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POTOMAC BONSAI ASSOCIATION
% U.S. NATIONAL ARBORETUM
3501 NEW YORK AVE. NE
WASHINGTON, D.C. 20002

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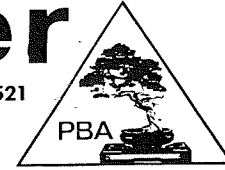
All about Williamsburg's plants: For the holidays, - 1:30 p.m.

POTOMAC
BONSAI
ASSOCIATION

VOL 16 NO 11 NOVEMBER 1986

Newsletter

ISSN 0160-9521



CALENDAR OF EVENTS

IMPORTANT NOTICE !!!!!!!

All PBA member clubs' secretary/treasurers are requested to submit, as soon as possible, the latest list of their paid-up members to include current addresses to:

Molly Hersh, PBA Treasurer, 102 Devon Court, Silver Spring, MD 20910

8 November Saturday NORTHERN VIRGINIA: (703) 644-4822. Green Spring Horticultural Center at 10:00 a.m. Doris Froning, name expert and President of the American Bonsai Society, will give a talk/demonstration on MAME. Members can bring name to exhibit or invite suggestions for care or styling improvement.

15 November Saturday WASHINGTON (202) 583-2676. National Arboretum at 2:00 p.m. If you ever wished that you could sketch your tree and consider different styling possibilities before you cut your first branch, then the November meeting and the follow-up meeting on January 17th is for you. To get the most from the instruction, please plan to attend both meetings.
Instructor: Arlette Jassel

Items which you must bring are: Strathmore drawing paper
Drawing pencils: One HB and one 3B or 4B drawing pencils,
Pencil sharpener, Art gum eraser, Some photos of your trees.

A special note to the Washington Club members: you can help make this a successful program year by attending a minimum of seven of the next eight meetings

20 November Thursday BROOKSIDE (301) 774-9028: Sligo Recreation Center, 500 Sligo Avenue, Silver Spring, MD. 7:00 p.m.
BEGINNERS' CORNER. 7:30 p.m - Program:- Members are asked to bring to the meeting trees from previous Brookside workshops to include vines, trident maples, azaleas, saikei, etc.

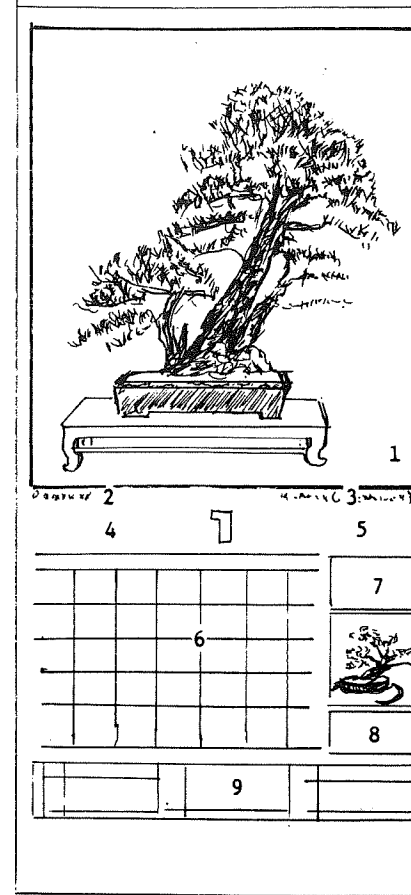
For information about the following clubs telephone: Annapolis (301)263-3995; Baltimore (301)669-1487; Bowie (301) Jim Sullivan work- 496-5195, home- 262-9633; Kiyomizu (301)423-8230.

All the members of PBA offer Harvey Everett and his family our sincerest sympathy on the untimely loss of his son.



Pictured above is the white pine, *Pinus pentaphylla* var. *Himekomatsu*, in the number 1 area on the calendar for the month of January 1987.

A 1987 BONSAI CALENDAR



The adjacent drawing shows the layout of a bonsai calendar which was purchased last September when attending the BONSAI DESIGN SYMPOSIUM conducted under the auspices of International Bonsai, Bill Valavanis, Publisher and Editor.

