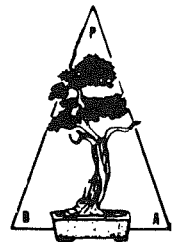


PBA NEWSLETTER



VOLUME 8 NUMBER 2

FEBRUARY 1978

TREE OF THE MONTH

Abelia

by Joyce Pelletier

Often overlooked, or taken for granted, is the shrub known as "Abelia." Sold everywhere in the Maryland area in springtime, along with Forsythia and Weigelia, it is readily available in pre-packaged bundles for quick sale to the home gardener for specimen shrubs and, in particular, for hedges to mark yard boundaries. Consequently, it has little glamour. But if one takes the time to observe the Abelia, it will be seen that it is a delightful plant, and very ornamental. Its texture is somewhat delicate, and its color, while usually subdued, is stylish and rich. Furthermore, it flowers profusely from June until frost. After the corollas of the flowers fall, the reddish-brown calyxes remain through the winter, still creating an impression of flowers. Thus, it is a plant for year-round interest.

Both leaves and flowers are small, and therefore appropriate for bonsai. I wonder why it hasn't been used much, if at all, for bonsai. The reason may be that it is multi-stemmed, and therefore would require very frequent pruning until it develops a substantial single trunk.

Abelia (pronounced a-bee'li-a) is a group of mostly Asiatic shrubs of the honeysuckle family. Foliage is usually semi-evergreen in its northern limits, and evergreen further south. Leaves are opposite and nearly stalkless. Flowers are bell-shaped or funnel-shaped, and grow mostly in leafy terminal clusters.

Of the 25 species in the genus Abelia, only five are used commonly in America. They prefer well-drained soils, mixed with leaf-mold, and prefer being in full sun or $\frac{1}{2}$ shade. Color and flowering is best in full sun. Colors include pink, lilac, apricot, white, and red. Propagation is by soft and hard cuttings, or by layering in the spring. They do well in cool greenhouses in the north.

The hardiest and most free-flowering of the abelias is Abelia x grandiflora (Glossy Abelia). It grows 3'-6' in height and width. It is a spreading, dense, rounded, multi-stemmed shrub with slightly drooping branches. It is hardy in U.S.D.A. Zone 7 and part of Zone 6. It is semi-evergreen in Maryland and central Illinois. Further north, Abelia will die back each winter, but this is of little consequence, since flowers are borne on new growth. Flowers are white, flushed with pink, and only $\frac{4}{5}$ " long, distributed evenly over the plant from June until frost. The red-brown calyxes, with 2-6 lobes, are very ornamental and persist through the winter. Leaves are dark green and glossy in the summer, turning bronze-purplish in fall. The opposite leaves are simple, ovate, $\frac{3}{5}$ " to 1.25" long, dentate, lustrous dark green above, paler beneath, and glabrous (not hairy).

Stems are reddish brown, fine textured in appearance, and pubescent (hairy) when young. Older stems exfoliate (peel in layers) and split to expose a light inner bark. Abelia x grandiflora

Other Abelia species are more tender and require winter protection in cold areas. But if you like variation in flower color, try A. floribunda - it has brilliant cherry-red blossoms. A. schumannii and A. zanderi (also known as variety 'Edward Goucher') have lilac-pink flowers; while the rare A. graebnerana has apricot flowers with yellow throats. A. serrata is white tinged with orange, and A. umbellata is pure white. Two species with fragrant flowers are A. chinensis

PBA NEWSLETTER PAGE 2

and A. triflora. A most unusual variety is 'Francis Mason' which has bright gold leaves.

I haven't tried to style an Abelia yet, but I plan to do so soon. If any readers have experimented with this or any other plant material which I've suggested might make suitable bonsai, I'd appreciate hearing from you. We can compare notes, and if you're willing, I'll publish the results in this column. Write me in care of the Potomac Bonsai Association, c/o U.S. National Arboretum, 24th & R Streets, N.E., Washington, D.C. 20018, or phone me at (301) 262-8578. Let's share our knowledge for better bonsai.

