

# PBA NEWSLETTER

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## TREE OF THE MONTH

### *Baldcypress* (*Taxodium Distichum*)

*Taxodium distichum*, or Baldcypress, and its close relative *Taxodium ascendens*, the Pondcypress, constitute an unusual genus of tree, because it is one of the very few deciduous conifers, and because it seems to be the "exception to the rule". Ordinarily there are certain rules or guidelines we follow in order to train a conifer as a bonsai, only *Taxodium* doesn't quite follow these guidelines. In order to be able to train a baldcypress to look like a baldcypress (instead of a pine tree) one must closely understand the growth habit of this particular tree.

We usually think of a conifer as an evergreen, but while the baldcypress has cones, it is deciduous (hence the name Baldcypress). Another difference from other conifers is the tendency for a mature specimen to have multiple apices and a more or less flat top instead of the more common single dominant apex. Another is that the mature branches do not tend to weep but are ascending. Still another is that the mature cypress tends to have a straight trunk until the top branches (usually the top 1/3 or less of the tree's height); then the crown tends to branch into a sort of broom style. Further, the mature branches tend to "zig-zag" with sharp angles instead of curved or straight branches.

The leaves of the Baldcypress are arranged on young twigs so that leaves and twig resemble a pinnately compound leaf or a feather. In actuality the feather's shaft is the twig; the actual leaves are the needle-like "leaflets" of the feather, and are arranged two-ranked along the new twig (figure 1).

The green and young branched twigs tend to droop, causing the older primary and secondary branches to appear as though they are weeping. Actually, the angle of the older, larger main branches is rarely below horizontal and seldom even parallel to the ground. The major branches on the older mature cypress tend to at least slightly ascend (about 60-75°). Only the younger immature conical-shaped cypress will have horizontal branching structure. Of course it is the larger, mature and majestic cypress that is usually the model used for training bonsai.

As the baldcypress matures, its ability to transport water begins to reach a maximum point; therefore, the growth of the tree continues in the lateral branches instead of into more height. The apex loses dominance as the lateral branches become thicker. The conical shape is eventually lost because the lower, younger branches are not vigorous enough to pull nutrient that is going up the trunk to the larger branches. Younger branches are also shaded out by the top branches as the crown widens from lateral growth. The lower branches may be shaded out by other trees as well.

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Training and shaping: If possible the best way to develop branching in a baldcypress bonsai is through pruning for shape, and pruning often. The more baldcypress is pruned the faster it grows and develops a branch structure (assuming frequent fertilizing, good sun, etc., which again means pruning more often). Cypress have a tendency to put out one set of branches each spring with little further branch growth during the rest of the growing season, unless it is pruned. So prune! (figure 2)

Wiring must be done with great care and checked often to make sure the wire hasn't gotten too tight. Twigs on baldcypress can grow very fast, but at least wire damage if it occurs tends to heal readily.

Culture: In its natural habitat Baldcypress may grow in water all or part of the year, but remember a bonsai container is not a swamp and does not provide the same growing conditions as a swamp. Therefore modifications in culture have to be made in order to grow baldcypress really well in a container:

I. Do not grow cypress in standing water, with or without soil, after collecting and root pruning. Through experiments with growing baldcypress in water (with and without soil) I've found that:

a. Baldcypress rooted in water with no soil did not always root. Many times the crown and/or most of the trunk died while the plant only sprouted at the base of the trunk. The roots that grew were brittle and did not transfer well to a soil medium.

b. Not only are the root systems of the trees grown in water brittle but there are not many fine feeder roots (roots with root hairs).

c. Such root systems have a weak root system that is not able to withstand water stress, too much or too little fertilizer, and too high or too low temperatures, with easy winter kill of branches.

d. Baldcypress rooted in soil with the container in standing water were still not able to tolerate the above stresses well.

e. With containerized baldcypress grown in water the branch and twig growth were weak wooded sucker-type growth with large internodes and large "feathers": in short, leggy branches.

f. Baldcypress grown in a moist but well drained medium have a healthier root system and crown growth with less rotting of cut roots and more compact, stronger crown growth. The tree tolerates stresses much better without die-back or burning. Even larger roots that are cut back will produce new feeder roots readily with less die-back from rotting.

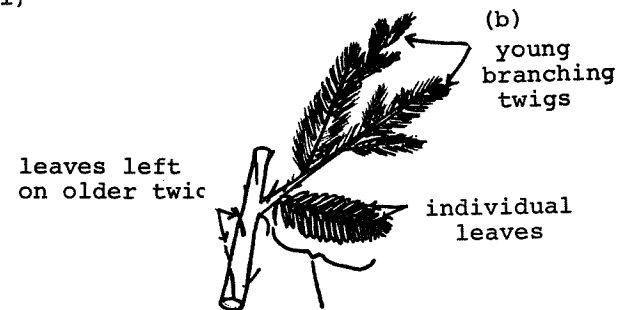
II. Acid fertilizers are recommended as at least part of the feeding schedule along with non-acid fertilizers if desired. A good schedule is to alternate among several fertilizers, using an acid fertilizer every other feeding.

