

# December 2010 Newsletter

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

-01101001

**"A Pinch of this...."**

**...And to all a good night ....**

**Term of the month: MORI**



**Mori**—3 trees (Ki) in a group or "lots of wood" Meaning: Forest

**Are your trees in "bed" yet?**

Let's hope so. Now that fall is truly over, I hope all trees are where they need to be for the winter months. In January we will discuss issues relating to Tropical trees and overwintering, as well as record keeping and lighting.

2011 looks to be an interesting year of programs as we shoot to cover the three main types: Tropicals, Conifers, and Deciduous for at least 3 months each. Of course, in order to join us and get the most out of each program you need renew your dues which expire, for anyone who did not pay in the last 6 months, on December 31st. Make sure you ask for it as a holiday gift, and we will see you in January.

Bonsai=Perseverance



Rich Uhrick

**Hopefully you were able to join us last night for dinner. If not we missed you.**



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1



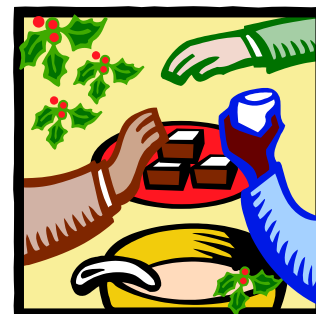
Columbus Bonsai is a proud member of the American Bonsai Society and Bonsai Clubs International.

## This Month's Program— HOLIDAY DINNER DECEMBER 12TH

### Holiday Dinner Raffle winners

- 1) Doc won the Olive and a small glazed pot
- 2) the Mike Holcomb won the \$60 round Italian pot
- 3) the Wilsons won the 2 stands
- 4) and I think Ben William, or Zack won the small Lotus matte pot.

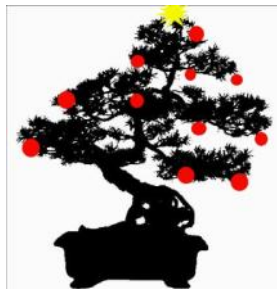
I donated the Olive, and Mike Thornhill donated the lotus pot and the glazed pot The stands and the Italian pot were from club inventory.



I want to thank all those who purchased tickets to support the club.

I think we all won out on some GREAT FOOD. And the owner cut us a deal since it snowed and we had some no shows- The doughnuts were awesome- A guy here whose wife is Chinese said the filled doughnuts are a northern China traditional desert - including the ones with port in them.

Ken Schultz



The Columbus Bonsai Society receives meeting space and other support and assistance from Franklin Park Conservatory and Oakland Nurseries

### DISCLAIMER

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Rich Uhrick, Editor  
 ruhrick@otterbein.edu

### UPCOMING PROGRAMS:

**JANUARY:** Tropical survival issues. Bonsai Resolutions, Lighting, Record Keeping, Post Show Death, What Tropicals do you have....

**FEBRUARY:** Deciduous Styling and Soil Discussions.

**MARCH:** Pines: Candelizing and styling and Soil Discussions.

**APRIL:** Flowering Deciduous and Azaleas.

**MAY:** Mini-show and Doug Hawley on Black Pine care.

**JUNE:** TBD

## AND NOW A WORD FROM OUR <sup>NEW</sup> PRESIDENT....

I hope that all of you have gotten your semi hardy plants into winter protection. Most of mine will tolerate 20 degrees, but the next few days are looking to be much colder. I got them into my green house and the heater is on to keep them about 14 degrees above whatever it is at night.

That is an interesting thing about greenhouses. You think they are a magic cure all for plants until you actually get one. Then you find out they require a lot of attention. A small one like you would want in your back yard needs supplemental heat. If it is sunny out during the day, they get very hot and may need cooling. A lot of people use windows to vent the heat. I know that there are automatic mechanisms to open and close the windows that are temperature actuated. I just saw a solar powered vent arm that I may try next year. It was at Home Depot. My experiment this year is white paint sprayed on. I got about a 30 degree reduction in daytime temperature this fall so I may not have to worry about cooking my trees this winter.

I will probably write more about this over the coming year. I think that in spite of the extra work involved, a small greenhouse can be a good addition to our horticulture.



*Zack*

## PLYWOOD SLABS

As mentioned at the last meeting, we are looking at making slabs for a forest or saikei style planting. If you are interested, we need to know what shape you would like. The outline needs to fit on a sheet of 24 x 30 piece of paper. Please indicate where you want drain holes and any wiring holes. We are planning on cutting these out of marine grade plywood and sealing them with epoxy so all holes and cutting need done prior to painting.

