

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

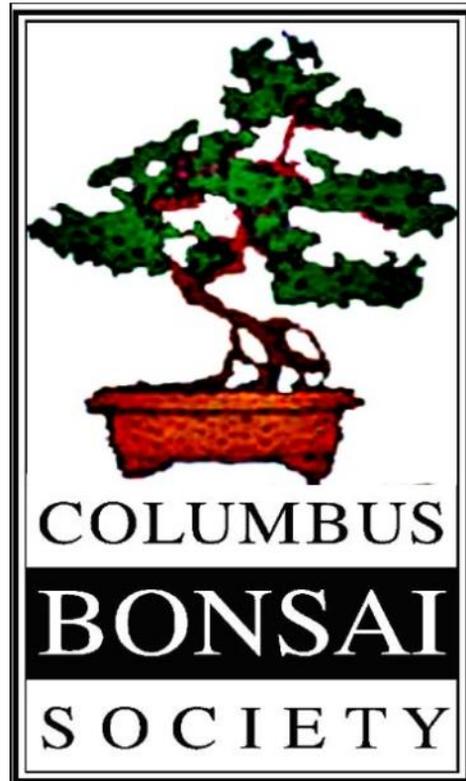
Questions to:

[Columbusbonsai@hotmail.com](mailto:Columbusbonsai@hotmail.com)

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

Regular Club meetings on  
3<sup>rd</sup> Sunday of the month  
Meetings Start at 2:00 pm  
All are welcome to attend

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



# ***40th Annual Bonsai Show—FPC***

**SCHEDULE OF EVENTS 7/19-21/13  
LOCATION: FPC DOWNSTAIRS**

**7/19/13**

- **3:00 PM—7:00 PM SET UP/TREE DROP OFF**

**7/20/13**

- **8:00 AM—9:00 AM TREE DROP OFF**
- **10:00 AM—5:00 PM BONSAI SHOW**
- **2:30 PM DEMONSTRATION**

**7/21/13**

- **10:00 AM—4:00PM BONSAI SHOW**
- **4:00 PM—7:00 PM TEAR DOWN**

# July 2013 Newsletter

**President**  
Zack Clayton

**Tree Curator**  
Dan Binder

**Director Emeritus**  
José Cueto

**1<sup>st</sup> Vice President**  
Ken Schultz

**2<sup>nd</sup> Vice President**  
Denny Sackett

**1 year Director**  
Ben William

**2 year Director**  
Mike Thornhill

**3 year Director**  
Jack Smith

**Past President**  
Mark Passerello  
**Treasurer**  
Richard Gurevitz

**Secretary**  
Sandy  
Schoenfeld

**Librarian**  
Beverlee Wilson

**Web Master**  
Ed McCracken

**Newsletter Editor**  
Richard Uhrick

**Education**  
Tom Holcomb

**“A Pinch of this....”**

**...THE SHOW MUST ...**

Go on...And can you believe it is almost here? Are your trees ready? If not, then this issue is for you. It is packed full of information on getting your trees ready, creating and using accent plants and the role of the stand or slab in a display. It also includes schedule and a list of what you may have volunteered for. Of course, one thing we need most right now is people to bring in and set up food in the “hospitality” room. Everyone always signs up for the “sexy” jobs such as set up and vendor assistants, but they forget that a bonsai show, like an army, travels on its stomach. So check out the list and contact Ken Schultz (kaseppsm@aol.com) right away to add your name to the list.



Rich Uhrick

**Inside this issue:**

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**See you the 20th and 21st at  
Franklin Park  
Conservatory—Downstairs  
in the Classrooms**



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

[ColumbusBonsai@hotmail.com](mailto:ColumbusBonsai@hotmail.com) [www.ColumbusBonsai.org](http://www.ColumbusBonsai.org)



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

## This Month's Program— 40TH ANNUAL BONSAI SHOW: A FIXTURE IN COLUMBUS SINCE 1974—FPC

**T**his month will mark the 40th annual bonsai show. At least four different locations played host to our annual event: Eastland Mall, Northland Mall, The Columbus Männerchor Konzert Hall, and Franklin Park Conservatory.