III. Collected trees are best repotted two years after collection to give new root systems time to become established. The second or third year the tree should be repotted and root pruned to encouraged a branching root system.

In summary, *Taxodium distichum* or *Taxodium ascendens* should be grown in a moist but well drained acid medium; fed often and with acid fertilizers; pruned often to stimulate new growth and develop crown branching; plenty of sun and fresh air; protection from extreme cold and drying winds in colder parts of the country (using at least an

unheated greenhouse, garage, or coldframe). The baldcypress growth habit may be eccentric but its culture is relatively easy as a bonsai.

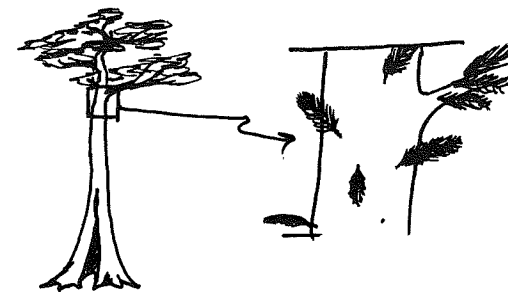
(figure 1)



(a) very young twig ("feather")

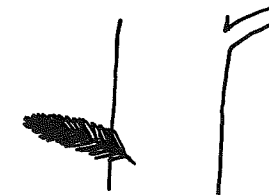
Note: in fall the "feather" (b) drops in one unit. Many young unbranched twigs die and may drop off each winter. The "feather" can be pruned at the young tip to stimulate branching; once a woody twig has branched (a) it usually does not die the following winter.

(figure 2)



Here is a fairly reliable procedure for producing a needed branch on the trunk or other branch. In spring when new foliage emerges, simply leave the small branch (feather) that is growing where the branch is needed, and prune off all the others from the trunk as necessary.

(figure 3)



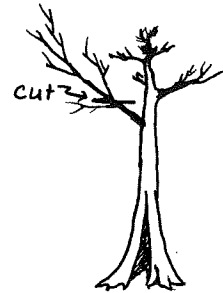
remove all the frequent unwanted "feather" growth from trunk and main branch structure.

(figure 4)



Allow new branch to grow without pruning until it becomes as thick as desired. This may take one or more full growing seasons.

(figure 5)



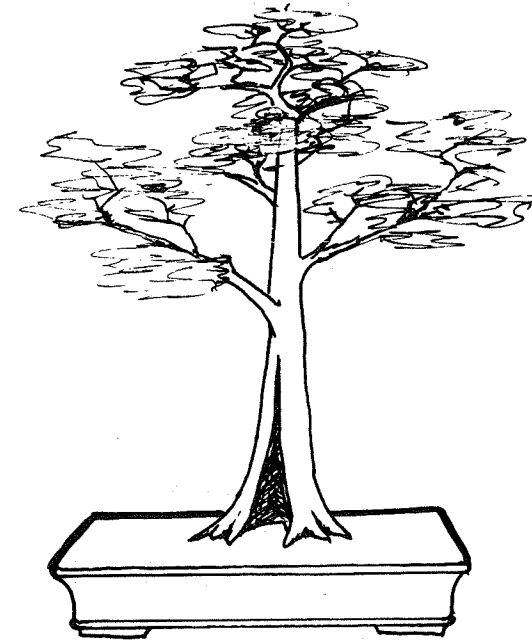
cut - prune branch back and allow new branches to grow until slightly smaller in diameter than the primary branch. This may take one or more growing seasons again for a primary branch.

(figure 6)



Continue pruning new growth the same way until the branch has desired ramification: several to many prunings can be done a year.

(figure 7)



Restyled Tree

article and accompanying figures,  
© 1979 by Marian Borchers

### LETTERS TO THE EDITOR

From PBA friend and BCI director and coordinator of the BCI Slide Program comes this letter:

I have just received my copy of the September PBA Newsletter and read the very fine review of the slide program "Rock Planting."

My thanks for this well written review. I would like to comment, a little in defense, about the slide programs. None of these programs are professional (except for the one from the Department of Agriculture on the National Collection and I might be tempted to state that this too is not professional quality); all are slides and tapes donated by individual or club members.

I was wondering how Linda Mayben knew about this program when she called and requested it for the Washington Club. She said it had been reviewed and in talking to her I forgot to question her about the "review." Now I know.

Again, many thanks. Keep up the good work with the Newsletter. It is one of the better ones being published.

BCI SLIDE PROGRAMS

*Virginia Ellerman*  
Virginia Ellermann

## SATSUKI AZALEAS

The Satsuki azaleas are derived chiefly from *Rhododendron lateritium*, which is indigenous to Japan; 1916 Rehder recognized this species as *R. indicum* var. *lateritium*, but all authorities now call it simply *R. indicum*. Some of the Satsuki group have *R. eriocarpum* in their parentage; this Japanese species is now regarded as a variety of *R. indicum*.