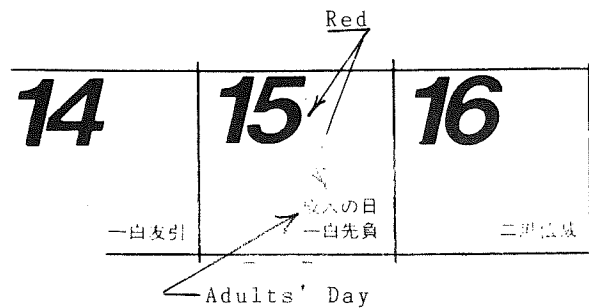
The distinguishing feature of this bonsai calendar over other bonsai calendars which I have seen in the past is that it is jam-packed with bonsai information but, unfortunately, it is in Japanese. It is suggested that for those who can't translate Japanese, that a Japanese to English translation, even for a ?modest? price increase would be beneficial to the purchasers. In spite of the lack of such an offering, the calendar is well worth the investment for the pictures alone. In fact, not only is the principal bonsai displayed, but a secondary bonsai is displayed in a smaller square, - see the adjacent sketch

above the number 8 rectangle.

The overall size of the calendar is 13 by 29 inches and the principle bonsai pictured is 12 by 15 inches, - this is number 1 in the above sketch. The calendar is titled "BONSAI, DISTINGUISHED TREE SHAPES" which is "carefully produced" by Takedai Fine Arts Printing Corporation, - number 2. The name of the tree shown in number 1 is given in both Japanese and English in the number 3 space. For January 1987 it is Goyu Matsu (in Japanese - both Katagana and Kanji) and *Pinus pentaphylla* var. *Himekomatsu* in Romaji or our writing.

Flanking the number for the month, in this case January 1987, are the preceding month December and the succeeding month dates and Japanese holidays marked in red.

The days for the month of January are arranged (number 6) as on our calendars so they are easy to distinguish as Sunday, Monday, etc. As mentioned above, the dates for the holidays are color-coded red, Saturdays are in blue and Sundays are in red. Of course January 1 is colored red since this is the beginning of the New Year in Japan just like it is New Year's Day in this country. On the next page is shown the next holiday, January 15.



Since January 15 falls on a Thursday and is a holiday, the date and the occasion for the holiday are color coded in red. The characters in the bottom of each date box represent the old method for denoting the days which was borrowed from the Chinese.

Sometimes a comment about the weather appears in block above the characters in the bottom of a date box such as "Coldest Period". Hence there is nothing of significance in the date boxes of a bonsai nature.

However, the date boxes are large enough so that you can use them to jot down reminders of when to repot, rewire specific species in your bonsai collection. You can also use the boxes for writing down appointments and whatever else strikes your fancy.

It is only until one gets to areas numbered 7, 8 and 9 shown on the preceding sketch of the calendar that one finds information pertinent to bonsai.

The number 7 area refers to the bonsai shown in area number 1. Roughly translated it reads as follows: "Five needle pine, *Pinus pentaphylla*, exist throughout Japan but in the bonsai community the variations in leaf appearance, tree trunk roughness or texture, etcetera invite corrupting the names to the point that local place names are added to the pine's designation such as Gosai, Nasu, Senkan, Shigyo River, Shikoku and so forth." (Editor's note: - The name of the above white pine, Himekomatsu, translates as 'Little Princess'.)

"During the year, a good place to keep the tree is in a sunny place (full sun all day long) with a prevailing wind. (Note: The Japanese always indicate that pines should be placed not only in a sunny spot but also a windy one.) This will lead to the shortening of needles to 1 to 2 mm (1/2 to 3/4 inches) in length and also where on New Year's Day 2 to 5 bundles of needles may remain, during the season as the sprouts lengthen, more bundles will appear to fill up the tree."

Area number 8 concerns itself with the bonsai in the picture above it. For the month of January it is roughly translated as follows: "Boke (Quince) *Chaenomeles lagenaria*."

"Quince formerly came from China, the place of its origin, to Japan many years ago but since then horticulture has vastly improved the varieties of quince that are now available. The general classification is subdivided into those that bloom in mid-winter and those that bloom in the spring.

"Between Spring and Fall tumorous growths might appear on the root hairs that are developing." (Note: These may be removed when repotting in the Spring or Fall.)

