

VOL. 22 FEBRUARY 1992
MARCH 1992



POTOMAC
BONSAI
ASSOCIATION

Newsletter

ISSN 0160-9521

CALENDAR OF EVENTS

For club information not listed, please call:
Baltimore (410/668-1868); Bowie (301/262-9633)
Brookside (301/365-7621); Chesapeake (301;261-
8131); Kiyomizu (301/423-8230); Mei Hwa Penjing
301/390-6678; No.Va. (703/591-0864); and
Washington Bonsai (202/296-2442).

Wolf Trap Nursery provides free lecture-demonstrations on Bonsai care. These are held the last Saturday of the month from 9-10:30am. For information call (703/759-4244). 9239 Leesburgh Pike, Vienna.

APRIL 4-5 - SATURDAY & SUNDAY

Philadelphia-Matsu-Momiji Nursery, (215/722-6286)
Spring show at the Tyler Arboretum. Call for information.

APRIL 5 - SUNDAY

Kiyomizu Bonsai Club. (301/423-8230). Soil mixing at Chuck Bird's home. Call for directions.

APRIL 5-6 - SUNDAY & MONDAY

Brookside Bonsai Club, (301/871-5768) Chase Rosade Intensive 2 Day Workshop. Rosade Bonsai Studio, New Hope, Pa. Call Bill Spencer at above number. \$80

APRIL 8 & 14 - WEDNESDAY & TUESDAY

US Natinal Arboretum, Bonsai Refinement Workshop, Staff. Yoshimura Center (Wednesday 6:30-9pm or Tuesday 1-3pm. Reservations required \$10 fee.

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

SUBSCRIPTIONS PBA Member Clubs/Societies: Annual subscription is included in the membership dues paid to the PBA Club or Society of your choice. Telephone numbers of points of contact for information about any member club or society and its annual dues, are listed under the "Calendar of Events" section of this Newsletter.

Subscribers: Annual subscription for 12 issues of the PBA Newsletter is \$15.00 which should be made payable to the "Potomac Bonsai Association" and sent to Cy Mill, 10300 Bushman Drive, #111, Oakton, VA 22124

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ADVERTISEMENTS and/or ARTICLES Please send to the editor.
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PRESIDENT: Russ Kinerson; FIRST VICE PRESIDENT: Chris Yeapanis; EDUCATIONAL VICE PRESIDENT: Steve Choi; SECRETARY: Julie Walker; TREASURER: Jerry Antel, Jr.; PUBLIC RELATIONS: Tony Meyer (301) 654-1854; MEMBERSHIP: Cy Mill.

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**TIME
CRITICAL
INFO**

APRIL 11-12 - FRIDAY & SATURDAY

No.Va.Bonsai Society, (703/591-0864). Spring Show, 10am-4pm. Green Spring Horticultural Center.

APRIL 11 - SATURDAY

Washington Bonsai Club, (202/296-2441) Refining Workshop. Richard Meszler. 2 pm. Administration Building, US Arboretum.

APRIL 24-26 - FRIDAY-SUNDAY

MidAtlantic Bonsai Societies Festival, Sheraton Hotel, Mihwah, NJ. Lectures & demonstrations by Hotsumi Terakawa and John Naka among others. For more information write MidAtlantic Bonsai Societies, 234 Sagamore Dr, Millburn, NJ 07041

APRIL 24-26 - FRIDAY - SUNDAY

PBA Spring Show, US National Arboretum, Administration Building and Grounds, 10am-5pm. Features exhibits, demonstrations and vendors.

APRIL 25 - SATURDAY

Richmond Bonsai Society, (804/749-4956) "Informal Upright Style" Julian Adams - lecture, demonstration, workshop. Call for more information.