The Satsuki azaleas are therefore of Japanese origin, and are different from (though closely related to) the so-called *R. simsii*, which have originated from Chinese species.

BROOKLYN BOTANICAL GARDEN  
PLANTS & GARDENS  
VOL. 9, NO. 3  
"Handbook on Dwarf  
Potted Trees"



LLM  
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## MOUNTAIN LAUREL

In a Newsletter issue devoted to our Symposium which in turn is devoted to broadleaf evergreens and deciduous conifers, it is appropriate to discuss what is perhaps our (PBA's area) most outstanding native broadleaf evergreen for bonsai: the Mountain laurel.

Mountain laurel, *Kalmia latifolia*, is a shrub, and, rarely, a small tree up to perhaps 20' tall, growing on cool wooded slopes throughout the midAtlantic area and, in fact, most of eastern North America.

Like most members of the Heath family, Ericaceae, Mountain laurel needs acid soil, and prefers well drained oak leaf mold, preferably mixed with decomposing granite. As a matter of fact, if you find a slope with quantities of Mountain laurel, you often will have found a good source of decomposed granite.

The leaves are normally a rich very dark shiny green, about 2"-4" long, and do not dwarf readily below about ½ normal length. There is a dwarf variety, *myrtifolia*, with much smaller leaves (1"-2"), but it is quite rare and tends to be more like a shrub blueberry in growth habit, developing very little trunk girth to use for bonsai.

As Mountain laurel grows, often in quite dense shade, it tends to sucker often (but usually unsuccessfully) from the base of the plant

The result is a swollen base which sometimes is so round and bowl-like it looks grotesque, but at other times can look like more normal but delightfully extreme trunk taper. Such bases are often very satisfactorily rough and aged looking, and lichen tends to grow on them readily without any prompting. (Prompting such as crushing up some lichen and spraying it on the lower trunk with a little Elmer's glue in water. Heaven forbid that we should ever resort to such cheating!) The bark has orange through maroon undertones along with the dominant gray lightly exfoliating vertical striations, and adds appreciably to the plant's appeal.

Because it grows with so little light normally, parts of the bush - branches or even whole trunks - may die, leaving very interesting 'shari' or driftwood, effects. In fact the twisted and sharimiki effects sometimes rival those of the famed Florida buttonwood.

Above all its other assets, however, the flowers of Mountain laurel are outstanding. Each flower of the large compact florescences are only 1/2-3/4" across and vary from pure white through light pink - or red-flecked white (the most common forms) to pure pink and - rarely, even pure rose coloring. It flowers profusely, and a slope covered with Mountain laurel looks much as though it had a heavy snow covering in June when the plants are in flower. Individual bonsai seem to turn all white then except for trunk and pot.

So much energy is used in such a flower display that the plant often flowers only sparsely the next year. This biennial flowering is typical of many heavy flowering trees, e.g. crabapples also. It is possible to overcome this biennial tendency and make the plant flower annually, but it requires some work. Flowers must be pinched off immediately as they wilt, or preferably even before, so no energy is used in developing the seeds and seed capsules; then too, more plant food of the right kind (a high phosphorous content: I use "Miracle-Gro", 15-30-15) must be applied through late summer and fall to make up any deficit and thus to develop new flower buds for next year.

Since the plant flowers relatively late, new flower buds form even later, in August, giving us more time to prune unwanted vegetative growth. The flower buds are distinctive, too, so there is little chance of pruning one by mistake. Instead of looking like a shiny red and yellow end of the branch between the end leaves, as the vegetative buds do, the florescence buds are green, shaggy and elongated, almost like a small twig up to 1" in length whose leaves never quite developed.

In the spring when new growth develops long internodes with whorls of leaves only at their ends will result, and many wonder how a Mountain laurel bonsai can ever be made to stay small with compact foliage or, indeed, how a Mountain laurel can be made into a bonsai at all. The answer lies in pruning off all the long strong but straggly growth after it has elongated, usually in late May, and fertilizing strongly (but carefully) during this period with a relatively high nitrogen fertilizer. Here I use a combination of "Rapidgro" (23-19-17) and a little Acid fertilizer, like Miracid(30-10-10) or Peter's Acid Special (21-7-7). No damage is done to the plant with proper fertilization and second growth will then occur with alternate leaves and much shorter internodes which can be pruned normally ( a bona-fide secret revealed! Wow!!)

While it likes shade in the wild so its roots will stay cool, a Mountain laurel bonsai will take and prefers almost full sun, and the new growth and flowering, and its general health, will be much enhanced. You should protect it from heat in high summer, however.

Quite hardy, the Mountain laurel requires as little as a heating-in bed for winter protection in this area.

Be careful when wiring, for the wood is quite brittle, but some wiring will probably be necessary, and it can be managed, especially if you don't delay, and do it while twigs are young.