--- Joyce Pelletier

Club News

Annapolis Bonsai Club

At ABC's January meeting slides of Chinese bonsai were shown. There were slides of Mr. Wu's Man Lung Garden. A running commentary was supplied on tape by the photographer who visited the private collection in Hong Kong. Much was learned about bonsai styling as each tree was discussed, pro and con, and all members participated in a beneficial critique.

--- Joyce Pelletier

Brookside Gardens Bonsai Club

On January 20 six dedicated bonsaiists braved the cold and icy roads to attend a grafting demonstration and workshop given by BGB member Brian Campbell. The material used was several varieties of lace-leafed Japanese maple scions grafted to wildling Japanese maple understock. The session was both informative and fascinating, as several of us learned that grafting was far less difficult and mysterious than we had supposed. Comments, generally paraphrased were "Gee, this is great. Too bad there aren't more people here - but I'm glad there're not." A bud grafting workshop is being considered for the spring.

--- Mary Houlton

Richmond
I-95
Petersburg

BONSAI PLANTS CONTAINERS

Route 460

Martha Washington
Antiques



Wakefield

Draper's
Acres
Nursery

DRAPER'S ACRES NURSERY
Route 2 Box A 14
Wakefield, Va. 23888
(804) 899-4311

Hours: 9:00 to 5:00 daily
Closed Monday and Tuesday
Other hours by appointment

Suffolk — Norfolk

John Naka's Japan Bonsai Tour, 1977

Last November, 61 people spent 21 fabulous days in the company of John and Alice Naka touring Japan. The weather during the tour was unusually warm for a November in Japan but near perfect with only one rainy day. We were most fortunate in seeing Mt. Fuji clearly both on the way from and again on the way back to Tokyo.

On the day prior to departing Los Angeles, visits to the private collections of both John and Ben Oki (John's assistant) were pre-tour extras for the early L.A. arrivals. Seeing John's bonsai collection (slightly altered in content from that pictured as Plate 1 in his "Bonsai Techniques" book) in real life as well as Ben Oki's showed what beauty can be created in the hands of experts over a number of years. Their beautiful trees were only previews of the bonsai we were to see many times over in Japan. John's bonsai are in king-size pots and many are mounted on turntables for equalizing plant exposure to the sun and for easy access for trimming and pruning.

Day 1 in Tokyo found us on the way to Omiya Village with two stops enroute. The first stop was at the second annual bonsai show at Kasukabe. The sponsors of the show intend to continue it as an annual event with nationwide participation. The show had 200 to 300 bonsai displayed both outdoors and inside a steel warehouse-type structure. The bonsai outdoors were tastefully displayed with ample space from side to side for each plant (no crowding), and each plant at eye level and either mounted on pedestals of varying height or sitting on long tables with unobtrusive screen backgrounds. John suggested that everyone take a picture of one bonsai whose secret he would reveal after we had left the show. The show director had confided to John that the tree was a combination of an old, large, dead trunk and a live tree. The marriage of old and young tree had been so skillfully done that this could not be discerned from where we stood. It seemed that the live tree had been contrived to grow from the inside of the dead trunk. No roots of the live tree were visible. It was not done as explained in the Yoshimura "Commemorative Album" for the satsuki azalea - p.38, where the roots of the live tree clasp the dead trunk. John also mentioned that the show committee at first thought it would not be proper to permit the tree to be displayed. However, since the tree was so deftly "grafted" with the dead trunk, they would let the tree into the show provided the information was not made public. John's opinion? - He felt that if there were not obvious signs of how such a bonsai had been created, there should be no qualms about displaying it. For those who might be interested, two beautiful books containing color plates and covering each of the two shows (1976 and 1977) are available, in Japanese, from: Mr. Kenko Rokkaku, 12 Kobodai Kanuma City, Tochigi Prefecture, Japan.

