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PBA NEWSLETTER

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TREE OF THE MONTH

ACER PALMATUM JAPANESE MAPLE PROPAGATION

By Joseph C. Burke

SEED

Be comforted, for the bible says "As you sow, so shall you reap, except for maple seed, which causes serious tensions and wrath since it groweth not in its proper time."

There seems to be no definitive answer which guarantees dormancy break the first spring. Probably most pertinent: collect the seed at maturation, do not allow the seed to dry, and sow immediately. If the seed is purchased from a commercial source it may be helpful to soak the seed in water for a day before sowing. Traditionally, eat a hearty breakfast, gather the maple seed, and get it planted before you eat again.

In the Greater New York and Long Island area, the seed drop for Acer palmatum is summer and the seed lies in the warm moist earth for a few months. In winter it alternately freezes and thaws until the spring temperature rise triggers growth. The time/temperature/moisture span from summer to spring is necessary for the proper maturation of the seed and this stratification by nature is preferable to refrigerator storage.

The seedbed should be well drained, weed-free and provide a clean, sheltered environment for the emergent seedlings. The most practical arrangement is the raised bed, framed with one by twelve-inch boards, ten or twelve feet long. The boards may be treated with cuprinol wood preservative but creosote is unacceptable, the liquid and fumes are deadly to growing things. The frame is filled with a blended mix, half sand and half peat moss, to within an inch of the top of the frame. The top inch is added in three operations. First spread a half-inch of sand over the mix, next the seed is sown and then the seed is covered with a half-inch of sand, which tops off the frame.

The emergent seedlings cannot tolerate full sun or strong wind, so shade slats are staked about a foot above the frame. A seed frame is never located under a tree because bugs and fungus drop into the seedbed. However, no seedbed is trouble free, bugs and fungus are always a problem and a program of preventive

sprays should be initiated at the time the seed is sown. The seedbed should be tended before seed emergence, during seed break and during the growing season. One last comment, the seedlings frequently germinate in the spring while night frosts are still common, but the tender seedlings do not seem to be injured.

CUTTINGS

Cuttings of many of the varietal forms of the Japanese Maple root easily and quickly under mist. The critical factor is timing. In this zone, soft wood cuttings are taken approximately the first week in June, early in the morning for maximum turgidity.

A mist system is simple and inexpensive to make. Propagation, using soft wood cuttings, has been standard commercial nursery practice for the past twenty years. Technical information is readily available. Try it--you'll like it.

Some varietal forms are reluctant rooters and are more successfully propagated by grafting. Propagation by grafting is more expensive than propagation from cuttings or seed. Grafting is still necessary, however, especially with some Nishiki and other varietal forms which we are unable to root successfully.

NOTE: For their first winter, the maple cuttings must be protected against freezing. A cool greenhouse or a refrigerator will serve to overwinter the cuttings.

GRAFTS

In this zone it is standard nursery practice to make up the maple grafts in the greenhouse. Acer palmatum understock, usually two-year-old seedlings, are potted up in the early spring. A short time after the first hard frost in the fall, the understock is moved into the greenhouse.

Six to eight weeks later the buds on the understock will start to swell. When the understock starts to show bud movement and before any leaves show, the grafting is started.

Scions, six to eight inches long, are cut from select plants. Choose scions with plump buds, especially strong terminal buds. Fungus is the major problem so the scions should be rinsed in a weak benolate solution.

The graft is the standard side wedge, crown cut, one side match. The graft tie is made rather tight and if you are a traditionalist the graft union should be covered with melted wax.

A week or so after the understock leafs out the scions will start to show a few small leaves. Try not to provide tender loving care. Keep the bench cool, and ventilated, and be stingy with the water.

The major problem with maple grafts is fungus control. The new foliage is tender and the graft bench environment is warm and moist, perfect conditions for disease problems. The delicate balance between temperature, humidity, and

ventilation in the graft bench is controlled by the propagator. His skill is the result of long and frequently unpleasant experiences. That's why old propagators develop a blank stare, rock back and forth when they sit, wag their head and mutter a lot. They keep repeating, "What happened.....?, What happened.....? What happened.....?"

This article is printed in PBA Newsletter with the kind permission of its author, Joseph Burke, President Emeritus of the Bonsai Society of Greater New York. For those not familiar with Joe, he is considered one of the best propagators of plant material for bonsai in the United States. Joe Burke's finest efforts are devoted to the grafting of pines. At the New York convention, he exhibited the prize Pinus Thunbergi Corticata, which was an example of his grafting and growing technique.

Dave Dambowic

DAY IN ROCKVILLE, MARYLAND; NIGHT IN KYOTO, JAPAN

If one grew up in a Japanese-American community of many first-generations (isei), the Japanese cultures will diffuse into your brain by osmosis. I have seen bonsai all my growing years, but I always dismissed it as an old man's hobby. Bonsai came into my life formally when I started working as a watering girl in Los Angeles, California, in my freshman college year. Through that on-the-job training I have learned a great deal of bonsai techniques. This confidence and "nose-high-up-in-the-air" attitude (Japanese call it "Tengu") were crushed completely when I visited bonsai nurseries in Japan. Then, I came to a realization that I had been running around a ball park but had never been in it. I could not place my finger on exactly what was wrong with my bonsai styling and techniques but I knew that mine were not even reaching their basic level.