### PLAN TO BE THERE FOR THESE DEMONSTRATIONS

**Jeff Carr:** *Staselwood Bonsai, Newark, Ohio – Jeff's bonsai interest began in Savanna, Ga. twelve years ago. He has studied bonsai under a number of artists including Craig Coussins. Saturday: **Jin and Shari Carving***

**Ken Huth:** *Ken's World of Bonsai, North Canton, Ohio – Ken has been a regular at the Columbus Bonsai shows as well as MABA and other events for over 15 years. He has brought erodium to the Ohio bonsai market. He has collected trees in the Dakota's with Andy Smith. Sunday: **Creating a Bonsai Treasure from Rough Stock.***



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

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Rich Uhrick, Editor  
ruhrick@otterbein.edu

#### UPCOMING PROGRAMS:

**AUGUST: JAPANESE  
WILLOWS AND BYOT  
WITH OWEN REICH**

**SEPTEMBER: PICNIC**

**OCTOBER: JIN AND SHARI  
WITH JEFF CARR**

**SEE PAGE 14 FOR MORE  
DATES AND LISTINGS**

## AND NOW A WORD FROM OUR PRESIDENT....



### Random Thotz

**F**or the last three months, I have been following a series of Bonsai Tonight Blog posts on decandling ([bonsaitonight.com](http://bonsaitonight.com)). It started May 28 and has just finished (I think) July 9. This has been a combination of photo posts and minimal instructional text explaining and showing why, how, and when to decandle Japanese Black Pine (JBP). Although the emphasis and examples is on JBP, the techniques also apply to red pines and most other two-needle pines. They do NOT apply to white and other five needle pines.

If you want advice on white pine or additional info on JBP, try the Bonsai Today Masters Series book on Pines. It is well worth it.

But back to the Bonsai Tonight posts, these are the most complete series of articles on decandling I have found. The whole set with linked references runs about 44 pages so it is not going to appear in the newsletter, but I have the link up there in the first paragraph. Knowing the website, they will probably archive them under pine development. The progression through the posts is very logical and the previous item supports each post.

The series starts out with what is decandling, and what it is not. It progresses through why to decandle and when it is not appropriate to decandle. Then to selecting trees and preparation.

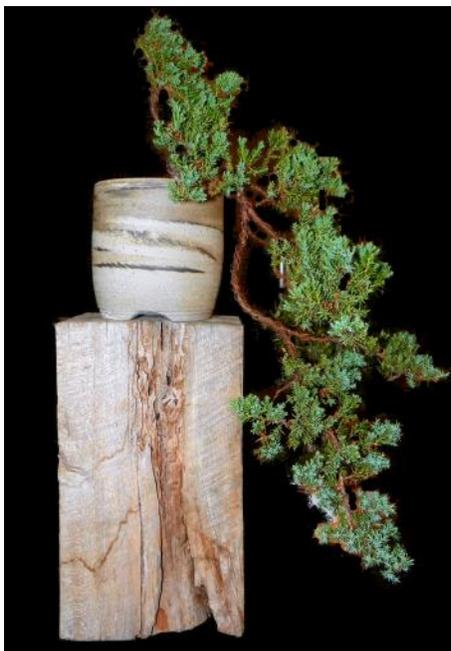
Preparation? You mean I do not just grab a tree and start hacking away. Right, there is about a five-week prep time given with what to do in that time.

Finally, now make the cut. Making it the right way, and how to control vigor in the tree and maintain energy balance. Next is on pulling needles. A post discusses, single day and multi-day decandling sessions, a post on where to start on the tree, and putting it all together, and then on to after care. The tree is under considerable stress, it will need aftercare. The series finishes with discussion and decandling of a shohin JBP that Jonas may put in a show this year, and a link to a video of what he did last year to the same tree for comparison.

I have to get some control of my schedule so that all my trees are either ready, or in development at the same time. I have one that is out of cycle but I showed it recently. Sigh. I guess I will be out doing a continuous Demo again in the lobby. On the bright side, I get to work on trees and talk to the public at the same time. I like that learning approach and it is reserved time where I have no other competition for tree work. This year I will be styling one of the procumbens left over from the workshop last month, and some of my own stuff.

*Zack*

# EXAMPLES OF SHOW PRESENTATION TREES FROM THE PAST



## Kusamono and accent plants

How can I not be attracted to something whose literal translation from Japanese is “Grass Thing”? I had intended to submit an article on accent plants and Kusamono for the CBS newsletter several months ago but inertia took over. Then *Bonsai Focus* (Mar. - Apr. 08) published a beautiful piece “Not Just Plants”. Nevertheless, I am undaunted and will blunder ahead.

Somewhere in research for who knows why I ran across the word Kusamono. A bit of “Googling” made me realize that, this is serious stuff. After hundreds of hits in a U.N. of languages, I found that many clubs and shows have done workshops. Then again, some playfulness creeps in. I will regale you with a bit of info and insight and provide some website links and other resources if you care to pursue and peruse. I would love to see what others find of interest.

I have seen many members of our club, folks at Dawes’, etc. display beautiful accent plants. I have enjoyed playing with potting various ferns, grasses, and flowering plants in some of my small pots and to my delight folks have bought what we have had for sale. Sandy Schoenfeld, at our March meeting, brought up what may be obvious - this is a great way to utilize those “cute” little pots that we have all collected thinking that we could grow trees in them.

