



December 2008 Newsletter

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Refreshments

*Still beneath
the snow,
The bonsai'd
elm makes
spring plans:
"Leaves, I
think, this
year."*

“A Pinch of this....”

...All nestled in their beds....

Term of the month: BACK BUDDING

Back budding: Is the process of encouraging new growth on a branch where growth is currently nonexistent, such as when new buds appear on "old" wood.

Well, we made it, by now our non-tropical trees are nestled in for a winter's nap here in central Ohio. Now it is time to start researching and planning for when they wake up in the spring. To that end for some of you, (if you have not renewed your membership) this will be your last newsletter. It would be sad if we did not see or hear from you again, since we have so many things planned for artists of all levels of experience in the coming year. Not to mention the annual Holiday Dinner that is coming up on the 14th of this month. So, as we prepare to spend the holidays celebrating with family and friends, do not forget to send in your dues and a membership form so that we can make sure that all of our information is current.

Happy Holidays!



Rich Uhrick

DUES ARE DUE, DUES ARE DUE, DUES ARE DUE.

This month's program



HOLIDAY DINNER

WHEN: 14 December 2008 5:00 PM-8:00 PM

WHERE: Evening Star Cafe, 5060 N. High
Columbus, OH 43214

COST: approximately \$15/person - with beer
separate

FOOD: will be a buffet consisting of Honey
Shrimp, Szechwan Chicken, and ribeye.
appetizers - egg rolls, crab rangoon and pot
stickers. Possibly a desert item.



RSVP TO KEN SCHULTZ,
KASCEPPSM@aol.com, ASAP
Include # of people in your party.

Upcoming Programs

In January, we will be discussing various topics related to Stands and Suiseki (viewing stones). In addition, this will be when you may pick up your new membership cards (if you are paid up) so that you may take advantage of the 10% discount that we receive at the Oakland Park location of Oakland nursery.

President's Message- Mark Passerello

I am still feeling the effects of our November meeting. The topic of that meeting was an "Iron Bonsai" contest, when some brave and daring stylists, armed only with standard bonsai tools and their quick wits shaped raw nursery stock into something resembling a bonsai in a short span of time, all in front of an interested and amused crowd. It was not easy work, and our contestants are to be complimented on their good work and easy flow of inspiration.

Instant bonsai type events like this, and demonstrations like it that have the same basic result, crating a "finished" presentable bonsai at the end of a specified time period, can come up for some well deserved criticism in some circles. Many times the future well being of the plant is put in second place to the achieving of an awe inspiring result, often based on the flashy skill of a well-paid celebrity presenter. Any decent bonsai convention seems to have a published author making the most unlikely piece of stock through a rapid-fire makeover that creates a centerfold worthy piece of bonsai art, which some "lucky" raffle winner will take home to watch it expire from the stress of the ordeal over the approaching months.

What happened at the meeting avoided any such horticultural showmanship, and I expect to see all of the plants that were worked on in future meetings, in fact, I am counting on it because I am sure there are going to be some good-looking bonsai shaped from the rough stock on that day. Trying to come up with a viable design plan in twenty minutes can be an effective exercise to fire up the creative circuits in the brain. Very often, when working on a tree, the average bonsai grower is apt to pause and ponder, and some of us can pause and ponder to such a degree that we put off important decisions. Working under a deadline-either in a contest setting or in self-imposed can be a valuable way to work more quickly.

I was impressed by the efforts of every one of the contests in our "Iron Bonsai" event, and especially pleased to see some of our clubs newer members holding their own with some long time veterans. Seeing the tools flash and the foliage fly was a real kick, and made me itch to get my hands dirty. That is why say that I am still feeling the effects of that meeting. Having no real stock to cut up now, I went out and did a bit of collecting. The ground is too hard to do any real digging, so what I have been collecting is even smaller stock, proto-bonsai if you will. There is a park not far from my house that has a stand of larch that is always covered in cones this time of year. I have always meant to go and gather up some seed, and this year actually did it. While there I found a few crabapples that looked like they could have some potential as well-a very small fruited type that should look good in mame scale. I gathered up a good deal of fruit as well as some hard woodcuttings. My kids had fun getting messy with me, removing the soft pulp and sorting out the seeds, then mixing the gathered seeds with some moist peat moss doused with a bit of fungicide and tucking the whole affair in a margarine tub in the back of the refrigerator to await planting in the spring. My wife, of course, who can't understand why plastic bags full of crabapple twigs and tubs of seeds have to sit in the fridge, her fridge, all winter, reviewed the whole process with copious eye-rolling bewilderment.