APRIL 25-26 - SATURDAY & SUNDAY

Philadelphia-Matsu-Momiji, (215/722-6286) Open House, Doug Signorovitch (465 Edgewood Dr. Hatfield Pa. (215/855-4519)

APRIL 25-26 - FRIDAY & SATURDAY

1992 German Bonsai Exhibition, Dusseldorf. Contact Bonsai-Werkstatt Werner M. Busch, Hammer DorfstraBe 167, D-4000 Dusseldorf, Germany.

INTRODUCTION TO BONSAI

Sponsored by the Potomac Bonsai Association

The purpose of the course is to introduce the participant to the art of Bonsai. The following will be included in the course: the history of bonsai, the major style groups, and wiring and other training techniques. Potting, soil and care will also be discussed. Included for the fee will be 1 juniper pot, soil and wire. The participant will style, wire, train and pot the bonsai at the completion of the course.

The course will last four weeks and will be held from 7-9pm on four weeknights in May. There will be three groups limited to twenty participants each. One group will meet Monday nights, one group Tuesday nights and one group Wednesday nights. Exact location of the classes will be determined based on the number of registrants.

FEE: \$50.00, Open to ALL full PBA members
TO REGISTER: Contact Bill Spencer at 301-871-5768
or send your check payable to the Potomac Bonsai Association to, Bill Spencer, 13708 Sloan Street
Rockville, Md. 20853

APRIL 27 - MONDAY

Richmond Bonsai Society, (804/749-4956) "Roundtable: Pines". 7-9pm, Imperial Plaza, 1717 Bellevue Ave, Richmond. At same time, Beginner's Corner - "Jins and Sharis".

MAY 2-3 - SATURDAY & SUNDAY

Philadelphia-Matsu-Momiji, (215/722-6286). Open House 9am-4pm. (410 Borbeck Street, Philadelphia, Pa)

MAY 8 - FRIDAY

US Botanic Garden, (202/226-4082). "The Art of Botanical Drawing" with Robert Pritchard, horticulturist. 12-1pm.

MAY 9-10 - SATURDAY & SUNDAY

Greater Philadelphia Bonsai Show, (215/772-6286) Willow Grove Mall, Willow Grove, Pa.

MAY 16 - SATURDAY

Washington Bonsai Club (202/296-2441) to be announced.

MAY 16 & 17 - SATURDAY & SUNDAY

Philadelphia-Matsu-Momiji Nursery. (215/722-6286) Symposium on improving and learning bonsai techniques with David Easterbrook, Steve Pilacik and Frank Mihalic. Materials to be used are cherry, euonymus and scotch pine. Call for information.

MAY 17 - SUNDAY

Kiyomizu Club. (301/423-8230). Group planting and repotting. 2p. Clearwater Nature Center, Clinton, MD.

MAY 18 - MONDAY

Richmond Bonsai Society, (804/749-4956). "Bonsai Refinement" 7-9pm, Imperial Plaza, 1717 Bellevue Ave. Richmond. At same time - Beginner's Corner - "Defoliating Japanese Maples and Other Trees".

MAY 21 - THURSDAY

Brookside Bonsai Club, (301/365-7621) "Mame Group Planting" Doris Froning. 7:30pm N. Chevy Chase Rec. Center.

MAY 21-25 - THURSDAY - MONDAY

27th International Bonsai Congress, Memphis, Tenn. with Masahiko Kimura, John Naka, Ben Oki, Roy Nagatoshi among others. For information write IBC'92, PO Box 241399, Memphis, TN 38124

MAY 23 - SATURDAY

Brookside Bonsai Club, (301/365-7621) "Mame Group Planting Workshop" Doris Froning. Material & container provided. For more information call Janet Lanman at number above. \$25

MAY 23-24 - SATURDAY & SUNDAY

Greater Philadelphia Bonsai Show, (215/772-6286) Echelon Mall, Echelon, NJ.

MAY 22-24 - FRIDAY-SUNDAY

Nederlandse Bonsai - 20th Year, The Hague, Netherlands. Contact J.V. Oldenbarneveltlaan, 48 2482 NV, Gravenhage, Netherlands.