Japanese, in general, are very polite and would not ill-speak of other people's bonsai openly, especially "Gaijin's" (or foreigner's). However, spending some time with them, I have learned to read the unspoken sentences between their speech. I would like to share my experiences with you in a series of articles of which this is the initial installment.

HACHIUE:

First, your tree had better be a bonsai, but not a hachiue. Hachi is a container and ue (pronounced as uye) is to plant. Thus, all the potted plants are called hachiue. Bonsai was used to be called hachiue or hachi no ki. I understand that in the late Edo period or the early Meiji period, some well cultured people (bunjin) thought their hachiue trees were so specially artistic and highly sophisticated that they must be called by some other name. They coined

the name "bonsai." Hachiue plants tend to have very beautiful flowers or leaves and people plant them in pots to enjoy their specific parts. It does not matter if the flowers or leaves are unproportionally larger or smaller than the other parts of the plant. On the other hand, bonsai plants must show a good over-all balance from the tip of the trunk to the bottom of the pot. It must also show the seasonal changes, as in nature, and must suggest the essence of 'WABI' and 'SABI.' (Don't worry, I will discuss these terms in a future article.) Yes, Folks, the key word is 'OVER-ALL-BALANCE.' This will separate a horse from the sheep or eh a bonsai from the hachiue.

ITSUBUTSU and DABUTSU:

Having your tree passed as a bonsai but not a hachiue, you cannot rest easy yet. You will still have to hustle in the next stage.

The terms ITSUBUTSU and DABUTSU were introduced to me by an old man in his 70's (in the mid 1960's), Mr. K. Itsubutsu is masterpiece. Dabutsu - well, this is the problem. I interpreted it as "# 10 items" or simply as "trash." Old man "K" often complained that many trees in the local bonsai shows were nothing but dabutsu. He used to go to these shows and walked real fast between stands mumbling something. If I listened to him very closely, he was saying, "They are nothing but Dabutsu." I often wondered that if they were Dabutsu, why he ever bothered to go at all? But here and there he stopped and commented, "The owner of this bonsai is still a green horn yet, but this branch formation has a good possibility, etc." You see, he was not missing anything.

Once he commented something nice about one of my bonsai trees. It was the one which I copied the style from an Itsubutsu as closely as I could. When I confessed that it was not my original creation but merely a copy of an Itsubutsu, the old man told me that, at my stage, it was even progress if I could copy something close to an Itsubutsu.

Once I asked him the best way to become a good bonsai artist. He replied "See as many good Itsubutsu as possible. There are three RU's (or R's): Miru (to see), Shiru (to understand), and Tsukuru (to make by yourself) in this order. Don't bother to look at Dabutsu. They will clog up your mind and waste your time... if you have a style on your mind which you think is good, that is an expression of your artistic feeling. But how you can project that image on a suitable tree will need techniques. Therefore, the artistic styling and techniques go side by side. If you become just good at techniques, you will become a good technician but nothing else. To make an Itsubutsu bonsai demands time and an artistic talent. But even if you have that talent, if you don't know the techniques, you will make nothing but Dabutsu."

After returning from Japan, there were periods in my life in which I was too busy to practice bonsai. In the early 1970's, when I subscribed to "Bonsai Sekai" from Japan and opened the pages of the first magazine, I was shocked by the pictures of bonsai trees in it. They were, at least to me, all Dabutsu. I thought I wasted my money to subscribe to such a magazine. Then, I understood that these pictures were from an amateur's bonsai show in a local area in Japan. One cannot compare these with the masterpieces. Well, I don't know what has happened to me since then. Now when I open these pages of "Bonsai Sekai" I don't experience this kind of shock any more. Does this mean that I got used to Dabutsu or my sense of judgement clogged up and become Dabutsu — I don't really know. Probably, I became to accept things as they are... or, I am simply getting old.

--- Julie Haga

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THE TRAINING OF JAPANESE BLACK PINE PART I

Adapted By
Dave DeGroot

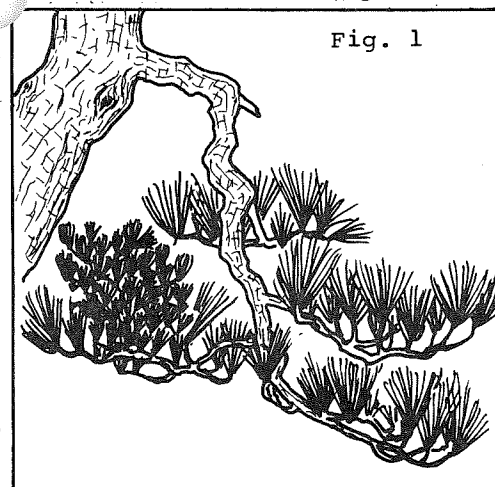


Japanese Black Pine (*Pinus thunbergii*) from the collection of Betty Centa

In 1976, Mr. Ryokuho Ono, a Japanese black pine specialist with 30 years' experience, published an article in Bonsai World magazine outlining his training techniques. Mr. Ono believes that starting black pine bonsai from seed is the best method of training; better even than grafts and cuttings, because only by growing the tree from seed can it be developed precisely as planned from the very beginning.