What results the seeds and cuttings will bring are always unsure. However, it was good to spend the time finding them and preparing them, because as we all know, time with dirt under your fingernails and your hands on some plants is never time misspent.

Book of the Month: Bonsai for Beginners

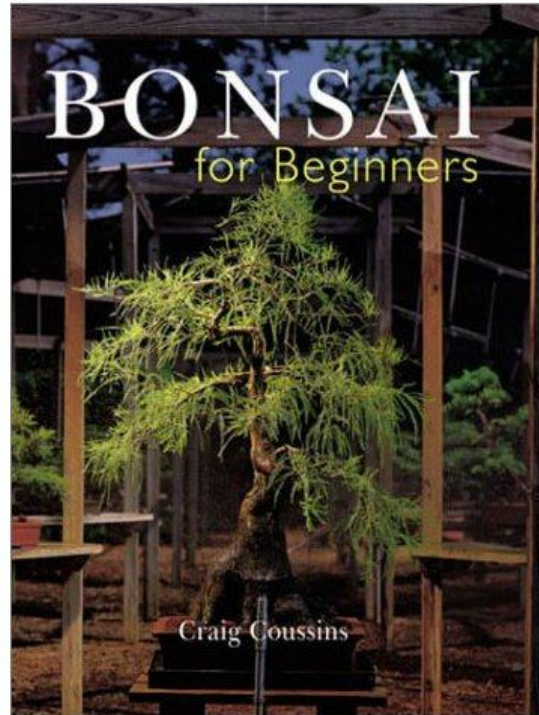
By Craig Coussins

I received this book from one of my stepsons for Christmas about 4 years ago-- later I was able to get Craig Coussins to autograph it for me. He noted that it was his first book and was a labor of love (Published in 2001). Craig travels the world over for his family business and this give him an opportunity to practice bonsai in many places besides Scotland, where he started the Scottish Bonsai Society (including Ohio where he plans to return in 2009). He also loves Harley Motorcycles. The book is 127 pages and oversized at 12" x 8.5". The first 70 pages cover: choosing bonsai, caring for bonsai, keeping bonsai healthy, in shape, and growing. Pages 78 through 118 entitled "the bonsai school" which contains 33 case studies. These studies show various designs using a wide variety and sizes of bonsai material. With as many bonsai books that I have acquired, I sometimes "rediscover" a book.

This time I rediscovered this book because we had been discussing jade as bonsai. Well Craig's latest book has one on its cover that is magnificent. This one has a false cypress. I did not recall reading it so here we are.

I originally asked for the book because the case studies intrigued me. This time I noted that the first stuff is the important stuff. After all what is the sense of creating a work of art if it slowly dies? Craig provides information that is time critical now that our tropicals are inside. It is information on watering, fertilization and lighting. Indoors in the winter, he suggests watering every two days, but notes; keep them damp and mist them daily. Fertilize every two weeks with half strength. To keep growth even he says to give them a ¼ turn each time you water.

He presents varied schedules for fertilization, watering, lighting for outdoor trees also. While the title says this is Bonsai for Beginners, it contains information for bonsai success...keeping them alive! Then the case studies use everything from beginner stock to advanced design and mature stock we all would like to have in our collections.



 Ken Schultz

IRON BONSAI

LET THE BATTLE BEGIN

November 16, 2008





FUN SHUI

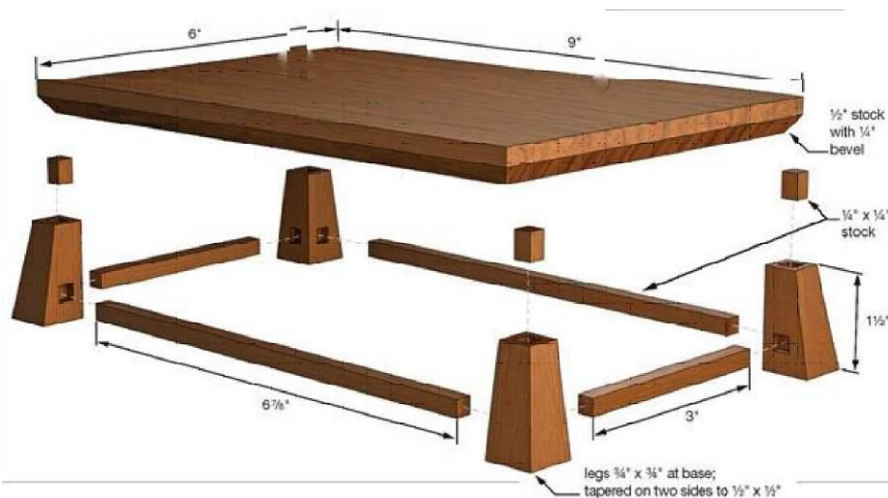
Small display stands for bonsai trees are hard to find. Our plan for building your own is as simple and elegant as the art of bonsai itself.