The area number 9 contains what its title "MONTHLY OPERATIONS" implies for all species of trees in that month. The section is subdivided into six activities which have been roughly translated below.

"REPOTTING:

For ume (Japanese flowering apricot) it is possible to repot once it has bloomed. However, the repotted plant must be placed in a shelter to protect the soil in the pot from freezing.

"STYLING:

* Except for cryptomeria, wire can be applied to a variety of conifers. Once the wire is on the tree, the winter wind should not be allowed to impinge on the tree, - i.e. it should be in a sheltered place.

* For deciduous trees whose leaves have only partially fallen from the branches, - the remaining leaves intact on the tree can be removed.

* For ume and similar species which have blossomed, - remove the dead blossoms.

"TREE LOCATION:

* On occasion the bonsai can be brought indoors for enjoyment for a short period of time but it must be returned to the place where it was being stored for the winter.

* Deciduous trees must be placed where the winter winds will not strike them.

* In autumn when the bonsai has been repotted it should be placed in a shelter or greenhouse one week before the temperature is expected to drop below freezing. Additional heat in the shelter or greenhouse should not be provided so that it remains cool but not below freezing.

"WATERING:

* Water once every 2 to 3 days. Apply the water in the morning when the sun is warm.

* If the bonsai are exhibited indoors (indoor bonsai) watch out for dry conditions due to the heating system. In that case one may have to water 2 to 3 times per day.

* As time goes by for plants in a shelter or greenhouse be careful that the plants/pots in corners and out of the way places get water.

"FERTILIZING:

* This is vacation or holiday period in which fertilizing is suspended.

* Mix dry, equal parts of bonemeal and rapeseed. (Rapeseed is not available under that name in this country. It is suggested that one go along with John Y. Naka's mix of 1-part bloodmeal, 2-parts cottonseed meal, and 1-part bonemeal, - all mixed dry.) Blend the dry mix with water and knead it. (The consistency should be such that it can be formed into small balls and retain that shape.) Let the balls or dumplings air-dry without applying any additional heat.

"OTHER ITEMS:

* Establish countermeasures against snow damage.

* A snowfall can come quickly without adequate warning and a shelter should be provided to protect the branches and the top of the pot.

* Work out the schedule and plan for taking care of your bonsai

during the ensuing months and prepare by getting in supplies that will be needed and the like."

The twelve trees on the calendar are listed below:

MONTH	LARGE PICTURE (1)	SMALL PICTURE (8)
January	5 Needle pine, Pinus pentaphylla var. Himekomatsu	Quince, Chaenomeles lagenaria
February	Japanese flowering apricot, Prunus mume	Japanese black pine, Pinus thunbergii
March	Tōringo crab apple, Malus sieboldii	Forsythia suspensa
April	Hornbeam, Carpinus Turczaninowii	Fuji cherry, Prunus incisa
May	Hawthorn, Crataegus cuneata	Shrubby cinquefoil, Dasiphora (Potentilla) fruticosa
June	Satsuki azalea, Rhododendron indicum	Japanese snowbell, Styax japonica
July	Ezo spruce, Picea glehnii	Gooseberry, Ribes fasciculatum
August	Gardenia jasminoides forma grandiflora	Hime-suiren
September	Shimpaku, Juniperus chinensis var. Sargentii	Japanese maple, Acer palmatum
October	Japanese maple, Acer palmatum	Japanese red pine, Pinus densiflora
November	Sabia japonica	Pourthiaea villosa
December	Cryptomeria japonica	Japanese larch, Larix leptolepis
Cover	5 Needle pine (see January)	



The picture on the left illustrates the quince shown in the space above the number 8 area.

All pictures of the trees are in full-color and the trees are shown when in fruit or flower.