MAY 23 - SATURDAY

PBA Annual Auction/Behnke Nurseries, Beltsville, MD. Starting at 10am. More information later.

MAY 29 - FRIDAY

US Botanic Garden, (202/226-4082). "Environmental Gardening" with Holly Shimizu, program specialist. 12-1pm.

JUNE 13 - SATURDAY

Northern Virginia Bonsai. (703/591-0864) Annual member workshop at member's home. 10am. Call for information.

JUNE 17-21 - WEDNESDAY-SATURDAY

American Bonsai Society Symposium. ABS silver anniversary symposium with the Susquehanna Bonsai Club. Hershey, PA, featuring Vaughn Banting, Susumu Sudo, Chase Rosade, Doris Froning among others. Contact Sesquehanna Bonsai Club, PO Box 792, Hershey, PA, 17033-0792

JUNE 18 - THURSDAY

Brookside Bonsai Club, (301/365-7621) "Three Ring Circus" 7:30pm No. Chevy Chase Rec.Center.

JUNE 20 - SATURDAY

Washington Bonsai Club. (202/296-2441) Azalea Work-show. Arschel Morrel. 2pm. National Arboretum.

JUNE 28 - SUNDAY

Kiyomizu Club. (301/423-8230). Azaleas with Bill Merritt. 2pm. Clearwater Nature Center.

JULY 11 - SATURDAY

Northern Virginia Bonsai. (703/591-0864) "Three Ring Circus" 3 local bonsaiists will work on 3 similar trees. 10am. Green Spring Horticulture Center. Beginner's Hour 9-10am.

A NOTE ON COARSE TURFACE

Lea's Green Meadows has been a local supplier of Turface. Regular grade was and is available there at \$6.15 per 50 lb. bag. Their provider no longer produces coarse grade convenient for coarse-size bonsai soil -- except for trailer load orders. Robert Butterworth at Lea's informed me that they have ordered 320 50 lb. bags of coarse Turface from the next trailer load produced, of which 240 bags are already sold. They will accept orders for bags of coarse Turface until their 320 bag ceiling is reached. Bob and other sales reps can be reached at 301-899-3535. Lea's is located at 5050 Beech Place, Temple Hills, MD 20748. -- Tony Meyer

Postage stamp sized trees...

Bonsai on stamps

by Sharon Lumsden

Who trained the first small tree in a diminutive container and when did he or she do it? No one knows. The art we know as bonsai (bone-sigh) probably grew from admiration of naturally stunted and distorted trees. Over 1,000 years ago, the Japanese were collecting trees dwarfed by nature and taking them home to be enjoyed in their own house or garden.

As desirable trees became more scarce in the wild, it became logical to propagate small trees in pots. This evolved into conscious manipulation of the tree to achieve the desired effect. Gradually, metaphysical principles of Taoism and Zen, two major schools of Oriental thought, merged with the horticultural aspects of bonsai. In the Orient today, the two are inseparable.

Bonsai is imbued with Taoist and Zen principles of *wabi*, inspiration and content from simple things, and *sabi*, solitude, grace,

and antiquity. These are exemplified in the trees through varying degrees of asymmetry, simplicity, austerity, naturalness, subtlety, age, originality, tranquility, and the personal inspiration of the artist.

Although the Chinese and Japanese have considered bonsai a philosophically rich art form for centuries, we in the West have no such tradition. Full metaphysical understanding isn't necessary for enjoyment of the trees; we admire them purely for their beauty. A well-executed bonsai creates a magical world in which to lose oneself... and therein lies much of its appeal.