We use the terms accent or companion plant to describe material displayed with a bonsai. The Japanese term is Shitakusa (brings out my inner 9 year old). Shitakusa pronounced (Sha’tak’sa) translates Shita-under or below and kusa - grass. You use a Shitakusa to complement a display. Not in any way should it be a focal point. The concept, as I grasp it, is that the Shitakusa is a minor part of the whole impression. It helps create the setting or mood.

In a formal display, an accent plant may be viewed in a Tokonoma along with a bonsai or suiseki in the discipline known as Kei Do. The literature states that an accent plant is to evoke a season, time of day, mood, etc.

The term Kusamono-Bonsai occurs in many articles. This is a bit bothersome to me. Possibly, the intention is to indicate that the Kusamono can also stand alone in an exhibit. The Kusamono is the primary feature and may have a scroll, figurine, etc. to complement the presentation.

A Kusamono may be an individually planted specimen or a combination of materials such as grasses, wildflowers, dwarf bamboo, herbs, mosses, and even seedling trees. I find Kusamono

especially appealing because plants sold for rock gardens or labeled alpine plants are almost irresistible to me.

Due in large part to its smaller size the popularity and refinement of Kusamono in Japan and Europe increased greatly over the past 20 years. Naoko Esaka in *Bonsai Focus* compares Kusamono with ikebana except that the former have roots. As in the three level constructions often seen in an Ikebana, a Kusamono may have a taller grass in the back, a shorter flower forward and moss in front. She cautions that plantings should not mix plants from different environs, i.e. marsh and alpine, shade and sun.

In one of my favorite books, *Four Seasons of Bonsai*, Kyuzo Murata displays plants (no reference to Kusamono) in prime seasonal growth. I am sure these beauties would be unspectacular at other times of year. His photos of emerging fern fiddleheads or equisedum compare with the spring display of the azalea, the summer fruit of the oleaster, and autumn berries of the chokeberry. It is this idea of featuring the seasonal changes that is the appeal of Kusamono.

Another area using non-trees that you may encounter is under planting. This is adding plant material in the same pot as the bonsai. (Please no *Sagina subulata* [Irish moss—Ed.]

Maybe we cannot all dig great trees in the wild but we may collect material that can remind us of vacations, picnics at the park, or even nursery field trips. Collect wisely and legally.

North American Bonsai Federation newsletter article

<http://www.bonsai.org>

[wbfb.org/newsletter9/F4.htm](http://www.bonsai.org/wbfb/newsletter9/F4.htm)

A UK Kusamono Club <http://www.kusamono.co.uk/index.html>

[Bonsai Kusamono Suiseki: A Practical Guide for Organizing Displays with Plants and Stones](#)

By Willi Benz

More info on Kusamono and Shitakusa <http://www.snowcrest.net/windowboxnursery/bonsai/kora.htm>

National Bonsai Foundation Exhibit 2007 <http://www.bonsai-nbf.org/site/exh-kusamono.html>

I Believe a Czech “klub”

<http://www.bonsaiklub.cz/photo/en/?kategorie=6>



C. Tom Holcomb

**REPRINTED FROM JUNE 2008 TO  
HELP YOU PREPARE FOR THE  
SHOW**

## Book of the Month: Forest, Rock Planting & Ezo Spruce Bonsai By Saburo Kato

Stone Lantern has been offering this book on sale recently, so I asked Beverlee to order a copy for the Club. I have a weakness for books on forest and Saikei planting; I must I have six different books on forests, Saikei and landscapes. This book was originally published in 1963 and in 2001; the translated version was edited by William Valavanis and published in English.

John Naka wrote the introduction in June 1963. I love the story he relays in the opening paragraph which he goes on to say Saburo Kato has succeeded as a bonsai artist because he is able create the vision of great age and transport the viewer to another place and time. Valavanis notes that he first met Kato in 1970 when he apprenticed in Omiya Village, Japan.

As noted by the title, the book consists of three distinct sections; forests, rock plantings and Ezo spruce. Since the book was originally published in 1963 there are 16 “color plates” at the front of the book. Other photographs are black and white; however, the entire book has many drawings that compliment the text.