In collecting Mountain laurel, first be sure you have written permission (important all the time, but especially so here) as it is a protected plant. It is easy to collect, and you can cut back hard, too, for it buds very readily from old wood if it gets enough sun. Another aid to budding back is to spray the trunk often enough to keep it moist where you wish a bud. The bark is relatively hard, and adventitious buds come through much faster with a little help (Aha! Another secret!) It usually has a naturally fibrous root system when it grows in rich leaf mold soils. Be sure to get plenty of extra aerated light native soil to incorporate in your potting soil, too, for Mountain laurel is another plant which grows only in conjunction with the mycorrhizza of certain fungi. Thus, adding native soil will properly inoculate your pot with these 'good guy' microorganisms. Guarantee good drainage in your pot too, and you will have enormously increased the probability of the plant's surviving and thriving. Soil pathogens will then have little or no chance to damage the plant roots.

There are some pests of the Mountain laurel, chief of which are aphids and leaf cutting caterpillars. Both can be controlled by Malathion (a contact spray) or Isotox or Cygon (systemic insecticides). It is very susceptible to the maple leaf spot fungus, too. The remedy here is a regular program of spraying the foliage with a fungicide, preferably Benomyl, a systemic, and keeping the bonsai out of the shade of maple trees.

While leaves are relatively large for all but big bonsai the magnificent trunk and flowering make up for any other problems. To be able to publicly display a bonsai only for one short season should be no drawback, either; the Japanese have many such bonsai, like their

famous flowering plum, or apricot, *Prunus mume*, which require similar treatment. A dark blue pot picked to harmonize with the white or light pink florescences looks especially handsome, too.

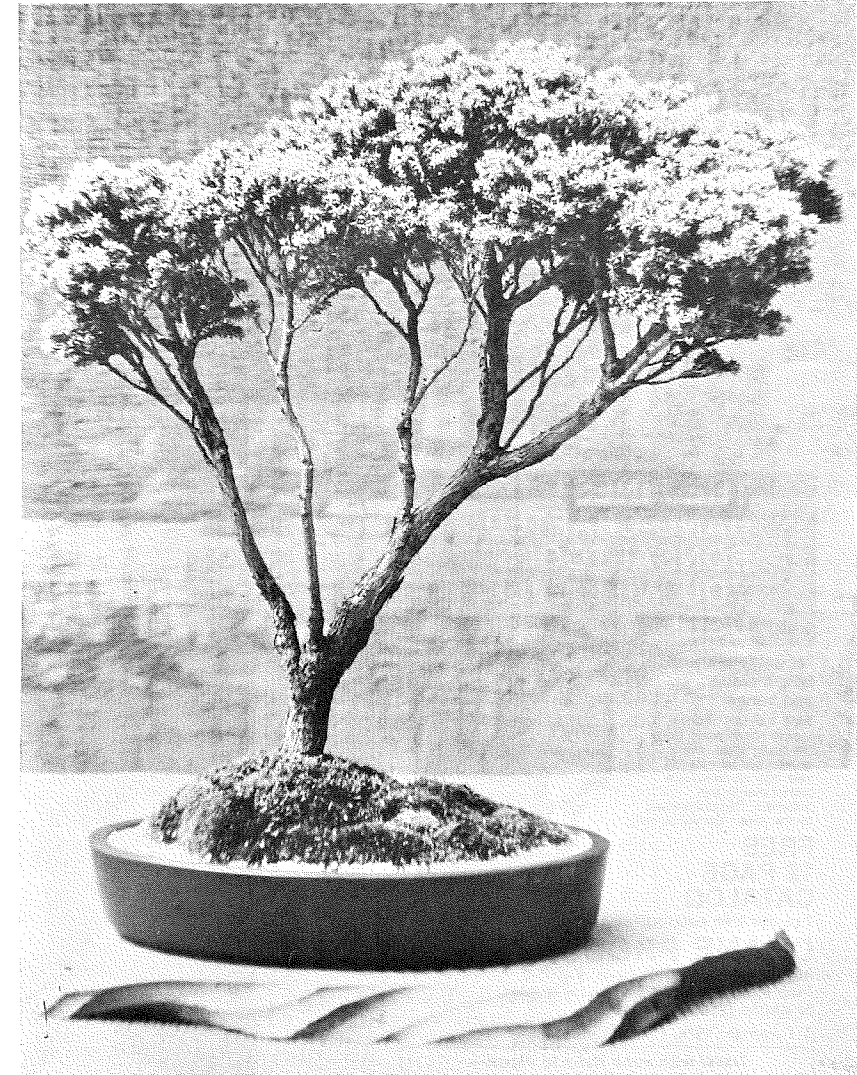
The 1979 Symposium's collecting trip on Sunday is being held in an area with many good Mountain laurel. With simple precautions, this charming native will amply reward your endeavors, and be a truly stunning finished bonsai.

## NORTHERN VIRGINIA GIVES A SHOW

The Northern Virginia Bonsai Club exhibited their trees on Saturday, September 8th at the Gulf Branch Nature Center in Arlington, Virginia.