Those of you at the meeting saw the forest the North Carolina Arboretum has on a freeform plywood slab. It was very impressive. We currently have 7 signed up for the slabs and four people have turned in a cutting plan. The cost of a slab is \$15 so this is an inexpensive way to get a large slab.



I will have paper at the Dinner for anyone who wants to sign up then. *Zack*

## BOOK OF THE MONTH: BONSAI A STEP BY STEP GUIDE-Christine Stewart

This is a short project book written in 1992. Christine Stewart is from England; interestingly the book's Publisher is in Stamford Connecticut. There are six projects; 1) Bonsai from a nursery beech, 2) Wild pine bonsai, 3) Rock-clinging maple bonsai, 4) Raft bonsai, 5) Group plantings and 6) Bonsai landscapes. The author states that she selected material common in Europe and North America.

There are a couple tidbits in the introduction paragraph. The first is bonsai size effects how long it takes to achieve a suitable specimen. Mame - Six inches – 3 years; Medium sizes about twenty inches 8 – 10 years, and “many” years for bonsai up to 3 feet. She says that poor material may have potential when grouped with others or by adding a rock and moss. And she states that inexperienced people bring their trees in to soon at the first cold snap to central heat, excessive watering and over feeding, and certain death.

In the beech project, Stewart says that selection of the tree with proper branches is critical. No lower branches makes it difficult to use a tree as a specimen, though it may do in a grove; also a heavy branch to high in the tree is also a problem as are bar branches. She recommends waiting a week after initially pruning before repotting nursery stock. She warns, never pull a tree from its pot by its trunk. After repotting, dunk the pot and tree in water. She says it will take 3-4 weeks before new roots begin to grow. After that, you can bring the tree into full sunlight. Never repot or dig deciduous trees when their leaves are unfolding as this almost always kills them.

In the next project, Wild pine bonsai, Stewart offers a number of tips on collecting trees from the wild. From taking as much root as possible to potting as soon as it is feasible. She uses a mixture of the original soil, peat, loam and leaf mold. With pines, she adds sand in the soil mix.

Project 3 is a Rock-clinging Maple. She spends some time describing how to pick a suitable rock. She says a porous rock will help roots to anchor themselves and help retain moisture. She points out that you should plant the tree in a crevice or hole in the rock's side, not at its pinnacle. Position the rock first in the pot so that it looks stable. She says it may be necessary to glue wires to the rock to wire the roots to it. Initially the roots need covering with sphagnum moss. Nine drawings illustrate how to do this.

Project 4 is a Raft Shimpaku juniper. She says to look for a tree where almost all the branches are growing from one side. Then wire the branches out into trunks, removing the unnecessary ones. Cuts and rooting hormone promote roots along the side of the old trunk allow for the eventual removal of the old root ball. Over the years, the raft trunk is elevated to promote the raft look.

Project 5 shows several different Group Plantings. She uses Zelkova to show a variety of plantings going from one to eleven trees. She also shows a 5 tree larch planting and a 30 tree Trident maple planting. Trees that are one sided are good candidates for use in a group as they simplify positioning. The overall shape of the group is more important than any one tree. For close up forests, plant the smallest tree to the front with the largest to the rear. For far away, forests the largest trees are towards the front, but the front 1/3 of the pot needs to be open and the smallest trees are at the rear.

Project 6 is bonsai landscapes which she says is a younger art and therefore has fewer rules. She creates two saikei. One with one main tree and a path created out of course sand the second a coastal scene sing rocks, moss and sand to create a beach. The largest rock has pockets in it and two small trees planted on it like trees along a coastline. The path planting has 6 drawings on arranging it and the coastal planting has 4 drawings showing the steps from arranging the rocks, adding the soil, then the moss and trees.

Hard to believe this book is only 64 pages and cost me only \$3.49. In 1993, its retail price was \$6.95.



## TREE OF THE MONTH: Holiday plants

**T**here are several plants we always see around the holidays, Poinsettias, Christmas Cactus, Norfolk Island Pine, ornamental peppers are old standards. Alberta Spruce, Italian Stone Pine, Rosemary, Pomegranate, small Olive trees are also more easily found these days. Sometimes Calmondium may be available too. Calmondium are small citrus trees with equally small orange fruit and flowers with an intoxicating fragrance. The first two, Poinsettias and Christmas Cactus may easily be ignored as bonsai or accent plants, but the rest should be given consideration.

