only about the plants that will be under my care, but also about myself in relation to others, the trees, flowers, stones, and Nature itself.

So, this is a thank you letter to the club, but particularly to you, who have obviously inspired me to have said all this. I am very happy to have chosen this art form and this bonsai association.

***by Jenine Ling***

## The Mustard Seed Manual

This is the drawing from *Jieziyuan Huapu* (芥子園畫譜), the old *Mustard Seed Garden Manual* (1679-1701).

Here is a translation of the central calligraphy:

A Pine is like a person, standing tall.  
Though having the poise of a hidden dragon, it charms the valley.  
Though having an air of loftiness, it withstands dreariness and sorrow.

This old manual was a tremendous influence upon Chinese and Japanese painters of the day, and, by association, the bonsai artists who followed.

*By Norman Haddrick,  
Translation by Jenine Ling*



## Library News

I have some news to share about a couple of changes that will be occurring in the library, but first I want to say thank you. Thank you to everyone for your continuing patronage of the **Toronto Bonsai Society** library over the past few months, and all the great efforts of patience made to ensure the transition from our previous Librarian, John Hoffman (who by the way did an awesome job) to myself was a smooth one. I hope that I can keep up the good work in the upcoming months. But I can only do that with your help. Please feel free to let me know how I can improve the borrowing process, or to suggest new material. I would love to hear what you think, so catch me at a meeting, or drop me an email.

As for the **changes**, there are two I would like to announce this month, the first being a slight raise in monthly late fees. Currently, late fees for all items are \$1.00 per month per item. As of January, the fees will rise to \$2.00 per month per item.

The second change is regarding borrowing privileges of individuals who have items that are two months over due. **As of January, 2010, if an item is not returned for two months, borrowing privileges will be suspended until the item has been returned and the late fees paid.** These changes are being made in order to ensure the library and the borrowing process continues to operate smoothly.

As everyone knows, we have a small library, and generally only one copy of most books, some of which are extremely popular. I only want to ensure each and every member gets to enjoy all our library has to offer.

Thanks again,

**Keith Oliver**

first December freeze  
ice etchings on bonsai benches  
records a sleeping congregation

## **Joshua Roth New Talent Bonsai Competition, Supported by ABS at the Mid-America Bonsai Society 2010 Spring Festival**

The **New Talent Bonsai Competition** that was featured, for the first time, at the **2002 American Bonsai Society Symposium** in Milwaukee, has become an annual event. The Joshua Roth Company of Albany, Oregon now sponsors the competition.

The 2010 competition will take place at the "**Mid-America Bonsai Societies 2010 Spring Festival**", which will be held at the Hudson Valley Resort and Spa, **Kerhonkson**, New York on April 16, 2010. The competition is aimed at discovering and promoting new talent in the art of bonsai and is the first of its kind to be held in North America. The concept of the competition is very simple. Phase one, judging of previous work, is used to select the contestants for the second phase. In the second phase, each participant will be given eight hours to create the very best bonsai they can produce from specially selected material.

After the entrants have completed their work, four of the Festival headliners will judge the bonsai that have been created. All full registrants at the Festival will also have the opportunity to vote for their choice. The winner will be announced Saturday night at the banquet.

The Grand Prize for the Joshua Roth New Talent Bonsai Competition is an exclusive course of study with an approved bonsai teacher and hotel accommodations if the teacher is not in the winner's home town. The winning artist will also be profiled in the **Journal of the American Bonsai Society** under the title of "**Best New Bonsai Talent of 2010.**"

If you have someone in your club that has the talent and the drive to become one of North America's top new bonsai talents, please encourage him or her to enter the competition. Your club could be the "home club" of the best new bonsai talent of North America in 2010. If you feel very strongly that your club member has the talent to win the competition, your club may even wish to sponsor his or her participation.

We are very excited about this competition, and hope that it is exciting to you as well. We look forward to seeing the work of your club members in the competition.

Information and registration forms are posted on the ABS web site at: [www.absbonsai.org](http://www.absbonsai.org).

If you have any questions please contact me directly: **Harold Johnson, Competition Coordinator, Joshua Roth New Talent Bonsai Competition**, [haroldjrntbc@yahoo.com](mailto:haroldjrntbc@yahoo.com).