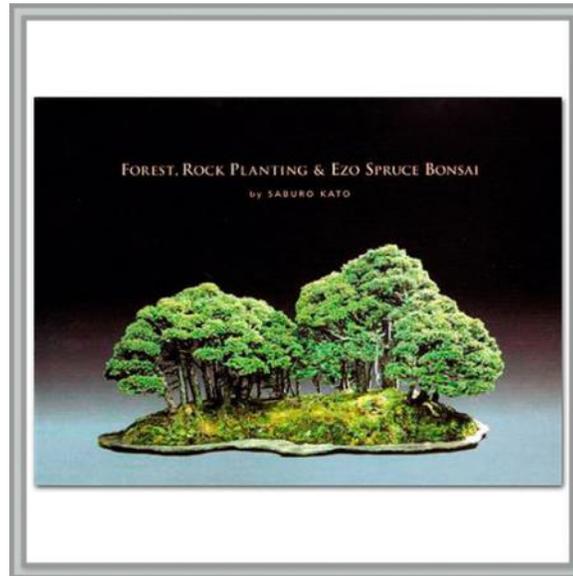
**Creating Forest Bonsai:** Pages 36-91, presents text, drawings and the concepts of forest planting. Kato says that forests may contain as few as three plants up to many dozens of trees. One of the benefits of creating a forest is that seedlings not suitable for specimen bonsai can be used. A forest needs to present the *harmony, stability and unity found in nature*. This is accomplished by using trees of different thickness and height arranged to achieve these. The main tree is the thickest and tallest, the secondary tree is next in size and the support tree is third largest. The composition should consist of odd numbers of trees, 5, 7, 9 and the container size determined by the desired overall harmony and stability of the finished work. Empty space in the pot should enhance the viewer’s impression of a forest.

Here are the types of trees Kato lists for forests:

**Evergreen:** Ezo spruce, Needle juniper, Shimpaku juniper, Japanese cedar, Hinoki cypress, Japanese hemlock and Japanese red pine.

**Deciduous:** Zelkova, Trident maple, Japanese maple, Japanese hornbeam and Japanese beech.

Next Kato leads you through the steps; selecting trees, arranging roots, preparing the container. Several pages show plant arrangement and sequence of planting. Trees may be lightly wired to each other to set their position. Closeness or distance between trees effects the impression of the location. Closeness provides unity, harmony and stability. Pages 61-91 provide thirty different planting concepts the reader may wish to copy in their forest. Each concept provides different plant material, number of trees, design concepts and pot shapes. Every page tells the reader the number of trees, what characteristics the trees should have, their arrangement in the pot and the sequence of planting. I saw at least three that I want



to try to duplicate!

**Creating Rock Planting Bonsai:** Pages 94-132. This section is about planting trees on rocks. Some of the rocks are flat, many are used as mountains, and some are in a style that I felt are Chinese in nature. Kato says that the rock planting combines stones with trees, accessory plants, grass and moss into an integrated beauty to bring out the mood and rich atmosphere of nature. Your planting can be an island at sea, breaking cliffs, a quiet valley, etc. In contrast to forest plantings, rock plantings leave a strong impression of motion and attain three-dimensional depths. In addition, you must consider the harmony between the tree and the rock from the start.

You must also consider the stability of the stone; it cannot easily fall over. It cannot be too smooth. The tree size needs to be maintained in proportion to the rock. Use small trees with fine branching and leaf size. Below are the tree species Kato suggests for Rock Planting:

**Evergreens:** Ezo spruce, Needle juniper (J. rigida), Japanese white pine, Shimpaku juniper, Japanese Cedar (Cryptomeria japonica)

(Continued on page 14)



P.O. Box 3502  
Columbus, Ohio 43210-0502

## COLUMBUS BONSAI SOCIETY

May 1987

### BONSAI TREES FOR SHOW

#### PREPARATION OF TREES FOR SHOW

Next month is the big event -- the XIV Annual Columbus Bonsai Society Show! By now most of our spring repotting, styling, and other chores are behind us, and it is time to turn our attention toward preparation of our trees for the show. This might be a good time -- particularly for the benefit of some of our newer members -- to pass along some hints and suggestions that you might find helpful in this process.

Before you submit your tree for show, it should be carefully groomed. Over-long bits of ground cover or moss should be clipped. Ground covers should not spill over the edge of the container (unless this is an integral part of the design).

Mineral deposits should be removed from the container with steel wool, scrubbing cloth, or vinegar and water. Mineral deposits on the *tree* can be treated with a half-and-half solution of white vinegar and water (never put oil on the tree). Apply with a cotton *swab* and rinse thoroughly. Look for insects or disease, and never submit *an* infested or diseased plant for show! Finally, give the whole tree and container a cleansing shower. If residues persist, spray with a solution of 1 teaspoon mild liquid detergent to a quart of tepid water and immediately rinse well with clear tepid water.

Make sure the plant has been watered appropriately before it is submitted for show. Show staff will water the trees in the evening and/or morning during the show. The "back" of the tree can be specified by placing a toothpick (ancient method) or placing a small color adhesive "dot" on the back of the container (this should be done prior to applying oil).

Remember, we cannot have a bonsai show without trees. By now your registration form should have been submitted to Debi Hunter. If you haven't yet submitted your registration form, do so with the greatest haste! Debi, our Show Chairperson, also has more to say about tree preparation in her article below.

--Larry L.  
Learn  
President

Please be sure to have your bonsai trees, pots, and stands in show condition when you bring them in. The pots should be clean. A small amount of mineral oil hand-rubbed on pots often improves their appearance. If you use mineral oil, please don't put any on the back of the pot, because our registration stickers will not adhere.

