

TIME
CRITICAL
INFO

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

NON-PROFIT ORG.
U.S. POSTAGE PAID
SILVER SPRING, MD
PERMIT NO. 2359

PBA NEWSLETTER:

Published by the Potomac Bonsai Association, Inc. (PBAI), a non-profit organization, in the interests of its affiliate member clubs and societies.

CIRCULATION:

Over 400 internationally on a monthly basis.

SUBSCRIPTIONS:

PBA membership includes 12 monthly newsletters covered by part of the annual membership dues. Corresponding membership: \$6.50 for 12 monthly newsletters. Make checks payable to Potomac Bonsai Association and mail to M. Hersh, 102 Devon Ct. Silver Spring, MD 20910.

ADVERTISING RATES:

Monthly rates: 1/4 page - \$5.00; 1/2 page - \$10.00; full page - \$15.00. 20% rate reduction for advertisements that run for 3 or more consecutive months.

ADVERTISEMENTS and/or ARTICLES: send to the editor.

EDITOR:

J. F. Koetsch, 6709 Caneel Ct., Springfield, VA 22152; (703) 589-9378.

SUBSCRIPTION & CIRCULATION: Molly Hersh & Jo Finneyfrock (301) 589-3725, Cy Mill (703) 938-0683

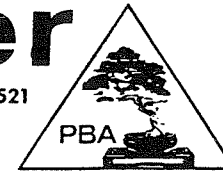
PRESIDENT: Fred Mies; VICE PRESIDENT: Jim Sullivan; Educational Vice President: Bill Spencer;
Secretary: Julie Walker; Treasurer: Molly Hersh

POTOMAC
BONSAI
ASSOCIATION

VOL 18 No 7 JULY 1988

Newsletter

ISSN 0160-9521



CALENDAR OF EVENTS

9 July Saturday

NORTHERN VIRGINIA (703) 591-0864 Green Spring Horticulture Center at 10:00 a.m. Richard Meszler, past president of PBA and one of PBA's veteran bonsai experts from the Baltimore Club, will be the guest speaker. The subject will be Native Trees - the whys and wherefors of using native trees for bonsai which is one that Richard is extremely well versed in. Members are also urged to bring bonsai to work on or discuss areas of concern with other members or just show off.

11 July Tuesday

U.S. National Arboretum

10:00 a.m. - SUMMER TREE IDENTIFICATION. Join Erik Neuman, Head of the Education and Public Services Department at the Arboretum, and learn how to identify native trees of the Northeastern United States using various summer keys. No previous experience with plant identification is necessary. Program begins in the Activities Center.

1:00 p.m. - TREE VIDEOS. Join the Arboretum for two videos:

TREES: HOW TO KNOW THEM and also TREES AND THEIR CARE. Showing will be in the Administration Building Classroom.

30 July Saturday

WOLF TRAP NURSERY & GREENHOUSE (703) 759-4244: 11:00 a.m. to noon - lecture/demonstration followed by 1½ hours of general questions and answers. Topic: PLANNING FOR YOUR BONSAI'S FUTURE DEVELOPMENT. Due to limited space, phone reservations are advised. Topic and date are subject to change.

13 August Saturday

BROOKSIDE (301) 381-6549 from 2:00 to 5:00 p.m. PICNIC at Christina's place at 360 Old Bachmans Valley Road in Westminster. West on 270, north on Route 27, north on 97 in Westminster. After 4 to 5 miles take a right on Old Bachmans Road. At about the seventh house on the left, it's the house with light green siding. For help, call Chrisitna Mitchell on 876-1675. IT'S POTLUCK! So bring your favorite food.

Apologia: The editor apologizes for omitting the Brookside June event from last month's Newsletter. Brookside has no meeting scheduled for July.

13 August Saturday

NORTHERN VIRGINIA (703) 591-0864 Green Spring Horticulture Center at 10:00 a.m. Don Dobbins will lecture/demonstrate jin and shari. Demo-plant/s will be raffled. Members bring trees to work on, ask questions.

27 August Saturday

WOLF TRAP NURSERY & GREENHOUSE (703) 759-4244: 11:00 a.m. to noon - lecture/demonstration followed by 1½ hours of general questions and answers. Topic: FALL PINCHING AND PRUNING. Due to limited space, phone reservations are advised. Topic and date are subject to change.

ATTENTION ALL PBA CLUBS!

Please submit to the editor as soon as possible the respective club activities for September and subsequent months, - that is for those clubs who have not done so. The Calendar of Events should contain the current month and next month activities for the month of issue of the Newsletter. It is recognized that some member clubs also send out club newsletters to their members, and entering the activities in the Newsletter may seem redundant. However by so doing, two purposes are served: - it gives other member clubs ideas of what their future meeting-topics might be as well as let PBA members from other clubs decide if they would like to attend a meeting since ANY PBA MEMBER CAN ATTEND ANY PBA CLUB'S MEETING.

For PBA clubs not mentioned above, the telephone numbers are: Altimore (301) 235-5336; Bowie - Jim Sullivan work 496-5195, home 262-9633; Kiyomizu (301) 423-8230; Mei-Hwa Penjing Society (301) 390-6687; and Washington (202) 583-2676.

HERE IT COMES!

DONT MISS IT!

13th ANNUAL SYMPOSIUM THE ART OF PENJING SEPTEMBER 30 ~ OCTOBER 2, 1988

Penjing artists from all over the world will be featured at the symposium to be held at the U. S. National Arboretum in Washington, D.C. The symposium is being jointly sponsored by PBA and Friends of the National Arboretum (FONA).

Where else can you get lectures/demonstrations presented by guests from all over the world, 2 free lunches, a bazaar area, as well as having the chance to be among the first to view the initial trees in the National Arboretum's Penjing Collection.

Once again - if you are a member in good standing in PBA and pay the \$80 to attend the Symposium, you will get a free membership in PBA for 1988-1989, - next year's membership.