Two rock plantings and 13 trees were on display. Photos of some of the exhibits are shown on pages 9, 10, and 18.

Right - *Chamaecyparis Pisifera Squarrosa*  
Merritt



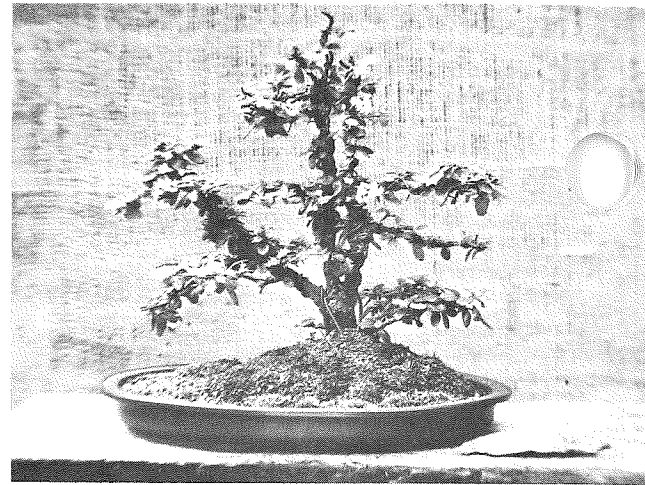
Photos by  
D.H. Morse

## The Techniques of Dan Robinson

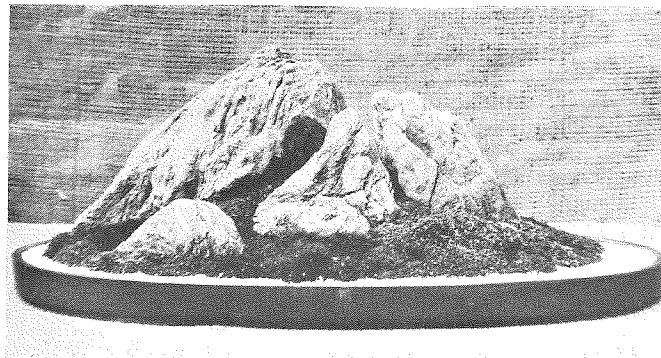
By Felix Laughlin

VIRGINIA SHOW - Con.

Top - Malpighia Coccigera,  
(False Holly)  
Dave Dambowie



Center - Lonesome Mountain,  
(Rock and moss)  
Bill Merritt



Bottom - Acer Palmatum  
Dave Dambowie



Dan Robinson, as many of you know, is one of the foremost non-Japanese bonsai masters in the United States today. A resident of the State of Washington and a forestry major in college, Dan practices his bonsai skills while pursuing his dual professional roles of landscaper and fireman. Known for his work with large specimens, his landscaping business helps Dan find trees and shrubs with large trunks and other good characteristics that can be transformed into a venerable bonsai without years of waiting. After collecting the trees, he uses his spare time while on call at the fire station to do the time-consuming work of trimming and wiring.

Although only forty years old, Dan approaches the art of bonsai with the ability and depth of experience that is so evident in a great master like John Naka. Dan is a frequent speaker at bonsai conventions and was a featured lecturer at the recent International Bonsai Convention in New York City this past July. He has spent more than twenty years developing a style that challenges, and may ultimately transcend, more traditional bonsai teaching.

At the convention in New York City, Dan demonstrated his approach by transforming a beautiful large-trunked Ponderosa Pine (*Pinus ponderosa*) -- which he characterized as "beautiful-but-boring" -- into a work of art. As Dan explained during his lecture-demonstration, he likes to start with excellent material that would be appreciated "as is" by many bonsai enthusiasts. But his aim is to progress to a higher level by applying principles he has learned by studying old, wind-blown trees growing high in the western mountains. A significant characteristic of these wild trees, so conspicuous in their long-dead branches, is the hollowed-out driftwood effect created by years of exposure to the elements. It is this naturally sculptured look that Dan so skillfully duplicates in his bonsai creations.

Good fortune smiled on Betty Gayle and me when, shortly after the New York convention ended, we had the opportunity to spend some time with Dan and his beautiful wife, Diane, in Washington, D.C. During that afternoon, Dan happily agreed to apply his techniques to a Colorado Blue Spruce (*Picea pungens*) we had bought last year from Page's Bonsai-Bonkei Nursery (Box 35, 1012 Mitchell, Clovis, New Mexico 88101). This specimen was 32 inches