Alberta Spruce and sometimes small Colorado spruce are decorated and offered as living table top holiday decorations. They are hardy to our zone and the fact that they are not dormant when they should be makes them a challenge to acclimate so that you can rescue them as future bonsai. The day after and sometimes a few days before, these holiday offerings are marked down so far that the risk is worth taking. The trick will be to gradually get them to go dormant so that they may be taken outdoors. A garage or porch may be your solution. Place them in a cool location for a few weeks and then a cooler location, then a protected place near your house where they can survive until the weather begins to warm. Resist any thought of repotting or styling in the dead of winter as its just not the right time to do anything but acclimate them.

Italian Stone Pine, Pomegranates, Rosemary and Olive trees are Mediterranean plants. As such, they are zone 7 and 8, hardy depending on the variety. Mediterranean plants also tend to like drier conditions and an alkaline soil. I know our website has articles on Rosemary and Olives. They like a cool position in the home or on a porch. Avoid temperatures below 40 and over watering. They also like a good deal of light. All are good bonsai candidates and worth adding to your bonsai collection; especially at marked down prices. Pomegranate and Rosemary should flower for you if you do things right. Olive tree flowers are born on the tips of branches on new growth, and with bonsai pruning are unlikely to flower and produce fruit.

Norfolk Island Pine and Calmondium are tropicals that may fit into your tropical collection if it isn't already over crowded. Both are not mainstream bonsai and present their own design challenges. Plus both require a lot of light to stay healthy. Calmondium will flower and fruit. I have one and have moved it in and out with the seasons. The only problem is that the wood is exceedingly hard and the window of opportunity for wiring is short.



Ken Schultz



# STUDYING AT STASELWOOD

## SESSION FOUR: August 2010

### According to Richard Gurevitz

The morning classroom session for Class 4 began with a recap of Class 3 and then went to **Styling Part Four**. There are 8 principal of design: Balance, Movement & Rhythm, Emphasis, Simplicity, Contrast, Proportion, Space and Unity.

**BALANCE.** The whole bonsai determines the visual balance. Aspects that attract your eye help balance the design and asymmetrical balance creates the most dynamic feeling. Forms of balance can come from odd sources. With **COLOR**, darker colors can provide balance for larger lighter colors. For example, a small dark pot or rock can balance a white or gray large trunk. A small complicated **SHAPE** can balance a large simple shape as an intricate Jin with lots of points can visually balance a large foliage mass. Complicated surface **TEXTURES** can provide balance to larger masses. A smaller very rough to textured cascade pot can aid in balancing a heavy cascade tree. When **POSITIONING** a smaller object farther away from the center can help balance the larger object closer to their center. An example of this is the mass or pointing tips out on the end of a semi-cascade or literati that can give direction or balance for the eye to end on creating balance to the overall image.

**MOVEMENT & RHYTHM.** Movement is the directional path our eyes take when viewing art. Art and bonsai both have movement. A straight trunk is boring because it only takes a second for the eye to travel its length, but a curvy trunk takes longer for the eye to travel along and you can admire the bends, shapes and nuances. Rhythm is the repetition of similar elements that provide a path on which the eye can travel. If the rhythm is out of whack, your eye will stutter rather than glide along the tree. Beware of competing conditions. Be mindful of what the elements of your design are saying. If the crown is pointing to the left and the movement is to the right, then the balance is going to be unsettled.

**EMPHASIS.** The emphasis is the interesting part of your tree--the intended focal point of your tree. This point can be oversized roots, trunk, hallow, deadwood or any other unique feature that stands out and gives the horticultural clues to the story you are telling.

**SIMPLICITY.** Simplicity is the elimination of non-essential elements or details unnecessary in the final design. If you will not miss it, get rid of it. If you leave these items, it could detract from the real focal point of the tree thus making it difficult to see its real beauty.

**CONTRAST.** Contrast is the difference between various elements. Be careful not to overdo it and cause confusion. Contrast can be between color of leaves, pot, flowers, fall color, deadwood and live vein, rock & tree and color of moss.

**PROPORTION.** Proportion is the relation or ratio comparison of elements in size or quantity as in the tree to the pot, the leaves to the tree or trunk and accessories to the tree such as mud men, or boats, etc.

**SPACE.** Space is the interval or distance between elements. Emptiness is a very critical part of any work of art or composition. The negative space or empty space can portray or emulate all the other elements. Space can provide perspective. The illusion of depth is a very important aspect of you design. If you use negative space, your mind translates the gaps of space in between these masses as distance and creates greater perspective. Negative space has weight and mass and helps create balance with the positive space by giving the eye a place to rest between images. How long does it take your eye to go through the tree--trunk movement, Jins, pads, etc? When you are deciding on a design, close one eye so you get a "picture" of what your tree looks like. Keep in mind that you do not try to create balance with positive space but rather complete the com position with it.