The second stop before Omiya was at the Oide Nursery which specializes in azaleas - 1,500,000 (!) azaleas in the ground and in pots. The nursery had won many awards for creating new varieties of azaleas.

Dusk was fast approaching when we reached Omiya and our nursery visiting was limited to two--Murata's Nursery and Kato's Nursery. Omiya Village as a bonsai center dates back to WWII when the bonsai nurserymen, to avoid the air raids, selected the closest spot to Tokyo with proper soil and built their nurseries on former rice paddies. Bonsai owned by prominent and wealthy persons are kept

PBA NEWSLETTER PAGE 4

for them at these nurseries - of note was the Japanese Prime Minister's at Murata's Nursery. Each nursery is entered through an area where their most developed bonsai are displayed. These areas are backed up by a field covered by rows on rows of benches on which are perched many, many bonsai in training pots. (In the limited time available a purchase of one red-flowering quince in the dormant stage was made at Murata's and delivered, as promised - free of soil and ready for Custom's inspection - 16 days later to the Tokyo hotel room door.)

Day 2 found part of the group going to Nikko and others to fend for themselves. A trip to Tokyo's shopping area around the Ginza resulted in a visit to the Mitsukoshi Department Store. In the open, on the rooftops of large department stores in major Japanese cities, one can find creditable bonsai for sale at reasonable prices. However, there was a bonus at this time. The reknowned Mr. Zeko Nakamura was holding a display of his miniature bonsai on the eighth floor. Needless to say, the tiny bonsai were breathtaking. Mr. Nakamura was demonstrating one more of his artistic talents, that of inkbrush painting. His occupation is TV and movie comedian.

Day 3 two buses, our transportation for most of the trip, took us along the Izu Peninsula to the Shimoda Prince Hotel. A delightful surprise awaited us in the lobby: about 30 miniature bonsai were on display on delicate viewing stands. The display had been organized by Mr. Mizuhiko Nakahara and contained trees from a number of contributors in the area. One black pine, 7" high with a trunk base of about 1½", had been sold recently for \$2000.00. The Japanese do not call these miniature trees "mame;" the word used is "shohin" which means "small merchandise."

Day 5, after spending the night in Gifu, we began the day with a visit to nearby Seki where arrangements had been made for two "cottage craftsmen" to demonstrate, under a tent, how they worked the steel in their glowing forges and on anvils to make bonsai tools for the Kaneshin Tool Company. Mr. Shinichi Nishimura, president of the company, was our host. Each craftsman specializes in specific types of bonsai tools and is paid by the piece with the risk of having some rejected. The conclusion was that considering the craftsmanship involved, the tool prices are reasonable. It was almost bedlam at the sales counter when they opened since they were giving us a 20% reduction.

At the afternoon stop at the Myodji Temple, Kino-Kamono Cho, Minokano City, Gifu, we were introduced to a grafting technique which the resident monk, Gensui Sasaki, had developed over a period of 12 years. The technique enables one to graft branches to a trunk at the desired locations. The scion is removed from a section of the tree which may be discarded, as in a topping operation. A conical hole is drilled into the trunk at the location for the new branch to develop. The end of the scion is conically shaped to fit the hole and inserted so that the cambiums touch. Grafting wax is used to seal the union and a narrow strip of opaque plastic, available here under the trade name of "Reflecto-Shield" transparent film is stapled to the trunk over the graft. This permits leaving the bonsai in full sun, yet shields the graft so that it can take. A piece of white material is also placed near the graft to retain moisture. The monk said that he can tell if a graft "takes" in 30 days. He was air layering a tree so that he could plant the more desirably shaped top portion of the tree while grafting scions to the top at the same time. The garden of the shrine was replete with bonsai masterpieces which the monk had developed during his 40 years working with bonsai.

Day 6 - Among the places we visited during our stay in Kyoto was the Heian Shrine with its lovely garden, noted for the stepping stones across the pond. We were particularly intrigued, though, by a magnificent display of chrysanthemum bonsai - the first most of us had ever seen. November was prime chrysanthemum viewing time, and we were to see outstanding arrangements and bonsai throughout Japan.