To get good seeds, select the parent tree with care. You should choose a tree which is vigorous and has beautiful foliage. Short, dense needles and the presence of young shoots growing on old wood indicate a desirable parent tree. Flowers on a pine tree are unisexual. However, a single tree bears flowers of both sexes, so pollination frequently occurs between flowers on the same tree, especially of the tree in relative isolation. The result is a good percentage of single-parent fertile seeds which reproduce very closely the characteristics of the parent plant.

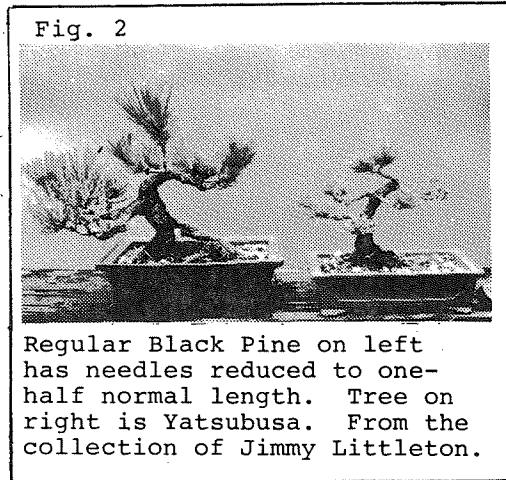
If you are lucky, you may encounter a "witches' broom" growth on a branch. Caused by a fungus infection, "witches' broom" is a thick clump of branchlets having very dwarfed foliage. (Fig. 1)



Trees propagated from witches' brooms make ideal bonsai subjects, as they are characterized by their compact foliage, with needles which are very short and erect. Trees thus propagated, or exhibiting these characteristics, are called, "Yatsubusa". (Fig. 2)

Pine cones collected from witches' broom growth or Yatsubusa trees are usually only one third to one half the size of regular black pine cones and carry only a few seeds, however, 30 to 40 percent of those seeds will produce trees exhibiting Yatsubusa characteristics. (The rest will be regular black pine seedlings)

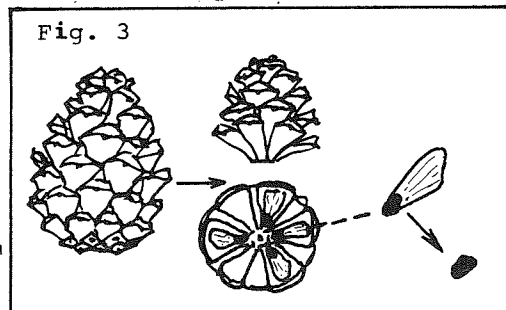
Flowers which are fertilized in late March or early April will have produced



pine cones by October of the following year. After choosing the tree, collect pine cones which are mature (no longer green) but not yet opened, as once they open the seed disperses quickly. Good cones will be located out near the ends of the branches. Cones on inner and lower branches are usually several years old, and there is little likelihood that they will contain viable seeds.

After cones are picked, they should be put into a pan containing a solution of 1 part lime-sulfur in 30 or 40 parts of water. The cones should be removed immediately, drained, and allowed to dry in a shady place. The cones should be kept over winter in a covered cardboard box which has been lined with the leaves of *Fatsia japonica*. The leaves give up just enough moisture as they dry to keep the pine cones in good condition. The box should be stored in a cool, dry location, and the *Fatsia* leaves changed as they dry out. Do not store pine cones in a damp area or packed in wet sand, as they may rot or mildew.

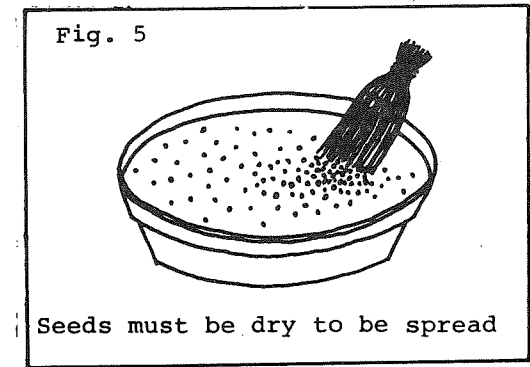
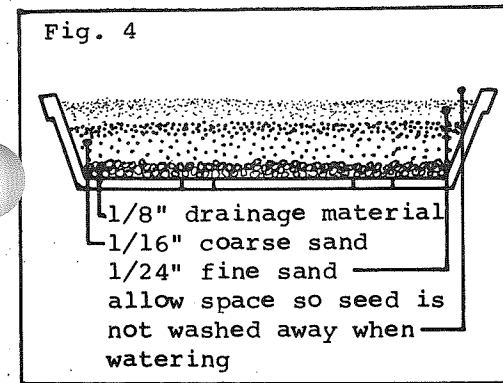
In March, place the cones in a sack of cheesecloth or other open fabric and hang outdoors in a breezy shady location, such as under an eave or carport. The cones will open as they dry. Keep them out of the rain, for the moisture will make them close again. When the cones are well opened, break them apart and remove the seeds. (Fig. 3) Rub the seeds between your hands to remove the wings. If the seeds will not be sown immediately, store them in a cardboard box lined with *Fatsia* leaves, just as you did the cones.



