

POTOMAC BONSAI ASSOCIATION
% U.S. NATIONAL ARBORETUM
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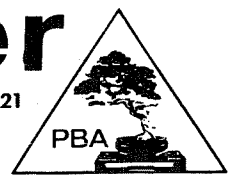
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Secretary: Julie Walker; Treasurer: Molly Hersh

POTOMAC
BONSAI
ASSOCIATION

Vol 17 No 8 August 1987

Newsletter

ISSN 0160-9521



CALENDAR OF EVENTS

1987 SYMPOSIUM POTOMAC BONSAI ASSOCIATION 1987 SYMPOSIUM

Topic: Bonsai on the Rocks
Time: Saturday and Sunday, October 10 and 11
Location: Crown Plaza Holiday Inn, Rockville, MD
(convenient to Twinbrook Metro Station)
Admission: Full registration \$55.00
(see registration form)

***** ATTENTION ALL PBA MEMBERS *****

In an effort to encourage more PBA Members, both novice and advanced, to participate in this exciting annual event we are offering two new features:

FREE 1988 MEMBERSHIP TO ALL PBA MEMBERS
WHO REGISTER FOR THE SYMPOSIUM

A receipt for the full \$55.00 registration entitles all PBA members to a free individual PBA membership for 1988. Simply present the receipt to your club treasurer for credit. This represents a

substantial discount on an already modest registration fee for an outstanding bonsai weekend.

AN ORIENTATION SEMINAR
for
NEWER PBA MEMBERS
WHO REGISTER FOR THE SYMPOSIUM

An informal pre-symposium seminar devoted to the theme of rock plantings, will be presented in the weekend before the symposium by a prominent local bonsai lecturer and artist, Dr. Richard Meszler. The seminar is directed specifically to newer members of PBA who have registered for the symposium. It is intended to provide sufficient background and orientation so that less experienced members can fully appreciate and enjoy all aspects of the complete program to be presented the following week.

Theme: **Beginner's Introduction to Bonsai on the Rocks**
Lecturer: **Dr. Richard Meszler**
Time: **1:00 - 4:00 p.m., Sunday, October 4**
Location: **Crown Plaza Holiday Inn, Rockville, MD.**
(convenient to Twinbrook Metro Station)
Admission: **Free to all fully registered symposium participants**

***** ATTENTION ALL PBA MEMBERS *****

(See the above.)

BOWIE: There will be an August meeting at Jim Sullivan's house. Telephone Jim for details at work - 496-5195, at home - 262-9633.

DIYOMIZU: Telephone Joan Stephens at (301) 423-8230 for details concerning the club's August events.

WASHINGTON: Telephone (202) 583-2676 for information on the club's planned activities.

1 & 2 August NORTHERN VIRGINIA will have a bonsai exhibit at Green Spring Farm Park.
Saturday & Sunday

4 August NATIONAL ARBORETUM: AZALEA PROPAGATION
Tuesday WORKSHOP, at 1:30 p.m. Almost all nursery grown evergreen and semi-evergreen azaleas are propagated by rooting cuttings. Azaleas of this type are not difficult to propagate with roots forming in 3 to 4 weeks, under proper conditions. Join Mr. Glen Taylor, an active member of the Northern Virginia Chapter of the Azalea Society of America, and currently Treasurer of the National Society, for a workshop in which participants learn more about rooting media or mixes, and rooting hormones. You will learn about potting the cuttings in a mixture suitable for azaleas after they have rooted, about growing conditions, as well as information on planting when ready to be set out in the home garden. Azaleas in a wide range of colors, 8" pots, potting mixture, other supplies and handouts will be provided.

The program will be limited to 30 people. To register for this workshop, please phone the Arboretum Education Department at 475-4857. A fee of \$3.00, sent in advance to the Education Department, will be charged. Cost for Friends of the National Arboretum is \$2.00. All checks should be made payable to FRIENDS OF THE NATIONAL ARBORETUM and sent to the U.S. National Arboretum Education Department, 3501 New York Ave., N.E. Washington, DC 20002.

8 August NORTHERN VIRGINIA (703) 920-8631: Green Spring
Saturday Horticulture Center, 10:00 a.m. FOREST PLANTING
WORKSHOP. Pete Jones will repeat last year's hands-on forest planting. Everyone gets to participate in putting a maple forest planting together. If you wish, bring your own container and take home a forest.

11 August NATIONAL ARBORETUM at 1:00 p.m. SUMMER
Tuesday IDENTIFICATION OF DECIDUOUS AND EVERGREEN
TREES. Eric Neumann, Head of the Education and Public Services Unit at the Arboretum will be the speaker. Learn how to identify the native trees of the northeastern United States. By using various summer keys, you can identify the name of a tree by

Your own effort. We will begin with simple keys designed like a maze which can be used and understood by children, and then progress to picture keys and to the more dichotomous keys. No previous experience is necessary. The program will begin from the Activities Center.

16 August BALTIMORE (301) 235-5336: OUTDOOR WORKSHOP at Sunday 9059 Rexis Avenue (Helen Lauenstein 256-2297) from 1:00 to 4:00 p.m. Bring your lunch and trees to work on. Beltway Exit 32 (Belair Road) to Perry Hall Elementary School, - then right and 2 miles to Rexis Avenue, and then right to 9059.

29 August BROOKSIDE (301) 381-6549: TRIP TO THE ROSADE Saturday BONSAI STUDIO in New Hope, PA. There will be a car caravan leaving Argyle Community Center, Forest Glen Road, Silver Spring, at 7:00 a.m. Chase Rosade will discuss pines. Bring your lunch!

8 September NATIONAL ARBORETUM 1:00 p.m. BONSAI Tuesday REFINEMENT WORKSHOP. Robert Dreschler, Curator of the National Bonsai Collection, will Conduct a Bonsai Refinement Workshop in which he will assist individuals in repotting or refinement of their own bonsai plants, according to seasonal requirements. Participants must bring their own bonsai plant, bonsai tools, wire, container and soil if repotting is planned. The Arboretum will provide no supplies or equipment.

Advance registration is required, and enrollment is limited to five (5) persons. To register, please phone the Education Department at 475-48557. A fee of \$12.00 sent in advance to the Education Department, will be charged. A reduced fee of \$10.00 will be charged to FONA members. All checks should be made out to Friends of the National Arboretum and sent to the Arboretum Education Department, 3501 New York Avenue, N.E. Washington, DC 20002.

Bonsai Refinement Workshops will be held on the second Tuesday of each month. PREREQUISITE: A BEGINNING BONSAI CLASS.

3 September BROOKSIDE 7:30 P.M. PRE-SHOW REFINEMENT Thursday AND GET-TOGETHER. Meeting will be at the home of Dave Hockstein, 312 Kimblewick Drive, between New Hampshire and Georgia Avenue off of Randolph Road, telephone 622-2883. Bring trees for refinement. Refreshments will be provided.

12 September: BROOKSIDE (301) 926-5954: 10:00 a.m. to 9:30 p.m. Saturday EVERY MEMBER SHOW at Wheaton Plaza, University Boulevard and Viers Mill Road. Bring trees by 9:00 a.m. Volunteers are needed for monitors and demonstrations. - telephone Dave Garvin at 926-5954.

19 September NORTHERN VIRGINIA (703) 920-8631. Green Saturday Horticulture Center at 10:00 a.m. Marion Gyllenswan will give a lecture and demonstration of root over rock in the morning and conduct a helping hand workshop in the afternoon. Call Fay Manes at 941-2044 for details.

20 September BALTIMORE (301) 235-5336: OUTDOOR Sunday WORKSHOP at 1823 Cromwood Road (Edith Reider) 665-7728 from 1:00 to 4:00 p.m. Major theme will be "Refining for the Fall Show". Bring your lunch and any bonsai you would like to show in the Fall Show in October to this meeting for tips on getting your trees ready for the show. Everyone should plan to show at least one tree. Beltway exit N, left onto Joppa Rd, right onto Jennifer Rd right into Cromwood Rd.