All bonsai trees for display should have a stand or mat of some kind. If you do not have one, there will be extras at the show, and the placement committee will choose one for your bonsai as they are setting up the show. Any members having extra stands are encouraged to bring them in for member use. Please mark them in some way so you are sure of getting your stand back after the show. All stands should be clean.

Your bonsai should be in their best condition. They should be pruned and all dead leaves and flowers removed. The soil should be cleaned of debris and dead leaves. It is okay to leave the wiring on if it is done nicely and is copper colored. You wouldn't want to leave a red plastic coated wire on a tree as that would distract from the tree. We are striving for a clean neat appearance for our show.

-- Debi Hunter  
Show Chairperson

In honor of this being the 40th Anniversary CBS show— We are reprinting tree preparation advice from 26 years ago. All of it is still true, only the names have changed. —Editor

# HAPPY 40TH ANNIVERSARY



**40TH ANNUAL BONSAI SHOW  
JULY 20-21, 2013  
FRANKLIN PARK CONSERVATORY  
LOWER LEVEL where admission is  
**Free!****

**1777 East Broad Street  
Columbus, OH 43203  
7/20/13 10am—5pm  
7/21/13 10am—4pm**

[WWW.COLUMBUSBONSAI.ORG](http://WWW.COLUMBUSBONSAI.ORG)

[COLUMBUSBONSAI@HOTMAIL.COM](mailto:COLUMBUSBONSAI@HOTMAIL.COM)

## A FIXTURE SINCE 1974

## The Role of the Stand

Text and illustrations by Attila Soos, USA

### THE BASICS

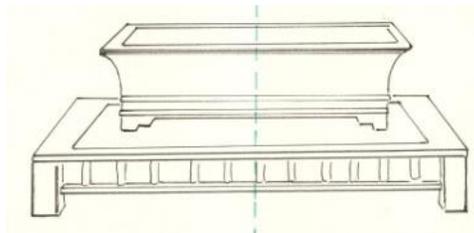
Few issues pertaining to bonsai carry as much uncertainty and controversy as does the correct use of the bonsai stand when displaying our trees. Many of us feel at home when shaping our trees, but suddenly tread on shaky grounds when the issue of display stand comes up. This is mainly due to the fact that we have no problem being inspired by our landscapes and our trees, but cannot easily relate to a bonsai stand, an accessory originating from the traditions of the Orient. Of course, bonsai came from the same cultures, but we easily adapted it to our own image of Mother Nature. The stands, however, that is a different story. To complicate the matter, we tend to display our bonsai in an informal setting, thus giving ourselves a lot of leeway on the use of the stand. When it comes to formal displays, we tend to use the same liberal approach. That is when the controversy starts.

An often-heard comment is the following: *"Bonsai is not a Japanese art form anymore, so I am not going to follow the rules observed in a formal tokonoma display. Who are they to tell me what to do?"* I agree that we should not follow anybody just because it is their tradition. That may not be the right reason for an artist to make choices. But do we really understand why they are doing it the way they do? I suspect that if we did, we could make the right choices for ourselves as well. There is a lot to learn from a thousand years-old tradition. We do not need to mimic our teachers after striking out on our own, but they can certainly provide us with the tools we need if we aspire for mastering this art form.

Let us have a quick look at the pot and the stand. From a design standpoint, they have two common characteristics: balance and symmetry. Some of them

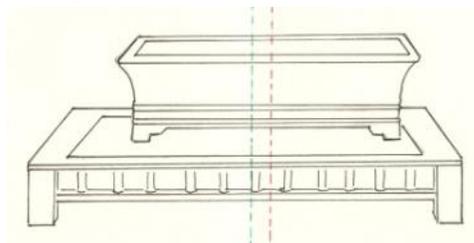
perfectly symmetrical. I say usually because, as we know, there are also boards, slabs and bamboo mats that are asymmetrical.

We can start with looking at the symmetrical stands first. Below we can see two examples of a pot placed on a stand. In Figure 1 the pot is exactly in the center of the stand. The entire set-up has one axis of symmetry that goes through the center of the pot as well as the center of the stand. The two form one visual entity. Their placement, relative to each other is *neutral*. The role of the stand is to be an extension of the pot and elevate the tree into a more formal and dignified position. It adds dignity and prominence. It is also highly decorative.



**Figure 1**

Figure 2 shows an asymmetrical placement of the pot. We have two axis of symmetry which forces us to look at the pot and stand as two separate entities. Depending on the position of the pot, we can shift back and forth the visual center of gravity of the stand/pot universe.



**Figure 2**

Comparing the two pictures, the first one has a static balance. The second one carries a certain tension and

*(Continued on page 11)*

(Continued from page 10)

movement caused by the displacement.