By Jack Dunigan

Every time someone plants a tree in a shallow pot and begins the delicate process of training its branches to enhance its natural form, bonsai begins again. No one knows who first trained a tree in a pot or when he or she did it. We do know that on the walls of 4,000-year-old tombs in Egypt are wonderfully preserved paintings of potted plants; and that 3,000 years ago, physicians in ancient India kept potted trees as at-hand sources of herbs and extracts. And 1,800 years ago the Chinese codified styles of dwarf trees throughout every region and province of China, thus giving structure and qualification to what had been mere haphazard plantings. The Chinese word for artistic potted plant is p'en tsai, meaning "pot planting." Some evidence suggests the art was well developed before 2000 B.C. But it is the Japanese who have elevated the art of miniaturizing trees in pots to the highest-level. Bonsai, the Japanese translation of the Chinese p'en tsai, didn't appear in Japan until about 1300 A.D., but the art has flourished there and the Japanese remain the undisputed masters of the art. Bonsai masters carefully study a tree to find the essence of the tree's form and, through time-honored techniques, simplify that form to enhance its best features and reduce its unappealing characteristics. Bonsai artists almost never add anything to a tree. To do so would violate its simplicity and humility and mask its natural beauty.

Commitment, not magic

In 1889, bonsai appeared in Europe at the Paris World's Fair Exposition. 1909 a large bonsai collection went on display in London. But neither Europeans nor the British could maintain thriving bonsai gardens. Rumors circulated that "Japanese magic" and "Oriental secrets" made bonsai flourish in Japan. Well, this may be at least partially true. But the magic is not sorcery, and the secrets are not secret. They are merely a commitment to the simplicity of form,



a discipline to diligently tend the planting, and a dedication to a style uncluttered by applied ornamentation. Bonsai appealed to me from the first time I saw one at a friend's home. At the time I couldn't have identified why I liked it; I just did. Over several years, as my experience as a woodworker advanced, I discovered I had a taste for the work of Arts and Crafts designers. The designs of Gustav Stickley, Charles Rennie Mackintosh, and Charles and Henry Greene influenced my designs and formed a woodworking philosophy that has led to this project. Two tenets of the Arts and Crafts movement match perfectly with the art of bonsai – the simplicity of natural forms and the abandonment of applied ornamentation. As I began to grow my own bonsai, I began to understand why I liked bonsai when I first saw it. Bonsai is in every sense the ancient root, as it were, of Arts and Crafts. To display a carefully trained bonsai on a garish stand with applied scrollwork would be as unfaithful to the art as adorning the tree with silk flowers or tinsel. Bonsai cries out for an Arts-and-Crafts-style stand. Indeed, much of the Arts and Crafts style originates with Asian design. When the Greene brothers designed houses in Southern California 100 years ago, they did so with an obvious Asian theme.

Making a small stand

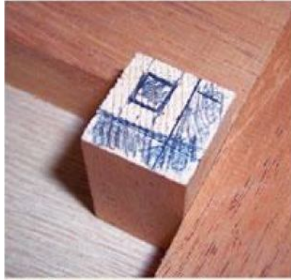
As my bonsai collection grew, I discovered that large-scale display stands could be easily found but smaller ones could not. I believe that even bonsai in the initial stages of training and development deserve to be displayed. So I designed and built several of these stands in mahogany and teak. The design is simple, the parts list short, the assembly uncomplicated. I built mine from scraps. The design lends itself to easy modification. You can make it larger or smaller. I recommend sticking with a 2:3 width to length ratio (thus it could be 4" x 6", 5" x 7½" or whatever). Whatever size you ultimately make, keep the legs about 1¼" long and the overhang at least 1". The style requires a long and low look.