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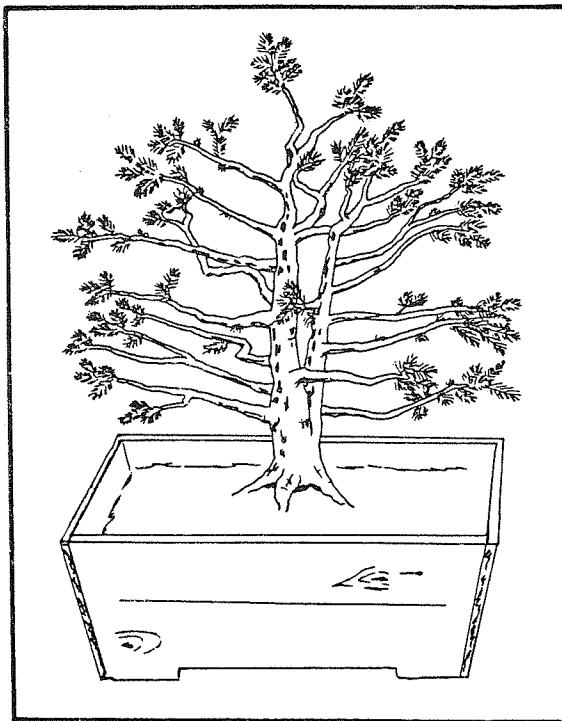


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tall with a three-inch caliper trunk, and had been collected by the Pages in the Western states.

The spruce was a nice tree but lacked proper scale, a distinctive shape, and the feeling of great age. It had good routage, a fairly large tapered twin trunk, and interesting bark. However, its major problem was that it had too many long and "leggy" branches with almost all of the needles located at the very end of the branches. To use Dan's analogy, each branch looked somewhat like a long tail on a clipped poodle. All of these long branches grew either horizontally or upward. An additional problem consisted of the number of unsightly knots at each level on the trunk from which the branches extended like spokes on a wheel.

After a careful survey of the possibilities, Dan first decided that more than half the branches needed to be eliminated to create the lean look of an old tree. Second, to add the badges worn by the truly ancient survivors of the elements, the tops of the twin trunks and a number of branches would be JINNED (i.e., stripped of their bark and made to look like they were struck by lightning).\* Finally, to reduce the "legginess" of the remain-



\*The Japanese term "JIN" means a dead tip on a trunk or branch. Among the other terms used in connection with JINNING techniques are SHARI, which means that the bark has been peeled away from the trunk to leave an exposed "face", and SABA-MIKI, which means a hollowed trunk. See Naka, Bonsai Techniques, at pp. 56-62.

ing branches, they had to be wired to bring their needle foliage as close as possible to the trunk.

In going about all of this, Dan initially was totally unconcerned about the location of the "front" of the tree, contrary to traditional teaching that the front be identified before pruning and wiring is begun. When I asked about this apparent oversight, Dan said not to worry about the front until after major pruning and wiring had been completed. As I watched his work, it became clear that, at least when dealing with a rounded, symmetrical tree like this spruce, any other approach would have crimped Dan's style. As he explained it, a premature choice of the front could foreclose styling opportunities not apparent until later in the game.

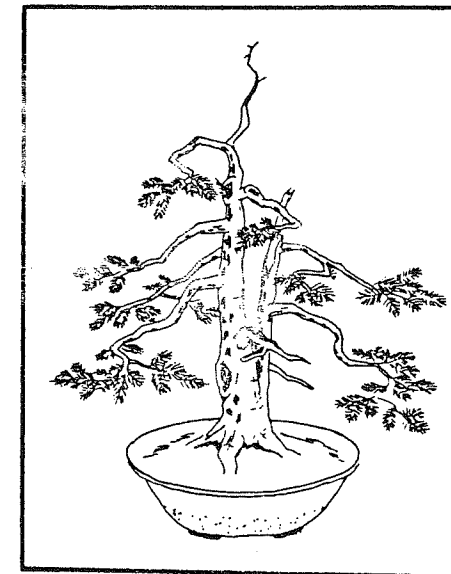
While working on the tree, Dan made points such as the following:

(1) Leave "stumps." When eliminating faulty or unnecessary branches, think ahead and leave plenty of "stumps" a few inches long so that they can later be JINNED if desirable.

(2) Hollow out Knots. To remove the knots on the trunks where multiple branches had been, hollow out the knot with carving tools.

(3) Train Branches Downward. Wire the remaining branches, including JINNED branches, so that they slope downward (creating the illusion of real age), trying to start the downward angle immediately at the juncture with the trunk (i.e., avoid a "rainbow" curve). Where necessary, use wire "pulls" connected to the roots or the container.

(4) Make Branch Curves "Unpredictable." In wiring the branches so that they will grow closer to the trunk (eliminating their "legginess"), avoid the obvious "S" curve; instead, make curves that look unpredictable, as in nature.



(5) Avoid Two-Dimensional Branch Shapes. The shape of the wired branches should be three-dimensional, that is, the secondary branches should terminate on a different plane from that of the primary branch so that the branch shape as a whole is not flat-looking.

(6) JIN High Roots. Do not limit yourself to the branches and tips of the trunk, but also JIN any root that is too high at the base of the trunk.

(7) Scoop Out Tops of JINNED Branches. For those branches (or roots) to be JINNED, also consider hollowing out the top of the limb to give a "trough" effect, much as the rain and wind might have done to the JIN on an exposed mountain precipice.