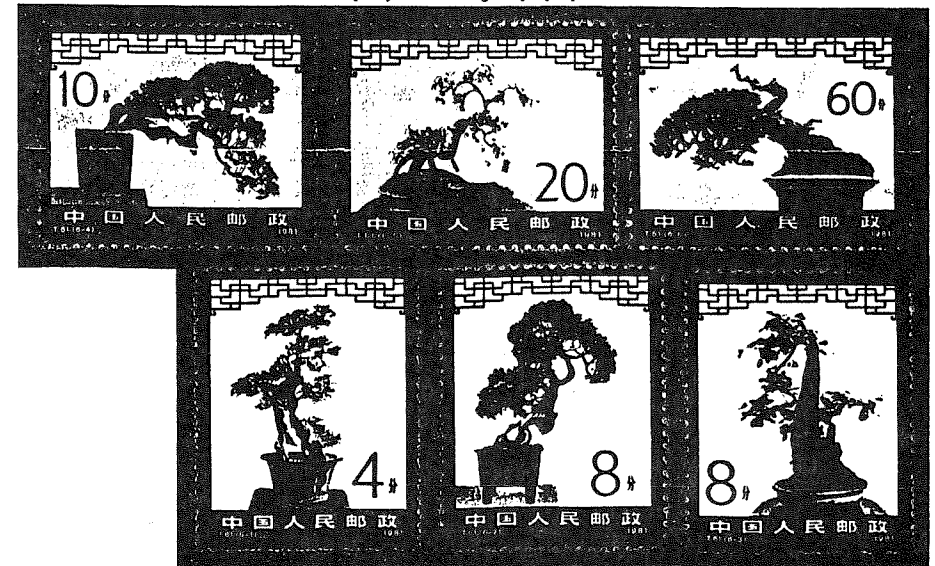
Since about 1950, bonsai has become increasingly popular in the western world. The scale is perfect for small living quarters; an entire bonsai garden can be comfortable on a windowsill. Their aura of uncontrived nature provides mental escape in busy, and often crowded, urban lives. A bonsai is a tiny piece of the world we can control... and such

control requires only nail scissors, chopsticks, soft wire, and paper clips. Expenses can be almost negligible, since bonsais often begin with seedlings or small cuttings. Except for frequent watering and intermittent fertilizing, a bonsai collection requires little time beyond occasional training and aesthetic decisions... and those are best made at a considered, leisurely pace. Bonsai does require more than a small amount of patience; it's not an art for those whose lifestyle depends upon instant gratification.

Increasing interest in bonsai is supported by many regional bonsai societies, as well as national and international groups. Public libraries usually have one or more books on the art. Many conservatories and arboreta have bonsai collections or host bonsai society exhibits.

In *Bonsai Masterclass*, Peter Chan says a deepening interest in bonsai and its effect on one's lifestyle is an interest becoming an ob-

People's Republic of China Scott 1665-1670 shows examples of bonsai utilizing elm, juniper, persimmon and Maidenhair trees.



Submitted by
Arschel morell

BIRMINGHAM

‡ BONSAI

PART II

The October 1991 issue of the PBA Newsletter promised a rundown on what and how the bonsai artists headlining the Bonsai Congress International, BCI '91, held last July in Birmingham, England, did to style their demonstration trees. After all one should justify in one's own mind if travelling that distance justified the effort to attend the Congress or would the tour of England afterwards be the only redeeming justification. I feel that it was evenly split.

As mentioned in the previous article, the attendee's ability to freely roam from table to table to watch and question the headliners working on their trees at close range was a welcome change over the system of sitting for 4 hours or so in an auditorium watching a single demonstration. Furthermore more demonstrators could be gotten into the same time period as for the one at a time approach. Not only did the program eliminate those tedious hours of sitting watching the demonstrator going through what seemed to be an interminable task of wiring or carving deadwood on a tree while at the same time the demonstrator was partially distracted from the job at hand trying to think of something to say to keep the audience's interest.

The order in which the artists are presented below is the order in which they appeared on the stage of the auditorium along with their trees and sketches to show what they projected to be their tree's ultimate shape. About 20 minutes were allotted to each artist. The afternoon and morning of the following day, they worked on their trees. Then on that afternoon, they reappeared on the stage of the auditorium in the reverse order of their first appearances. They then presented their trees in so far as they were able to go in the allotted time and addressed such aspects as to changes from the

initial design, selecting the display pot, or aftercare.

