

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

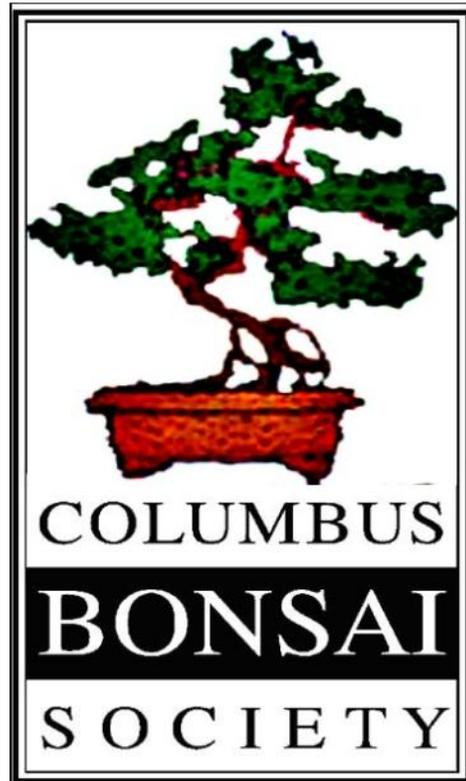
Questions to:

Columbusbonsai@hotmail.com

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

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

CBS Board meets
1st Tuesday of the month
at 6:30 pm



Picnic—OAKLAND NURSERY

SCHEDULE OF EVENTS 9/15/13

**LOCATION: OAKLAND NURSERY EDUCATION
BUILDING**

- **1:00 PM MEMBER'S SALE IS SET UP AND CAN BEGIN.**
- **2:00 PM BUSINESS MEETING AND PICNIC, FOLLOWED BY WIRING DEMO AND WORKSHOP.**

**BEFORE EACH WORKSHOP A BRIEF
ANNOUNCEMENT PERIOD WILL OCCUR TO
BRING US ALL UP TO DATE ON SOCIETY
ACTIVITIES.**

September 2013 Newsletter

President
Zack Clayton

Tree Curator
Dan Binder

Director Emeritus
José Cueto

1st Vice President
Ken Schultz

2nd 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....”

...A TISKET, A TASKET

Is everyone ready with their green and yellow baskets? Sunday is our Annual Picnic and member sale. This year we are also providing an assistance session for anyone who wants help with their trees. There will also be a wiring demonstration and practice session. See the This Month's Program info on page 3 for more information. So, bring something to share and your checkbook if you are looking for new material, etc. and join us on the patio and in the education house at Oakland Nursery.



Rich Uhrick

Inside this issue:

Program Info	2
TREE OF THE MONTH	6
New Members	7
Show Photos	8
September information	10
Calendar of Events	12



See you the 15th at Oakland Nursery—Columbus location



Columbus Bonsai Society PO Box 1981 Columbus OH 43216-1981

ColumbusBonsai@hotmail.com www.ColumbusBonsai.org



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

This Month's Program— ANNUAL PICNIC— OAKLAND NUSERY, COLUMBUS STORE

It is time for the Annual bonsai club picnic and members sale. Please consider bringing a covered dish to share. Some members have signed up in advance, for what they may bring, if you have not done so we can definitely benefit from a few main dishes, some side dishes and desserts. The club will provide drinks, paper plates, napkins and utensils.



The member's sale will be on going but sellers bringing plants should try to set-up behind the Oakland education building by 1 pm - remember that 10% of your sales should go to the club. The potluck will kick off at 2 pm after a short business meeting. Following the picnic meal, we will host an assisted workshop for anyone buying a tree or bringing something from home that desires help. Board members and other "experts" will be on hand to help novices and peers with questions. We will plan a short wiring demo as a refresher since many bonsai artists wire before trees go into dormancy. You may wire Tropicals at any time.

We hope to have a good turnout of new club members for the picnic and sale since trees are usually priced to move by the owners, and the potluck bounty is always satisfying.



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

DISCLAIMER

The Columbus Bonsai Society Newsletter, is the intellectual property of the Columbus Bonsai Society. All Rights Reserved. No part of this publication may be reproduced in any form, or by any means —electronic, mechanical, photocopying, recording or otherwise — without permission in writing from the Editor.