Day 13, After leaving Kyoto and traveling north along the Japan Sea Coast through Tottori, Matsue and Mt. Daisen, we went by train to the Inland Sea and ferried to Takamatsu on Shikoku Island where we visited a Kandaka Shoren Bonsai Nursery. These nurseries were a part of the many business interests of one man whose other holdings included supermarkets, bowling alleys and pachinko parlors. In today's Japan it is almost impossible to collect trees in the wild - they have almost been collected to extinction. Bonsai are grown from seed and organized into stages. One nursery grows them from seed to an age of about three years. These three year olds are sold to a wholesale nursery where they are rough-trimmed and grown until they are seven to ten years old. They are then sold to the retail nursery where the finer trimming and styling are done and the bonsai is offered for sale as a finished bonsai. This visit was at a wholesale nursery engaged in the intermediate stage in the process. As John pointed out, in the USA most of us have to carry our bonsai through most of the developmental stages to attain a finished product, whereas in Japan one can pick bonsai at any stage of development. There were 300 wholesale nurseries with 1000 employees in this area of Japan.

In Takamatsu, we also visited Ritsurin Park, one of Japan's most beautiful gardens. There was acre after acre of trees, ponds, bridges, and a tea house which is a National Treasure - one stunning view after another as you walk through the park.

Day 15 we visited two bonsai nurseries in the vicinity of Hiroshima. The best azalea in one nursery was for sale for \$8000.00, another was priced at \$2000.00. These azaleas were over 150 years old.

Day 16 we were at the pottery kilns in Tokoname where the first kiln was erected 800 years ago. The clay is imported, not local. The pots, for the most part, are fired without a glaze. However, the glaze, if desired, is put on before the one and only firing. The greenware is allowed to air dry for one week. It is fired in a gas or oil kiln over a period of 40 hours which includes bringing the pieces up to 1200°C (about Cone 4) and letting them slowly cool. Just as had happened at the tool company, we engaged in a big splurge of pot-buying.

Day 17 we visited Mr. Kenishi Oguchi's collection in Okaya. Mr. Oguchi gave the shimpaku to the National Arboretum collection - the one appearing on the International Bonsai Digest Bicentennial Edition and the basis for the National Collection's logo. Mr. Oguchi has just recently realized the completion of a large viewing garden for his 51 specimens, which include shimpakus, yews, trident maples, cypress, and larch. The garden surrounds a large, Japanese-style house which is used only for entertaining. A burglar alarm system is installed to safeguard the valuable trees. Ages of the trees varied with two trees each estimated to be 850 years old. One half of the collection had recently been purchased by Mr. Oguchi from the only Japanese oil king. To insure the well-being of these treasures, Mr. Oguchi employs one aged, expert bonsaiist and four young assistants. About all that Mr. Oguchi has time for is to water them

occasionally. The trees were about to go into winter storage. Mr. Oguchi prefers the pit technique - akin to that described in the Yoshimura Commemorative Album. The pit has adequate drainage and is covered during the winter months. A check is made about every two weeks to insure the trees have enough soil moisture.

If you're wondering what happened on some of the days and nights not covered above, those subjects are themes for other tales (and slide and movie shows). If you're wondering was it worth it, all we can say is that not one of the 61 people on the tour felt that it could have been any better. John Naka had spent two years and one dry run to make the tour what it was. Thanks to John for many wonderful, irreplaceable memories.

Jules Koetsch
Dana Sitnick

Snips and Slips

When the moss on bonsai is dry it sheds the water instead of absorbing it. If a few drops of liquid detergent is added to the water in a sprayer the moss will readily absorb.

Alpha Landscape Products Rt. 32, Annapolis Junction (between Rt. #1 and B/W/ Parkway) has the following: rock slabs, slate, gravel, sand field stone, volcanic gray feather rock, also brown and black, marble chips in various sizes and colors.