At this point, the two placements are neither right nor wrong. Their appropriateness will depend on how they influence the overall presentation.

Now we will introduce the bonsai into the picture.

Here is a slanting tree. It has perfect balance due to its correct placement in the pot.



**Figure 3**

I want to spend a little time on the concept of balance, because for some of us it seems to play a key role in the placement of the bonsai on the display stand.

There are several types of balance, when we apply it to bonsai. The first one is the tree's *anatomical balance*. I borrowed this term from Robert Steven, who in his book, *Vision of My Soul*, so eloquently defined this key concept. It has to do with the correct proportions, relative to each other, of the trunk, branches, and nebari, in order to evoke the image of an old tree. The second one is the tree's *design balance*, which has to do with the overall shape of the tree. The last one is the *correct placement* of the tree into the pot.

When all of the above are done successfully, we can conclude that the tree has an overall aura of balance (it is important to distinguish between balance and movement: a tree that has movement should also have

a dynamic balance). This is why I have brought the concept of balance into this treatise: some believe that the tree has to be placed in a certain position on the stand, in order to achieve balance. They automatically place a slanting tree to one end of the stand to "balance the composition."

I would categorically dispel this myth as false. If the tree already looks balanced in the pot without a stand, then the stand has no business of trying to balance it further. The stand has many other roles, but balancing is not one of them. If you need a stand to balance your tree, there is something wrong with it in the first place, and the stand is not going to fix that.

Here is the tree placed on the stand. It is in the center of the stand, has a strong slanting movement that extends beyond the edge of the stand, and yet it has perfect balance.



**Figure 4**

Let's look at the first example of display. It is a formal 3-point display. The slanting tree is exactly in the center of the stand. The neutral and symmetric position of the pot/stand unit lends a stable and formal grounding to the tree and does not distract from the overall harmony of the whole display. Remember: a formal 3-point display is an exercise in minimalism. Every little unnecessary detail can disrupt the perfect harmony.

**VOLUNTEER: A PERSON WHO VOLUNTARILY UNDERTAKES OR EXPRESSES A WILLINGNESS TO UNDERTAKE A SERVICE**

**H**ere is a list of wonderful volunteers to aid in the success of this year's show.

**FRIDAY JULY 19 3PM—7PM**

**SET UP**

1. Ben William
2. Zack Clayton
3. Sandy Schoenfeld
4. Ken Schultz
5. John Porterfield
6. John Young
7. Tracy Freeland
8. José Cueto
9. Keith Stevens

**TREE REGISTRATION**

1. Rich Uhrick
2. Sandy Schoenfeld

**SNACK & WATER**

1. Pat Ringold

**ARTIST TREES LOAD IN ?**

- 1.
- 2.

**SATURDAY JULY 20TH 8AM– 5PM**

**TREE REGISTRATION 8AM—9AM**

1. Rich Uhrick
2. Sandy Schoenfeld

**MUSIC**

1. Rick Wilson

**PLACEMENT OF TREES 8:30AM-10AM**

1. José Cueto
- 2.
- 3.

**FOOD AND COFFEE**

Snacks & Coffee - Coffee ASAP!!

Snacks...lunch set up 11- clean up @ 3:30 -

Only Ben and Denny have signed up - come on we need food!!! Doughnuts, potato salad, ham

salad sandwiches taken. Jack is out of town for a wedding who is bringing the coffee set up? Please be there early to get it started.

**VENDOR ASSISTANTS**

1. Zack Clayton
2. Mike Thornhill
3. John Porterfield

**CLUB TABLE STAFFING**

**10AM –12:30PM**

1. Doc Gurevitz
2. Dan Binder

**12:30PM– 5PM**

1. Doc Gurevitz
2. Ken Schultz

**JEFF CARR DEMO ASSISTANT 1:30PM**

- 1.

**AZALEA WORKSHOP ASSISTANTS 3PM**

- 1.
- 2.

**SECURITY/ DEPUTY SHERRIFS**

**AM**

1. Denny Sackett
- 2.
- 3.

**1PM—3PM**

1. Denny Sackett
- 2.
- 3.

**TREE WATERING AND SHUT DOWN AT 5PM**

- 1.
- 2.
- 3.

**SEE PAGE 13 FOR SUNDAY SCHEDULE AND VOLUNTEERS.**

**VOLUNTEERS CONT'D****SUNDAY JULY 21ST****FOOD AND COFFEE**

1. Sandy Schoenfeld
2. Ben William

same plea - more food. Water? coffee, pop? Croissants, shredded chicken sandwiches, lunch meat tray are spoken for

**SECURITY/ DEPUTY SHERRIFS****AM**

- 1.
- 2.
- 3.