Rich Uhrick, Editor
ruhric@otterbein.edu

UPCOMING PROGRAMS:

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

**NOVEMBER:
OVERWINTERING
(CHANGED)**

**SEE PAGE 12 FOR MORE
DATES AND LISTINGS**

BOOK OF THE MONTH: The Beauty of Bonsai: A guide to developing and viewing nature's exquisite sculpture

By Junsun Yamamoto

This is a new book (copyright 2010) that features numerous photos of well-known Japanese bonsai. These are presented on glossy 8X11 pages. This book is 93 pages. I received it as a birthday gift; it was from Stone Lantern. In the introduction the author points out that you can make bonsai your hobby without owning a single tree; instead appreciating the efforts of others. He suggests heading for a bonsai exhibition and admire the bonsai grown, shaped and displayed perfectly. Appreciation of bonsai requires mastering a few tricks first. This book is designed to explain how to get the most out of viewing bonsai. The following are highlights from the book's four chapters.

Chapter 1 – Bonsai as Landscape Painting

Bonsai is a work of art that lets us savor the beauty of trees and plants in the natural landscapes, expressed in a container. Bonsai is more than a quest for beauty; it is a spiritual artistic realm. A bonsai artist will take a single tree and use it to create a landscape painting in a pot.

Bonsai have a front – determined by roots, distribution of branches and trunk taper. Bonsai growers choose the best front each time they repot. (It may change slightly over time, or you might find the back now makes a better front.) The side of the tree that feels most stable with roots extending to the right and left is chosen as the front. The first branch or lowest branch tends to be the longest. A bonsai artist learns how to taper the trunk by cutting, hiding the cuts.

Ancient appearance is a primary tenet of bonsai. Techniques such as: wiring, fertilizing and watering aid in developing the appearance of age.

Chapter 2 – Viewing Bonsai ~ creating landscape in a display

Bonsai are displayed on a stand known as a *shoku* (I know, we call them dais.); high for cascade, low for informal and formal upright Bonsai were originally found in the wild and cultivated in a compact form for an indoor display. When a tree is “complete” combined with a proper container, displayed in a *Tokonoma* at the right time of year and viewed by others, it is then that it truly becomes a bonsai. A *Tokonoma* contains props, such as an accent plant, *suiseki*, scrolls and seasonal ornaments (*tempai*). According to Yamamoto the display should reflect season and location. The scroll can be changed or the accent plant to indicate season. A *suiseki* may indicate mountains. The ideal bonsai setting according to the author is a teahouse. A teahouse in Japan is a small simple building especially constructed for bonsai viewing. Here the host serves tea to invited guests while they contemplate the special bonsai in the teahouse *Tokonoma*. The design of the teahouse is to make it difficult to tell where inside ends and outside begins.

Central to this chapter is a teahouse built in the 1930's using no nails, and fifteen steps taken to prepare for the guest's visit and the serving of tea. The author notes that the visitor should wear a necktie. (Remember this book is copyrighted 2010.) Upon arrival the guest bows first to the bonsai and then the host. After viewing the bonsai tea is served.

Chapter 3 – Fun with Shohin Bonsai

Shohin are 10-20cm tall (4.5"-9"), less than 10 cm are *mame'*. The author notes that despite their small size and simple appearance, they are more difficult to care for. This is especially true when it comes to watering and winter protection. In this chapter, Yamamoto presents ten bonsai styles using their Japanese names and giving their characteristics.

Traditionally the display area for a shohin is 180X90cm (6.5'X3.5') the size of a rice mat. The shohin display (*sekikazari*) has three components; the main tree, a counterbalancing tree and an accent plant, *suiseki* or ornament/*tempai*. He notes that there are simpler two item displays and more complex multiple shelved tree stands (*Hakokazari*). He explains the rules for each shelf/level in a three level display.

The *bon* of a bonsai refers to the pot, *sai* refers to the tree. Thus bonsai is the harmonious combination of container and tree. A well-chosen or ill-chosen pot can dramatically alter how the perception of the bonsai. He says with shohin pot choice is more important because they are viewed at a closer range. Collecting shohin pots is a recognized hobby. Eight pages of photographs of important shohin style pots are presented.

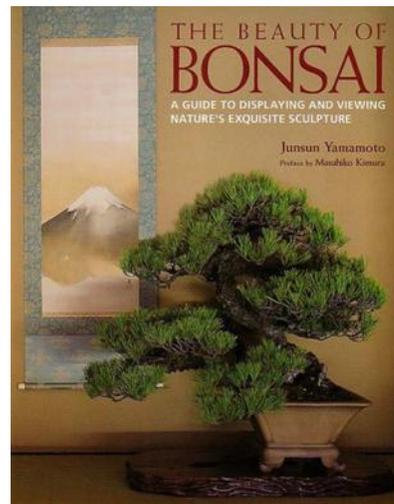
Chapter 4 – The creative bonsai of Masahiko Kimura

The book presents several pages of well known multiple Kimura tree plantings.

