



YAMA KI NEWSLETTER

"Learning from each other.....Sharing with the community"

November

2011



November 12, 2011

Preparing for Winter 12:00, Saturday at the *Garden Education Center*

Don't miss this hands-on workshop on how to prepare your trees for the winter season. As always, feel free to bring trees you have questions on. We have heard that the Woolly worms are very big and bushy with year – they are prepared for a cold winter ahead!



HOLIDAY PARTY AND AUCTION – SATURDAY DEC 10TH AT THE GEC

Come celebrate the season at YAMA KI's Holiday Pot-Luck Lunch and Semi-Annual Auction!

**NO ONE HAS YET VOLUNTEERED TO BE A COORDINATOR! PLEASE CONTACT MIKE ASAP!
NOR HAS ANY ONE VOLUNTEERED TO HELP SETUP ABOUT 11AM.**

Lunch will be about noon. Hands will be needed for cleanup later on. Please help, we have no paid caterer! For the pot-luck lunch, no green thumbs are needed, bring a dish: hors d'oeuvres, a dip with dippers, breads with spreads, veggies, salads, side dishes, main dishes, desserts, beverages (non-alcoholic), You don't need to bring a dish for a sushi chef, or provide food for 50. Just bring a dish you would serve at home for a few people. Tell Mike Pollock, mikepollock@me.com, what you are bringing. After lunch and a brief meeting for announcements, you will have a few more minutes to review the auction material and determine bidding choices. Go through your bonsai collection for material you think someone else would enjoy styling, tools you thought would be useful, that you know you don't use, books you've memorized, magazines that filled your needs and need a new home, accessories, etc. Our auction is successful when materials are brought in for others to buy and for you to treasure. Be prepared to bid on some of the trees that were styled by our visiting artists during the year. This is the event where every purchase is an incredible bargain!

Remember the regrets when you let a \$1-\$5 bid walk away with what you wanted? Good luck!

YAMA KI ALMANAC UPDATE

Joan Thomas

WE NEED YOUR EXPERTISE AND INPUT!

The club is looking to re-publish and update the Almanac (example: add an epilogue, club history, or other new content). A PDF version of the book is available for online commenting. Hand written markups/comments are welcome. To stay on track with the project, please send comments to Joan by Dec 31st. Contact Joan. joanmariethomas@yahoo.com, Joan Thomas, 89 Great Ring Road, Sandy Hook CT 06482, 203-300-2199



OCTOBER 15, 2011 Meeting with Graham Potter

Lavanya Muller

During our October meeting Graham (<http://www.kaizenbonsai.com>) presented on the subject of creating real-looking and artistic deadwood, including the use of power tools. The following tips are gleaned from his comments.



GENERAL THOUGHTS ON BONSAI

“One lifetime isn’t really enough to develop a very young tree into a top-quality bonsai.”

- Potter doesn’t approve of demos that take a tree to a “finished” stage in one session, because that degree of manipulation often stresses the tree so much that it dies afterward. Tread lightly when you work on a tree, and allow it time to rest and recuperate. Work with the tree rather than imposing your ideas on it.
- Build up the health and vigor of your tree before working on it. Choose large material that will bud back well.

CREATING DEADWOOD

- The most important part of a bonsai is the live part. The deadwood should never distract from or be more significant, interesting, or beautiful than the living tree.
- Every bonsai doesn’t have to have deadwood. If a tree does not have deadwood, it doesn’t necessarily need it.
- Deadwood does exist on deciduous trees in nature, so do consider the possibility of creating deadwood on your deciduous bonsai.
- Big hollows are an intriguing feature of large old trees. Deep holes whose bottoms aren’t visible are more realistic than shallow indents. Vertical holes in a tree should be cone-shaped, not rounded at the bottom. Ideally, you shouldn’t be able to see the bottom of the hole. If standing water causes the tree to rot inside, it will be the heartwood that rots, and this won’t affect the overall health of the tree.
- Graham tends to do a rough cut on his deadwood; then he leaves it for nature to take over. “Deadwood improves with age, becoming more natural-looking over time. However, it will only change in very subtle ways. If you make ugly deadwood, it will remain ugly.”
- When you create shari, undercut the bark a little bit to encourage healing.
- Texture is an important feature of real-looking deadwood. It is hard to get the appearance of cracking and splitting by using power tools. Graham considers his most valuable tool to be a manual branch splitter.
- If you do your carving really expertly, it will not look like it was carved at all.
- If you have a big block of deadwood and no idea what you want it to look like, don’t even pick up a tool. You have to see the result in your mind before you can create it. In large areas of deadwood, you can create areas of light and shadow, which increase visual interest.
- Use a steel brush to strip off charred wood. Brass brushes aren’t stiff enough. Be sure you brush in the direction of growth. If you brush across, you will leave visible marks.

POWER TOOL TIPS

- Make sure there is no wire in the area where you will be using your power tools, because if the tool touches a piece of wire, it will strip it off the branch, along with all the bark and leaves, and you will lose that branch.
- The amount of pressure needed to achieve an effect with manual tools will often loosen a tree in its pot and damage the roots. With power tools, much less pressure is needed to achieve the same result.
- 10,000 – 25,000 RPM is fast enough for creating deadwood with a Dremel tool.
- Use larger bits for roughing out basic shapes.
- A Dremel tool with a flexible extension will allow you to get in close to small or tight areas.



DVD REVIEWS

By Norm Geisinger

Yama Ki's VCR tapes and DVDs are located in our storage closet on second floor at the GEC. DVD's should play in DVD player or computer, but may not work on both. Please sign titles out then in using the blue note book. The following two DVD titles are available in the club's collection:

HOW TO COLLECT WILD TREES

Join Andy Smith as he collects three trees in the Rocky Mountains. He discusses: growing sites, what can be collected and when not too, how to extract trees and transporting. Key elements/principles for successfully collecting wild trees are covered. This DVD does focus on collecting mountain trees, but the principles presented apply to collecting everywhere.

FINDING THE BONSAI WITHIN

"*There's a bonsai in every tree, if you look hard enough.*" says Andy Smith. Join Andy while he styles three collected ponderosa pine. What would you do with these trees verses Andy's solution? There is an excellent discussion and demonstration of raffia and wire application, branch bending, plus the creation of Jin and Shari. Generally, these techniques can apply to most trees. This DVD is a **must see** if you are working on ponderosa pine.

THE ART & TECHNIQUE OF BONSAI

*Excellent for beginners...*would not use with general public. This DVD covers all aspects of bonsai development in some detail...comprehensive. Two demonstrations of styling pre-bonsai are done. Could be used in segments as a beginners' class as a teaching aid. If you are just starting bonsai...this is a **must see**.

For Norm's notes on Extreme Bending, see the Newsletter page on the club website:
http://www.yamakibonsai.org/past_newsletters.htm

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COMING EVENTS

Date	Time	Event	Location
Nov 12	12:00	Preparing for winter – presentation and a hands-on workshop prepping member trees for winter.	GEC
Dec 10	12:00	Holiday buffet and auction. 11:00 to setup.	GEC

For updates and the latest information, check your email or our website: www.yamakibonsai.org

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