What was to become of the demonstration trees? The trees would be under the care of the Birmingham Botanical Gardens & Glasshouses or of their English demonstrators for 12 months. Then some will be retained by the person who worked on them, some will go into the National Collection being established at the Birmingham Botanical Gardens & Glasshouses, and the remainder will be raffled.

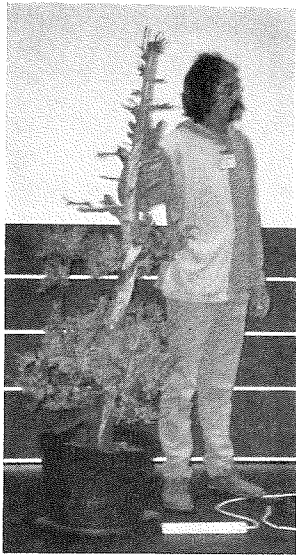
Before I forget to include this about soil, I'll fit it in here. I noticed that for the most part, the soil in the bonsai on display appeared somewhat denser and quite darker than that which we use. I asked one of men helping the demonstrators, and he said that it's a mixture of Irish peat which accounts for the dark color and compact appearance along with some crushed stone. Kind of says that you can grow in most any kind of soil.

Notes of what each artist said or did during his first and last appearance on stage are combined herewith.

DAN BARTON

Dan Barton was born in Hong Kong but has lived in England since 1948. Since 1989 he has been in business as a bonsai consultant. He is the author of "The Bonsai Book" and has written many articles on bonsai for many international bonsai magazines and journals. He has lectured and demonstrated in bonsai in most European countries as well as in the United States.

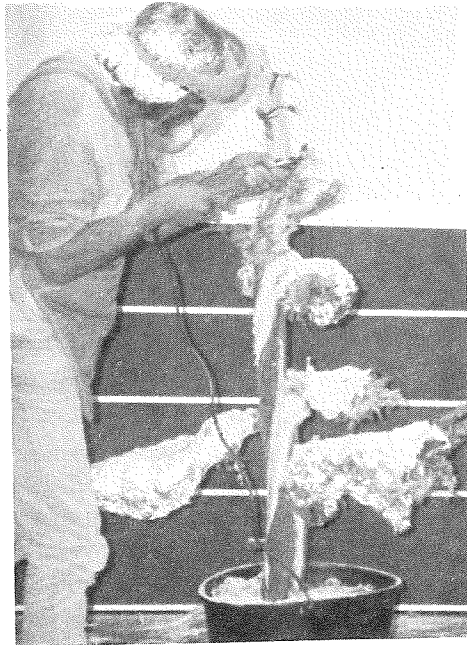
Dan Barton's efforts were devoted to a *Juniperus squamata* "Meyeri" which grows to a height of around 6 feet. The tree had been dug-up from one of Dan's neighbor's garden. Dan noted that this species is a common garden which sometimes is placed in large containers surrounding a patio or terrace. The *Juniperus squamata* varieties other than the Meyeri are very squat shrubs. When we first saw the tree, the upper portion of the tree had been radically pruned since Dan felt that such severe pruning had best been done in the winter.



DAN BARTON and JUNIPERUS SQUAMATA

On the left is the tree before Dan started working on it.

To the right we see the tree being worked on. Note Dan's face protector and the covered foliage.



To the left is Dan on stage with the fruit of his labor. Note the sketch which was made before he started to work.



The three photographs show Dan with the tree as we first viewed it on the stage of the auditorium. The next photo is of Dan using a makita Die Grinder with carbide tips. The third shot shows the finished product with the bark removed in a corkscrew fashion and his initial drawing of what he had planned for the tree.