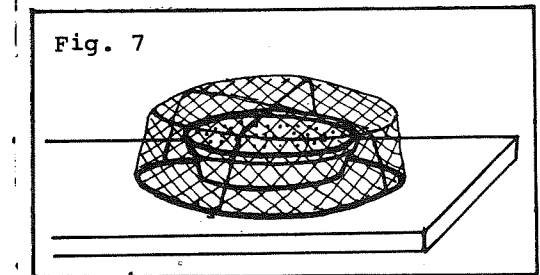
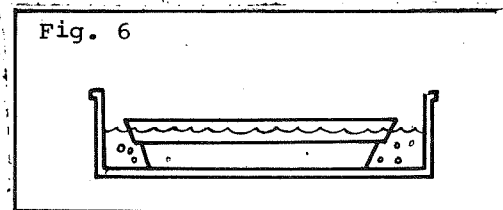
Sowing the Seeds

The best time for sowing seeds is April 10-15. (Late March in N.O.) Soak the seeds in water for 2 days to hasten germination. After the first night of soaking, collect the seeds which are still floating on the surface of the water and discard them, as they are not viable. After the second day, drain the water and place the seeds on paper towels for 2 hours to let them dry.

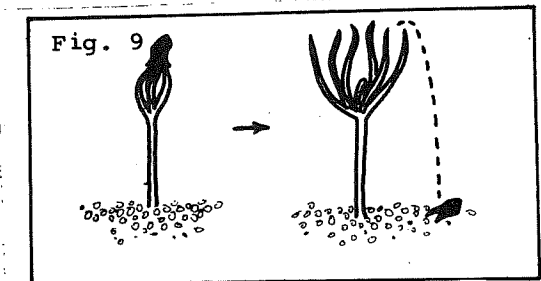
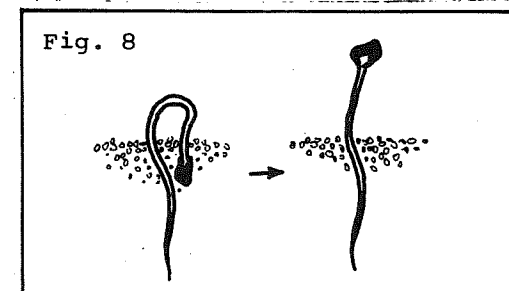
Planting medium for the pine seeds is sand, which should be screened to remove the dust. Sterilize the sand by baking it in the oven or heating it in a large frying pan on the stove. Drainage material and two grades of sand are used in a shallow pot of 10-12" diameter, as shown in Fig. 4. About 150 pine seeds should be sown in a 12" pot. If fewer seeds are sown, the seedling may droop and bend,



if more seeds are sown, the roots will become entangled. Scatter the seeds evenly over the soil surface with a hemp-fiber brush. (Fig. 5) Cover the seeds with about 1/4" of fine sand, and place the pot in a pan of water to soak the soil. (Fig. 6) Protect the seeds from birds by covering with an inverted fry basket or similar utensil. (Fig. 7) PROTECT FROM HEAVY RAIN or the seeds will be spattered out of the pot.



The seeds will germinate in 20 to 30 days. For the purpose of reference in this article, we will say that the seedlings appear on May 1. This will be the plants' "birth" date, at which time they will be 0 years old. (Fig. 8) Within a few days, the seedlings turn green, the first leaves appear, the seedlings fall off, and the central buds appear (Fig. 9).

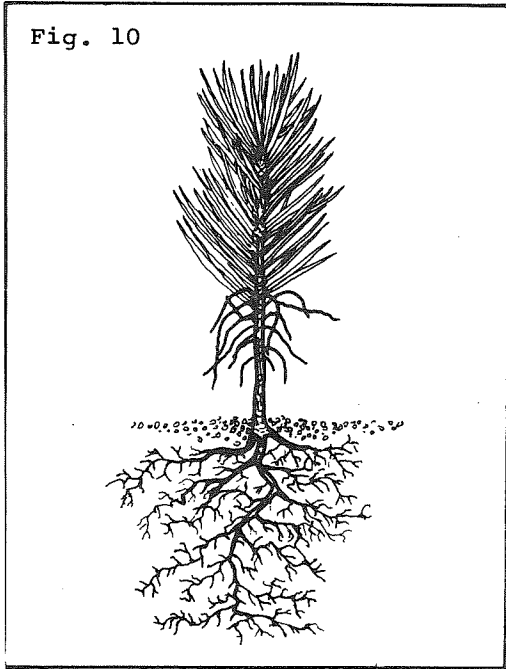


Place the seedling in the sun through the summer. Keeping them in the shade will promote long, thin, weak stems. By September, the seedlings have real needles, the stems turn brown and hard, and fibrous roots develop. (Fig. 10) In October, after summer heat but before fall buds begin to develop, treat for insects and disease with a 1 in 60 or 70 solution of lime-sulfur.

Winter care in this area would be to put the seedlings in a wind-sheltered place with a southern exposure. Farther north, the seedlings need to be placed in a cool greenhouse or coldframe. Do not keep them in a heated room.