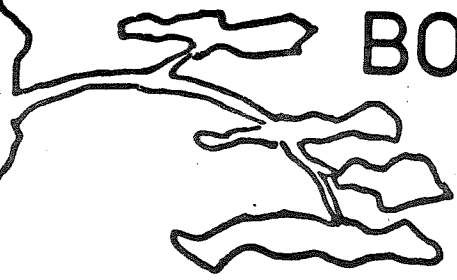
26 September KIYOMIZU (301) 423-8230: WORKSHOP. Check Saturday Joan Stephens at the above telephone number.

30 September NATIONAL ARBORETUM 7:00 p.m. to 9:00 p.m. Wednesday Come to the National Arboretum for an illuminated evening viewing of the National Bonsai Collection. The Collection, a bicentennial gift from the Nippon Bonsai Association of Japan to the Arboretum and the people of the United States will be on view. In addition, the Japanese Garden will be open and recent additions to the National Collection will be on view including 'Goshin', a gift from the American Bonsai Master John Y. Naka, and two bonsai presented to President Reagan by the King of Morocco. Bob Dreschler, Curator of the Collection, will be on hand to greet visitors. Admission is free, however, please call 475-4857 and let the Arboretum know you will be attending. Light refreshments will be served. Please enter through the R Street entrance which is located off Bladensburg Road.

9, 10, 11 October - PBA FALL SYMPOSIUM

NOTE: ANY PBA CAN ATTEND ALL MEETING.

Potomac Bonsai Association Presents



BONSAI ON THE ROCKS

LECTURES, DEMONSTRATIONS, AND WORKSHOPS
SAIKEI ROOT OVER ROCK
ROCK CARVING ROCK PLANTINGS

by

William Valavanis Dorothy Young
Bill Merritt Steve Pilarcik Mike Ramina
Arschel Morell Richard Meszler

October 9,10,11

Holiday Inn, Crowne Plaza — Rockville, MD
For more information and registration, contact:

Howard Herrington
P.O. Box 5414
McLean, VA 22103-5414

1987 PBA SYMPOSIUM

BONSAI ON THE ROCKS

This and the next Newsletter are being devoted chiefly toward acquainting everyone with what's to be expected at the PBA Symposium in October in hopes that it will titilate your interests to the point that you will make every effort to attend. This annual PBA Fall brou-ha-ha is going to cover, as the title "Bonsai on the Rocks" implies, many facets of how to grow bonsai on and over rocks.

Two articles pertinent to the theme "Bonsai on the Rocks" are presented in this issue of the Newsletter. One might feel that reading such articles will enable one, at first try, to successfully create bonsai similar to those described in the articles. However, success on the first, second, or more tries is often a fleeting thing as many of you know through bitter experience. Studying articles is one thing but there is no substitute for being shown by a bonsai master or a person with past experience, - i.e. seeing is the best teacher. In addition being at the Symposium, you have the opportunity to put questions directly to the speakers as well as the attendees and the numerous vendors.

Furthermore there are many innovative ways to create "Bonsai on the Rocks". By attending the Symposium you will learn not only the nuances of what goes into making "Bonsai on the Rocks", - the marrying of tree or trees with rock or rocks and soil; but also new techniques, - ones you can try such as Bill Merritt's use of featherrock to make his well-known penjing. For the inventive types and the thinkers you should find a well-laden

store of knowledge among those at the Symposium for you to tap in conversation.

There is an old adage in bonsai: "It pays to listen to more than one bonsai person or expert on any single subject." In this way not only will your memory reinforced in knowing what is important but also items overlooked in one expert's discussion will perhaps be said by another. Besides there is an additional bonus— you will pick up a wide bag of trick-ways for working your bonsai. As one recent convert to bonsai noted,— members of clubs other than bonsai clubs seem to be introverted, non-conversant, retiring where on the other hand once you get a bonsai person's attention, you cant shut him or her up.

Hence considering the above, it is with pride that PBA is able to present the following experts (listed in alphabetical order) who will perform at PBA Symposium.

MEET THE SPEAKERS

H. William Merritt

Bill Merritt has been a bonsai fancier for more than 20 years. In addition to creating his own collection of dwarf trees, he has studied, lectured, conducted classes and exhibited on various aspects of bonsai art.

Bill is Past President of the Northern Virginia Bonsai Society and the Potomac Bonsai Association. He has organized and chaired six symposia for PBA. He helped plan the International Bonsai Congresses held in Washington, D.C., in 1976 and 1986.

Bill is a member of the Board of Directors of the National Bonsai Foundation, where he is Chairman of the Building Committee. On September 12, 1986, the Secretary of Agriculture appointed Bill to the U.S. Arboretum Advisory Council.

Professionally, Bill is a civil engineer specializing in urban mass

transportation. He has held appointments in the Department of Housing and Urban Development and the Department of Transportation.

Bill's talk at the Symposium will be titled "Rabbit Stew" and will let you in on the secret of how Bill created his masterpiece bonsai or penjing of boxwood growing on feather-rock and looking very much like a mountain from an oriental painting.

Dr. Richard Meszler

Richard began his bonsai career in Louisville, Kentucky, with the aid of the Sunset book on bonsai. He is a Past President of PBA and a very active member of the Baltimore Bonsai Club. Richard has worked for a number of years with native material indigenous to this area. This includes red cedar, Virginia pine, as well as crab apple. Those of you who visited the bonsai display at IBC '86 no doubt will remember Richard's forest planting of red cedar on top of a rock. It also was pictured, in color, on the front of a recent issue of the magazine "Bonsai International". He has an outstanding collection of bonsai.

Dr. Meszler will conduct a workshop wherein each participant will create a Root Clinging to Rock style using a crab apple and a natural rock.

Arschel Morell

Arschel has been involved with bonsai and has been a member of PBA since 1976. He is one of the founders of Bonsai Associates, Inc., whose advertisement has graced the pages of the Newsletter for many years and whose booth has been a familiar sight at our PBA events. He recently opened the Ichi No Eda Bonsai Studio at 3000 Chestnut Avenue in Baltimore where any and everything pertaining to bonsai are available.

Arschel will do a lecture/demonstration of creating a bonsai by placing a tree on a ceramic rock.

Steve Pilarcik

Steve is probably familiar to a number of PBAers having been a guest lecturer at some of the member clubs' meetings. He has operated the Matsu-Momiji Nursery in Philadelphia, PA, for over 7 years. He has travelled to Japan in order to visit bonsai nurseries and gain more insight into Japanese bonsai. He has lectured on bonsai in Oregon, North Carolina, Virginia, Maryland, and at the Mid-Atlantic Symposium. Although the English translation of his nursery name Matsu-Momiji implies that Mr. Pilarcik specializes in pine and maple bonsai, he is also well-versed with other species.

Steve will do a lecture/demonstration using a rock as a container on how to create a black pine or maple bonsai on the rock.

Mike Ramina

Mike has been the PBA Educational Vice President for 2 years. He started doing bonsai 8 years ago, joined PBA then, and has had since then as his favorite subject the creating of bonsai with the use of rocks. His two favorite hunting grounds are Colorado for Ponderosa pine and Pennsylvania for rocks.

Mike will conduct a workshop where the materials for each student will be 2 to 3 Kingsville boxwood plants ranging from 2 to 5 years of age and a collected rock.

William N. Valavanis

To those in the bonsai world the name Valavanis is synonymous with bonsai. Bill, during his beginning years with bonsai, studied in Japan under a Japanese bonsai master. He is the author of a number of publications on bonsai and is the Publisher and Editor of the fine bonsai magazine "International Bonsai". He has given numerous lectures and demonstrations over the past years and

conducts an annual "International Bonsai Symposium" at his excellent nursery, the International Bonsai Arboretum, in Rochester, NY. Bill has two new bonsai videos on the market: "Masters Bonsai Techniques Volume 4: Group Planting Bonsai"; and "Bonsai Art & Horticulture Volume 1: Basic Techniques".