Do not forget the extras:

There will be four workshops to chose from:

Literati

The grow and clip technique

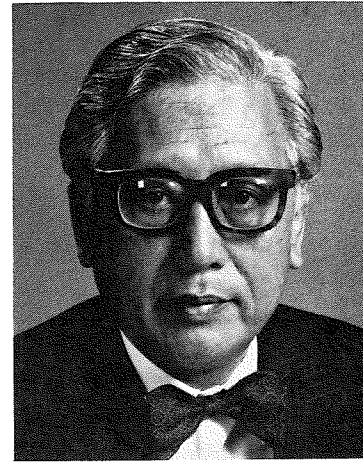
Chinese micro landscapes

Chinese rockery

Workshops will be open only to those who register for the complete symposium and will be limited in numbers of participants. The workshops will also have a limited amount of space for observers.

Also do not forget the banquet to be held at one of the outstanding Chinese restaurants in Chinatown, - enjoy Chinese hospitality at its finest and have a great time.

Now for a little insight into the backgrounds of the visitors from the Far East.



Mr. Tom Geeyeen Chan

Mr. Tom Geeyeen Chan will be coming from Hong Kong and will lecture on "Penjing, The Chinese Style." Mr. Chan was selected by Mr. Yee-sun Wu who is one of the two gentlemen donating the first trees to the National Arboretum's Penjing Collection. Mr. Chan is a member of the Hong Kong Bonsai Society and the Hong Kong Bonsai International. He is a Flower Show Committee member of the Urban Council and Regional Council of the Hong Kong government. Mr. Chan has 30 years experience training dwarf trees. We are looking forward to learning as much as possible based on his 30 years of doing Penjing.

Professor Amy Liang is planning to come to the symposium from Taiwan. Professor Liang is concerned that she may not be available. Therefore she has selected an alternate, Mr. Lee Kuo. The symposium may be fortunate in that both may arrive for the event. They will be lecturing on "Penjing in Taiwan." We look forward to meeting either or both of those two artists. Short biographies of Prof. Liang and Mr. Kuo follow:

Professor Liang has been an instructor of bonsai in Taiwan at two universities including the National Taiwan University. She is currently a professor of bonsai programs at Seattle Pacific University and South Seattle Community College in the U.S.A. She has participated in many national exhibits in Taiwan including a one-woman show at the inauguration ceremony of the Taipei Municipal Art Museum. She has written a book, "Art of Bonsai", which is soon to be published in both Chinese and English.

Mr. Lee Kuo has won first prize in both local and national exhibits in Taiwan. He is past president of the Taiwan Bonsai Association and is a lecturer on bonsai at the National Taiwan University and for the City of Taipei. Mr. Kuo is a consultant



Mr. Lee Kuo

to the Bonsai Association in Taipei, a technical consultant of agriculture for the City of Taipei and for bonsai programs at Seattle Pacific University and South Seattle Community College. He has been a national judge for the Nation's Bonsai Association of Taiwan.

 ** REGISTRATION FORMS WILL BE MAILED VERY SOON. REMEMBER -
 REGISTER AS SOON AS POSSIBLE SINCE REGISTRATION IS
 LIMITED TO 150 **

J. Y. NAKA'S VISIT

It always is a landmark event for bonsai people especially, to be able to attend not only a lecture/demonstration by John Yoshio Naka but also an assessment of PBA members' trees. For those who missed attending the Friday May 20th or Saturday May 21st events, here are some of the editor's notes. Needless to say the following jottings on what the bonsai master had to say and did are far from complete as to what John did cover and in some cases the editor apologizes for lifting the words out of context. In other words, what follows is only a smattering of what transpired and it is no one else's fault but your own if you failed take advantage of these two days of free advice when you could ask the master questions concerning your bonsai.

Friday night, Lecture/Demonstration John suggested that everyone keep records on what transpires with each of their bonsai. Once you start doing this you will be amazed as to how much time (years in some cases) has elapsed since the bonsai may have been fertilized or repotted.

The demonstration tree was a Hollywood juniper, *Juniperus chinensis* 'Kaizuka'. In seeing the tree for the first time, John indicated that it more than likely than not is best to go with one's first impression of what style bonsai the raw material should be fashioned into. Overstudying the material results in some cases with too many choices. John said that what first impressed him about the demo-tree was the little "tree" which in conjunction with the larger trunk would permit a twin tree (sōju) style to be developed. John called the style to be "Father and Grandson." (See "Bonsai Techniques Volume I" by J. Y. Naka for an excellent description of the ins and outs for creating this style of bonsai.)

Needless to say- any event with John present does not pass without being exposed to some of John's vast repertoire of anecdotes, jokes and Japanese proverbs. (If you have not purchased the book "Even Monkeys Fall Out of Trees" written by Nina S. Ragle containing Naka's Japanese proverbs,

you should add the book to your permanent library, - it has more universal application than just to a bonsai person.)

For the two-trunk style there should be a space separating the two trunks at the soil line otherwise the composition is not as attractive if there is no space. However, one must temper this with the need to expose roots to show age. For a two-trunk arrangement with no rootage around the base of the bonsai, one might hear the following remark from children or people who do not know anything about bonsai, "Where did you get that good looking branch stuck into the ground."

John once asked a bonsai master in Japan what questions he feared most. His reply was, "What the old farmers ask."

Just to make married males not feel that they are alone as bonsai persons, John told one of his tales about how his lovely wife Alice has helped him in working with his bonsai. Alice Naka has extensively studied Japanese flower arranging and as the reader may well know, there is much in common between Japanese flower arranging and styling bonsai. Alice will look at what John is working on and may suggest something such as removing a branch or portion thereof. Of course, like this writer, John just acknowledges the suggestion but takes no immediate action even though it even seems right at the time she is present. Only after Alice has left does the suggestion get implemented. When Alice again looks at the tree, she will note to John, "I see you followed my suggestion."