Does anyone know a source of seed or small plants of Zelkova, Yeddo spruce, and trudent maple?

--- Walter Schmidt

"This is the season when the gardener keeps his fingers crossed and hopes that the vagaries of winter shifting into spring will not produce a sudden frost and kill off the fattening buds on vulnerable shrubs and plants readying themselves for the first flowering of spring.

Here is a trick that will reduce the amount of damage caused by morning sunlight on rozen buds. Where plants have been lightly touched with frost, take a hand syringe and spray the vulnerable buds with water before sunlight strikes them."

--- Kama Ki Newsletter

*Miraculous
College Club
Limestone*

Last year I discovered a simple fish aquarium worked well for the indoor bonsai I attempted to grow. It held moisture in the bottom, let in sunlight, and, with the top in place, retained the moisture while allowing air to circulate through a vent in the top. My buttonwood was recovering from the rigors of coping with forced-air heating until I did something stupid which killed it. I still defend my theory, but find myself with a method for which I no longer have any madness. If anyone would like a 24"x12"x12" aquarium it is yours for the picking up. Call me (301) 345-3606 after 6 p.m.

--- Mary Houlton

Making Moss Grow

The following article was published in Plant Use:

"True mosses have a velvetiness of texture and a range of rich colors that can't be matched by Irish or Scotch moss or baby tears. You can't buy moss in a nursery but you can grow your own.

You need a nursery flat or shallow box, a roll of cheesecloth, a piece of insect screen, soil mix, and strater moss.

STARTING A CULTURE. To get a starter, look for natural moss on stones, on shingle roofs, or in shaded areas. Lift pieces with a penknife and dry them until they are crumbly. Remove the green part by scraping it away from the soil or crumbling the soil away. This fine, dry moss is your starter.

To keep soil from sifting out of a flat, cover any large openings in the bottom or sides with copper or plastic insect screen, or line with newspaper. If you use newspaper, make several slits at right angles to the bottom boards for drainage.

Fill the flat an inch deep with a good, fast-draining soil or prepared U.C. mix (50% fine sand, 50% peat moss or sawdust). If you use U.C. mix, soak with a solution of 1 part skim milk or prepared powdered milk to 7 parts water; the milk is a mild acidifier.

Cut two pieces of cheesecloth slightly larger than the flat. Place one piece on the soil surface and tuck in free edges between the soil and the sides of the flat. Sprinkle pulverized starter moss evenly over the cheesecloth, then place the second piece of cheesecloth over the starter and tuck in any loose edges.

Water gently but thoroughly; the cheesecloth should look wet but water shouldn't stand on the surface.

Place the sown flat in a shady spot out of wind and keep the soil moist, not waterlogged. Morning and late afternoon sun is sufficient for most mosses.

If the white color of the cheesecloth bothers you during the early stages of growth (it will eventually rot when you transfer the moss to its permanent location), place the cloth in a strong coffee solution (6 teaspoons instant coffee per cup of boiling water) for 10 minutes; remove and dry without rinsing.

USING WHAT YOU'VE GROWN. In two months the moss should have grown and penetrated both layers of cheesecloth. After about 6 weeks you can grasp the cheesecloth at one edge and lift it, with the moss, out of the flat.

To fasten moss to a rock, mix equal parts of dry, crushed clay soil and sifted peat moss, then add enough water to make a putty-like material. Knead the mix until it handles easily. Plaster the mixture on a rock in a layer 1/8 to 1/4-inch thick, then fasten sheets of moss to it with short, hairpin-shaped copper wires.

Use the moss around the base of bonsai, between stepping stones, around or on rocks, on stone lanterns or water basins. It gives an aged, natural look that is hard to duplicate.

Most mosses grow best with morning and late afternoon sunlight, or in filtered shade. Some kinds thrive in full sun, greening up during rainy weather and lapsing into semidormancy when weather turns dry and warm. In the garden you can keep moss green by keeping soil reasonably moist. If it dries, it will revive when dampened."