**UNITY.** All of the above principals are brought together to create a good design with each complimenting the other instead of competing for attention. Unity allows the message or story you are trying to tell to stand out. Consistency and Relevancy are a large part of this. Consistency is the repetition of all elements, the form of the pads, the shape of the branches (twisty or not), the taper being equal and gradual, the direction and slant of branches, etc., all telling the same story. Remember, however, not to get too far away from how your tree grows in nature. Relevancy is the need to make sure all the elements say the same thing and are relevant to the message you are trying to convey. Do not put a broom style tree on top of a rock or in a crescent pot.



Photo from the Staselwood website.

*(Continued from page 6)*

The discussion then turned to **TROPICALS**. Is an Indoor Bonsai a fact or fiction? No woody stemmed plant evolved to live indoors, but there are steps you need to take to keep your tender plants indoors over the winter season. Keep in mind that tropical styles should be in line with the styles of trees in their native locale.

Repotting is best to do when day and night temperatures do not vary much. Over the winter, months when your tropical trees are indoors in controlled temperatures would seem to be a good time and we probably have a lot more time to attend to these plants. Other signs of when to repot are: when you water and the water will not penetrate the root mass or takes a long time to seep into the soil, roots are growing through the holes in the bottom of the pot, plants can be lifted out of the pot attached to the root mass and no soil falls off and the plant is losing vigor and/or branches.

You should have several pots ready and have a spray bottle to mist the top and roots often. Remove all the old soil. Let the soil be on the dry side. You can use a hose to remove the remaining soil or gently remove the remaining soil in a tub of water which is at room temperature. Then do root pruning. Remove large roots including roots that go straight down and crossing radial roots. Trim all hair roots based on the condition of the root mass and health of the tree. Pot preparation should be done before you do soil removal and root pruning. The shorter the time you expose the remaining root to the drying air the better. Have the pots prepared by placing screen over drainage holes and have holding wire in place and some soil in the bottom of the pot. Use larger wire than you think you will need. Place the tree where you want it in the pot and wire it in and backfill with soil. Then water thoroughly and then you can use a root stimulator such as super thrive or B vitamins. Then put the plant in the shade if outside in the summer or away from a strong heat source if inside in the winter and mist daily or regularly. **DO NOT** fertilize for one month.

When you are preparing for inside life during the winter, you should move the plants to a shaded area for a while and then to a more shaded place before you move them in. Once inside you will need bright indirect light for 12-16 hours a day and you may need to use artificial light to achieve this. Use a timer to keep the amount of light the same every day. Jeff likes to use one cool white and one warm white florescent in each fixture. This gives the same spectrum as a "grow bulb". Others just use the warm white bulbs only. The lights should be as close to the plants as possible but remember that the bulbs produce heat and should be at least 6 inches above the plants. You can use reflective material under and around your benches or shelves for reflection and painting the walls and benches white helps, too. The rule of thumb is 20 watts per square foot at 12" - 15" from the light source.

Air and Humidity are critical. Use an electric humidifier or a humidity tray. The humidifier works well because the water particles are small and do not collect on surfaces as easily. Thick, leathery leaves loose moisture less and are more sustainable in low humidity conditions. You should have a hygrometer to make sure have 50% to 75% all the time. Humidity should be high in the day when photosynthesis is taking place and lower at night when respiration is taking place. Keep your plants clean. Dust can clog the stomata on the underside of the leaves causing the plants to stop photosynthesis as well as transpiration. **DO NOT** over water ficus. They like to be a little dry.

Temperatures should be 64° - 75° in the daytime and 57° - 61° at night. Keep plants away from heat ducts and if you use a fan, **DO NOT** let it blow directly on the plants.

When watering put aquarium or pea-gravel about 1" deep on the bottom of your humidity trays so that the bottom of your pots do not stand in water. Bonsai do not do well in standing water because of the chance of root rot. You can also use the dip method which is done when the plant starts to dry out. But be cautious when watering inside because plants use less water when inside.

When you see mottled yellow leaves this usually indicated an iron deficiency. When the whole leaf turns yellow, that usually indicates over watering.

When you take your tropicals back outside for the spring and summer and a little of fall, do it slowly. Reintroduce them to the sun gradually. I like to take my plants back outside when it is going to rain for three or four days in a row. I find that the ultra violet rays get through to the plants to toughen them up but they do not get the frying heat of direct sunlight and they get plenty of water but they do not have to stand in it.

As usual, we spent the afternoon creating another marvelous bonsai for our collections or refining one we already had.