How many times has any of the above happened to a bonsai devotee? The point of all the above, if the writer be so bold, is that some of a bonsai person's harshest criticism and well placed at that can come from someone who isn't doing bonsai.

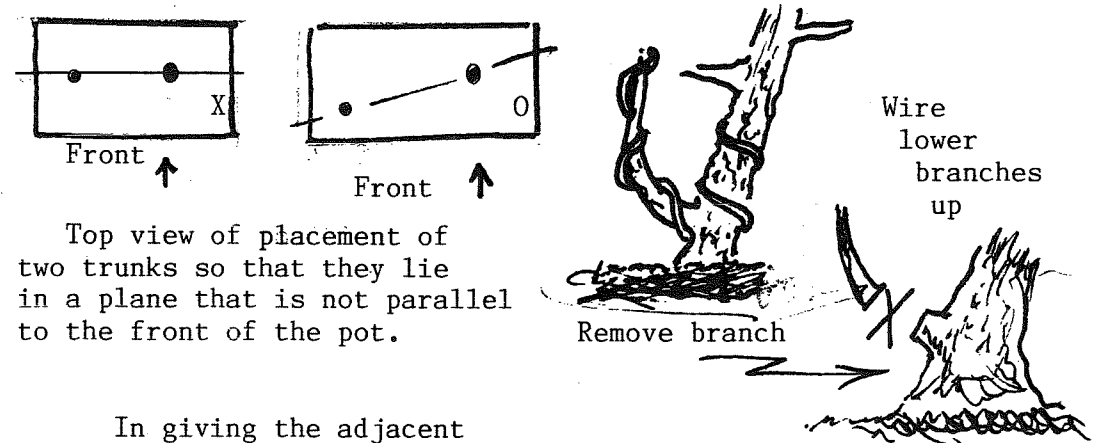
As for making jin on a multi-trunk style tree, the shari or jin should be on only one trunk since lightning strikes in only one place. Also the shari should progress down the one trunk and not jump to another trunk.

When using field grown material which has only a few roots, let the tree grow for a year in a container so that more roots can develop near the trunk of the tree and then the lengthy roots can then be safely shortened to permit placing the tree in a starter pot.

As always, the first task is to set the front of the tree.

Concerning the placement of the front of the tree, John told about how for 25 years he had trained a *Cedrus atlantica* with what should have been the back as the front. Yes, "Even Monkeys Fall Out of Trees."

Naka sensei noted that in the course of the 3-hour demonstration that the location of the front could change.



Top view of placement of two trunks so that they lie in a plane that is not parallel to the front of the pot.

In giving the adjacent suggestion on how to fatten the trunk of a tree, John made the astute comment that "One must outsmart the tree but do so by following the nature of the material."

To thicken the base of the trunk, wire branches upward. This hastens trunk thickening. Remove branch when trunk has attained desired thickness.

In designing a two trunk style, one should avoid using material where the trunks form a U-shape or sometimes better described by the term "frog legs" or Texas cowboy's bowlegs.

The angle of the trunk is determined by the rootage, - one cannot slant a tree to the point that one side of the roots will appear above ground while those on the opposite side get buried deep in the soil.

One does not have to strive to complete the bonsai in one or two days because that would become boring in the sense that one has nothing to look forward to in working on the tree.

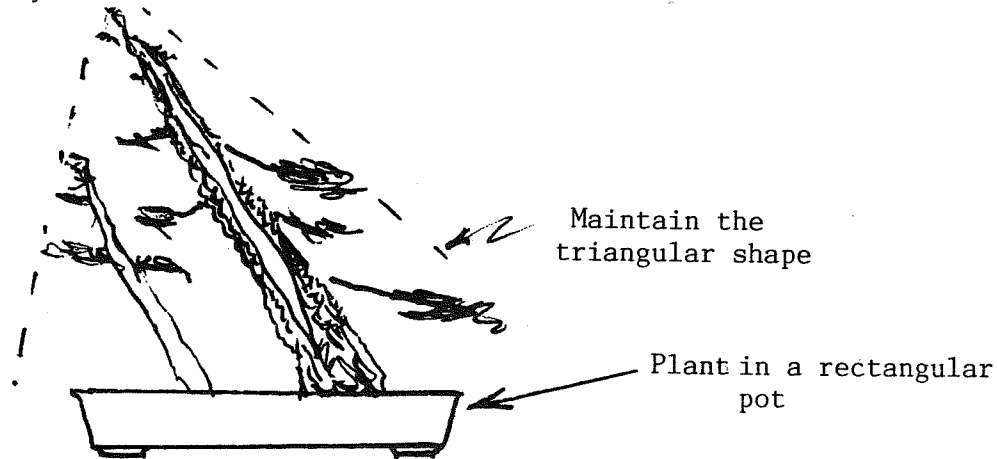
ONE MUST KNOW THE BONSAI BASICS and that's why John

emphasizes the basics. To this writer, it's always comforting to hear old bonsai rules and the like repeated from time to time to reinforce one's bonsai creating/maintaining abilities. For examples; the height of the big tree is higher than that of the smaller tree where big and small refer to the trunk thicknesses at the soil line. Taper in the trunks is important. In making a jin on the top of the tree, peel, do not cut off the bark. Placing the smaller tree on the diagonal line to the front of the larger tree so that the smaller tree will get adequate exposure to the sun.

The side branches of the smaller tree are cut if they extend across the front view of the larger tree's trunk.

In working with a branch and it breaks so that it will not survive, do not let it demoralize you- just say to yourself, "I didn't need it." To get the tree to sprout a new bud for a branch, one can make an incision through the cambium layer below the point where the sprout/new branch are to develop.

If you have a problem deciding on how much to prune off to establish the length of a branch relative to other branches in the composition, remove the branch and you won't be troubled anymore.



The above rough sketch approximates what John created.