Tory Pottberg also suggested adding powdered yeast. I believe Naka uses buttermilk.

-- Ken Warsh

CLUB CALENDAR

- February 9
(Thursday) Soils: how to mix them, what to use. 7:30 p.m. Annapolis Library (West Street). Talk on soils by Joyce Pelletier. Bring trees for critique. ANNAPOLIS

- February 11
(Saturday) Kamuti pruning technique. 10 a.m. - noon. Gulf Branch Nature Center. Len Gallant of the Baltimore Bonsai Club will present Kamuti technique for creating bonsai and share his own experiences to exoand the technique. NOVABONSOC

- February 17
(Friday) Indoor bonsai panel discussion. 7:30 p.m. Brookside Gardens Nature Center. Panel discussion on indoor bonsai, with several examples. Bring trees for critique. BROOKSIDE

- February 18
(Saturday) Indoor bonsai workshop. 2:00 p.m. Natoonal Arboretum. A workshop featuring indoor material. WASGINGTON BONSAI CLUB

- February 19
(Sunday) Care and sharpening of tools/FIG workshop. 3:00 p.m. Sylburn Park. Discussion on care and sharpening of tools. Fig workshop will deoend on availability of materials. BALTIMORE

- February 26
(Sunday) Topic to be announced. 2:00 p.m. Clearwater Nature Center KIYOMIZU

- March 3-8
(Fri. - Wed.) Flower Show. D.C. Armory. Flower Show with many garden clubs, horticultural societies and embassies participating - including PBA bonsai exhibit.

- March 4&6
Naka School, advanced class. 10:00 a.m. Saturday and 7:30 p.m. Monday. National Arboretum. Saturday a.m. lecture open to all.

- March 5&7
Naka School, intermediate class. 10:00 a.m. Sunday and 7:30 p.m. Tuesday. National Arboretum. Sunday a.m. lecture open to all.

NAKA School

Registration for the two classes in the Naka School have been filling up fast, but there are a couple of openings in each class as of this typing. The fee is \$40 per person and details are in the January Newsletter. If you have questions call me at (301) 345-3606 after 6 p.m.

--- Mary Houlton

Mary Houlton
5711 Seminole Street
Berwyn Heights, Maryland 20740

Please accept my registration for ___ person(s) for the Naka School on March 4-7, 1978. I wish to register for the ___ Advanced Calss ___ Intermediate Class, and enclose my check in the amount of \$ ___ (made to Potomac Bonsai Society).

(Name)

(Address)

(Phone number)

Seeing Bonsai in Los Angeles

During a trip to Los Angeles, I visited three bonsai nurseries chosen for the occasion by an expert. What an education! The large number of trees, in all styles and sizes, closely packed on seemingly unending rows of benches show what can be done and what may be tried. At each nursery the owners were hospitable and helpful. Make such a visit part of your next trip to California (or make it an excuse to go west).

The three nurseries can be visited easily in one day, by car, using the L.A. freeway system (which isn't as complicated as it first seems to be). The nurseries and how to get to them from downtown (i.e. city hall) are listed below. Fuji Bonsai Nursery, 13170 Glenoaks Blvd, Sylmer, CA 91342, (213)367-5372. In the San Fernando valley. Take Golden State Freeway (5) north to the Roxford/Sylmer exit, go west on Roxford to Glenoaks, then south. Yamaguchi Bonsai Nursery, 1905 Sawtelle Blvd., W. Los Angeles, 90025, (213)473-5444. Near Santa Monica. Take Olympia Blvd. west to Sawtelle (2 blocks beyond Route 405), turn north, three blocks. Komai Bonsai Nursery, 9821 Lower Azuza Rd., Temple City, CA, 91780, (213)286-5502. East of Alhambra. Take San Bernardino Freeway (10) east to El Monte/Temple City exit, turn north to Lower Azuza Road (1 mile) then east. Before you start for any of them, I suggest you call to be sure they are open, buy a map, and, when enroute, ask directions at gas stations.