Bill will be doing a lecture/demonstration of root over rock using trident maple.

Dorothy S. Young

The name Dorothy Young is also synonymous with bonsai. She is internationally known as a bonsai artist and teacher having been active in bonsai for over 27 years. During repeated trips to the Orient she studied bonsai with the well-known Japanese bonsai master Toshio Kawamoto in Japan and with Wu Yee-sun in Hong Kong to become one of the few Occidentals well-versed in both Japanese and Chinese styles of bonsai. She is also a certified teacher of saikei, - the miniature bonsai-styled landscapes of trees and rocks. She is the author of the prominent book "Bonsai: The Art and Technique". Ms. Young's special interest in bonsai has always been in sharing her knowledge with others which stems back to her early years of owning and operating a bonsai nursery where the emphasis was on providing information with the product. Her educational and audio-visual programs are available through the American Bonsai Society.

Ms. Young will be conducting two Symposium events. She will be giving a lecture/demonstration on how to create a saikei and then she will conduct a workshop wherein students will each be using 3 cryptomeria to create a saikei in a tray.

CREATING ISHITSUKI BONSAI

(Editor's note: The following article was taken from New Orleans Bonsai, Vol. XIX No.7 July 1986, where it had been re-printed from Golden Statements, a publication of the Golden State Bonsai Federation. No date or author of the original article was given.)

Ishitsuki bonsai is appreciated as the harmonized combination of plant and rock in a natural scene. The term comes from the Japanese word "ISHI" which usually means stone and is smaller than rock which is called "IWA" in Japanese. However, because the word "rock" evokes a mountainous feeling, "ISHI" is translated to mean "rock" in "Ishitsuki Bonsai". (Note: In this article, we use the term "rock" to refer to the substance and "stone" to refer to the object.)

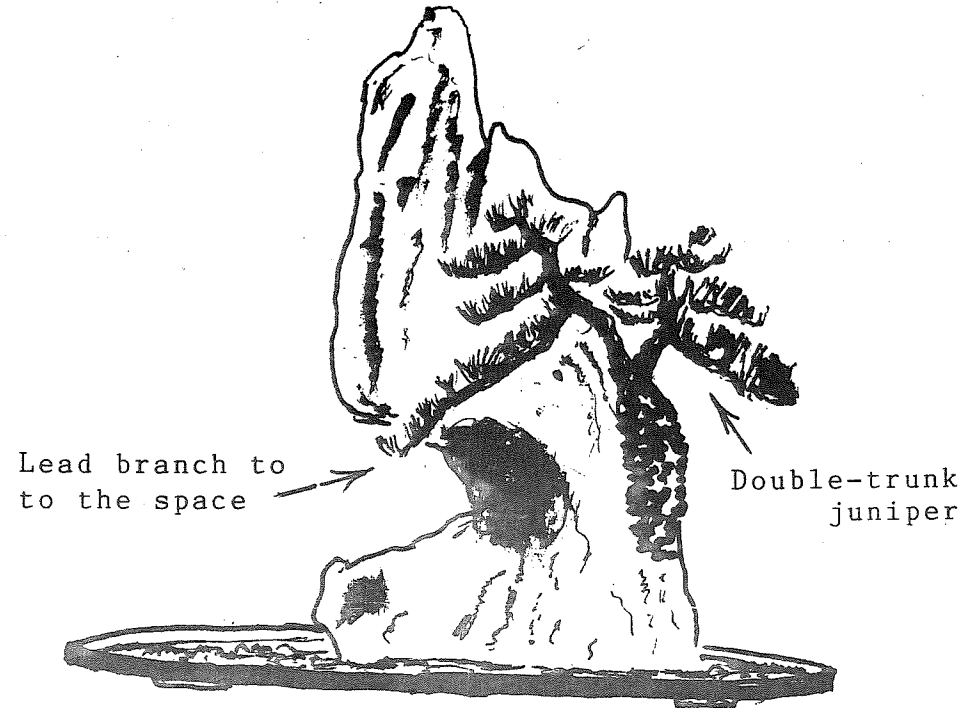
Since rock is the oldest and usually the strongest in any composite planting, it is essential that the first thing you do is FIND THE STONE! When searching keep in mind the Japanese concept of "GEI". "GEI", a Japanese word, is similar to "WABI" and "SABI" in that it is used to express quite complex feelings. It means an art or an accomplishment of man, and we use the term to describe the interesting parts of a stone. Those parts are described as "GEI no yoi tokoro", which means "the part where the GEI is good".

The kind of rock that works best for Ishitsuki bonsai has a rugged texture for the most part, with many peaks, crevices and hollows that create a sense of dramatic movement and power. They should not be smooth, rounded or too uniform. When you find a stone that you think might be suitable, study it carefully, turning it, laying it down and viewing it from several angles to find the side that offers the best composition with stability at the base. Study the character of the stone thoroughly to determine what types of trees will complement it strengths. And, make note of where the trees should be placed to draw the viewer's eye to the proper point in the composition.

Bonsaiists in California have access to many types of rock that will lend itself to Ishitsuki plantings. Many good stones with interesting shapes and textures are found in the desert. Often their near-suiseki quality makes them quite attractive— however, guard against too showy a color. These dense stones can also be quite heavy, so if you use them, be prepared to work when moving them around.

Tufa and lace rock (which I understand is becoming somewhat rare) with their rough textures and interesting shapes offer excellent possibilities. In some cases you might have to chisel away pockets to plant in or smooth areas to emphasize and overhang or hollow.

In you efforts to make a successful Ishitsuki planting, concentrate on setting a nice composition. Remember that the stone is the focal point and the trees merely serve as complements to accentuate the strong points or areas with "GEI no yoi tokoro". The following illustrations show the proper placement and training of trees on several traditional rock formations.



Example 1: "TACHI-ishi" (standing stone).

This stone has a strong vertical movement. The base might actually be a little too strong here; but the rhythmical ridge along the top and overhang that creates open space on the left side (GEI no yoi tokoro) bring the dynamics into balance. To emphasize these areas, place the tree or trees (in this case juniper or pine) along the right side about half-way up. Plant the roots behind the stone and keep the height of the trees low to allow the ridge to be exposed. Train the main low branch naturally to grow into the space on the left side. Display the planting in a suiban with pebbles and water.



Example 2: "TAMARI-ishi" (pool stone)

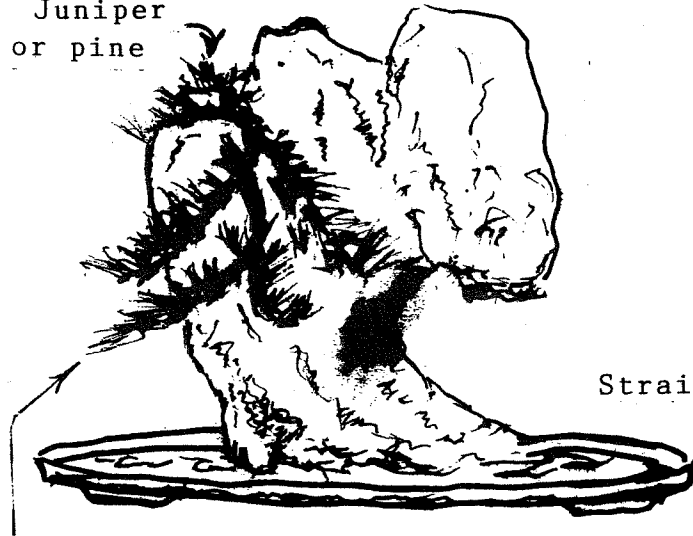
This type of stone may be appreciated as "SUISEK" as it holds water in depressions or cavities in the foreground. In this case you must select a tree that is suitable for a scene involving water and that usually means that conifers are too strong. Maples or elms would work fine for this type of compositions with maples being less rigid in their form and thus offer to be the best material.