## **Myrten Freunden**

Hallo Myrten- und Bonsaifreunde,

Es gibt wieder zahlreiche Neuigkeiten auf meiner Seite: [www.myrtus-communis.de](http://www.myrtus-communis.de):

- neue Bilder in den Rubriken:
  - **Kulturpflanzen**
  - **Kübelpflanzen**
  - **Wildpflanzen**
- neuer Beitrag: Botanik - **Fotos Myrtaceae**
- neue Galerie **Myrtensaisai 4**
- Myrten **standorte auf Kreta**
- Bericht über: **Die heilige Myrte vom Kloster Paliani auf Kreta**

**Viele Grüße,  
Jens 8-)**

## **REGULAR TBS MEETINGS**

Meetings take place on the second Monday of every month, except July and August, at the Toronto Botanical Gardens, located at 777 Lawrence Avenue East, at Leslie Street, in the auditorium (west side of the building) at 7:00 p.m. The general meetings frequently include: **DEMONSTRATIONS** of bonsai techniques, **CRITIQUES** of bonsai trees, and **WORKSHOPS**, in which each participant styles a tree with the help of an experienced member.

A small fee is charged for workshops, and a tree and wire are provided. To participate in workshops, it is necessary to register in advance of the meeting so that materials can be provided.

Members are encouraged to bring in bonsai to show and work on during the meetings. Wire is provided at no charge. Non-members may attend a meeting at no charge to see if the club is of interest to them.

## **Library Hours and Policy**

The library is open to members at the beginning of our regular meetings. Members may borrow books free of charge for one month. Late returns cost \$1 per month with a minimum charge of \$2.

## **Membership Desk**

The membership desk will be open at all meetings. The opening time may be extended for the first fall meeting to assist with renewals. You may also register for workshops there.

## **TBS EXECUTIVE:**

|   |  |  |
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| <p><b>President:</b><br/>Mike Roussel<br/><a href="mailto:mike.roussel@sympatico.ca">mike.roussel@sympatico.ca</a></p> <p><b>Vice-President:</b><br/>Otmar Sauer<br/><a href="mailto:otmar.sauer@sympatico.ca">otmar.sauer@sympatico.ca</a></p> <p><b>Web-Master:</b><br/>Dierk Neugerbauer<br/><a href="mailto:dierkn@sympatico.ca">dierkn@sympatico.ca</a></p> <p><b>Treasurer:</b><br/>Jean Charing<br/><a href="mailto:jeancharing@rogers.com">jeancharing@rogers.com</a></p> <p><b>Editor/Publisher:</b><br/>Greg Quinn<br/><a href="mailto:gquinn@hotmail.com">gquinn@hotmail.com</a></p> | <p><b>Workshop Coordinator:</b><br/>Rob Dubuc<br/><a href="mailto:robubuc@bellnet.ca">robubuc@bellnet.ca</a></p> <p><b>Membership Secretary:</b><br/>Linda Chevrier, Cheryl Johnson<br/><a href="mailto:cjohnson24@sympatico.ca">cjohnson24@sympatico.ca</a></p> <p><b>New Member Host:</b><br/>Karen Brankley<br/><a href="mailto:kayeb29@hotmail.com">kayeb29@hotmail.com</a></p> <p><b>Recording Secretary:</b><br/>Barbara Pope<br/><a href="mailto:barbaralpope@rogers.com">barbaralpope@rogers.com</a></p> <p><b>Past-President:</b><br/>Mike McCallion<br/><a href="mailto:mwm@apliscanada.com">mwm@apliscanada.com</a></p> | <p><b>Librarian:</b><br/>Keith Oliver<br/><a href="mailto:keitholiver1@hotmail.com">keitholiver1@hotmail.com</a></p> <p><b>Members At Large:</b><br/>Bob Cole<br/><a href="mailto:bcole@metroland.com">bcole@metroland.com</a></p> <div data-bbox="1068 1255 1446 1898" style="border: 2px solid green; padding: 10px;"><p><i>The JOURNAL was founded in January, 1964, is published monthly, except July &amp; August, and exists to further the study, practice, promulgation, and fellowship of bonsai.</i></p><p>Visit the Toronto Bonsai Society's website at:<br/><a href="http://www.torontobonsai.org">www.torontobonsai.org</a></p><p>Toronto Bonsai Society<br/>P.O. Box 155<br/>Don Mills, Ontario<br/>M3C 2S2</p></div> |
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