Even though you may not be able to translate the Japanese or have a friend who can, the calendar is well worth the price, - \$ 9.00 postpaid or for 5 or more copies to the same address \$ 8.00 postpaid. Order from INTERNATIONAL BONSAI 412 Pinnacle Road Rochester, NY 14623

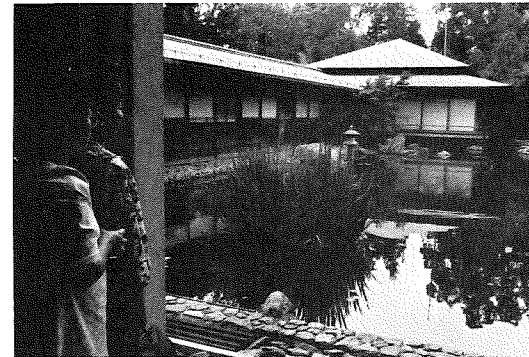
IBC '86 POTPOURRI

(LAST IBC '86 INSTALLMENT)

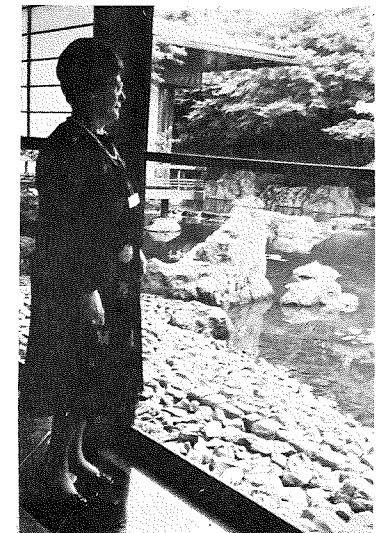
JAPANESE AMBASSADOR'S RESIDENCE

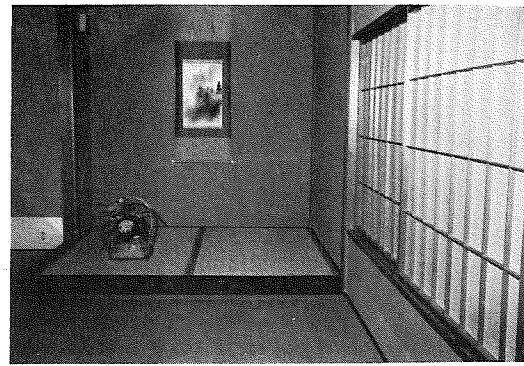
(Photographs by Howard Clark)

A visit to the Japanese Ambassador's Residence, - part of the IBC '86 Program, took place on Wednesday evening, July 9th. It is with some trepidation that I'm printing these photographs since it might rekindle the wrath of those who, unfortunately, did not have the chance to participate. There was nothing that could be done about it since the Japanese Embassy limited the number of participants. Those who live in the vicinity of Washington, D.C. can get to see the Japanese Embassy by joining the Japan-America Society which has at least one function



per year at the Japanese Embassy (i.e. Ambassador's Residence) to which members are invited. Those who do not wish to do so or live too far away, the photographs on this page and the next page may serve the purpose of showing you what you may have missed.

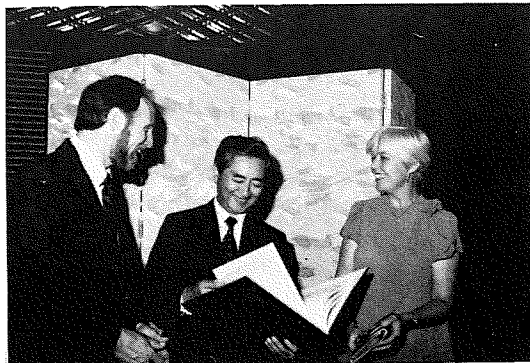
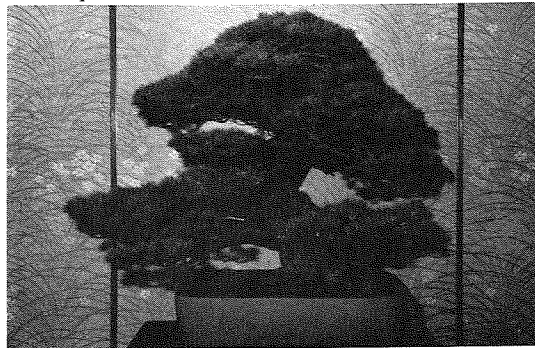




On the left, the Japanese Ambassador Nobuo Matsunaga and his wife greet Bob Sitnick (IBC '86 Chairman) and his wife Dana.