You will need:

1. A ½" x 6" x 9" top of mahogany or teak. Any species will work, but since bonsai are typically kept outdoors, a weather-resistant wood will endure longer.
2. Four legs, ¾" x ¾" x 1½".material.
3. Two long stretchers and two short stretchers, both of ¼" x ¼" material.

To make the top, mill a piece of stock in your planer to ½" thick (or buy a piece if you don't have a planer.) Trim it to finished dimensions. Set your table saw to a 45° bevel and the blade height to just clear the bevel. Most saws have right tilting arbors so you'll need to move the fence to the left side of the blade or use the miter gauge. Hold the top stock perpendicular to the fence and cut the bevels. Using the miter gauge for the rip cuts can be tricky because it can be difficult to hold the work straight. I don't like to use the rip fence for the crosscut bevels for the same reason—it's nearly impossible to hold the piece true to the fence. Mill the edges of the cross-grain ends first, in case there is some tear out; then bevel the sides. While you're at the saw, mill the stock for the legs and the stretchers. Cut some stock ¾" x ¾". You will need at least 7" for four legs, but prudence dictates that you make at least one more than the plans call for, just in case. Then rip some stock to ¼" x ¼". You will need at least 18" for the stretchers and another inch or so for floating tenons. If you have a thickness planer you can rip them slightly oversize and plane out the saw marks. If you don't, just sand them away by hand.

Mortise-and-tenon joinery



1. When you mark the legs for mortising, make sure to account for the ¼" taper on two sides.

The pieces are held together with mortises and floating tenons. I used a bench top mortising machine to cut the mortises into the legs. If you don't have one, you can cut the mortises by hand using a drill press and a ¼" chisel. Lay out the mortises by scribing in 1 3/8" from each corner. These marks form the inside corner of the mortise. I made a jig and clamped it to the mortise machine table so each mortise went exactly in the same place. I cut them to ¼" deep, plenty of depth for a project like this.

Cut the mortises in the legs before shaping the legs to a taper. Lay out the locations on the ends of the legs, remembering that the mortises cannot be in the exact center. You are going to mill away two sides to a taper, removing approximately ¼" from two adjoining sides, leaving a surface ½" x ½". Plot the ¼" mortise in the center of that area. To help keep things straight, I marked the adjoining sides I was going to mill away, then marked off the finished edges. **(Fig 1)** Reposition your jig on the mortiser and cut the mortises.



2. Make a simple L-shaped jig to keep your mortises consistent.

Don't taper the legs just yet. Mark and cut the mortises in the legs to receive the stretchers. Make a mark 3/16" in from the back or straight side of the leg and 5/16" up from the bottom. This forms the corner of the mortise. Now cut the mortises and clean up all of them with a chisel. **(Fig. 2)**

To taper the legs, I made a jig to hold them in place while I sanded away the tapers on a disc sander. **(Fig. 3)** Once they're cut, hand sand everything to at least 220-grit.

Cut four 3/8"-long tenons from some of the ¼" x ¼" stock you milled up earlier. Next, cut the stretchers to length. If you are making the base to my dimensions, cut two of them to 6 7/8" and two more to 3". Dry-fit everything. Depending upon how accurately you located the mortises, you may have to adjust the length of the stretchers.

Stain before the glue

When everything fits, set it aside— don't glue it up just yet. These stands are small and the clearances shallow, making it difficult to get a smooth stain coat after it is assembled. I stained everything first, then glued it up. I live on St. Croix in the U.S. Virgin Islands where dark woods are preferred, so I used Bohlen's Vandyke Brown water-based stain. If you use a water-based stain you'll have to



3. Cut the tapers on each leg by hand or on a bandsaw, or sand away the excess as shown here.

move quickly to avoid lap marks and splatches. Once everything is stained, follow the stain's instructions for allowing it to dry completely. If you are not going to stain the piece, move on to the glue-up stage. Since the stretchers don't actually serve any purpose other than decoration, I glued only the floating tenons in the legs and the legs to the top. Don't leave out the stretchers you won't be able to put them in after the glue cures. If you have used a water-based stain, don't use a wet cloth to remove glue squeeze-out. It will also remove some of the color. Leave the squeeze-out and carefully chisel it away in about 20 minutes. Flip the stand over on its feet and set a weight on top to serve as a clamp. In an hour you can remove the weight. The glue will fully cure in about 24 hours. Follow the instructions for top-coating and

the project is complete. I used marine-grade polyurethane, available in spray cans, sanding lightly between coats.