The masterful creation was raffled and the lucky winner was Milt Kidd, Brookside

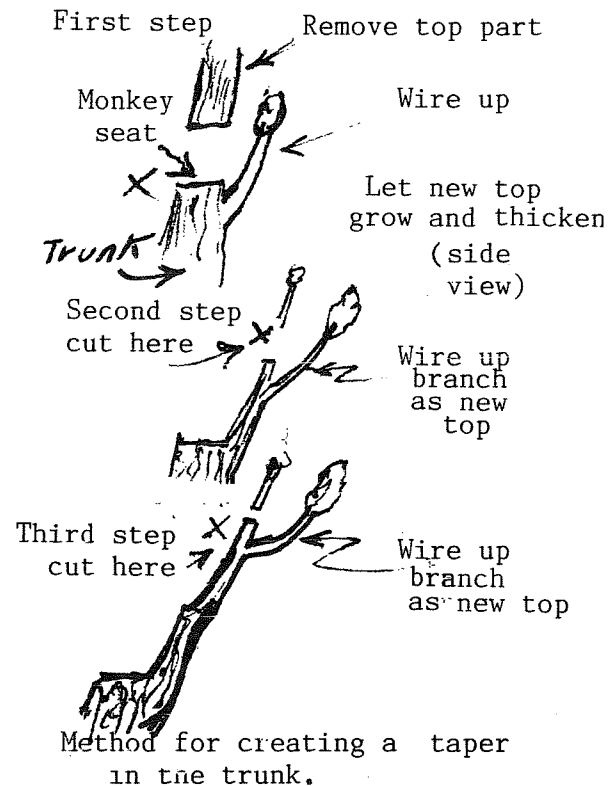
In topping the tree to a desired height one should select a point where a branch can be trained upright to start the extension to the trunk. In this way over a period of time as the new extension of the trunk grows, it can be cut to make a branch the new leader and thereby create a tapered appearance from the front.

For the demo-tree, John used a die-grinder to trim away the lump formed by the monkey seat specially when viewed from the front and form a more gradual taper. John noted that the top of the tree should not resemble the shape of a sharpened pencil point.

The shari that John created on the larger tree was done by gripping the bark with pliers and peeling it off by rolling it down, - like opening a sardine can with a key.

You may recall having read in a previous Newsletter that Kimura applies lime-sulfur immediately to the exposed portion of shari or jin. John still adheres to the older approach of letting the shari dry for one year and then put on the lime-sulfur. Kimura also adds a white water color pigment to the lime-sulfur which makes the shari a stark white and also seals up cracks in the wood. Personally I like to see cracks in the wood, sort of like a crocodile's hide, to give a more interesting appearance rather than have a smooth marblelike surface.

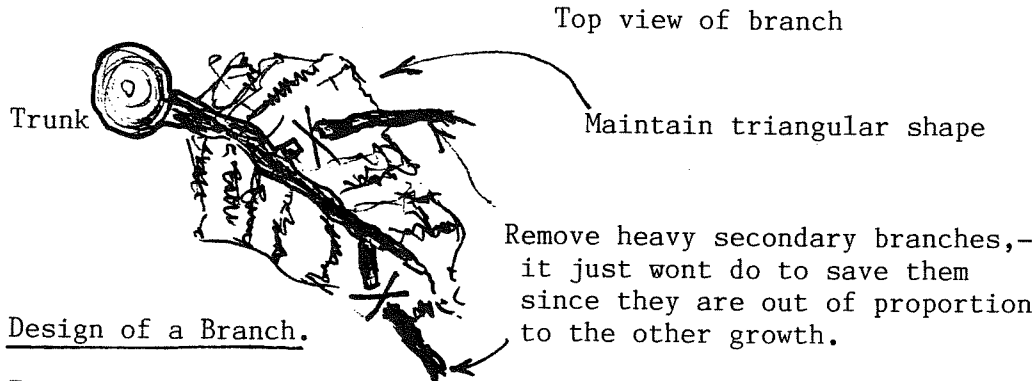
John is checking out a method for better preserving the shari or jin by applying a coating of Thompson's All Weather Sealer. To date John has only tried it out on a few trees and it seems to work.



Method for creating a taper in the trunk.

When bending a branch or trunk, one does not need as heavy or thick a wire if the branch or trunk are bent prior to applying the wire. (That's when you need an assistant.) If one wires before bending, heavier wire is needed.

The shape of the branch looking down on it should be that of an arrowhead with any growth pointing downward or straight up from the branch having been removed. This is done so that light can reach the appropriate parts of the branch and stimulate healthy growth.



Design of a Branch.

In the above sketch, new growth is pinched off to cause further growth to emanate on the branch at points closer to the trunk. This is termed, according to John, "chase back" or "oikomi" in Japanese.

"The demo-tree," John said, "is in a state of shock lasting about one year." Keep the roots warm to stimulate growth and this can be done by placing the plant so that sun hits the pot. The upper portion of the bonsai can be kept in shade or half a day shade if physically possible.

Saturday, Tree Assessment PBA members brought in 18 trees for John Yoshio Naka to assess. The author had misgivings about the overall value such a program could have but came away from it completely satisfied that it was time well spent. First, where can one match ideas on tree styling of a variety of species and shapes of bonsai with an expert. As a valuable bonus our expert, John Naka, provided a running commentary over the broad spectrum of bonsai matters.

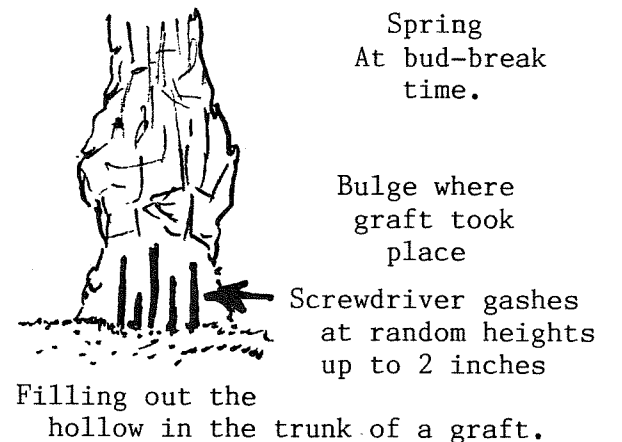
For a pine tree, John advised that one must take steps so that the branches at the top do not grow so profusely, as

most top branches of trees do, thereby blocking out the light from the lower branches. The bottom branches in turn will tend to lose needles and look scrawny.