**1PM—4PM**

1. John Porterfield
- 2.
- 3.

*NO ONE HAS signed up for AM!! PM- only John Porterfield - come on - we need 3 per shift!!*

**CLUB TABLE STAFFING****10AM-12:30PM**

1. Doc Gurevitz
2. Dan Binder

**12:30PM—4PM**

1. Ken Schultz
- 2.

**LUNCH SET UP 11AM**

- 1.
- 2.

**KEN HUTH DEMO ASSISTANT 1:30 PM**

- 1.

**TREE CHECKOUT**

1. Rich Uhrick

**VENDOR ASSISTANTS**

1. Ben William—Any and all
2. Zack Clayton—Artistrees
3. Mike Thornhill—Huth

**TEAR DOWN/ LOAD OUT**

1. Zack Clayton
2. Mike Thornhill
3. The Schoenfelds
4. Ken Schultz
5. Ben William
6. Wendy Mizanin
7. Tracy Freeland
8. José Cueto

**COMING IN AUGUST—OWEN REICH FOR TWO SESSIONS.**

Owen Reich became fascinated with plants at an early age. Visits to his grandfather's garden in Dalton, GA always left him with a sense of wonder and greatly affected his career path. Summers in his high school years to him meant installing and maintaining irrigation systems for private gardens in Atlanta. His love for working outdoors led to pursuit of a career in the Green Industry. While studying Horticulture at The University of Georgia, Owen had his first exposure to bonsai, a classmate pulled out a Kokofu-ten book one day. That sealed the deal. After completing his B.S. in Ornamental Horticulture, Owen moved to Nashville, TN to work as the Production and eventually Nursery manager at Samara Farms Nursery. He was instrumental in the construction, operation, and expansion of Nashville's top grower/broker. Over the 6 years at Samara Farms, Owen's passion for bonsai continued to grow. This led to the decision to formally study in Japan. Bjorn Bjorholm helped him to get an introduction to Keiichi Fujikawa, a second-generation bonsai artist who apprenticed at Mansai-en under the late Saburo Kato. Keiichi's father was a driving force behind the "satsuki boom" and judge for the Kokofu-ten before retiring.

(Book Continued from page 7)

*Deciduous:* Trident maple, Japanese maple, Japanese beech, Zelkova, Japanese hornbeam, winter flowering jasmine and others.

The next item covered was root pruning so that the tree can be planted in the rock or attached to it. Because of this work, Kato says that in Japan such planting are done in March and April except of Cryptomeria and needle juniper which are done in May and early June. Regardless of the month, he says, “when the buds begin to grow.” Next he provides soil mixes. These include “muck” and sphagnum moss.

Kato then provides a variety of drawing and text on how to anchor trees to rock, plant them between rock and attaching wire to rocks to tie trees to the rock. (You’ll need masonry bits for your drill.) The need for holes and drainage is explained with pictures and text. He also talks about using flat stones and attaching wire, drilling holes and using muck.

He explains the special watering needs and repotting needs of these plantings. He also talks about raising moss on the rock’s surface. He also explains that if you place your rock in a suiban that collects water, the depth of the water may need controlled during rainy periods.

***Ezo Spruce Bonsai:*** In the third and final section of this book, he introduces you to the changing history of availability of the Ezo spruce. Before WWII they were collected from Islands that became Russian possessions after WWII. The hey-day of

collecting was 1868-1912. Kato’s father collected trees that became the masterpieces that the author came to know. After he describes collecting and caring for collected plants he covers “air-layering” noting that it could take one or two years for the new roots to develop. I found air-layering spruce an intriguing idea. He uses a wire tightened ½ of the way into the bark and a ball of sphagnum no more than 3 to 5 times the diameter of the area being air-layered.

Propagation by cuttings in March to mid-April of branches two or three years old was next. He rooted in “red-soil” and sand from the Kansai region. Who knows what this means? He placed the pots where they were shaded and protected from the wind but could get dew on them. He even mists the cutting three or four times daily. He goes on in detail about fertilizing, watering, repotting, root management and wiring.

Since, we are not likely to have Ezo spruce plants available to us – so if you buy some Ezo seeds make sure the scientific name is *Picea glehnii* **not** *Picea jezoensis* which is suitable for forestry not bonsai. Yatsubusa are dwarf variants, either witches booms or a naturally occurring dwarf. One in 10,000 seeds may produce a dwarf or Yatsubusa tree. I have a Yatsubusa Chinese elm, so the term applied to all material used in bonsai. Technically, Alberta spruce is Yatsubusa white spruce. They are from a “witches boom” that has been commercially reproduced.