Plant the tree on the right side, behind the stone. Train the branches to stream down and toward the left so they are suspended over the pool. When the tree goes dormant in the winter, you can imagine a distant mountain scene through the fine twigs of the canopy. Plant the whole piece in a container.

Example 3: "TACHI-ishi" (standing stone)

This particular stone has three powerful ridges along the top, and conifers such as juniper or pine should be used. Two possible compositions are illustrated. The first is more orthodox with the tree placed near the left side to counteract the strongest ridge to the right. In this planting, cascade the lower branches to hang out over the cliff on the left side and to grow toward the opening beneath the overhang to the right. Again the stone is placed in a suiban filled with water.

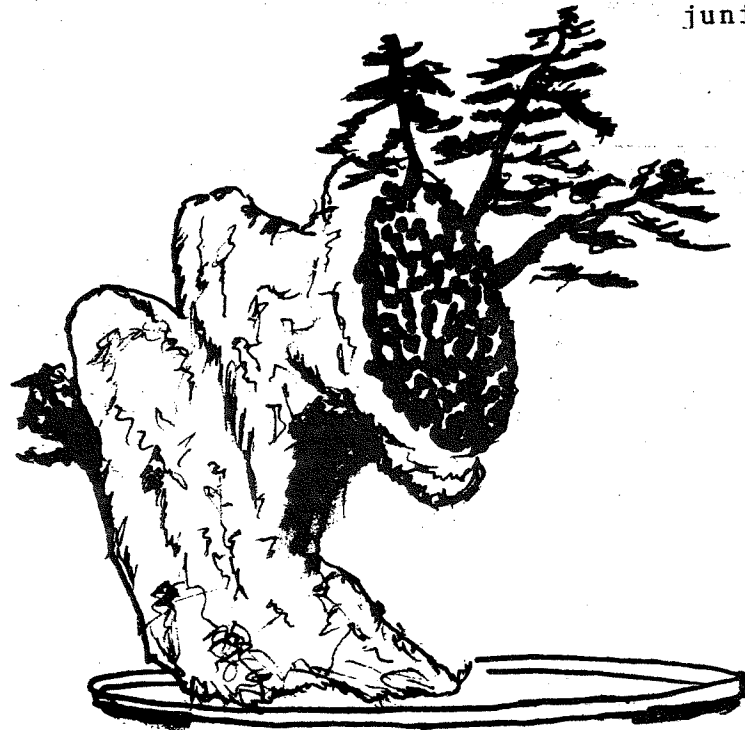
Juniper
or pine



Straining branch

Main branch hangs
over cliff

Triple-trunk
juniper



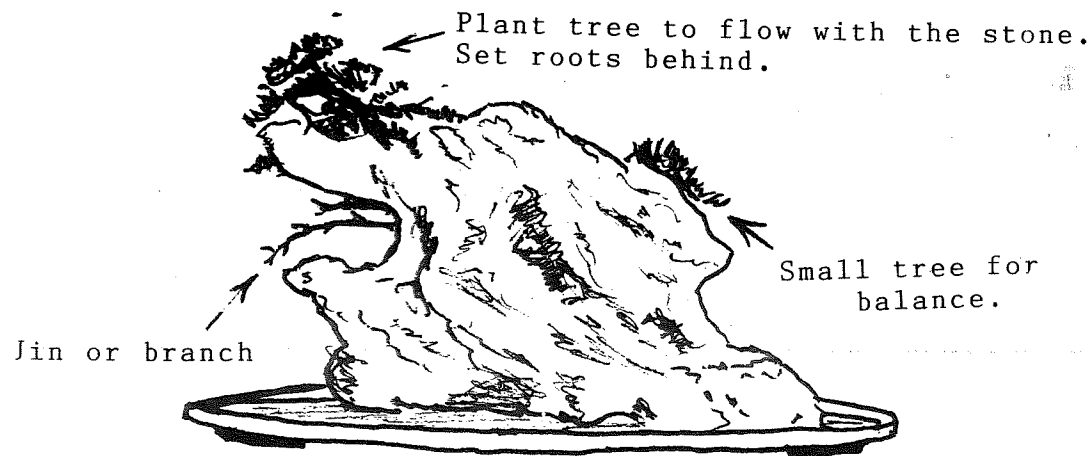
In the second composition, the bold placement of the trees on the face of the strongest ridge creates intense drama. A small

accent plant (a miniature azalea or other broadleaf plant) is placed behind the rock cliff on the lower left side to counterbalance the strong upper-left thrust of the trees and stone. Although the composition is heavily weighted toward the top, the solid base and the strong character of the stone are enough to create stability. This is an example of how you can use your imagination to break a few rules and stretch the possibilities of the art.



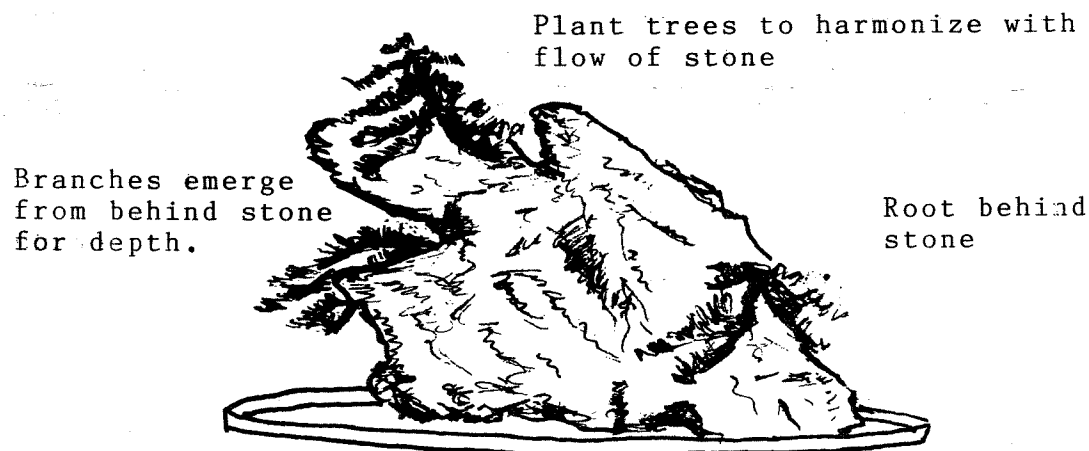
Example 4: "YAMAGATA-ishi" (mountain-shaped stone)

In this composition, the stone represents a multi-peaked mountain range. The areas of "GEI no yoi tokoro" are the three different sized peaks and the tunnel cut through the lower right. Because this stone represents a landform of immense size, it requires stronger trees, - either junipers or conifers where junipers with the more compact foliage offer the best possibilities. The trees should be planted on the back side of the stone, with the trunks cascading over the front into the valleys between the peaks. Train the main branches to suspend low over the slope, controlling the lengths so the mass of greenery doesn't overwhelm the stone. Again set this stone in a suiban filled with water.