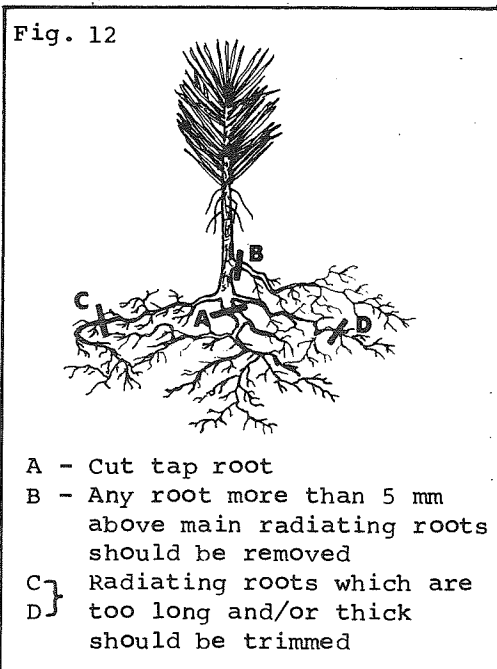
The following March, the ten month seedlings are again treated with a 1 in 60 or 70 solution of lime-sulfur.

Fig. 10



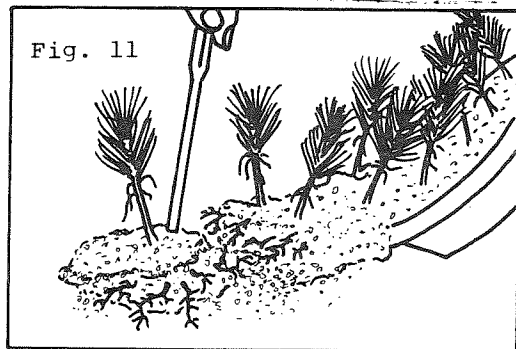
In April, the seedlings are transplanted to individual containers. Work in the shade to prevent young roots from drying. The soil in the seedling container should be on the dry side for this operation. Tap the pot on the work surface, and the soil ball should slip out easily. Separate individual seedlings gently with a chopstick. (Fig. 11) Each seedling should have the central root trimmed very short and the side roots trimmed back lightly. If one root is larger than the others, it should be cut short, or it will create unbalanced growth. Roots should be trimmed so they all emerge at approximately the same point on the trunk. (Fig. 12)

Fig. 12



- A - Cut tap root
- B - Any root more than 5 mm above main radiating roots should be removed
- C } Radiating roots which are too long and/or thick should be trimmed
- D }

Fig. 11



Study the trunks to decide whether the seedling will be developed as upright or moyogi style.

Transplant the seedlings to 4" shallow ("azalea") pots. Use fine (24 mesh) pure sand. The tree will not be stable in coarse soil. The roots must be spread out--do not let them cross or double back on themselves. The seedling should be planted so that the point at which the roots emerge from the trunk is about 3/4" below the soil surface. (Fig. 13)

One month after transplanting, when the seedlings are just over 1 year old, they receive their first fertilization. Make a fertilizer of 80% rape seed or cottonseed meal and 20% bone meal. Add water to make a thick paste and roll into balls the size of a fingertip. They can be dried before applying, or applied fresh. However, if they are applied fresh, they should be covered with small clam shells, otherwise, the fertilizer will be scattered over the soil surface, and make a scum. Place 2 balls of fertilizer in each pot. (Fig. 14)

Fig. 13

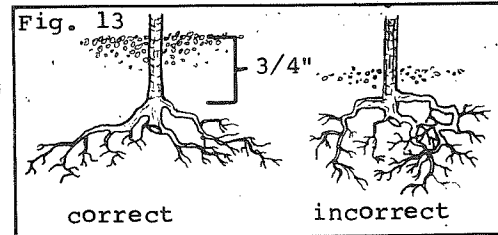


Fig. 14

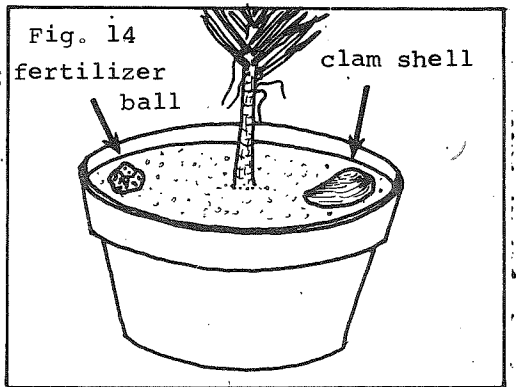
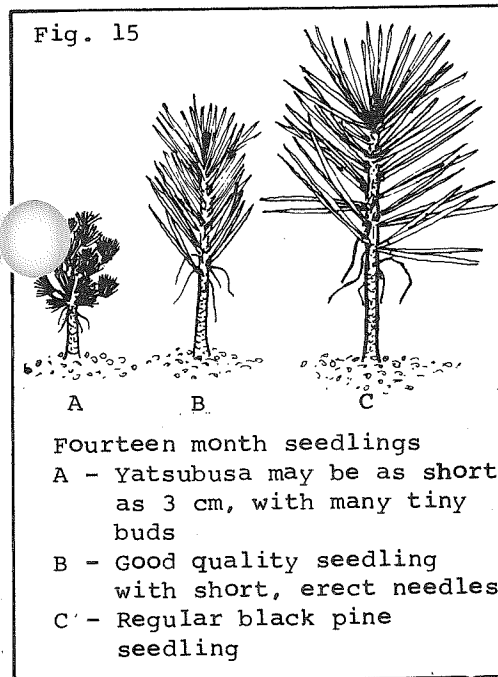