In the final three pages of text, the eight parts of a bonsai appear with Japanese terms. We frequently use *Nebari*, *jin* and *shari*. *Hasho*, leaf display; *kokejan*, trunk and *Ichi-no-eda*, first branch are not. Flow and counterbalance in a *sekikazari*, shohin display. Displays of two to six items appear with arrows labeled “flow” and “counterbalance”.



Ken Schultz



GOT MITES?

**YOUR
BOXWOODS
MIGHT—IF
THEY SHOW
SIGNS OF
DAMAGE LIKE
THIS OR
CUPPED
LEAVES LIKE
BELOW**



**Owen Reich on why bonsai?
“...The point is you have to love
bonsai deep down or you’ll never
make it past the 1 gallon garden
center juniper massacres...People
really into bonsai have found an outlet
for their creative expression and that
is what matters....”**

Mizu Goke and the benefits to bonsai by Owen Reich

Upon my arrival to study in Japan, one of the first things I noticed about the bonsai here was that the surface of many of the trees were covered with chopped sphagnum moss. My broken Japanese questions were answered with a smile, as mizu goke is an integral part of bonsai care here at Kouka-en and other nurseries in Japan. Proper watering is the most important cultural practice for bonsai and any edge you can get should be considered for use.

Mizu goke means water moss, referring to the environment sphagnum moss (<http://en.wikipedia.org/wiki/Sphagnum>) naturally grows in. To avoid confusion, mizu goke will be referred to as “moss” and green, living moss as “live moss”. You should never leave live moss you applied for exhibition on indefinitely as it uses water, decreases the oxygen exchange for the bonsai’s roots, and makes monitoring for dry bonsai more difficult. It is best to apply live moss before exhibition or display in small chunks like a puzzle. This keeps the air exchange rate higher than using large sheets.

There are a myriad of benefits for the use of mizu goke. The most common use is for newly repotted bonsai to stabilize the soil surface and evaluate root system health. Sick bonsai due to weak roots can be better monitored as can newly collected yamadori. Moisture sensitive trees and almost all shohin bonsai benefit a great deal as the hotter times of the year can be especially difficult to provide adequate moisture in a timely fashion. *Stewartia monadelphica* a.k.a. Himeshara (meaning dwarf stewartia) thrives even in warmer climates as moss keeps the soil temperature lower; best recreating the cool, moist environment they naturally grow in. *Trachelospermum asiaticum* var. ‘Nana’ a.k.a. Chiramen kazura (meaning handsome climber) is another species that hates to dry out completely. All of the chiramen kazura and himeshara at Kouka-en are maintained year-round with moss covering the surface. Another reason to adopt the use of moss is the uniform covering will decrease the incidence of new weeds and it’s easier to spot new ones early for



easy removal. It will not unfortunately, not kill all the old ones.

Mizu goke can be used for any species, but it will take some close observation the first time you apply for evaluation of your soil mix and local climate. We don’t use it for ancient *Pinus parviflora* or Shimpaku as the larger particle akadama used doesn’t shift easily and water needs are well known. Kouka-en uses blended Aoki akadama mixes for everything (a separate deciduous and evergreen mix) with a larger size of high fired akadama as a base to decrease the zone of saturation. This is the area that stays wet between waterings in the bottom of the pot. Satsuki azaleas are grown in Kanuma with a high fired akadama base.

Long fibered Australian peat moss is used here in Osaka for mizu goke, but Canadian long fibre peat moss will be readily available at garden centres or craft stores in America. Just make sure it is beige to brown colour that isn’t dyed. Mizu goke is best prepared by soaking the dry moss in a container of boiling water and left to sit for three hours to fully saturate the dry moss. Next, a large chopping knife is used to cut the moss into a fine particle size. The smaller the size, the more uniform the application will be to the soil surface. After mincing is complete, the moss is put into buckets of water for immediate use. The ratio of water to moss is important as too much water will make it hard to remove the moss. Too much moss tends to make the moss form clumps and can lead to an uneven final thickness on the surface. It will take some practice to perfect the ratio. When preparing enough for later use, the wet moss is mounded up in flats with small drain holes in the bottom and allowed to dry. If not used soon after preparation, it is best to allow the mizu goke to soak in a bucket overnight or at least three hours before use. If too dry, application will be difficult and increase the incidence of a wavy surface that dries sporadically. If left in a bucket for more than a day or two, add new water to

(Continued on page 7)

(Continued from page 6)

provide oxygen otherwise the moss will start to go anaerobic and smell bad.