Below, the Japanese Ambassador and his wife greet an old acquaintance, Mr. Saburo Kato, who headed the Japanese delegation to IBC '86.

The exquisite Japanese white pine bonsai on display at the Embassy and pictured below came from Mr. Kato's bonsai nursery in Japan.



Pictured on the right are Mr. and Mrs. Peter L. Bloomer presenting the Japanese Ambassador with an autographed copy of their hot-off-the-press book "Timeless Trees" which contains superb color photos of the bonsai in the National Collection and appropriate words and sayings.



Jo Finneyfrock, far left, and Molly Hersh are pictured busily handling the administrative aspects of IBC '86. Well before the doors opened to IBC '86 these two ladies were wrapped up for many hours a day taking care of the registration and answering questions and fielding numerous weird requests. The extent to which IBC '86 was a success is in no small part owed to Molly and Jo.

IBC '86 EXHIBIT



Janet Lanman and Bob Dreschler admire a California juniper on which Shimpaku was grafted.



Buttonwood.



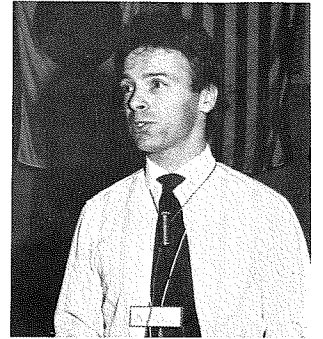
Red cedar forest on rock.



An IBC '86 participant with Jay Spencer discussing a black pine.

IBC '86 SUISEKI

The IBC '86 series of lecture, demonstrations had Dr. Vincent T. Covello as the concluding speaker. Many of you have already become acquainted with Vince's book on suiseki, - collecting stones for their beauty. The book has as its co-author, Yuji Yoshimura, and is published by Charles E. Tuttle Company under the title of "The Japanese Art of Stone Appreciation; Suiseki and Its Use with Bonsai".



Vincent T. Covello

Vince's occupation frequently takes him away from home and that plus his initial misfortune in keeping bonsai alive convinced him that suiseki was the Japanese art form that overcame those drawbacks and appealed to him.

The lecture was accompanied by slides which illustrated in part the variations between the Chinese and Japanese approaches to stone collecting. The Chinese like to collect stones which have many pockets and holes such as is found in weathered limestone rocks. In fact, the Chinese place limestone based rocks in streams and leave them there for maybe up to 100 years so that the water can create the desired pockmarked effect. The Chinese place their rocks such that the major axis is aligned with the vertical. The Japanese do it the other way and thereby tend to create the impressions of mountain ranges. Furthermore, it is very inexpensive to purchase a rock in China but because of its limestone base it is brittle to the extent that it would not withstand harsh shipment home. On the other hand in Japan the rocks are of a different material, harder but much more expensive.

One of the major expenses associated with properly displaying a susiskā is to provide the proper stand. Vince's book tells you how you can make one.

Vince's book covers a wide spectrum of interest to bonsaiists to include bonkei (tray landscapes) and saikei (living landscapes). Saikei is purportedly the name coined by Toshio Kawamoto for the types of creations found in his book illustrated below. The significant difference between saikei and bonkei is the extent to which certain materials can be added.

Bonsai to the Japanese is restrained to only consisting of the plant material on a slab or in a pot with perhaps the only additional feature is a rock to be used to plant the bonsai on (root on rock) or have its roots clasp the rock (root over rock). If there is any hint of a babbling brook, a windswept shoreline, or a craggy mountain top, it must be conjured up in your imagination. It is left to the viewer to put the rest of the picture together and it is just that that seems to be appealing about bonsai in that your ability

(Continued on page 14)