(8) Leave Sufficient Bark for Top Branches. In removing bark on the trunk (to make SHARI or SABA-MIKI), be very careful to leave enough bark so that the upper live branches will not die.

Since dead and weather-beaten tips and branches are so characteristic of old trees growing in the wild, Dan is strongly in favor of JINNING techniques. He approaches this aspect of bonsai as a sculptor approaches fine marble, complete with an unusual assortment of JINNING tools. His tools are mainly for wood carving, and include several gouges and some tools that were hand-made in Japan.

As I later learned, reasonable facsimiles of Dan's carving tools are hard to find, particularly the tools that are essential for hollowing out trunks and branches. The most useful general hollowing tool I have located so far is an X-Acto knife with a gouge bit, which is available in the X-Acto carving set (No. 5177) for about \$8 at Hechinger stores. One of the most interesting tools I have come across is the "Carver's hook knife", which can be ordered for about \$13 from the Brookstone Company (127 Vose Farm Rd., Peterborough, New Hampshire 03458). This hook knife is great for those scooping jobs where you need to pull the tool towards you, and is very similar in design to a hand-made Japanese hook knife that had been given to Dan. There is also a good selection of carving tools for \$9 or \$10 each at W. S. Jenks & Sons, which is located in downtown Washington, D.C. (738 7th St., N.W.).

The knowledge of bonsai that Dan Robinson has acquired is a precious commodity that should be made more accessible to those of us on the East Coast. He is a patient and articulate teacher, and I hope that PBA will be able to bring Dan to Washington soon for the benefit of all of us.

## PRESIDENT'S MESSAGE

Fall is fast approaching and with it a busy bonsai season again. The PBA Symposium (which, of course, every member who can walk, crawl or drag himself to will attend) kicks off the season and gets everyone's interest and enthusiasm up for pruning, potting and collecting.

Collecting is a marvelous excuse for even the most languid bonsai enthusiast to get out of the house and into the woods and fields on a crisp fall day. Golf widows (and widowers) would recognize the symptoms, though, when the hardier members of the bonsai breed will tramp the back woods on a cold rainy day in the eternal search for the perfect tree, leaving more sensible spouses at home searching the yellow pages for a good psychiatrist and the medicine cabinet for the cold remedies and poison ivy lotion.

PBA is starting its own "collected collection" of native material to be used for future demonstrations at PBA functions (symposia, guest speakers, etc.). Use of some land has been donated by Dave Flipse so trees can be "grown-on" and develop more quickly. And, be you the languid or the hardy type, you can help by being on the look-out for collectable trees.

In the past we have always had to rely on purchasing stock for use in demonstrations, with an occasional tree being donated for the occasion. The use of native collected material will serve a two-fold purpose. First, it should represent a considerable financial savings for PBA over the years as trees large enough to be used in a demonstration are rather expensive. Second, purchased stock is often not of a species native to this area and, while lovely, do not give us an appreciation of what can be done with the stuff we collect so readily around here. When was the last time you saw a major demonstration using beech (available in any woods), hornbeam (trash trees as my forester uncle calls them), Virginia pine (so aptly called scrub pine, and so versatile and available)? Not to mention sweet gum, mountain laurel, several kinds of maple, etc., etc. No one has to go five miles from home to find these trees growing wild in woods or fields, or even on an empty lot in city or suburbs.

My emphasis on natives, however, should not discourage you from letting PBA know if your neighbor is getting rid of all the Japanese maples and azaleas in his front yard in order to turn it into a parking lot. My point is that you should not have to go to a lot of trouble searching out trees, and everyone makes a lucky find once in a while.

What to look for: bonsai potential and size. A deciduous tree need not necessarily have perfect branch placement nor be naturally dwarfed. It will likely be cut back to stump and allowed to grow new branches anyway, so look for good rootage and tapering trunk. Needled evergreens, however, or juniper should have lower branches as they will not sprout from adventitious buds on the trunk and some foliage must be left at collecting time or they will not survive.

If you've ever sat in the back row at a demonstration, though, you know you don't get much out of it if the tree being worked on is only a foot high with a 1" diameter trunk. Besides bonsai potential look for trees with at least 2"-3" diameter trunks so the next time you get stuck in the back row at a demonstration you will be able to see what the expert is doing with the tree you found.

What to do when you find this tree: collect it if you're the hardy type and strong enough to handle it. If you're not, or don't want to, call someone - the names and telephone numbers listed on the PBA Newsletter should ensure you a ready contact with someone in your area. Arrangement will be made to come out and collect the tree(s) for the PBA collection.

Happy Bonsai Collecting!