For a cascade, John suggested that one first find a reason for the cascade to have formed into the style being contemplated. John has three categories for cascades, one where the tip of the cascade is below the bottom of the pot, one where the tip lies between the top and bottom of the pot, and lastly one where the tip of the cascade is slightly above the top of the pot (the Chinese tree hanging over water style).

To thicken the trunk where a branch is growing, wire the branch so that it is growing vertically upward. After the trunk has fattened, the branch can be rewired to the desired angle.

Grafted trees, especially pines, have an unsightly bulge in the trunk where the cleft grafting took place. In the spring one can take a screwdriver and hammer cuts through the cambium layer. The cuts are to be made at random heights. This will cause the trunk to expand where the cuts have been made and fill out the Mae West effect. There was a question as to whether anyone has heard of the technique being used on deciduous trees.



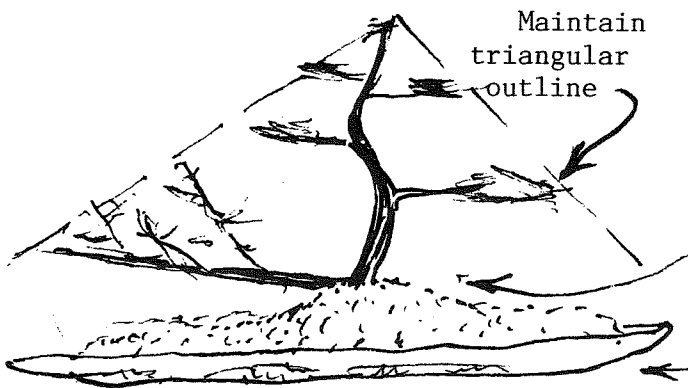
One can consider two types of windswept styles, - one where the wind has been blowing from one direction for a long and somewhat steady period of time. In this case no living branches will be growing from the windward side of the tree. The second type of windswept is where a strong wind has just come up and branches are bent by the wind. Their curvatures suggest how strong the wind is blowing.

To bend something that has been made into a jin such as a

dead branch, place a hot, wet towel over it and after it has been under the towel long enough to become flexible, wire and bend the jin section.

Satsuki (azaleas) are handled differently from other types of trees in that in order to get the top branches and top of the satsuki to develop one must thin out the lower branches. (Most bonsai people learn that the lowermost branch on a pine tree is left in place although it may be too low to be part of the eventual style of the tree, so that the trunk will thicken at its base. The branch can be removed at the appropriate time in the future. Azaleas tend to spread out around their bases and branches then root in the soil.) If one is not careful, the main trunk of the azalea may be lost by virtue of the fact that the lowermost branch thickens and eventually equals and surpasses the thickness of the heretofore designated trunk. In addition, to stimulate growth in the upper levels of a satsuki one can debud the top sector of the azalea before the buds open into flowers and thereby cause more energy in the plant to be channeled to the upper parts. This does not have to be done every year.

For those people faced with the dilemma of having to decide what to do with bonsai material which has two good trunks but they lie at such a divergent angle to each other that any two trunk style or twin trunks style are out of the question. The style as promoted by one Japanese bonsai master is, according to John, the Fugyou style which literally translates as "look down - look up."



Fugyou Style

The fugyou style is applied to material which has a very low branch that is too thick to be another branch because it is too low and too thick compared to the other branches.

Close up the space to the lowest branch with soil mounded up. Plant on a slab or in a shallow tray.

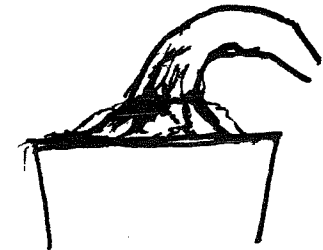
Most of the time a weeping branch style bonsai is a line expression exhibited by a rhythm in the undulations in the trunk of the bonsai. In essence a weeping tree is more often than not styled as a literati.



Weeping Bonsai
Literati Style.



Cascade Improperly
Potted



Cascade Properly
Potted

In potting a cascade, the soil line should be visible, preferably mounded up to meet the trunk.

In conclusion, the writer wishes to apologize for any of the above that may be improperly stated. Also, the above information is only a smattering of what was passed out to the audience by the inimitable bonsai master John Yoshio Naka.

Jules Koetsch

THE GINKGO LEAF

Note: The following article appeared in the March 3, 1988 News/Sun-Sentinel, a Florida newspaper. It was sent by Jo Finneyfrock, Brookside, who allows that the Ginkgo is her "favorite tree". The article is a reprint of what appeared in The New York Times and was authored by John Noble Wilford. It is an interesting follow-on to the article on Ginkgo for Bonsai which appeared in the April 1988 issue of the PBA Newsletter.