The photo of Dan working on the tree should be carefully studied by anyone intending to do similar work with power tools. He not only covered the foliage with plastic (Saran) wrap but also pressed aluminum ("aluminium" in England) foil over the plastic wrap. All that effort was a precautionary measure to keep shavings and chips from getting tangled in the foliage to leave one with the pesky task of trying to remove the debris. Take special note of the face shield to protect his eyes. It is also strongly advised to position the power tool so that the bit or cutter, if it disintegrates, will do so in a plane away from one's body. Yes, at the high speeds those tools run at, the above can happen, - ask Bill Merritt. In fact both Dan Barton and Dan Robinson were put in separate rooms away from the other artists as an extra precaution against any such mishap since they were the only two extensively using power tools.

Note that when the tree had not been repotted when it was last presented to the audience as were a number of the demonstration trees. The reason for not repotting was that it was the wrong time of the year, - i.e. July.

Dan had previously removed the flaky bark leaving the smooth bark which is a familiar process with Junipers. Mr. Hideo Kato in his presentation, which see, also talked about doing the above for Junipers. Before Dan removed any of the bark to make his corkscrew shari, he had painted the area for the shari with white watercolor paint. When doing shari always mark the area where the bark is to be removed by edging it with a marker pencil or painting it completely in white as Dan suggested. The white paint probably is the best technique because you can see what the finished product will look like with the contrasting areas of dark bark and white shari and modify if necessary.



PETER D. ADAMS

and

SCOTS PINE

These photos show how close the observers could get to the demos. Peter on the left, is bending a branch that he has just finished wiring.

Of the four trees he worked on, this is the southern variety.



On the right we Peter viewing what he had just done by backing off to see the tree in its entirety.

When Dan Barton came on stage for his wrap-up on the afternoon of the second day, he noted that his task was a simple one since all he had to do was copy his sketch. However, a fair amount of prepping of the tree was done before he had brought it in thereby leaving the sculpting as the major effort. Dan noted that the side branches should be reduced to give the effect of age to the tree, i.e. to keep the branch lengths in keeping with the branch thicknesses thereby eliminating the effect that they had grown long and spindly. However, he could not reduce the branches at this time since there was new growth at the tips. That's in keeping with the old adage that new growth should be allowed to stay on for a period of time so that the tree can gain energy build-up from the new growth.

Once callouses form on the opposing edges of the bark outlining the hardwood, more undercutting will be done to reinforce the possibility that no bark will try to grow back over the deadwood.

Dan offered this method for bending dead branches. Remove the bark, wrap wet paper towels around the dead branch and in turn wrap aluminum foil over the towels. Leave it stand for an hour. Then remove the foil and towels, bend the branch to the desired position and dry it with a torch. My suggestion is that you try this out on a dead branch laying on the ground before you do it on the branch you want to bend.

PETER D. ADAMS

Even though Peter D. Adams resides in England he probably needs no introduction to many bonsai enthusiasts in this country. He is graduate from the Royal Academy School in London with a degree in painting and has transferred his artistic talents to the world of bonsai as an advisor, counselor and lecturer on bonsai. Peter has devoted much of his time to working on Scots pine. In Peter's presence please do not call it "Scotch" pine as so many respectable horticulture books refer to the species. I've been told that "Scotch" should only apply to the whiskey.

Peter considers Scots pine an outstanding material for bonsai since it has all the attributes one would desire and then some. Peter came up with a novel way to acquaint the audience with Scots pine as bonsai material. He has identified four different types of growth on Scots pines depending on what region in England they are to found, i.e. Scotland or north, or the eastern, or the the southern or the western areas. The southern type has very soft features akin to those found in Japanese red pine. The western type is sort of an interface between the Scots and the southern varieties. The western type has heavier bark and a more masculine appearance. The Scots or northern has heavier needles, tends to be stocky and fat in growth and sub-Alpine in appearance. The eastern variety is characterized by its denser foliage. The four styles chosen for each variety are shown below;



Scots or northern



Eastern



Southern



Western

In his wrap-up Peter mentioned that in treating the deadwood instead of using just lime-sulfur to preserve the deadwood he preferred to mix sumi ink (black watercolor) with the lime-sulfur. Initially the deadwood will be a matte black but with the passage of time the wood will turn into an off-white which is a more natural look than the stark white that comes from using only lime-sulfur.