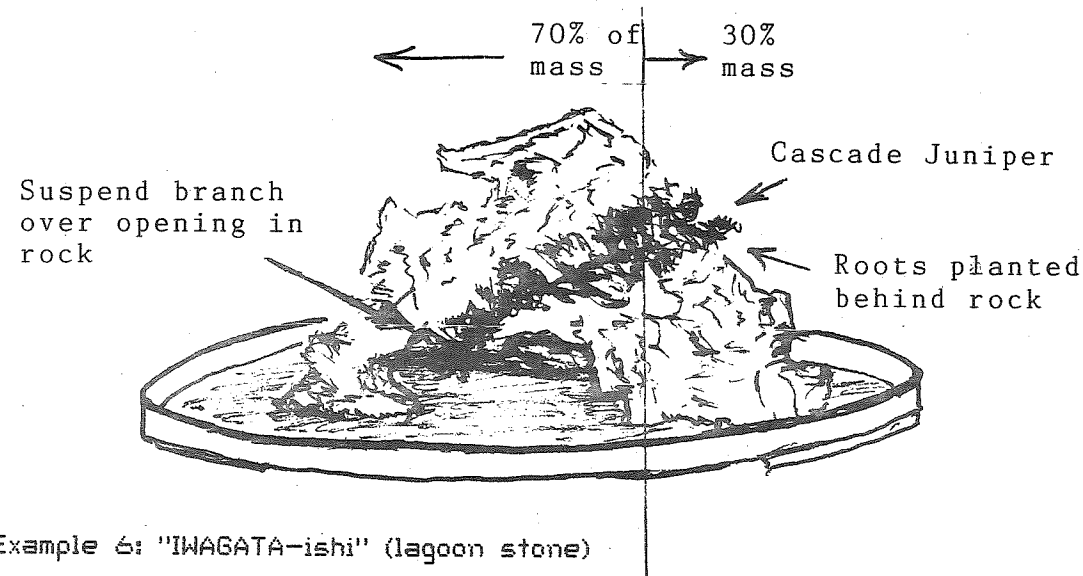
Example 5 "SHIMAGATA-ishi" (island-shaped stone)

This island-shaped stone has a very strong, dramatic movement toward the upper left as a result of the three jagged points along the top. The stable base allows trees to be placed in a manner that further emphasizes the stone's movement. They can be planted with the main tree emerging from behind the upper left corner and trained to flow along the stone.



In one variation of this Ishitsuki Bonsai, two "Jin" branches emerge from the hollow of the "GEI no yoi tokoro", and a smaller

tree is planted behind the upper right side to balance the movement. In another variation, a second tree is planted behind the right edge and emerges under the overhang with its branches trained to cascade across the front of the stone. A third tree is planted behind the "GEI no yoi tokoro" to emphasize depth. The tree grows out and down with its branches suspended beyond the edge of the rock. Again the stone is placed in a suiban.



Example 6: "IWAGATA-ishi" (lagoon stone)

With its reduced scale, this stone will accommodate both conifers and deciduous trees, with conifers depicting a more rugged scene. The areas "GEI no yoi tokoro" include the mushroom-like cap and the tunnel through the base. As the focus has been shifted toward these areas on the left, the overall mass of the composition should shift along with it. As a result, when you plant your trees, set their roots behind behind the right edge and train the branches to cascade gently across the stone toward the lower left, ending just suspended over the tunnel. Don't let the apex of the tree get too full so it covers the cap; and don't completely hide the front of the tunnel with cascading branches. A suiban will complete this picture.

The best time to create Ishitsuki Bonsai is in the spring, when you can work with just about anything and when your trees will recover quickly from the drastic treatment. (However, some trees in warm climates also accommodate fall planting.)

You sometimes need a little ingenuity to figure out how to attach the trees to the rock. Probably the traditional way is to drive lead sinkers threaded with wires into cracks, grooves or holes (man-made if necessary). A less tedious method is to make little wire coils with loops sticking up and glue them to the rock with strong epoxy. String anchor wires through the loops when the glue has dried. If you have a large, flat area, you can shape some hardware cloth (wire mesh) to fit the contours of the rock and apply epoxy at all points where it touches. Then, turn up the edges to form a basket that will hold the root ball. Anchor wires can be attached anywhere on the cloth.

Before planting your trees, mix some clay soil and cover the rock over the area you'll plant. (Your soil mix will vary according to your local climate; consult with a nearby bonsai instructor for a formula that works in your area.) Push the clay in very firmly to squeeze out any air bubbles and to get total contact with the rock surface.

In planting, spread the roots out and press them carefully into the clay soil. Don't cut long roots if possible and tie the tree with the anchor wire to secure it. You're not limited to using the whole tree in your composition as you can lay the trunk along the rock and allow the top to emerge in the right spot. In many cases, you'll just use a few top branches of your entire tree to develop the composition and be visible to the front of the composition. Hide the trunk or cover other unsightly areas by applying more clay mix; just make sure you do not cover the areas of "GEI no yoi tokoro". Make sure that all roots are covered with clay before attaching moss; and add clay or make depressions to give some contours and dimension to the surface.

Dwarf azaleas, flowering quince, cotoneaster and other small-leaved, colorful plants are used as accents or companions to the main trees. Always try to select a plant that offers contrast in shape, texture and color. And don't use a companion plant that is larger than your main trees. Companion plants usually are placed near the base or in the sheltered hollows around the stone. Don't make them too noticeable.

The planting is completed by applying moss. Because of the steep surfaces, you should try to shave off most of the existing soil so more moss comes in direct contact with the clay soil. Press the edges of the moss into the clay with tweezers and use wire pins when the angle is too steep. Don't press evenly because you want the humps of moss to provide added contour.

To care for your planting, place the stone in a basin paved with small stones and filled with water. Keep constant moisture around the whole planting and make sure you don't let the clay soil dry out completely as it is extremely hard to get water to penetrate again. Using this method, you should be able to keep the planting in plenty of sunlight. I know that the California summers might be a bit too hot for direct sunlight -- especially in the inland valleys. With this in mind, take the proper precautions with

shade cloth or whatever additional methods your climate requires.

(Note: Because of the porosity, tufa and lace rock will allow more capillary action to sustain root systems than harder, denser varieties of rock. Keep that in mind when selecting a stone and when caring for your plantings.)

To maintain your Ishitsuki Bonsai, you'll have to pay lots to the trimming of your trees -- especially deciduous varieties. You should keep at it because first -- too much growth causes too much root growth, and second -- the trees will quickly grow out of proportion and you'll lose the sense of scale.

Ishitsuki Bonsai can be beautiful. One or two can add drama and variety to your collection. Give it a try.

POTOMAC
BONSAI
ASSOCIATION
Newsletter

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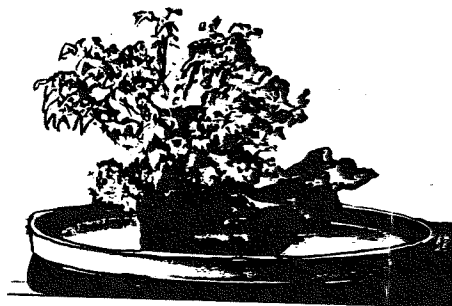


MOMIJI- (Maple) ROOT-OVER-ROCK

by Takenma Takenai

Translated by Jules Koetsch

MAPLES (MOMIJI) TWIN TRUNK ON ROCK
PLANTING



Maple Root-Over-Rock

One should not make a mistake in distinguishing between maples (momiji) and trident maples (kaede) since maples have palmate leaves and are graceful in their appearance. In preparing a bonsai, be careful not to wound or injure the trunk and branches - gentleness in handling is the keynote to obtain a beautiful line to the trunk and thick spreading roots. This will be illustrated by the example which follows (attaching a bonsai planting to a rock (root-over-rock)). The use of momiji or kaede as the sapling plant is immaterial.

SELECTING THE TREE AND PREPARING THE POT

Initially, one should select the style of tree desired, single trunk, multi-trunk, etc. The tree selection for this article is from tree stock with the desired twin trunk structuring for air-layering.

Tree Selection Method: To begin, clear away the excess growth around the region where the twin trunk air-layered section will be removed from the parent tree stock. The main trunk section should be as thick as an adult's little finger to be qualified for the task in hand.

The air-layering process should be done at the time of entry into the rainy season or the beginning of plum picking time. Beneath the crotch of the two trunks, remove a 3 centimeter (1 1/4 inch) length of bark and cambium completely ringing the trunk. Make the edge of the bark/cambium at the top a sawtooth or "lightning stroke" cut.