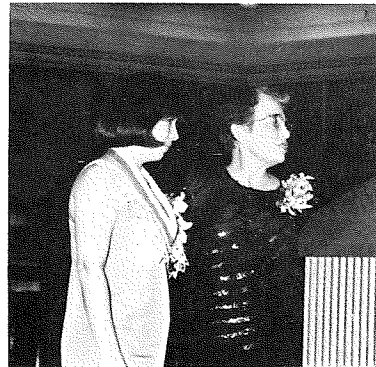
IBC '86 BANQUET



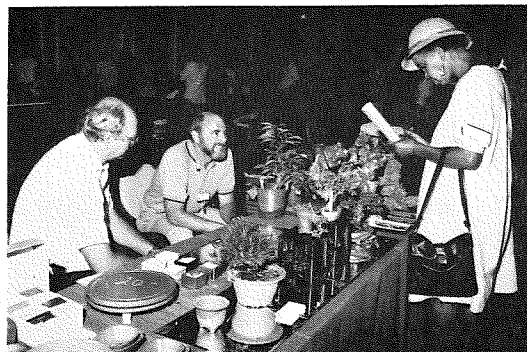
Bill Merritt entertained during the cocktail hour by playing some ragtime and other numbers on the "88".



Betty Rae, President of Friends of the National Arboretum gave a talk.



The presidents of BCI and ABS, - both BCI and ABS were sponsors of IBC '86, gave after dinner talks. On the left Jean Smith, outgoing BCI President, is shown introducing the new BCI President, Donna Banting. On the right, Doris Froning, President of ABS, is shown addressing the attendees.



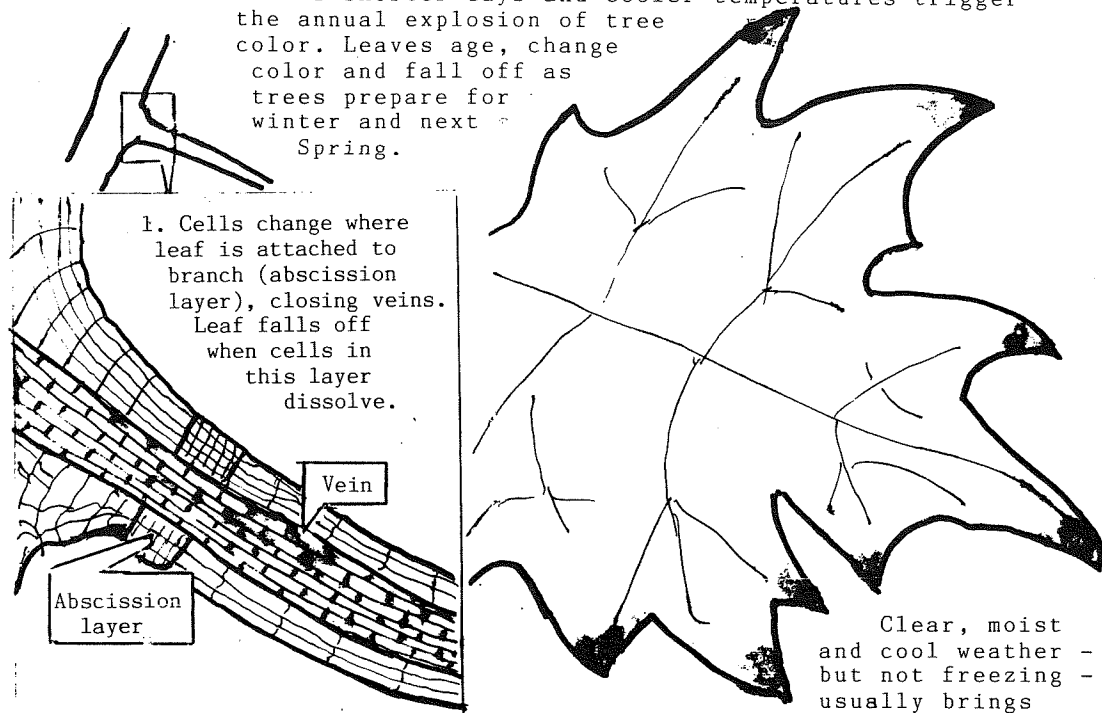
A look at a booth at the IBC '86 Bazaar. Keith Scott on the left with another vendor and a shopper.



Trudy Santille advertised the Bonsai Societies of Florida convention, Sep. '86, by showing she was packed and ready to go.

NATURE'S PAINTBRUSH

Fall's shorter days and cooler temperatures trigger the annual explosion of tree color. Leaves age, change color and fall off as trees prepare for winter and next Spring.



Clear, moist and cool weather - but not freezing - usually brings the brightest display.