Fig. 15

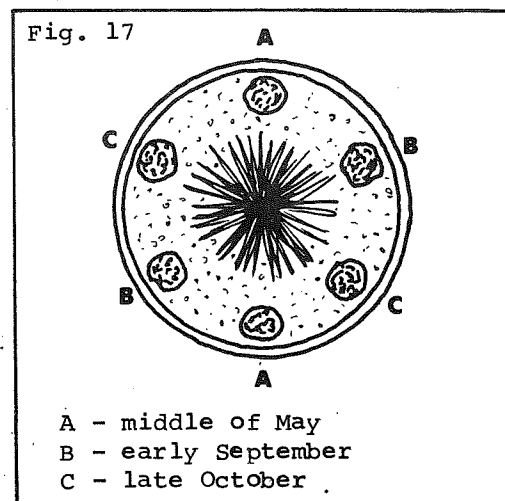
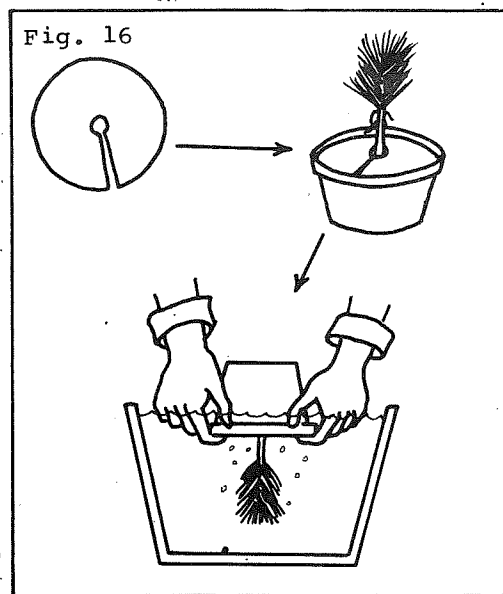


- Fourteen month seedlings
- A - Yatsubusa may be as short as 3 cm, with many tiny buds
 - B - Good quality seedling with short, erect needles
 - C - Regular black pine seedling

Late in June, seedlings are almost 14 months old, and trees with Yatsubusa characteristics can be distinguished from the others by their short growth and great number of buds. (Fig. 15)

In September, at 16 months, the tree should be treated with a 1 in 50 or 60 solution of lime-sulfur. The quickest way to treat the trees after they have been potted individually is to dip them. The insecticide must not soak the soil, so you should cut a disc to fit the pot of heavy paper or cardboard (the plastic coated paper from a milk carton is good) as illustrated below. Cut as shown, fit it around the tree, and dip, being sure to hold the cardboard in place. (Fig. 16)

In mid-September, and again in late October, the paste fertilizer should be given, each time selecting new positions for them. It is helpful to give yourself a point of reference by marking the "front" of each pot and placing the fertilizer balls at 12 and 6 o'clock, 2 and 8 o'clock, 4 and 10 o'clock, etc. (Fig. 17)



Next month--Part II--Bud and branch training from the 18th month on.

*Reprinted, with permission, from New Orleans Bonsai. The editors wish to thank Dave DeGroot and Jimmy Littleton for generously sending a set of illustrations suitable for reproduction. This series of articles contains information that is either new or can be used as a comparison to the previous articles on Japanese Black Pine.

JIM NEWTON

A GREAT!! START

CONGRATULATIONS TO PBA'S OWN JIM NEWTON ON THE OCCASION OF THE
FIRST ISSUE OF THE ABS JOURNAL UNDER JIM'S EDITORSHIP!!!

PBA 1980 SYMPOSIUM UPDATE

The Sixth Annual PBA Symposium is shaping up in fine style. The Committee has worked hard to come up with an exciting program and we think we have succeeded admirably. The theme for this year is PINES. All aspects of pines - styling, grafting, identification, propagation, and caring for pines. Almost every bonsai enthusiast has or would like to have pines. None of us knows too much, or even enough, about pines. We think this year's Symposium will both broaden and deepen our knowledge about this "aristocrat" of bonsai.

SATURDAY

Dr. Edward Hacskeylo of the USDA will return for another program on micorrhiza, this year specifically gearing his talk toward micorrhiza as it relates to and affects bonsai.

Bill Valavanis of the International Bonsai Arboretum and author of several bonsai books will give a slide/lecture program on the identification and propagation of pines.

Dr. David Andrews, an old and dear friend of PBA, will display another side of his very formidable talent with a lecture/ demonstration on the grafting of pines.

Norman Haddrick, Lynn Porter, and Dr. Richard Meszler will participate in a "Three-Ring-Circus," each one styling, simultaneously, a Scotch pine with a 3-3½" trunk. (These trees will not be repotted to ensure survival of the tree.) Following this program each tree will be raffled.

Banquet: the PBA annual banquet will be held on Saturday evening. The cash bar, which will open before the banquet, will remain open throughout the evening and Bill Merritt and Milt Kidd will take turns entertaining us with virtuoso performances on the piano.