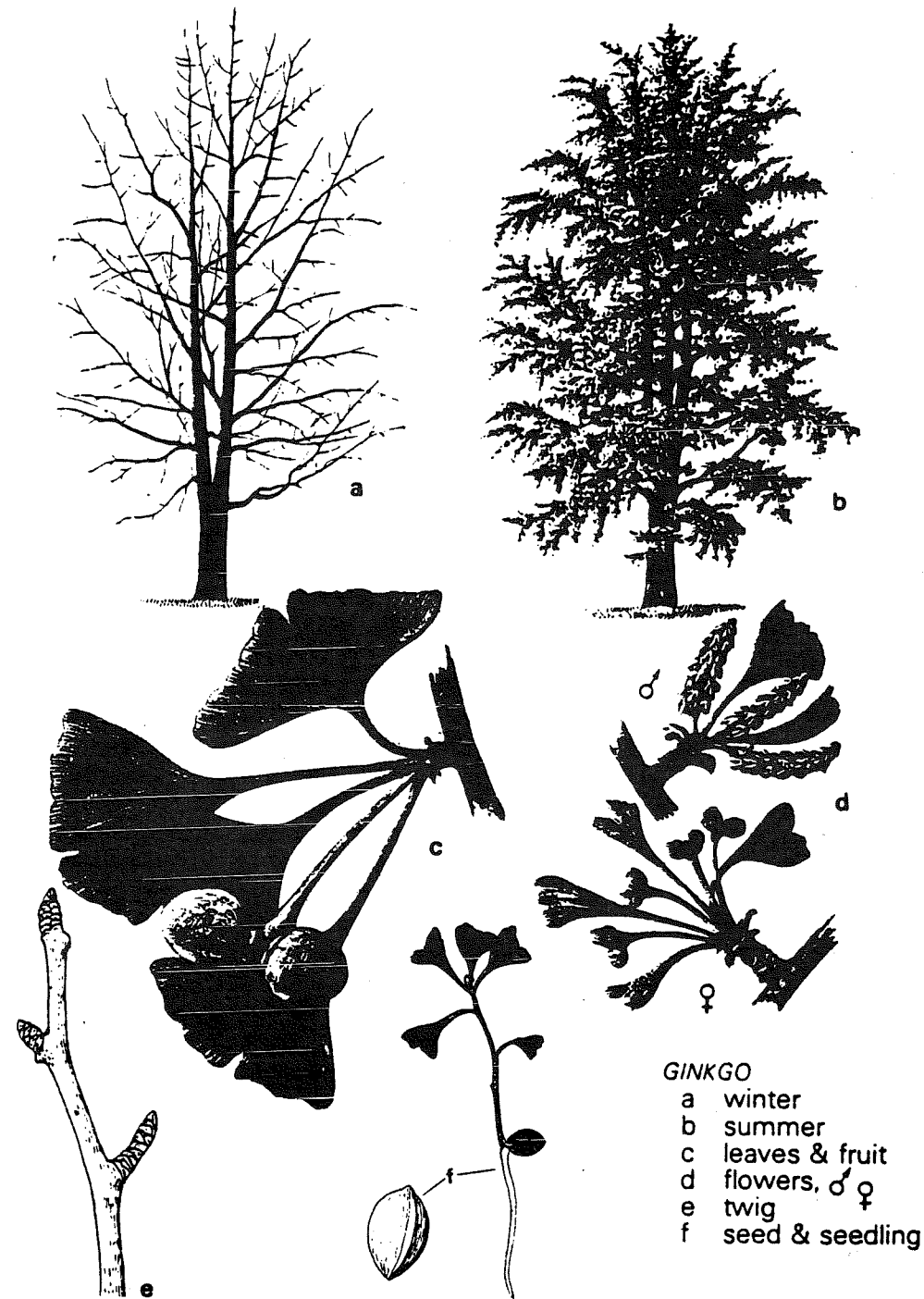
In addition to being of interest, the article helps to reinforce the arguments for saving natural, wild habitats such as the rain forests where undiscovered plantlife may exist which can be used as medicinal remedies for some of mankind's ailments.

NEW YORK - In what could be a step toward testing a folk remedy for modern medicinal use, chemists at Harvard University have succeeded in synthesizing the potent substance responsible for the ancient ginkgo tree's enduring reputation as the source of varied healing powers.

Chemists and botanists said last week that the first total laboratory synthesis of the compound, ginkgolide B, could lead to its widespread use in treating asthma, toxic shock, Alzheimer's disease, and various circulatory disorders. The ginkgo compound is being studied as a possibly safer substitute for drugs now given to recipients of transplanted organs to prevent the body from rejecting them.

The ability to make the compound in the laboratory is expected to facilitate further research and the production of larger amounts in a pure form for clinical tests of the effectiveness and safety of ginkgo-based drugs. Although ginkgo extracts are widely used in Asia and increasingly used in much of Europe, representing a \$500-million-a-year market, they are not approved as a medicine in Great Britain or the United States.

Once again, science is looking to plantlife to harness ingredients for powerful medicines. Almost half of all prescription drugs dispensed in the United States contain



GINKGO
 a winter
 b summer
 c leaves & fruit
 d flowers, ♂ ♀
 e twig
 f seed & seedling

The above is from the book "THE TREE KEY" by Herbert Edlin; Charles Scribner's Sons, New York; 1978.

substances of natural origin. From the cinchona bark, for instance, came quinine; from rauwolfia plant, reserpine for tranquilizers; from foxglove, digitalis; and from Mexican yams, the raw material for the first steroids. Even ordinary aspirin was first derived in part from willow bark.

Now scientific attention is turning to the distinctive fan-shaped leaf of a tree so ancient that Darwin called it a "living fossil." A form of the ginkgo first appeared 300 million years ago and flourished throughout the time of the dinosaurs. The surviving species, Ginkgo biloba, sometimes called the maidenhair tree, is sacred to Buddhists and is a familiar sight outside temples in China and Japan. A hardy tree resistant to pests and pollution, it has taken a prominent place in Western cities.

For the last 5,000 years an extract of the ginkgo leaf has been recommended in Chinese medicine as being "good for the heart and lungs" and for coughs, asthma, and acute allergic inflammations. In traditional Hindu medicine, it is a constituent of an elixir called Soma.

Encouraged by new research exploring the ginkgo's powers, Elias J. Corey, professor of chemistry at Harvard, and his colleagues replicated the substance identified as the one most likely to have important medical applications. The molecule is so complex that other laboratories have given up trying to synthesize it.