Next, apply moist red clay, which can be molded, to the whittled tree lignum portion, forming a dumpling shape. (NOTE: Tissue paper can be used to cover the wet clay before adding sphagnum moss to thereby prevent the clay from being dislodged when placing the moss.) Snugly tie an opaque piece of plastic with string at the bottom of the air-layered section, see diagram, and form a plastic bag. Insert sphagnum moss which has been soaked in water. The sphagnum moss should cover the air-layered segment for about 10 centimeters (4 inches). The top of the bag should be tied so that the sphagnum moss can be checked for moisture content.

The sphagnum moss must not be allowed to dry for the next 40 to 60 days and water must be applied to prevent this. When roots emerge from the bottom hole of the bag, stop watering of the sphagnum moss through the top hole of the bag, because the twin trunk section is ready for removal.

Potting Method for the Selected Tree: When the roots fill the bag, sometime during the month of August, it is time to pot the air-layered, selected tree.

The illustration shows where the selected tree is cut free from the lower part of the tree. Prepare an unglazed pot for the transplanting. Put large red clay pellets in the bottom for drainage, and on top of that put a potting soil mixture of 7 parts red clay, and 3 parts mountain sand or paulownia tree sand. The selected tree is placed in the pot without removing the sphagnum moss from the roots, but the root clump is loosened a little before potting. Hide a portion of the trunk above the root clump just below the soil level. Water the tree adequately. After one to two weeks have elapsed, during which time the tree is subject to some air movement, place the tree in a sunny place.

Three weeks after potting the tree, place three tamahi (rape seed) dumplings on the soil in three separate locations. When the dumplings need replenishing, place another three at separate locations intermediate between the locations for the preceding dumplings. As for watering, water three times everyday in the Summer, two times everyday in the Autumn, and once every two days in the Winter. Water until it comes out of the hole at the bottom of the pot.

In this first year interval, fertilize except from the end of October to the end of March, apply water generously. In February of the following year, prune to leave two or three sprouts remaining on each branch.

PRUNING ATTACHING TREE TO ROCK, POTTING, LEAF CLIPPING

The third year is the period for pruning, attaching the tree to the rock, potting the combination, and leaf clipping.

Spring Pruning: Spring pruning is done between February 20th and March 20th. Do not fertilize at this time. Remove unwanted (useless) branches and for those branches growing side-by-side on the trunk, remove branches alternating from side-to-side up the tree always leaving one branch in place of the two "bar" branches. The same alternate cutting procedure applies to the smaller branches. All in all, retain an overall symmetry to the tree.

The above effort involving the pruning of the tree during this particular time of the month, is warranted since it will bring about a balance in the tree's energy between the roots and the upper portion during the following months.

Rock Attaching and Potting: During March 20th through 31st is the time to pot the tree. Remove the tree from the training pot, remove the soil from the roots, and spread the roots over the selected rock. Avoid placing the base of the tree over the center of the rock.

Avoid selecting a rock of a volcanic or porous substance, or one which is black and has any holes. Before positioning the tree, cover the rock with a thin layer of the following soil mix which has been kneaded to a claylike consistency using water (5 parts sphagnum moss, 3 parts red clay, and 2 parts river sand).

Before placing the tree on the rock, remove the tree lignum section where the bark had been removed for air-layering (see the illustration). The tree is joined to the stone by overlaying the roots with a layer of Nanking hemp (cheese-cloth is a suitable, biodegradable substitute). The hemp will, in time, decay. Next, place a kneaded soil mix, using water again to make it the right texture. The soil mix proportions are 5 parts sphagnum moss, 3 parts red clay, and 2 parts river sand. Use enough to just cover the roots. On top of the above, place moss which has been soaked in water to prevent any loss of the soil from the roots during subsequent waterings.

The moss ends where the soil level of the pot is to be. Use a shallow pot and avoid placing the root-over-rock combination in the center of the pot when viewed from the front. In planting the root-over-rock, insure that potting soil is filled in around the roots and under the rock. Of course, the base of the pot should be lined with a layer of large, red clay pellets to permit drainage. The potting soil mix consists of 7 parts red clay, and 3 parts river sand. The tree should stabilize in the pot in one week and be ready for removal to an outdoor shelf. Start the first application of tamahi (rape seed oil dumplings) around April 10th, placing 2 to 3 at different locations.

After a small period of time, the tree may not have grown roots thick enough for removing the soil and hemp to expose the roots on the rock. In order to grow thick, robust roots, the root-rock combination with the soil and hemp in place, can be planted in a field as shown in the illustration. The roots will definitely grow quickly into fat, robust ones in a year. Thereafter, repot as before.

Pruning, Leaf Clipping: Once begun, fertilize once per month and water generously so that leaf clipping and pruning can be done in June to carefully maintain minuteness in the twisted branches and leaves.

Circumstances whereby pruning in March is required are the deliberate removal of one of a pair of branches to eliminate bar branches, and the removal of one of two seasons of growth.

During leaf clipping, cut every leaf from the stem as shown if the tree is healthy. If the tree is not in good health, cut away three parts of each leaf, as shown, thereby leaving a single part. That is what leaf clipping involves.

Fertilize once per month using rape seed oil dumplings and always water adequately during Summer and Autumn. Stop fertilizing in the Winter.