Surface preparation is straightforward for newly repotted bonsai, as the soil surface should be made level or with a slight slope away from the tree already. It is best to make the final soil level a centimetre lower than normal before mizu goke application. On established bonsai, any old live moss is scraped off the surface save very close to the nebari on evergreens with flaking bark such as *Pinus thunbergii* as this area is usually left undisturbed during repotting. The mizu goke should be applied in a thin layer over all new soil. Again, this aids in keeping the soil from washing away or shifting so the surface is smooth and level. If you prefer to keep your soil surface “green”, live moss can grow in or through the mizu goke and re-establish itself at a uniform height. If a more diverse live moss covering for exhibition is desired, moss can be applied over the mizu goke if space allows or it can be scraped off once the root system is stabilized after application. This stabilization may take 3 months or longer. Many of the bonsai in the Kokofu Ten Exhibition are repotted during the months preceding the show in February into beautiful, and generally old and extremely expensive, pots. After the exhibition ends, the trees are potted back in their normal pots, terra cotta containers, or wood boxes. Moss is often applied at this point as the trees have gone through many stressors; not the least of which was almost two weeks inside an exhibition hall with dry air and low light levels. It is a testament of skill to the professionals involved that the bonsai masterpieces exhibited remain healthy during and after running such a gauntlet.



Mizu goke application is done by making a shallow skimming-scooping motion into the bucket and almost slapping the thin layer in your hand onto the soil. Grabbing a big handful and spreading

it around is less accurate. At a minimum, moss should be applied over all new soil around the perimeter of the pot. Deciduous trees are covered from the edge of the pot to the nebari leaving these surface roots uncovered as it will decrease the incidence of adventitious roots in the wrong places

and just looks better. As mentioned earlier, evergreens don't need moss covering the little bit of the overall surface devoid of moss can also aid in assessing water needs. Next, a curved edged, flat soil tamp like the ones often opposite the business end of bonsai tweezers should be used to press the moss down to form a slight outward slope on the inside edge of the pot. Finally, a clean dry rag will aid in the removal of excess moss on the pot rim. Once dry, mizu goke will stick to the pot and is unsightly and harder to remove.

As the new moss dries, it will lighten in colour. This is how to better judge when to water. If applied to established bonsai, it will dry faster and when visually dry, it's time to water. Newly repotted bonsai will dry out slower and watering rates need to be watched closely. It is best to let the moss dry out to the point of looking like caked oatmeal early in the stabilization of new root systems; sometimes watering just the older part of the root system closer to the trunk is advisable as this is where the new fibrous roots will emerge. As time passes after repotting, the rate at which the moss dries can be tracked and used to judge the vigour of your bonsai. Really long drying times between waterings are a sign of a weak root system. It may be time to apply a suitable fungicide. At times, patches of moss can wash away. Just apply some new moss in the same fashion. The moss will sometimes turn green due to some sort of algae. If too much of the surface turns green, the old moss can be removed and new moss applied. If your moss turns green all over, you are most likely watering too much. Fertilizer cakes will discolour the moss under them but this is no reason for concern.

The water needs of any species should be learned from bonsai professionals, seasoned local club members, or researching the plant's native habitat. Mizu goke is not a cure-all for how to time your watering. Moss is not going to fix any bad habits either. It is however, a reliable aid in bonsai culture when used properly and may provide an “Ah-Hah” moment for bonsai you had trouble keeping healthy in the past.

**REPRINTED BY
PERMISSION OF
THE AUTHOR**



WILLOWS IN THE WIND

OWEN
REICH



BRING YOUR OWN



SOME NOTES AND REMEBRANCES FROM OWEN'S VISIT— HOPEFULLY WE GOT THESE RIGHT.