This stand uses a paltry amount of material and once the jigs are made, it's just as easy to make several as it is to make one. If you're not yet a bonsai collector, you might find it to be a most relaxing and enjoyable hobby, especially if you already like to keep plants.

Jack Dunigan is a professional woodworker who has been building furniture for more than 30 years.

Reprinted from Woodcraft Magazine Issue 11 by permission.

Thank you Dr. Solacoff for your donation of trees to the club.



From the Circulation Desk of the C.B.S. Library

I have the new C.B.S. membership cards for 2008; so please see me if you don't have your card yet. If you have any bonsai (or related subjects) books, magazines, videos or CD's that you would like to donate to the C.B.S. library, please let me know. All such donations should be tax deductible, since we are a 501c-3 non-profit organization.

Please return any overdue library books, magazines, videos and CD's to the Librarian at our monthly club meeting so other club members may have access to them.

Thank you.

Please contact John Young if you have any questions or comments about any of this. You may either send E-Mail him at jyoungjfy@sbcglobal.net or give him a call at (614) 267-4168.

As a reminder, if you checked out any books, magazines or videos from the C.B.S. library last year please return them as soon as possible. They are now **OVERDUE!**

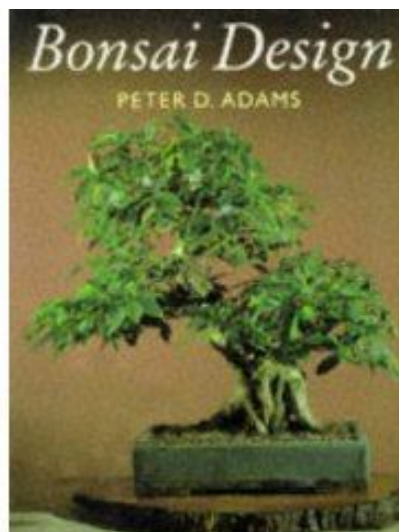
Thank you in advance for your cooperation.

John Young, Librarian

CBS LIBRARY SPOTLIGHT

Bonsai design: deciduous and coniferous trees

By Peter Adams



Bonsai Here and Beyond the Outerbelt

Unless otherwise noted, The Columbus Bonsai Society meets the third Sunday of every month at 1:45 pm at the Franklin Park Conservatory. Board Meetings are the first Tuesday of the month at 7:00 pm in the Franklin Park Conservatory. The meetings are open to members.

14 DEC 2008	Holiday Dinner- Evening Star Cafe
18 JAN 2009	USE OF ROCKS AND STANDS
15 FEB 2009	SOILS, FERTILIZERS, AND PEST CONTROLS
15 MAR 2009	RE-POTTING AND PRUNING TECHNIQUES
17-19 APR 2009	MID-ATLANTIC BONSAI SHOW—NEW JERSEY
18 APR 2009	SHOPPING TRIP TO OAKLAND NURSERY- “How to select good Potensai”
19 APR 2009	ACCENT PLANTS, MAME & SHOHIN TECHNIQUES
2-3 MAY 2009	ALL-MICHIGAN BONSAI SHOW
16-17 MAY 2009	CHICAGO-MIDWEST BONSAI SPRING SHOW
17 MAY 2009	AZALEAS OR TBD
23-25 MAY 2009	BRUSSELS’ BONSAI RENDEVOUS- www.brusselsbonsai.com
20 or 27 JUN 2009	ONE-DAY SHOW- DATES TBD OR POSSIBLE WILDWOOD BBQ TRIP
11-14 JUN 2009	ABS LEARNING SEMINAR- BOISE, IDAHO
13-14 JUN 2009	DAWES ARBORETUM BONSAI SHOW
19-21 JUN 2009	BCI ANNUAL SHOW—NEW ORLEANS
27-28 JUN 2009	WILDWOOD GARDENS BBQ
19 JUL 2009	BYOT- TROPICAL REFINEMENT – “Bring your tree to talk about plans”
14-15 AUG 2009	CHICAGO-MIDWEST BONSAI SHOW
16 AUG 2009	GROUP PLANTING OR SWAP WITH JULY
20 SEP 2009	GARDEN TOUR-TBD, AND PICNIC – WHETSTONE PARK OF ROSES
10-11 OCT 2009	“Show of the Carolinas” NORTH CAROLINA ARBORETUM
10-11 OCT 2009	OAKLAND NURSERY FALL FESTIVAL
18 OCT 2009	PINES, CARVING, SHOW(?)—TBD
15 NOV 2009	LITERATI, PINES
DEC 2009	HOLIDAY DINNER- TBD
JUN 2010	NATIONAL BONSAI EXPOSITION
JUN 2010	MABA SHOW—MICHIGAN
JUN 2011	<u>ABS/BCI LEARNING SEMINAR IN LOUISVILLE, KY</u>