Corey, who likened the synthesis of the natural chemical to solving a tough crossword puzzle, said in an interview last week that he and his associates were now seeking a more practical way to assemble the molecule for wider production. "My lab provides the chemistry to make it possible to synthesize similar but simpler, related molecular structures whose therapeutic use may be even greater than ginkgolide B," he said. "Our role was the discovery."

Over the last 30 years Corey has directed the synthesis of more than 80 complex molecules including the family of hormone-like chemicals known as prostaglandins. Some are regularly used in testing circulatory disorders and for inducing abortion or labor.

The synthesis of ginkgolide B was reported in a recent issue of the Journal of the American Chemical Society. Working with Corey were Myung-chol Kang, Manoj C. Desai, Arun K. Ghosh, Ioannis N. Houpis, and Wei-guo Su. The

chemical structure of the natural substance had been discovered earlier by Koji Nakanishi, a professor of chemistry at Columbia University.

T. Y. Chen, a professor of chemistry at the University of Virginia, who specializes in research on herbal medicines, said the synthesis of ginkgolide B could lead to a "new class" of medicines. He said that several pharmaceutical companies were interested in pursuing the research. Like other scientists, Chen emphasized that more research and clinical tests were needed to develop ginkgo chemicals into approved medicines.

British researchers have reported positive results in tests of ginkgolide B in treating people with asthma and allergic inflammations. Animal studies by other scientists indicate that the substance might be effective in regulating blood pressure, treating kidney disorders, and counteracting a number of toxins.

Dr. Peter W. Ramwell of Georgetown University Medical School said the substance showed promise as a drug to combat the rejection of transplanted organs. The drug now used, cyclosporin, has many undesirable side effects, including high blood pressure, kidney damage, and unwanted hair growth.

In experiments transplanting hearts between different strains of rats, Ramwell and Marie Foegh, director of transplant research at Georgetown, found that ginkgolide B prolonged the survival of grafted hearts.

Mark J. Plotkin, director of plant conservation for the World Wildlife Fund, said the synthesis of ginkgo chemistry was an important reminder of the value of plants in human medicine and of the need to intensify the study and preservation of the world's flora, especially in the unexplored tropics.

"Plants have traditionally served as man's most important weapon against pathogens," Plotkin said. "In fact, it seems that even Neanderthals knew and made use of medicinal plants."

WATER GRABBER

This is a new product on the market consisting of an polyacrylamide monomer which forms a gel when placed in the soil and moistened. The manufacturers claim that the gel's water retention properties will when in the soil will relax watering of potted plants to once every one to three weeks. Harvey Everett, PBA's soil master, suggests that the gel might be especially useful for those growing shoin or mame in small pots. Anyone interested or with info on the gel, call Harvey (301) 933-0483.

DANIEL P. YOSHIDA

Mr. Daniel Paul Yoshida, the proprietor of the Ginza and for which the advertisement has appeared in this publication for over the past year, passed away on 9 May, 1988. His store near Dupont Circle has been a convenient mecca for "Things Japanese" for which the area is indebted to him. It is hoped that the Ginza will continue to provide "Things Japanese" in keeping with what Mr. Yoshida had striven to do.

CHALLENGE GRANT

The last issue of the Newsletter had an article in it with the title "Challenge Grant" by Bill Merritt. There also was a letter from the Vista International Hotel thanking the Northern Virginia club for providing bonsai during the hotel's participation in the Cherry Blossom Festival. Not to be outdone by the super effort put on by the California bonsai clubs in their support of the National Bonsai Foundation due in part to the relentless efforts of Marybel Balendonck and others, Bill approached the Vista Hotel for a contribution in appreciation of NOVABONSOC's effort. They said that they could not make a direct monetary contribution but could and did offer a weekend, Friday and Saturday night, in the \$450.00 a night Givenchy suite, a complementary breakfast, and free parking as a raffle prize. Last Saturday at the meeting at John Simpson's the raffle tickets were offered at \$10.00 each and 3 for \$25.00. The take was a surprising \$850.00 and with some money from the club treasury a check for the National Bonsai Foundation made NOVABONSOC a member of the "Committee of Thousands" thanks to Bill Merritt and the Vista International Hotel.

The drawing for the raffle prize will be at the July meeting of NOVABONSOC. Anyone interested in a raffle ticket, - get in touch with Chris Yeapanis (703) 591-0864.

There are a number of tales on how bonsai clubs are trying to raise money for the NBF and the John Y. Naka Pavilion and the above should rival the one John and Marybel like to tell about the California club which is selling sunshields for placing over automobile steering wheels with a Naka drawing of a wind-swept bonsai on one side and SEND HELP on the flip side. These have been ordered from California and will be available soon.