- When removing a branch or reducing the trunk, make multiple smaller cuts when doing the final reduction. First cut a distance above your final cut area. Using a straight concave cutter is likely to split the wood. Use them when making jin or initial cuts; use a curved concave cutter when making the final cut. Don't use bypass cutters except to do outer smaller cuts.
- Don't compromise branch structure; so don't be afraid to cut back hard. (time of year to do this is species specific)
- Cut paste - Owen likes to use cut paste. Use the soft stuff on smooth barked trees, like willow, azaleas and birch.
- Protect thin barked trees in summer from "sun scald"; which damages the bark, by wrapping it with cheese cloth or thin muslin cloth.
- When wiring a branch the first coil off the trunk should be loose then tighter about an inch out. He's noticed lots of people usually make the first coil tightest. (We used "soft" of loose wiring on the willows to guide the thin barked branches into a weeping position.
- To control insect use the Bayer systemic for trees and bushes or apply Merit.
-
- Salix and other trees are pioneer species. The first trees to colonize disturbed areas. They grow fast shed limbs.
-
- Highly refined, ramified trees should be given a rest after the show. They should be moved to a larger pot to allow roots to recover and allow them to rest for a couple of years? Then retrained.
- : Owen discussed a character branch. Not part of the classic design. Something that makes an individual tree unique. May break rules
-
- "if it looks good do it. If it doesn't - don't."
- We should look at trees with the idea of redesigning. Should turn them 15° left 15° right to look at new front. Should tilt 4-5° left, right, back and, front to look at trunk position.,
- Wound Sealant – Owen likes liquid cut paste for thin barked trees. When using the putty he likes to get it wet to make it stickier before he applies.
- Wire. 45° pitch of wire application for tight bend. 60° for looser bends. The pitch can be even longer between areas that need bent to save wire, then tighten pitch to make bends.
- Think of wire application like a chess game. You need to think two or three moves ahead to avoid crossing and plan which branches an anchor each other..
- One note, if you use the electrical putty - Don't moisten it. Water is used to keep it from sticking to something. You can dampen your fingers when applying so it doesn't try to peel off the cut wound as you press it on. [THIS ONE IS FROM ZACK CLAYTON]

PLEASE GIVE A BIG WELCOME TO OUR NEW MEMBER AND THE RETURN OF A LONG TIME ONE



DEBORAH MORAGA
ACTUALLY JOINED IN JULY BUT WAS
MISTAKENLY LEFT OFF THE LIST.

CHARLES “SONNY” MEISTER
WELCOME BACK

FROM THE CBS CARE GUIDE

September - Early Autumn - 77/54

- This is an ideal time to start root over rock plantings and other root development projects. The tree is starting to concentrate growth in the roots and use less energy on the foliage.
- Lower the nitrogen content of your fertilizer this month. Switch to a 0-10-10 fertilizer. The lack of nitrogen slows foliar growth, which will force the branches to toughen up to deal with winter's wrath.
- This is the second best time for repotting. Once the leaves turn color, the tree is dormant. You may transplant deciduous after this. This is better done in the beginning of the month.
- This is a good time to collect wild trees.
- Bring tropicals back indoors towards the end of the month, or when temperatures consistently drop below 50°F at night.
- Spray your tropicals with pesticide before you bring them indoors. This may take multiple applications over a few weeks.
- Watch out for fall pests. Squirrels are especially harmful, as they are digging and foraging for winter.

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 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



P. O. Box 1981
Columbus, Ohio
43216-1981

www.columbusbonsai.org

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.

14 SEP	BONSAI DAYTON—HYPERTUFA
15 SEP	BONSAI SOCIETY-KALAMAZOO—JACK WIKLE—GIRL SCOUT HDQTRS
15 SEP	PICNIC/ MEMBER SALE/ ASSISTANCE AND WIRING—OAKLAND
18 SEP	PROGRAMMING AND EDUCATION COMMITTEE 6:30 PM —FPC
21 SEP	BONSAI SOC. OF GRTR. CINCINNATI—BYOT WORK DAY—CINCI. GARDEN CTR.
1 OCT	BOARD MEETING 6:30 PM —FPC
1 OCT	SANDUSKY BONSAI—SOIL NIGHT AND PIE/ICE CREAM SOCIAL
3 OCT	AKRON CANTON BS—BYOT—ART CENTER
13 OCT	BONSAI BASH—HIDDEN LAKE GARDENS, TIPTON, MI
18 OCT	BONSAI SOC. OF GRTR. CINCINNATI—WHITE ELEPHANT SALE—GARDEN CTR.
20 OCT	JIN AND SHARI WITH JEFF CARR—FPC
23 OCT	PROGRAMMING AND EDUCATION COMMITTEE 6:30 PM —FPC
5 NOV	BOARD MEETING 6:30 PM —FPC
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.
17 NOV	OVERWINTERING AND TOOLS— FPC
4 DEC	SANDUSKY BONSAI—CHRISTMAS PARTY/ DINNER
DEC	HOLIDAY DINNER—TBD

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