The deadwood will be carved when it is dry. (Those carving deadwood mentioned that it was tough going because the deadwood was still "green.")

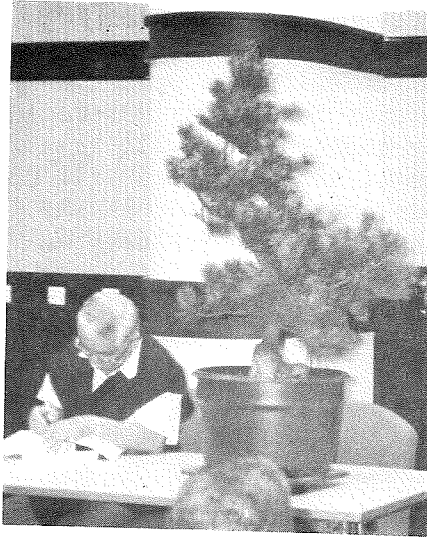
The pots that the plants will be placed in will be either grey or red-brown in color, be shallow and have rounded edges.

For the eastern tree, more than one front was found to be acceptable depending on how the branches are to be related to the trunk. That tree came from Cape Ness, Scotland, where the trees grow low and are powerful looking and where hawks perch to prey on small birds. He let the tree tell him what to do especially with the matrix of trunks.

The western tree will go into a strong rectangular pot. The southern tree will go into a soft-cornered rectangular pot.

JOHN Y. NAKA

John Y. Naka was introduced as the most renowned bonsai artist in the English speaking world. I think that could be broadened to include the Western world. John is always good for some anecdotes. He advised the audience to look for material that impresses you the most, - don't worry about the name of the material or its species. To bring this home, John said that when he first met Alice in 1935 he didn't ask her name when he picked her. Being of Japanese descent, he had trouble pronouncing the "L" in Alice. He didn't know her name when John picked her and he married her. So, when you see a beautiful tree in your mind when looking a piece of material, you don't have to know the name of the material you're looking at, - just "marry" it to your collection.

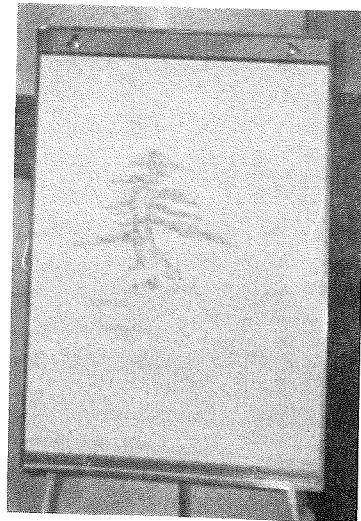


JOHN Y. NAKA and WHITE PINE

Starting on the left and reading counterclockwise:

The pine before the work began. John is busily autographing one of his books.

Next shows the finished work. The last photo is of the sketch John made before he started to work which was sitting on an easel adjacent to the tree. Some light-fingered individual took off with it.



John's material was Japanese white pine with white pine having been grafted to some understock. He pointed out that the understock grows at a different rate than than grafted tree so that one gets the customary undesirable bulge where the scion was grafted to the understock. This typical result with cleft grafted plants must be eradicated if the bonsai is to be considered "show" quality, - especially in Japan. One way of correcting the bulge is to simply try to get roots to grow from the grafted part of the tree at the bulge. John cautioned that the method that recently appeared in a bonsai magazine was a joke, - thickening a specific area by placing a piece of rubber over the area and pounding it with a wooden hammer or mallet would not work. John told us a method which was the same as the one he described when he visited PBA in 1988. The method consists of deeply scoring the upper part of the bulge above the understock. Do not score the understock, - by scoring the grafted part of the tree it will blend into the understock. Use a screwdriver and hammer in gashes of random height that are random in length up to 2 inches. The cuts are made downward or vertically and not sideways being certain that they penetrate through the cambium and into the heartwood.