SUNDAY

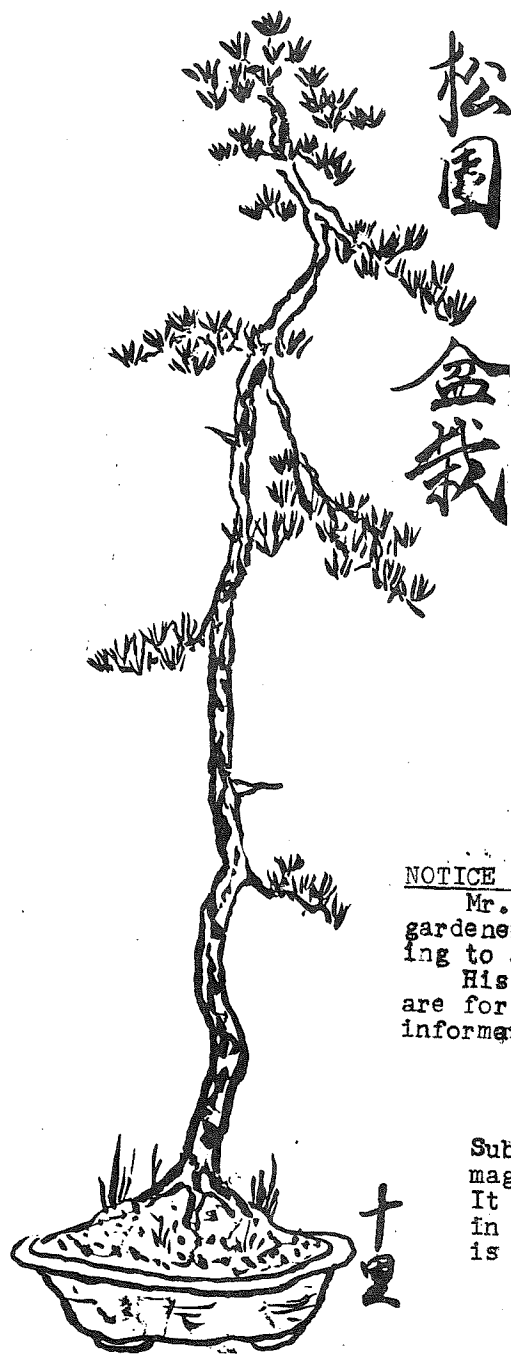
Howard Clark, Brookside member and expert amateur photographer, will give a lecture/demonstration on photographing bonsai - how, when and why.

Dan Robinson, bright new star on the national bonsai scene, will style a 200 year-old limber pine (*Pinus flexilis*) collected in Montana. The tree has a trunk diameter of 5" at the base and is 30" high. Dan has some new, unusual, and exciting bonsai techniques that bid fair to make his demonstration a memorable occasion. The tree will be raffled following the conclusion of his program. (Watch next month's PBA Newsletter for a picture of Dan with the tree to be styled and the family here.)

Following the formal end of the Symposium at noon on Sunday, there will be an organized collecting trip for those who wish to participate. Material available in the collecting area selected includes beech, hornbeam, mountain laurel, swamp maple, sweet gum, and a variety of other species.

For those more sedentarily inclined, Dan Robinson will be conducting a workshop. Scotch pine will be the material used and it is a marvelous opportunity to work with Dan in a hands-on situation after seeing him operate in a demonstration situation. This will be a styling workshop only, it being felt by the Committee that repotting at that time of year too dangerous for the health and safety of the trees. The cost of purchasing soil and pots is being defrayed in purchase of even better material.

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NOTICE !!!

Mr. S. Sasaki, Japanese Embassy gardener for over 14 years is returning to Japan.

His bonsai will be on display and are for sale. Please phone for information.

Subscriptions to a new quarterly magazine, Bonsai Sekai, are available. It will contain 24 pages with 8 pages in color. Subscription for 4 issues is \$14.00.

Snips and Slips

MIRROR, MIRROR

I read recently (and apologize because I don't remember where in order to give proper credit) of a trick employed by a bonsai enthusiast to give light to the shady side of some trees planted in the ground for trunk development. These trees received sunlight on only one side and foliage on the shady side was suffering from lack of light. His solution was to place some old mirrors (mirrored tiles would probably also work) behind the trees. The mirrors were angled to catch light and reflect it back onto the trees. Before the season was out the shady side was doing better than the sunny side. This trick would probably also work well with indoor material to augment either natural light through a window or special lighting.

WHEN IS BONSAI LIKE A CAKE?

A question I am often asked is from people who have heard of the awful evils of over-watering: How do I know when to water and when I am watering too much? With the exception of those few species who like their roots soaking wet, the answer is fairly simple - test it like you would a cake which is baking. The only piece of equipment needed is a wooden toothpick (or, for larger trees, a wooden sharpened chopstick). This is poked down into the soil about halfway between the trunk and the edge of the pot. If the toothpick comes out with soil particles clinging to it, hold off on the watering - the tree doesn't need it. If the toothpick comes out clean, the tree is "done" - water it!

ASHES TO ASHES

This tip was printed in the PBA Newsletter a couple of years ago and is well worth repeating. My inability to clean out my fireplace but once a year pays off in terms of the health of the junipers in my collection. In the spring, after the last possible time for dreaming in front of a fire in the fireplace, I clean the ashes out and put some of them in a plastic bag. This I save to sprinkle on my junipers which prosper much better with a more alkaline soil than that which we have in this area. Sometimes the difference is dramatic within two or three days. The trees will change from a dull gray-green to a bright dark green and I am rewarded for my "efforts" with healthy, happy-looking trees.