# P.B.A. Fifth Annual Symposium

October 6 & 7, 1979

RAMADA INN LANHAM

"EAST - WEST: BROAD LEAF EVERGREENS AND DECIDUOUS CONIFERS"

We are pleased to have with us:

KHAN KOMAI: Demonstration - Azalea and Workshop - Azalea

DR. DAVID ANDREWS: Demonstration - Bald Cypress

CLIFTON POTTBURG: Demonstration

NICK LENZ: Slide/Lecture - Larch

MARION BORCHURES: Lecture - Bald Cypress and other native Florida Evergreens  
Workshop - Selected Broadleaf evergreen

DR. HACSKAYLO: Lecture - Mycorrhiza

\*\*\*\*\*PLEASE MAKE THE FOLLOWING NOTATIONS ON THE ENCLOSED FLIER\*\*\*\*\*

There is no charge for the collecting trip scheduled for Sunday.  
Late registration date is September 24; late registration fee is \$5.  
Banquet reservations must be made on or before October 1.

## SCHEDULE OF EVENTS

Saturday, October 6	Sunday, October 7
8:30 Registration desk opens	8:30 Bazaar Opens
9:00 Bazaar opens	9:30 Khan Komai "Azalea"
9:30 Dr. Hacskaylo "Mycorrhiza"	12:30 End of formal Symposium
10:30 Break	1:30 Khan Komai "Azalea Workshop"
11:00 Clifton Pottberg	Marion Borchures "Broadleaf Evergreen Workshop"
12:30 Lunch Break	Collecting trip
1:30 Nick Lenz "Larch"	
2:30 Dr. David Andrews "Bald Cypress"	
5:00 Free Time	
6:30 Cash Bar	
8:00 Banquet	
10:00 "	

Linda Mayben

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# CLUB CALENDAR

NO meeting in October for Annapolis or Northern Virginia Bonsai Society.  
See You At The SYMPOSIUM!

October 14  
Sunday

Plant Hunting in Japan 2 pm, National Arboretum. Dr. John Creech is an acknowledged world leader in the field of plant explorations for ornamentals. In his expeditions he has specialized in wild ornamental trees and shrubs of the Far East, with particular emphasis on azaleas. His searches for diverse types have taken him to Nepal, Taiwan, Yugoslavia, the Soviet Union, and Japan, a country and culture he regards with special fondness. On a recent trip, his efforts took him to the major nursery areas near Tokyo, Osaka, and Kurume. In addition, he visited the remote island Yakushima and climbed the highest mountain swamp of Hana-No-Ego at 1600 meters, despite the presence of a typhoon. The trip yielded over 800 collections of plants and seeds. LECTURE SERIES. WASHINGTON

October 19  
Friday

Bonsai slides of Japan and wiring workshop. 7:30 pm, Head House, Brookside Gardens. Fred Mies will show slides he took of bonsai on his recent trip to Japan. Janet Lanman will conduct a wiring workshop. Bring your own trees, wire will be available. BROOKSIDE

October 21  
Sunday

Annual Baltimore Club Show. 1 to 4 pm, Cylburn Park Mansion. BALTIMORE

October 28  
Sunday

Charter Tree Workshop. 2 pm, Louise Cosca Nature Center, Clinton, Md. KIYOMIZU

November 18  
Sunday

Regular monthly meeting - program to be announced. BALTIMORE

Date and place to be announced in November Newsletter. How many different styles can you find in a San Jose juniper? Richard Meszler will conduct this productive workshop. ANNAPOLIS

## Snips and Slips

### COLORED CALORIES

Most bonsai enthusiasts know that it is the change of starches to sugars in leaves that give deciduous trees their spectacular fall colors. The process is triggered by the shortening of daylight and crisp fall night temperatures, but rainfall can be a nemesis to the brilliance of these colors. Rainwater can leach out the sugars in the fall leaves and the result is muted colors that less than spectacular. In order to prevent that, remove your trees to a place where they are protected from rain and water them by hand. Remember, though, that watering from above can produce the same effect as hard rain and water the soil only.

--- Mary Holmes

PERFECT PUMICE?

This comes from Andy Draper of Draper's Acres Nursery, Wakefield, Virginia, who "... had experimented with pumice quite a few years ago, liked it but decided to go back to my old system. Pumice is available right there in Washington and, I should imagine that it would be very cheap for you to buy. In this area I went to Paracrete Products, the folks who make these cement blocks out of what they call sodalite. This is nothing but pure pumice. Come to think of it, the correct name of the outfit was Lone Star Industries. Paracrete is one of their subsidiaries along with a whole bunch of other organizations."

VIRGINIA SHOW - Con.

Top Right - Arborvita Thuja Occidentalis, Bill Merritt

Bottom Right - Acer Palmatum John Simpson


Below - Boxus Microphylla (Kingsville Boxwood), Bill Merritt



HELP! HELP! HELP!

The PBA Newsletter is in dire need of one or more persons typewriters using carbon ribbons to type articles for the Newsletter. Contact any member of the staff (listed elsewhere in the Newsletter).

---- Jules Koetsch

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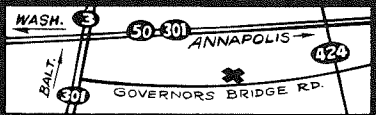
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