

The Kofu Kai Review

The Monthly Newsletter of the Kofu Bonsai Kai Club

Meeting Time and Place

August 16, 2014 at 7:00 pm

Anaheim Methodist Church, 1000 South State College Blvd, Anaheim



Kofu Annual Auction

This is our chance to not only support our club but to clear out material and trees that we're done with, tired of or just don't want to take care of anymore. The auction is a great opportunity for both newer bonsai enthusiasts and the more experienced to acquire good material at a reasonable price and is also an opportunity for all of us to support our club. The money we raise at the auction goes to pay for the things we enjoy all year long at our meetings, the cost of demonstrators and material as well as the general costs to put on exhibits and events.

Even if you can't attend the auction in person, please consider donating something to the sale, just contact one of the officers listed on the website and we will arrange to get your donation to the auction. Thank you very much for your support.

We will have the area ready for donations at 6PM and wish to be ready to start sharply at 7PM. Cash, Checks and Credit cards will be accepted for payment from those bidding on items.

Carol Upston

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WWW.KOFUKAI.ORG

Presidents Message

It has been mentioned in the past, it costs a lot to put on our monthly meeting, almost \$500.00 much of the time. We are a financially healthy club because we work hard to balance our income with our expenses and our annual auction is the main opportunity for us to raise the funds we need to provide the level of quality you expect in our demonstrations, workshops, classes and exhibits.

This Auction is an opportunity for you as well. If you look around your collection you will likely see some trees or material that you're done with or that you'll never use. There are folks who would enjoy that material and they'll be at the auction hoping to score something good at a reasonable price. Please have a look around and donate generously. It doesn't have to be plant material. Pots, tools, books, and so on, everything is welcome.

If you have something to donate which is just too big to move, contact me or Manny and we'll find a way to get it to the auction. If you know you'll be out of town, no worries, contact us and we'll pick up your donations ahead of time

Help us continue to bring talented bonsai artists to Kofu and to fulfill our mission of reaching out to the public through events like our show at the Bower's museum.

Thank you and I hope to see you all there,
Carol Upston

July Demonstration *Fred Miyahara*



We are pleased to of had Fred Miyahara as our demonstrator/lecture last month. Fred gave an excellent talk on reasons for grafting and showed examples of various pine and juniper grafted trees, some grafted in early spring. Grafting is an essential skill that any Bonsai Artist should have, and according to Fred it is a way to develop low branches as well as promote a more pleasing shape to the tree. He explained the importance of choosing the appropriate material to graft, both in the species and the size of the scion (the grafted piece). How this is done and when this is done are also key considerations. Most scion grafting is done in late winter/early spring; this is when the tree is coming out of dormancy and the essential sap is beginning to flow thereby transferring energy into the scion. Fred prefers the 3 slit approach to cutting diagonally into the stock tree and then matching the cambium up on the outer most slit; one needs a very sharp knife and a steady hand to cut these slits. The scion is cut on a diagonal with one side cut at a greater angle then the other; this will create a 'horse shoe' cut on the scion. The steeper diagonal cut (greater angle) will be shorter in length than the other, and this shorter length side will be the side placed away from the trunk. The scion is put into place by matching up the cambiums of the scion to the stock, Fred then applies grafting tape around the trunk to secure the scion. Note that this is not to be so tight as to strangle the scion, but on the other hand not too loose to not hold the scion into place, "not too tight and not too loose". A bag is then placed over the scion with a bit of wet sphagnum moss place inside to keep it moist. One key task is to balance the stock foliage with the scion foliage so that energy is going to both equally; too much foliage on the tree may cause the tree to bypass the scion. After 6 to 8 weeks, if the scion looks like it is taking (in my case, it isn't dying), then small holes are applied to the bag, over the following weeks. These holes are then enlarged until no bag is left. Most importantly be patient.

This was an excellent talk and demo and I look forward to him returning. If you missed it, I hope all is well, and you can make it to a future meeting. If you attended I know you enjoyed yourself. A side note, this demonstration was done right after Matt Reel's workshop, and Fred donated the tree he worked on with Matt to the raffle.

Ron Reekers

DEMONSTRATION PRIZE WINNERS **PETER MACASEIB & MANUEL MARTINEZ**

Matt Reel Workshop

July 16th



Matt is 2 months back from a 7 year apprenticeship under Japanese Bonsai Master Shinji Suzuki in Nagano Japan. Matt is certified by the Japanese Bonsai association, which only a few Americans have ever achieved. You can find more about Matt's apprenticeship at www.reelbonsai.com.