Jules Koetsch

Potomac Bonsai Association's 14th Annual Symposium

The Art of Penjing

* US National Arboretum
Washington, DC

September 30 - October 2, 1988

Lecture/Demos

Workshops

Vendors

Literati

Chinese Rockery

Micro Environments

Clip & Grow Method

Dan Barton, England

Marian Borchers, Florida

Gee Yeen Chan, Hong Kong

Amy Chang, Taiwan

Don Dobbins, Virginia

Cliff Pottberg, Florida

Dr Leon Snyder, Missouri

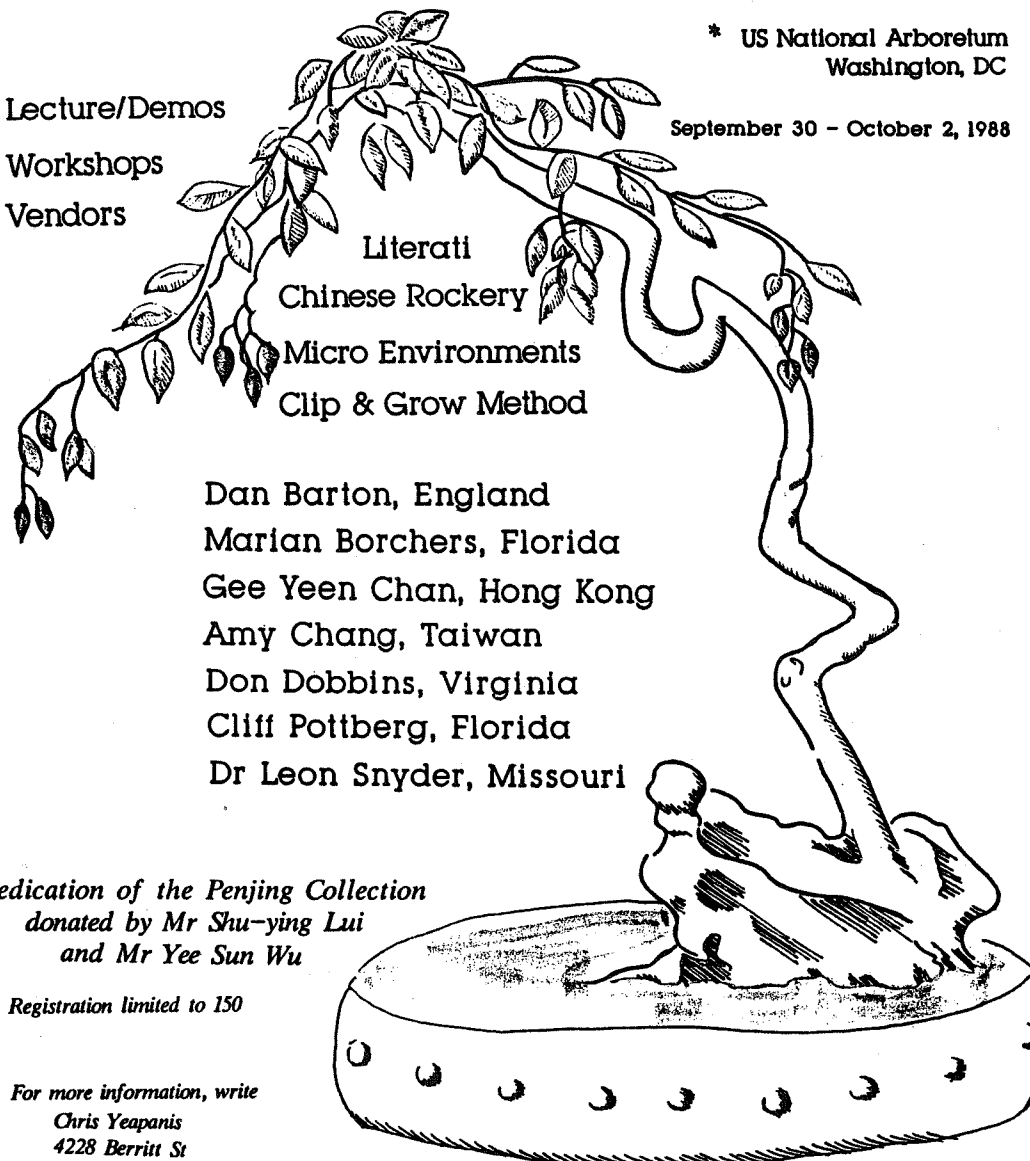
*Dedication of the Penjing Collection
donated by Mr Shu-ying Lui
and Mr Yee Sun Wu*

Registration limited to 150

For more information, write

*Chris Yeapanis
4228 Berritt St
Fairfax, VA 22030*

** In cooperation with Friends of the National Arboretum*





SINCE 1972

WOLF TRAP NURSERY

VIENNA, VIRGINIA 22180

Your Bonsai Specialists . . .

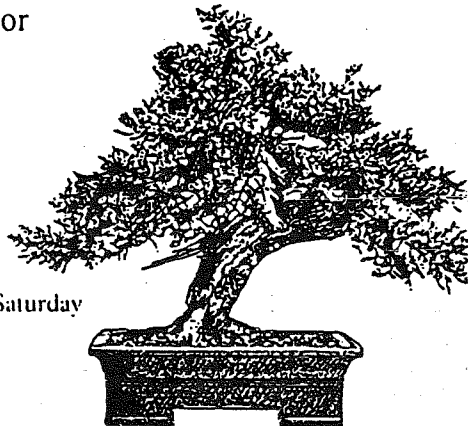
- **STARTER BONSAI**—large selection of both indoor and outdoor material
- **TOOLS**—Masakuni, Kiku
- **POTTERY**—Tokoname, Seto, Hotoku and other imports
- **BOOKS**—many titles to choose from
- **FREE CLASSES**—held at the nursery on the last Saturday of each month,
Don Dobbins, Instructor

(703) 759-4244

9439 LEESBURG PIKE (RT. 7)

3 1/2 MILES WEST OF
TYSONS CORNER

HOURS: 8:30 am-6:00 pm Monday thru Saturday
10:00 am-6 pm Sunday

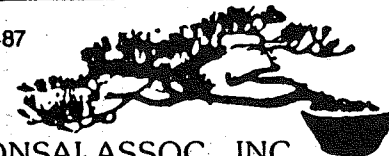


BONSAI AND IKEBANA SUPPLIES



"THINGS JAPANESE" 1721 Connecticut Ave., N.W. 331-7991

(301) 669-1487



BONSAI ASSOC., INC.
YOUR EVERYTHING FOR BONSAI COMPANY
3000 Chestnut Avenue #106
Baltimore, Maryland 21211
(301) 235-5336

CATALOG \$1.00 REFUNDABLE

BOOKS	TOOLS
PLANTS	INSTRUCTION
POTS	LECTURES, DEMOS
SOIL COMPONENTS	
ANNEALED COPPER WIRE	



B O N S A I
盆 栽

E & A BONSAI HOUSE
16505 NEW HAMPSHIRE AVE,
SILVER SPRING, MD 20904
(301) 384-9879