3. Green chlorophyll is no longer replaced. Chlorophyll uses sunlight and air to make food and is found in chloroplasts (shown as dots).

2. Flow of fluids through veins is slowly shut off.

5. Chemical changes in sap of cells create red and purple pigments in some trees.

4. Yellow and orange pigments in chloroplasts hidden by green begin to show.

CROSS SECTION OF A LEAF.

The preceding article was taken from the October 1, 1986 edition of the newspaper "USA TODAY". To complete the story the following article from American Horticulturist, News Edition of September 1983 titled "WHY WE GET AUTUMN COLOR" is reprinted from the November 1983 PBA Newsletter. The article was written by Edwin F. Steffek and submitted by Arschel Morell.

Have you ever wondered what makes the leaves turn bright colors in the fall? What brings on the Autumnal blaze of glory? Internal chemistry, you may say, brought on by the change of seasons. But that doesn't really answer the question. How do the red maples, somber green throughout the growing season, turn a blazing crimson? How do the giant sugar maples glow yellow, orange or scarlet? And how do the aspens, which clothe our western mountains, turn into a sea of gold?

First, as everyone knows, non-evergreen trees drop their leaves each fall. Evergreens drop theirs, too, but not all at once. All season they are green, the result of the presence of a complex and not yet fully understood material called chlorophyll within the leaves. We know chlorophyll takes hydrogen from the water brought up to it from the roots and combines it with the carbon from the carbon dioxide in the air to make starch and then soluble sugars, which then feed the plant.

When the fall comes and the days become shorter and the nights cooler, a layer of corky material, called an abscission or cutting off layer, gradually forms across the point where the leaf stem is attached to the twig. As this layer grows it gradually cuts off the supply of cell sap going into the leaf. Consequently the manufacture of chlorophyll gradually ceases and what chlorophyll is present slowly deteriorates.

The chlorophyll masks or hides the presence of other materials in the leaves. When chlorophyll disappears, however, these other substances show through. One is carotene, the same substance that that gives the color to butter, carrots and the yolks of eggs. Another is xanthophyll. These chemicals become the source of the yellows and oranges found in the leaves. Another substance is anthocyanin, which is not merely a pigment but is believed by many to be a sugar dissolved in the sap, and which, if the sap is distinctly acid, turns the leaves a bright red; if less so and bordering more on the alkaline side, the leaves turn purplish. The third color, brown, is not a color in the same sense at all but the result of fading in yellow and orange foliage and, likely, the presence of tannins. In those cases where the leaves remain green until they drop, it is because their abscission layer permits the passage of some sap, and chlorophyll manufacture continues almost until the leaves fall off.

Why are the colors more intense in some seasons than others, especially the reds? This a result of the weather. Bright, sunny days encourage the manufacture of sugars - and anthocyanins - and cool nights (under 45°F) prevent their proper dispersal throughout the plant. This is the reason why trees growing in low places or "cold pockets" are often better colored than those growing on the sides or tops of hills. Access to the sun is the reason why one side of side of the tree may be better colored than another. It

has also been found that pin oaks heavily fed with nitrogen developed deeper reds than those that were not fed.

This explanation is a somewhat simplified version of what takes place each year, with some modifications due to weather, altitude, moisture supply and species of tree. This last factor is especially important. Some areas, such as most of Europe, fail to have the brilliant Autumns we do in the Eastern United States because the right species of trees do not grow there.

IBC '86 Suiseki (Continued from page 11)

to visualize is challenged. Saikei takes one step toward erasing any doubt as to where the multi-tree planting is simulating, - i.e. a lakeside, mountain stream, etcetera. But saikei goes no further than to augment what would be a bonsai by adding rocks, pebbles, and sometimes white sand in minute quantities. Bonkei goes the whole way, - it uses miniature houses, figurines, some artificial foliage and powdered clays of various colors plus a peat clay to mold mountains and boulders. Besides adding Vince Covello's suiseki book to your library you might be interested in adding the following two available from:

Kodansha International
10 East 53rd Street
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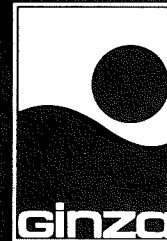
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