Columbus Bonsai Society Membership Registration

Name: _____

Address: _____

Phone: (____) _____ -- _____ Date: ____/____/____

Email: _____

Membership: Individual (\$15.00) ____ Family (\$22.50) ____

Check # _____

P. O. Box 1981

Columbus, Ohio

May your phone number be included in our members list? Y N

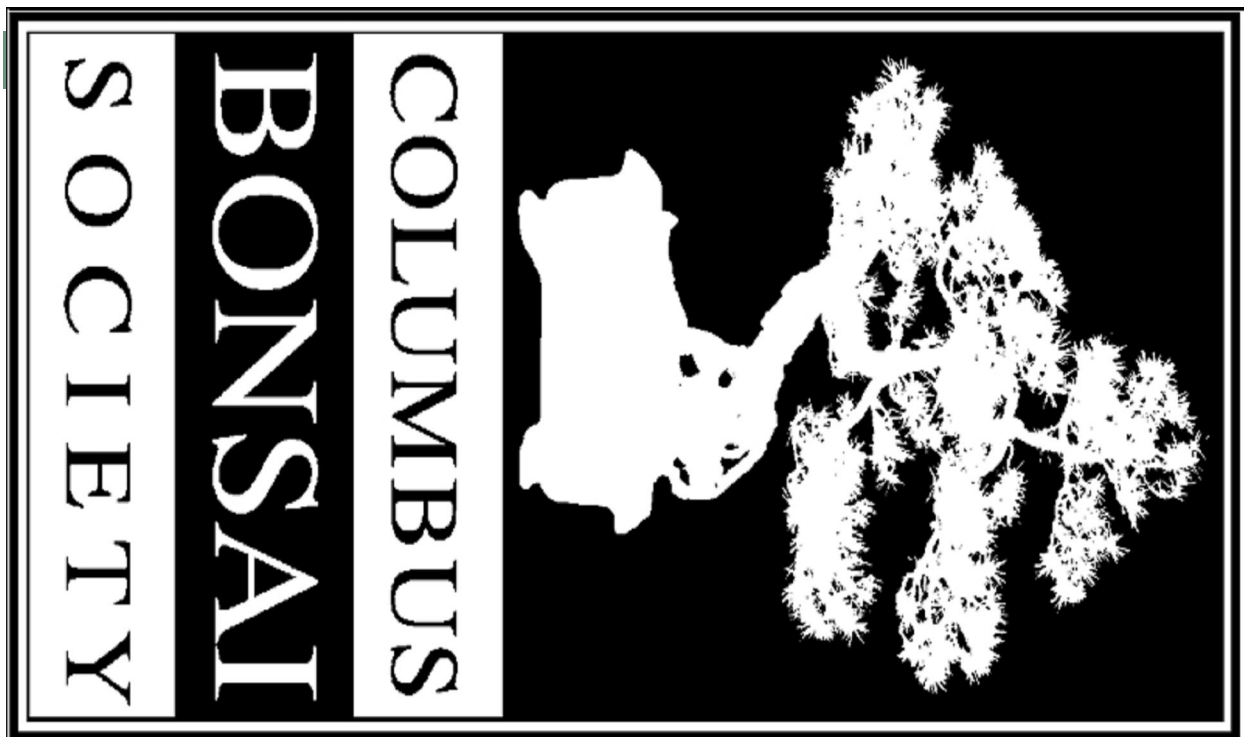
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Would you like to get your newsletter by email? Y N

(email saves the club about \$.74 to \$.90 an issue in printing and mailing.)

IF family membership, please list other members: _____

Renewal memberships may be paid for more than 1 year at a time



Columbus Bonsai Society
PO Box 1981
Columbus, OH 43216-1981

Questions to:
Columbusbonsai@hotmail.com
[HTTP://Columbusbonsai.org](http://Columbusbonsai.org)

Regular Club meetings on
3rd Sunday of the month
Meetings Start at 1:45 pm
All are welcome to attend

CBS meets at:
Franklin Park Conservatory
1777 East Broad St
Columbus, Ohio 43203

CBS Board meets
1st Tuesday of the month
at 7:00 pm at FPC