All three nurseries have many trained bonsai and pre-bonsai stock, small to extra large size. The owners' personal collections are on display. Komai's azaleas, Fuji's pomegranates and Yamaguchi's pines stand out for me, although you will have your own favorites. My real trouble is that I don't think much of nay of my trees any more. Perhaps I should start over with the two I brought back.

--- David Garvin

**THE FINEST
HAND-CRAFTED
BONSAI TOOLS
YOU WILL EVER
USE!**

for gardening,
house plants,
and bonsai

Each Kaneshin bonsai tool is hand forged from the finest steel, and is guaranteed for one full year against defects in workmanship and materials. Recommended by the Japan Bonsai Society.

**FREE
12 PAGE
CATALOG**

For our free catalog, please write to:

CRANE PRODUCTS

8432 Birchbark Ave., Dept. #P
Pico Rivera, Ca. 90660
or phone (213) 862-1216

© Copyright 1976, Crane Products



**Travel with John Naka to Japan—
John Naka's Bonsai Holiday in Japan Tour—
Nov. '77, contact Crane Products,
8432 Birchbark Ave., Pico Rivera, Ca. 90660**

**LOTUS IMPORT
& EXPORT**

PARKINGTON SHOPPING CENTER
4210 WILSON BOULEVARD
ARLINGTON, VIRGINIA 22203 USA

**CHRIS
and
VERA
YIP**

- jewelry
- jade
- silk
- chinaware
- antiques
- gift items
- other orientalia

(703) 525-6171

BONSAI POTS • TRAYS • STANDS


10% discount to
PBA and affiliated club members

Notice of PBA Election Procedures

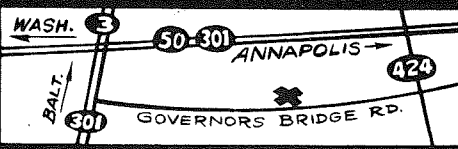
PBA by-laws require the publishing of election procedures in the February Newsletter. In brief they are:

- Nominating committee reports in March Newsletter.
- Additional nominations may be signed by three PBA members no later than 22 March.
- PBA members as of 31 March are entitled to vote.
- Ballots shall be mailed with April Newsletter no later than 5 April.
- Ballots must be returned before 30 April.
- A majority of ballots cast is required to elect. Preferential voting will be used to reach the majority if necessary.
- Tellers notify successful candidates by 15 May and report at Annual Meeting.

--- Harvey Everett



Bittersweet Hill
NURSERIES
RT 424 GOVERNORS BRIDGE RD
DAVIDSONVILLE, MD



WASH. 30 50-30 ANNAPOLIS 424
BALT. 30 GOVERNORS BRIDGE RD.

8 a.m. - 6 p.m.
seven days a week
Phone (301) 798-0231

Dunham Rd + Beltway


Dwarf Rhododendrons	Japanese Maples, all sizes and varieties
Dwarf Pomegranate	Cotoneasters Secondary Planting Materials
Dwarf Conifers	Azaleas 13 varieties of Junipers
We now have seedling Bristlecone Pine, Small Pots & Bonsai Dishes	
Japanese Black Pine for growing on - for Bonsai	

Snips and Slips

Carl Blvd
7015
Thomas

For comments and contributions call:

Washington area	Baltimore
Mary Houlton 345-3606	Barbara Bogash 922-9310
Mary Fox 524-6636	Annapolis
	Vicki Ballantyne 647-3224



BIG

...think

COPPER WIRE all gauges #4 to #22

BONSAI BOOKS TOOLS

CLASSES TREE BOARDING

CONTAINERS What else do you need?

BONSAI INFORMATION GUILD, INC.

Post Office Box 6140 Shirlington Station Arlington, Virginia 22206

(703) 281-1028

**Bonsai Consultants
Researchers
Suppliers**

member **BONSAI ARTISTS LEAGUE**