Like a Chess Master playing multiple games at one time, Matt spent focused attention on each of the workshop participants and then moved on to the next. In the 5 hours of the workshop there were no breaks, thus everyone was working hard to develop the best tree possible, and the transformation in the trees was a sign of that effort. Some of the trees went from good to great and others had a definite plan to take them to that level from Matt's instruction, but I'm getting ahead of myself. Matt started by dialoging with the tree owners on what their ideas were, and made suggestions after discussing the ideas. He then began to either give instruction on deadwood carving and shari/jin development, and/or wiring/raffia application on major branches. He would then return back to the Bonsai Artist and begin developing the style of the tree. In some cases this meant heavy bending of branches to create a foundation from which to develop pads, and in other examples extensive wiring to create fullness and fluidity in the tree. It was always fun to see the aesthetic of the tree develop. Other cases required large branch removal and jin development in order to create a beautiful fluid line in the deadwood, and to compact the foliage around that deadwood.

A couple of examples were Vince's Liquidambar Mike's Spruce and Bruno's Bougainvillea. In all cases the trees needed detail wiring in order to place the branches in the appropriate location. In the case of the Liquidambar, an already well developed tree, the wiring allowed Matt to move the branch create a beautiful 'crown' and foliage mass for the tree. For Mike's tree, it was difficult to see the initial branch placement until a few adjustments were made by Matt; it then became more clear and allowed Mike to finish the work. Personally, I was very much impressed by the development of Bruno's Bougainvillea. There was a lot of wiring to do, which Bruno did very efficiently, and then Matt found a beautiful front (not particularly obvious) and began creating this fluid movement and accent to the tree trunk that gave the impression of a finished full tree.

Regarding major bending and Jin work Anthony, Ryan and Ben brought in trees that were collected some years back and had never been styled. In order to focus the eye more towards the foliage mass Anthony's

California Juniper had some major branch removal done by Anthony at Matts suggestions. A couple of major branches were wrapped in raffia and then manipulated into place with structural and guide wires. This work allowed the tree to begin to have a structure that can be visualized and consequently carried through the years and towards a very good bonsai. Similarly Ryan's Rocky Mountain Juniper, evaluated for a best front and angular position which best suited the tree, and then the branches were place to promote movement and pad placements. The coup de grace was Ben's Rocky Mountain Juniper which had an undetermined future regarding design but was inevitable restyled into a very dynamic Bunjin. This required a great amount of skill which Matt instructed Ben to do, as well as apply himself. The tree is a very old and somewhat brittle tree, and with the proper structural spine wiring and raffia application Matt was able to manipulate it from its original trunk line position to a more elegant and radical different trunk line; quite a beautiful thing to see.

I didn't get to all the trees that were brought, but the consensus was that Matt was a very skilled and thoughtful Bonsai Teacher, that listened closely to the Bonsai Owner and with clear and specific reasoning made suggestions in regards to best development of the trees. Participate also expressed a desire to do this with Matt again if to opportunity arises, as well as have him work directly with them on their collection. It was a fun day and educational.

I want to express a personal thank you to Matt and on behalf of Kofu Bonsai Kai Club we look forward to seeing you again.

Ron Reekers

August

KOFU BONSAI KAI - BONSAI IDEAS

BY MARTY MANN

Summertime, and the living is easy - so goes the song. August brings some respite from the busy spring chores. It is a period of slow growth but greater responsibility. August brings higher temperatures but reduces pruning requirements. Trimming, repotting and styling is still in order. Continue to pinch the trees that require it, daily.

Watering is an important summer chore. Warm summer breezes encourage high levels of moisture expiration through healthy leaf surfaces. For balanced plant health regular, increased watering schedules must consistently renew this moisture. Avoid wetting the leaves during the warm days- for two good reasons:

- Daytime water that adheres to leaves can literally cook them and cause severe leaf burn. If overhead watering is unavoidable, do so early in the morning to give time for surface evaporation.
- Excessive moisture in the crotch of leaf clusters or on their undersides creates environments that are ideal for the formation of fungus and the related health threatening damages.

Be reminded that summer vacationing puts an additional burden on your 'bonsai sitters'. A suggestion would be to let them water your trees for you for a few days before you leave to be sure that they are following your instructions. Trees requiring special care should be grouped together to simplify attention. Don't trust your automatic watering system without the back-up of someone who can check from time to time to audit its functions.

Try forming a mutual watering pact with fellow bonsaiists. You do for them when you can and they will do for you. It's a great working arrangement and considerably safer than trusting your 'babies' to strangers.

With the arrival of summer most of the formal bonsai shows have passed and the bonsaiist has the pleasure of displaying their own trees. The objective of a good hobbyist is pride in the finished tree. This is achieved by maintaining good health, continuing a selective feeding routine and paying attention to weather conditions that set the guidelines for proper watering requirements. Summer maintenance prepares the trees for fall and winter. Plan ahead.