TOPPING IT OFF

I tried an experiment with a couple of my beeches and hornbeams this spring. The trees had lower branches where I would want them, but were too tall in proportion for my liking. I cut several inches off the trunks, leaving them with no branch or shoot as a new leader, but also leaving the lower branches that I wanted, complete with buds formed last year.

For the first couple of months the foliage on the lower branches came out and I pruned them judiciously, but nothing was happening at the top of the stump. By early June, however, I began to notice sap, hardened and "bubbling over," appearing at the cut between the hardwood and the bark. Then I knew I had won and I would soon have new shoots sprouting at that cut. The lower branches had "maintained" the tree and its natural tendency to grow upward had send sap up to the cut where there was nothing to feed. It, therefore, fed the adventitious buds and I will now have a tree on the scale I want.

Club Calendar

July 12
Saturday
Air-layering techniques - discussion and demonstration. 10:00 a.m. Gulf Branch Nature Center. Pete Jones will discuss and demonstrate his highly successful techniques for air-layering. Learn how to obtain a better tree or how not to discard a trunk or branch when removed, but use it as a new bonsai. This will be followed by a movie "Bonsai" from the Japan Foundation. Where possible, each attendee bring a tree for showing-off, hints on styling and/or care, or air-layering. Pete will conduct an air-layering workshop. NORTHERN VIRGINIA BONSAI SOCIETY

July 19
Saturday
Indoor bonsai and clinic workshop. 1:00 p.m. Home of Fred Mies, 11712 Smoketree Rd., Rockville, Md. Guest speaker Richard Meszler will discuss indoor bonsai and conduct a clinic workshop. Bring your indoor trees for consultation, styling, and enjoyment. A raffle will be held. Directions: take Montrose Rd. exit off Rt. 270 to Seven Locks Rd. Left to second light at Gainsborough Rd. Right one block to Smoketree Rd. Right onto Smoketree to fifth house on left. (Tele. #299-6194) BROOKSIDE GARDENS BONSAI CLUB.

July 22
Tuesday
Workshop and discussion. 7:30 p.m. St. Margaret's Church. Richard Meszler will be leading us again! (Note different night for this meeting.) Members have choice of bringing trees for critique (not

limited to indoor material) or workshop (there will be indoor material for sale if needed). Also Tree-of-the-Year, Stuartia (not indoor), will be distributed to members. Lets's share each others problems and successes by bringing in out Trees-of-the-Year from past years. Election of club officers. ANNAPOLIS

July 27
Sunday
Program to be announced. 2:00 p.m. Clearwater Nature Center. KIYOMI

WASHINGTON CLUB - NO meeting July or August

ANNAPOLIS CLUB - NO meeting August

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Editors Note: From time to time I've had occasion to travel, on business or pleasure, to places outside of the FBA area. Sometimes these coincide with bonsai goings-on in those locales. Readers are requested to submit timely information which they consider worthy of note in the Newsletter, by the 15th of the month preceding the month of issue of the FBA Newsletter. Submit the information to Mrs. Jackie Dorsett, 11 Bay Drive, Bay Bridge, Annapolis, MD 21403, (301) 263-3995.

U.S. National Arboretum, 24th & R St.s NE, Washington, D.C., telephone (202) 472-9279. Visiting hours: Mon-Fri 8AM-5PM, weekends and holidays 10AM-5PM

* 2 July, Wednesday, 10:30 AM: NATIONAL HERB GARDEN TOUR

Holly Shimizu, Curator of the National Herb Garden will conduct a tour of the National Herb Garden (a recent addition to the Arboretum). The garden, a gift from the Herb Society of America, features a knot garden, a garden of historic roses, and specialty gardens including medicinal herbs, dye plants, culinary herbs, etc.

Tour begins at the entrance to the herb garden, located adjacent to the Administration Building.

* 12 July, Saturday, DAYLILY SHOW sponsored by the National Capital Daylily Society.

* 15 & 17 July, Tuesday and Thursday, FERN WALK - Tour Leaders,

Mr. Peter M. Mazzeo, Botanist, U.S. National Arboretum. Would you like to stroll leisurely along a path through a shady, quiet valley with a winding, spring-fed stream? Have fun and acquaint yourself with the ferns which grow in this area.

Tours begin at 1:30 PM from the Fern Valley entrance planting (weather permitting).


* 16 July, Wednesday, FILM - "ROOM TO GROW" - An excellent film for parents and children alike. The film follows two young Philadelphia children around the city as they meet and watch ten professional horticulturists at work. Its purpose is to introduce inner city children to the green sciences and to make them aware of the various career opportunities in the field of horticulture.

The film will be shown at 10:30 AM in the auditorium of the National Arboretum's Administration Building.

* 24 July, Thursday, PLANT PROPAGATION FOR CHILDREN - Erik Neumann, Arboretum Curator of Education, will conduct a workshop on plant propagation for children. This workshop is recommended for grades 4, 5, and 6. The workshop will be held on Thursday, 24 July, at 1:30PM at the Arboretum Activities Center.

Students will learn to propagate from seed and by cuttings. Materials will be provided for making a simple windowsill greenhouse which will be used to propagate azaleas and boxwood. There is no charge for this workshop.

This class is limited to 15 children and advance registration is required. To register, please phone the Arboretum's Education Office (472-9279).



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