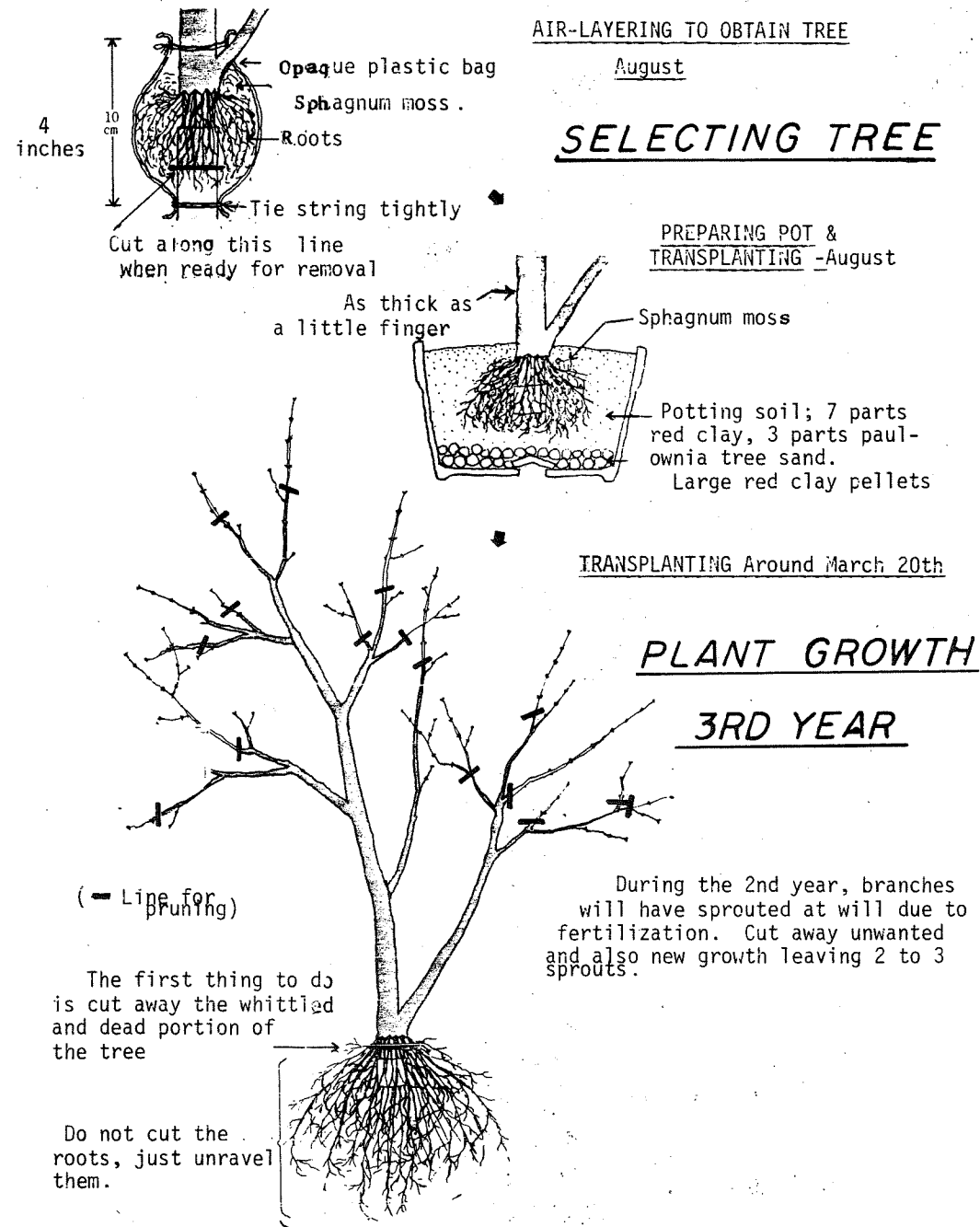
4TH - 5TH YEAR AND RESULTS

It is possible to have a tree with a satisfactory trunk, large branches, and small branches in the 4th and 5th years due to pruning during February 20th to March 10th, leaf plucking during April - May, leaf clipping and pruning during June - July, fertilizing from April - October, and adequate watering.

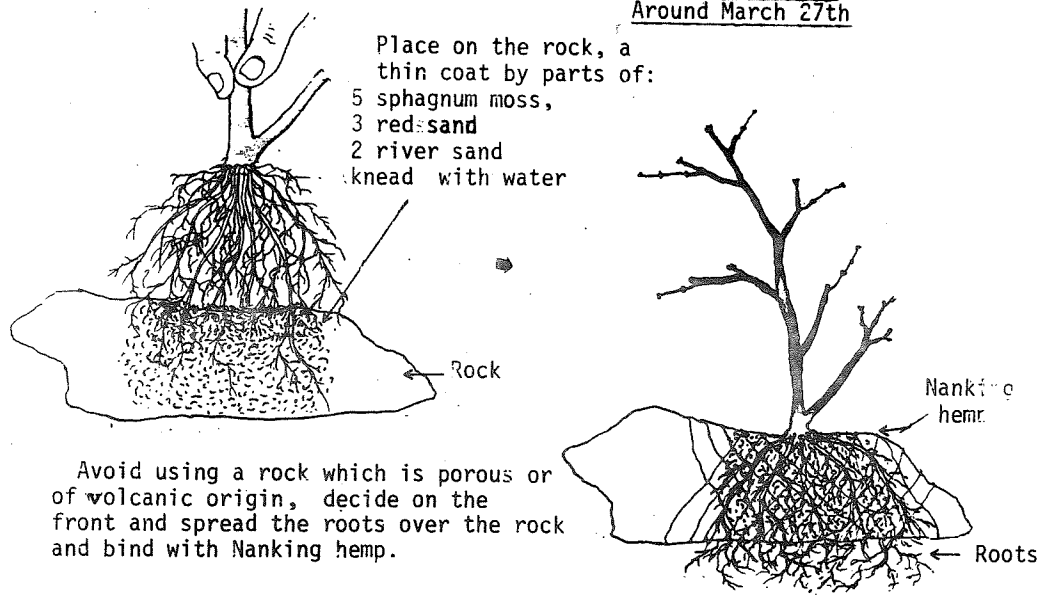
During the 6th year, the overall styling of the bonsai can be finished by following the same procedures as in the 4th and 5th years for leaf clipping and pruning.

Continue the procedures for another 4 to 5 years during the time period cited above and a fine bonsai will be produced.

The above article is the last one on maples, trident maples (momiji and kaede) written by Takenma Takenai, which appeared in Seibundo Shinka Sha, 1974. It is hoped that the articles will provide some background material to prepare the reader for the forthcoming 1981 PBA Symposium on October 24 and 25. At the risk of being redundant, the above article on root-over-rock was translated so that any additional pointers not appearing in the July 1981 article on kaede could be brought to attention. To those who feel that there has been too much concentration on maples, kaede, my apologies. Next month, we'll tackle Chinese elm.



ATTACHING ROCK TO PLANT
Around March 27th

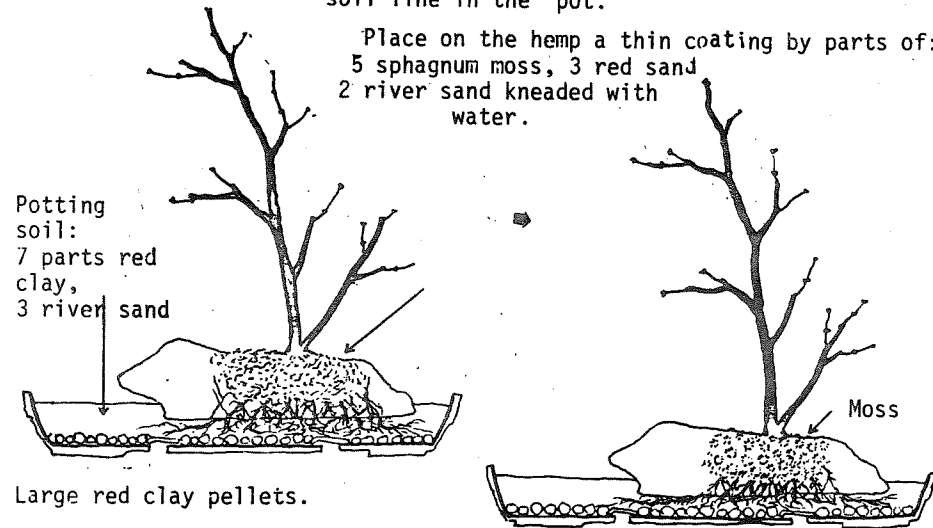


Avoid using a rock which is porous or of volcanic origin, decide on the front and spread the roots over the rock and bind with Nanking hemp.

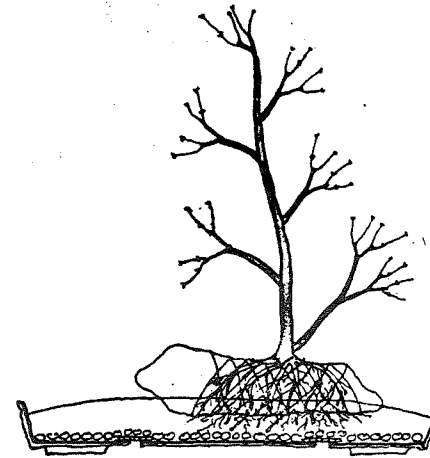
PLANT IN BONSAI POT Around March 27th

Cover the Nanking hemp with soil, the hemp will decay. Spread the moss over the top down to the soil line in the pot.

Place on the hemp a thin coating by parts of:-
 5 sphagnum moss, 3 red sand
 2 river sand kneaded with water.