Start with the constant surveillance of fast summer growth. Warm days and cool nights encourage the development of new tip growth, long internodes and lush foliage. Maintenance must include pinching and plucking of the growing tips as well as cutting back the branches. Reducing the branch extensions encourages shorter internodes, tighter evergreen formations and develops desirable twiggy growth on deciduous trees. Trim and shape unwanted growth. Maintain form and design.

A regular program of feeding during the summer months is important. Reduction of the nitrogen content of the fertilizer mix inhibits excessive green growth and allows the formation of chemical changes that produces the best fall colors. The basic mix of cottonseed meal (70%) and bone meal (30 %) can be altered to increase the bone meal, thereby providing more potassium and phosphorus to harden the woody growth. It induces the development of fruit and flower buds for next year. Don't feed plants that appear to be suffering from summer stress due to oppressive heat or moisture deprivation.

It's too late and risky to leaf prune in the hot summer months. You can do selective pruning of large leaves, burnt leaves and the obvious unwanted elongated branches and crossing branches. Keep your pots from getting too hot. Roots are easily damaged by excessive heat. Be sure your soil stays damp at all times. Keep the humidity high and the air moving around all of your trees.

Watch the wires. You would be surprised how fast spring training wire can cut into growing branches and leave permanent scars. Turn your trees to give them equal light exposure and even growth. Avoid placing trees on display benches next to hot reflecting walls. Be sure to rotate frequently.

Unfortunately, the restful summer period of bonsai enjoyment is also the most active period of pest proliferation. *Bugs* love the combination of warmth and moisture. They grow and attack your trees with relish. Keep up with regular spraying of Malathion, Isotex, Sevin, Orthorix Dormant Spray (Lime Sulfur), etc. Pick what works best for you. Apply under and over the leaf surface but out of the hot sun and not just before you water. Don't apply any chemicals when temperatures are too high.

Most transplanting is not done during the summer months. However certain materials such as Pomegranates, Ficus, Buttonwood, Cotoneaster, Pyracantha and most Bamboo can be repotted or transplanted at this time. Trees that were defoliated late in June are vulnerable to damage during the heat of the summer. Keep these trees in partial shade until they start growing again.

HAIKU POEM:

By Marty Mann

Full day with hot sun
Bonsai-ing with great pleasure
Why complain -love it

**This article has been extracted from the recently published book called ' Bonsai Ideas'.© By Marty Mann. Material is not to be copied without publisher or author's permission
August, 2011**

*Badge prize Winner
Al Nelson*

UP COMING EVENTS

*Nampu Kai Show, August 16-17, 10am to 5pm, Japanese American Cultural Center,
244 S. San Pedro St, Los Angeles*

Bonsai & NonBo Show 2014

Date: Aug.16 & 17 , 2014 . 9am - 5pm

Location: Vietnamese American Buddhist Temple.

12292 Magnolia St. Garden Grove, CA 92841 (Magnolia / Lampson)

*Kofu Bonsai Kai, Bowers Museum Show, September 23 to 28, 2002 N.
Main St., Santa Ana, CA. Daily 10am to 4pm, Presentations by Dr Tom
Elias on Sept 27, Viewing Stones of North America, Dr Kendall Brown,
Sept 26, Japanese Art Deco*

Special Thank You

July Refreshments:

Bob & Kim Warner, Manuel Martinez,
Tish Miya, Harry Hirao, Wendy Tsai,
Harry & Kay Inami, Joyce Battell

Raffle Donations:

Harry Hirao,Bill & Lois Hutchinson
Manuel Martinez, Ron Reekers,
Harley Newman, Wendy Tsai
Bob White, Harry Hirao, Rishi Bissoon

**NO PRE-MEETING
WORKSHOP**

THE PRE MEETING
WORKSHOP IS
CANCELLED DUE TO THE
AUCTION

Special Offer

Viewing Stones of North America

A Contemporary Perspective

By Thomas S. Elias

With contributions by Paul Gilbert, Rick Stiles and Richard Turner

North America has a rich and varied geological history that is yielding many types of beautiful and unusual stones. Some resemble natural features, plateaus or mountains with cascading rivulets, while others are figurative, portraying creatures real or mythical. Some are abstract in form, while others exhibit appealing shapes, beautiful colors, or fascinating surface patterns. However, all share one quality: an ability to elicit an emotional response in the viewer. They confront us with the beauty and diversity of the natural world and demand a response, while we are drawn, willingly, to comply.

One purpose of the book is to develop a distinctively North American framework for stone appreciation. Sixty-two people and two institutions participated in this publication project. A total of 330 photographs were submitted for consideration, and 152 of the stone images were selected for inclusion. A four-panel jury evaluated each submission based on seven criteria, without knowing the identity of either collector or owner. The result is fabulous array of beautiful and unusual stones from a widespread group of collectors, demonstrating not only the richness and diversity of the continent's geological resources but also the vibrancy and enthusiasm of the North American collecting community.

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