#### **PARTICIPANT'S NOTE:**

The articles I have been writing are the notes that Jeff Carr gives us at each class. I have rewritten them in an article format and they are fairly complete. However, I do not in any way want those of you who read these articles to think that just reading the articles is going to replace participating in the Staselwood Study Group. The sessions are 8 hours long and include cross discussion, personal observations of the participants, and comments made by Jeff during styling sessions on a one to one basis. The classes have been all that I expected and more and I encourage anyone who has any interest to participate in next year's Study Group. This is an unpaid testimonial.

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

In an effort to make the C.B.S. library more available to all of our members (since the library cabinet is being stored at Oakland Nursery and since we aren't meeting there every month), I will do my best to fill any requests that you may have to borrow any of the items that we currently have in our collection. I have a complete list of all of the books, magazines and videos that we have in our library; so, no later than the Friday before our monthly meeting, either send me an e-mail at [jyoungjfy@sbcglobal.net](mailto:jyoungjfy@sbcglobal.net) or give me a call at 614-267-4168 and let me know what items you would like to borrow from our library.

I will let you know if we have that particular item in our library or, if it has already been checked out by another one of our members, when it should be available for you to borrow. However, if you are interested in a particular article or topic in one of our bonsai magazines, I will need to know the specific issue you

would like to borrow, since I don't have a master index for all of the magazines that we have. And to be as fair as possible to all of our members, you may check out only two books, magazines, CD's or videos at one time for a two month period.

Please let me know if you have any questions or suggestions about these new procedures. After all, it is your library, too!

**John Young, Librarian**  
 (614) 267-4168  
[jyoungjfy@sbcglobal.net](mailto:jyoungjfy@sbcglobal.net)



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Columbus, Ohio

43216-1981

### Columbus Bonsai Society Membership Registration

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
 \_\_\_\_\_

Phone: (\_\_\_\_) \_\_\_\_\_ -- \_\_\_\_\_ Date: \_\_\_\_/\_\_\_\_/\_\_\_\_

Email: \_\_\_\_\_

Membership: Individual \$25.00  Family \$35.00

Check # \_\_\_\_\_

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

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

(email saves the club about \$3.00 - \$4.00 an issue in printing and mailing.)

IF family membership, please list other members: \_\_\_\_\_

*Renewal Memberships may be paid for more than one year at a time.*

### **Bonsai Here and Beyond the Outer belt**

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 6:30 pm. The board meetings are open to members.

#### **2011**

<b>16 JAN 2011</b>	<b>TROPICAL CHECKUP/SURVIVAL INDOORS—OAKLAND</b>
<b>20 FEB 2011</b>	<b>DECIDUOUS STYLING AND REFINEMENT/SOIL DISCUSSION—FPC</b>
<b>20 MAR 2011</b>	<b>KEN HUTH—FPC</b>
<b>17 APR 2011</b>	<b>WHACKING YOUR FICUS DOWN TO SIZE—OAKLAND</b>
<b>14 MAY 2011</b>	<b>SPRING MINI-SHOW—TBD</b>
<b>15 MAY 2011</b>	<b>GUEST ARTIST—DOUG HAWLEY ON BLACK PINE CANDELING—FPC</b>
<b>19 JUN 2011</b>	<b>GUEST ARTIST TBD—TBD</b>
<b>16-19 JUN 2011</b>	<b>ABS/BCI “Bonsai in the Bluegrass” —LOUISVILLE, KY</b>
<b>17 JUL 2011</b>	<b>FLOWERING TROPICALS—OAKLAND</b>
<b>21 AUG 2011</b>	<b>FICUS, FICUS, FICUS—OAKLAND</b>
<b>17-18 SEP 2011</b>	<b>ANNUAL SHOW —MAENNERCHOR</b>
<b>16 OCT 2011</b>	<b>BUD PRUNING, NEEDLING, AND WIRING PINES—FPC</b>
<b>20 NOV 2011</b>	<b>DORMANCY AND STANDS: SELECTION OR CREATION—OAKLAND</b>
<b>11 DEC 2011</b>	<b>HOLIDAY DINNER—TBD</b>

**FPC= FRANKLIN PARK CONSERVATORY  
OAKLAND= OAKLAND NURSERY, COLUMBUS**

### **Columbus Bonsai member’s article in ABS Journal**

Mike Thornhill’s article on Phoenix Grafts, is featured in the latest issue of the ABS Journal. Congratulations, Mike.

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[HTTP://Columbusbonsai.org](http://Columbusbonsai.org)

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

CBS Board meets  
1<sup>st</sup> Tuesday of the month  
at 6:30 pm

# ***HOLIDAY DINNER***