Ken Schultz

#### FROM THE CBS CARE GUIDE

##### July – Mid Summer – 85/64

- This is the hottest time of year, so most trees need water every day. Water in the morning, the evening, or both. Watering in the evening may increase the risk of fungus. Some trees’ roots will not take up water in the extreme heat. If your root ball remains wet in hot temperatures, do not re-water. You may want to repot this tree next season.
- Remove old needles on pines. They should be discolored and useless now.
- Creating Jin and Shari is easier in the summer due to sap flow. Removing bark from live branches is easiest when restyling and difficult from truly dead wood.
- Protect trees with delicate foliage, from the sun, such as Japanese maple. This applies through the summer season.
- Tropical trees should be in the peak of their growth. Hard pruning can occur now on tropicals.
- Summer repotting should not be done, but if it is necessary, disturb roots as little as possible. Transplant these trees either into the ground or into a larger pot with more soil.

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

The CBS Library Materials List is now available in spreadsheet format on our CBS website's Library Tab.

Users can Sort, Filter and Search the list. There are a few little buttons at the bottom of the embedded spreadsheet that allow you to download the spreadsheet, or open a full page version in a new window. Users can then email the librarian at [CBSLibrary@hotmail.com](mailto:CBSLibrary@hotmail.com) to request materials.

Another new feature is a column indicating if the Book has been reviewed and the information to access the review. For instance "NL Feb. 2011 (Schultz)" would indicate that the review is in the Newsletter, Feb 2011 issue, and Ken Schultz authored the review.

We hope this will make the collection more available to the membership. Let us know your thoughts.

We have completed the Accession Process for all the Books in the Club's Collection. All have a Card and Pocket for ease of Check Out.

Beverlee Wilson, Librarian  
John Young, Asst. Librarian  
[CBSLibrary@hotmail.com](mailto:CBSLibrary@hotmail.com)



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#### 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

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 2:00 pm . Board Meetings are the first Tuesday of the month at 6:30 pm. The board meetings are open to members.

<b>20-21 JUL</b>	<b>CBS 2013—ANNUAL SHOW —FPC</b>
21 JUL	BONSAI SOCIETY-KALAMAZOO-WHITE CEDARS—GIRL SCOUT HDQTRS.
<b>24 JUL</b>	<b>4TH WEDNESDAY STUDY GROUP 6:30PM —FPC</b>
<b>6 AUG</b>	<b>BOARD MEETING 6:30 PM —FPC</b>
17 AUG	SANDUSKY BONSAI—PICNIC AND GARDEN TOUR
15 AUG	BONSAI SOC. OF GRTR. CINCINNATI—MIKE FEDUCCIA— CINCI GARDEN CTR.
17 AUG	BONSAI DAYTON—OWEN REICH
<b>18 AUG</b>	<b>OWEN REICH BYOT AND JAPANESE WILLOW—FPC</b>
<b>21 AUG</b>	<b>4TH WEDNESDAY STUDY GROUP 6:30 PM —FPC</b>
<b>3 SEP</b>	<b>BOARD MEETING 6:30 PM —FPC</b>
7 SEP	SANDUSKY BONSAI—ANNUAL PBLIC DEMONSTRATION—FROST CENTER
7-8 SEP	BONSAI SOC. OF GRTR. CINCINNATI—ANNUAL KROHN SHOW—KROHN CONS.
14 SEP	BONSAI DAYTON—HYPERTUFA
15 SEP	BONSAI SOCIETY-KALAMAZOO—JACK WIKLE—GIRL SCOUT HDQTRS
<b>15 SEP</b>	<b>PICNIC/ MEMBER SALE/ TBD—OAKLAND</b>
<b>18 SEP</b>	<b>4TH WEDNESDAY STUDY GROUP 6:30 PM —FPC</b>
21 SEP	BONSAI SOC. OF GRTR. CINCINNATI—BYOT WORK DAY—CINCI. GARDEN CTR.
<b>1 OCT</b>	<b>BOARD MEETING 6:30 PM —FPC</b>
1 OCT	SANDUSKY BONSAI—SOIL NIGHT AND PIE/ICE CREAM SOCIAL
3 OCT	AKRON CANTON BS—BYOT—ART CENTER
18 OCT	BONSAI SOC. OF GRTR. CINCINNATI—WHITE ELEPHANT SALE—GARDEN CTR.
<b>20 OCT</b>	<b>JIN AND SHARI—FPC</b>
<b>23 OCT</b>	<b>4TH WEDNESDAY STUDY GROUP —TBD</b>
6 NOV	SANDUSKY BONSAI—OFFICER ELECTIONS
7 NOV	AKRON CANTON BS—PINES, NEEDLING/ BUD SELECTION—ART CENTER
21 NOV	BONSAI SOC. OF GRTR. CINCINNATI—MARK FIELDS—KROHN CONS.
<b>17 NOV</b>	<b>RAFT AND CLUMP STYLES W/ FICUS—TBA</b>
4 DEC	SANDUSKY BONSAI—CHRISTMAS PARTY/ DINNER
<b>DEC</b>	<b>HOLIDAY DINNER—TBD</b>

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