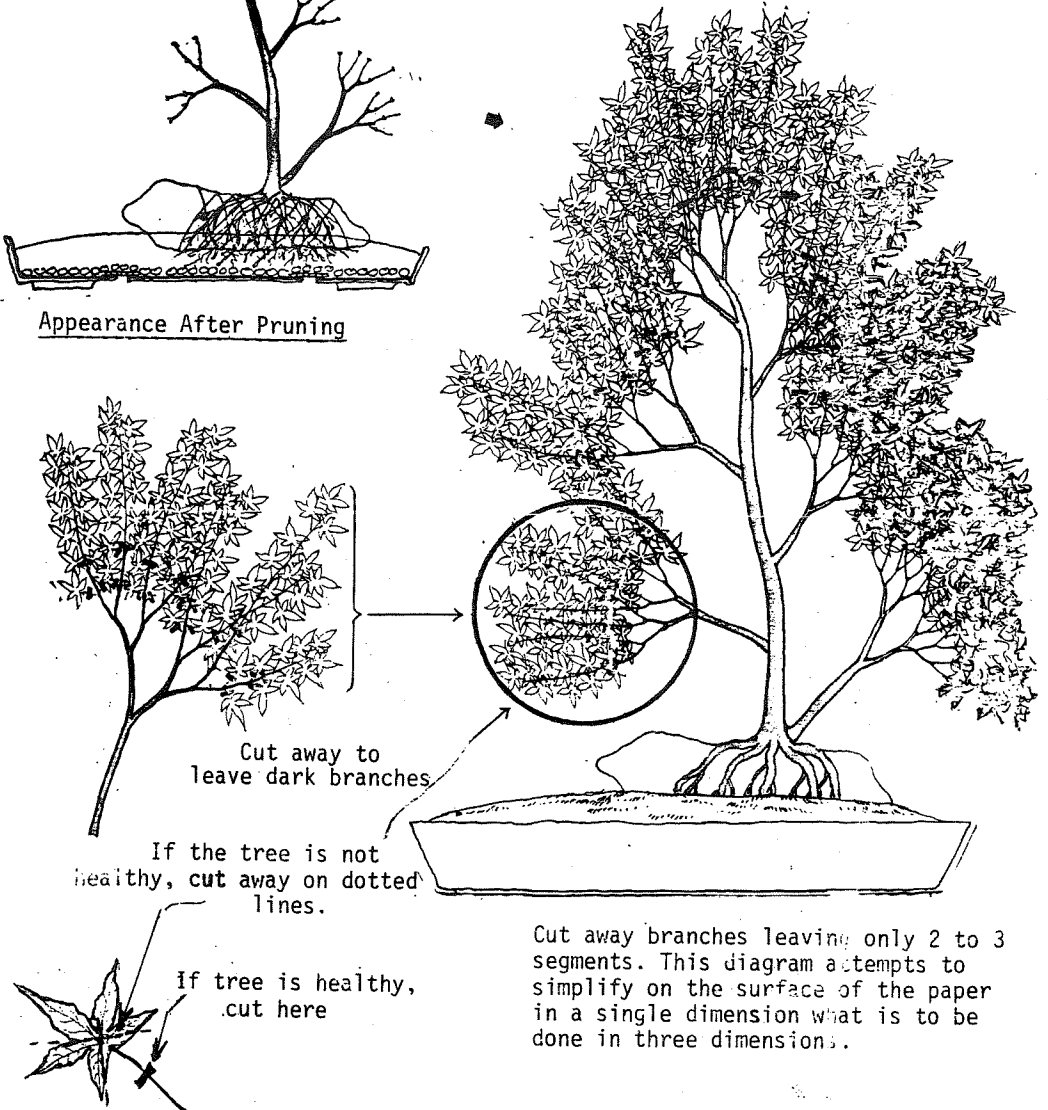
PRUNING Mid-March



Appearance After Pruning

4TH YEAR

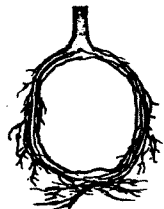
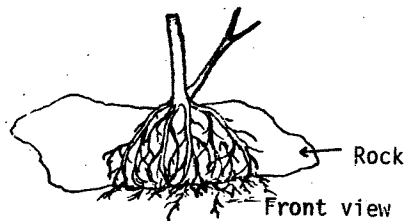
SPROUT REMOVAL, LEAF CLIPPING
April - June



Cut away branches leaving only 2 to 3 segments. This diagram attempts to simplify on the surface of the paper in a single dimension what is to be done in three dimensions.

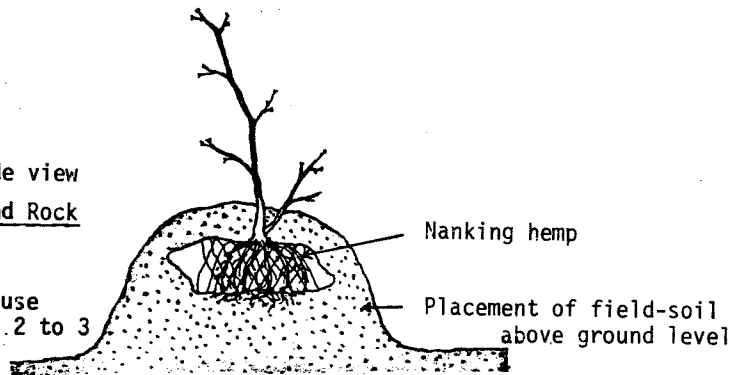
ROOT-OVER-ROCK PLANTED IN THE FIELD
March 20th - 31

3RD YEAR



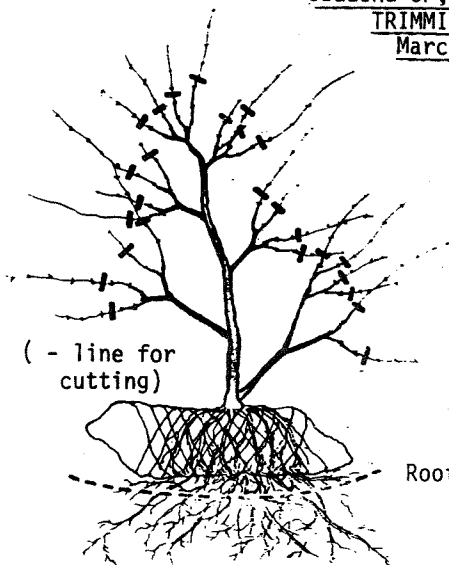
Side view
Roots Twisted Around Rock

This technique will cause the roots to thicken in 2 to 3 years to the size it would take 3 to 4 years if left in the pot.



DIGGING UP, PRUNING, ROOT TRIMMING,
March 10th - 20th

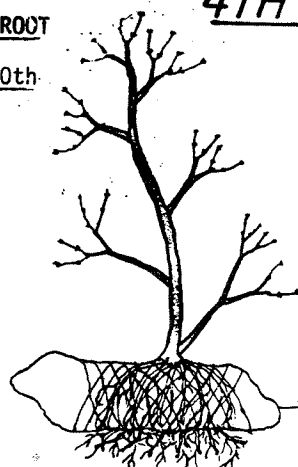
4TH YEAR



(- line for cutting)

Root trimming line

Pruning, Root Trimming

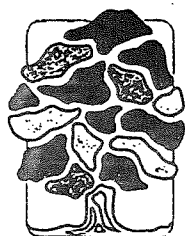


Plant in bonsai pot.

Results of
Root Trimming,
Pruning

MAPLE ROOT-OVER-ROCK
SCHEDULE OF EVENTS

DATE	1st	2nd	3rd	4th	5th
Feb. 10-20	Light pruning				
Mar. 10-20			Prune		
Mar. 20-31			Attach plant to stone. Put in bonsai pot OR Plant in field Water adequately.	Root prune and put in a bonsai pot.	
Apr. 1-10					Place outdoors on a shelf Start fertilizing, - apply once per month Water adequately
June					Clip leaves Prune
August					Select tree shape Air-layer Cut from host tree. Pot tree and water.
Aug. 20-21					Fertilize (begin once per month)
Oct. 20-31					Apply fertilizer for the last time
Dec. 10-20					Protect from frost and snow



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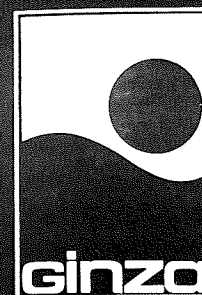
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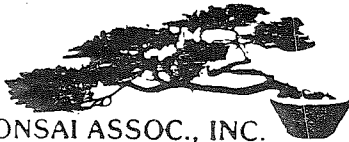


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