John did some philosophizing to wit:

Don't be prejudiced against tree species and the same goes for peoples in the world so that there is peace in the world.

Don't stay with one style.

Bonsai must offer a challenge, otherwise bonsai is a bore.

A Japanese food magazine written in English wanted to know if bonsai was hard to do? The answer given was, "Yes and no." Bonsai is always trouble. If it was easy to do, it would not be fun. Bonsai always offers problems. One bonsai has a problem, - you solve it and another has a problem. You solve that problem. Then the tree dies.

you should always go back to the basics, - the roots or nebari should be strong or for a tree lacking that, a big base. The trunk should have taper and the base should be 1/6 of the height. There should be an apex. Bristle cone pines really don't have an apex but you design the tree so that the outline can be projected to give the image of coming to a point thus creating an imaginary apex. 17



HOTSUMI TERAOKA

and

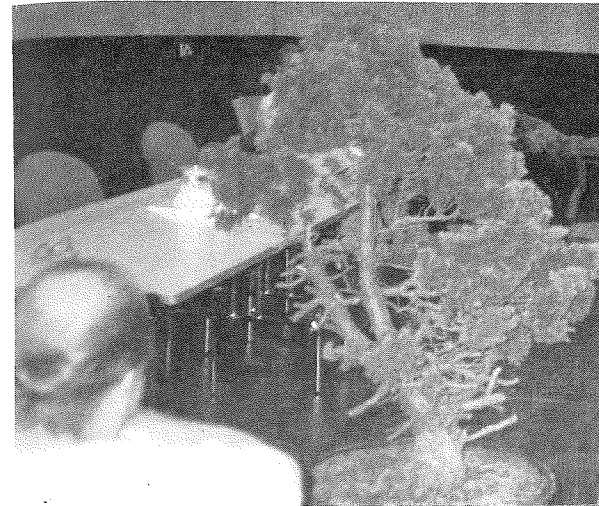
MUGO PINE

On the left, Hatsumi is wrestling the pine which is out of its box container, into the milk bottle carrier.

The photo below shows him working to wire the branches.



The bottom photo shows finished wiring job and the pot when the plant is repotted. The final look of the tree made it hard to believe that some branches would be removed.



CHASE ROSADE

and

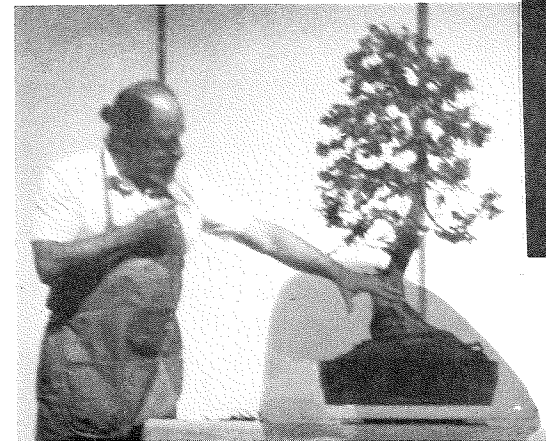
HINOKI CYPRESS

On the left: Chase first studying the tree.

Below: Chase has jinned the large, bottom branch.



Below: The final version. The jinned branch is gone. The shaded area points out the area which made Chase decide to have facing front.



Follow nature in your design but make it interesting.

Naka started his wrap-up with the question that may be asked, "Did you finish the tree?" The answer is, "There are 25 more years to finally look finished. Actually, once a bonsai is begun there is no ending."

The tree John styled is in its very initial stages of what will eventually become a finished bonsai. The emphasis of the demonstration, as John pointed out, was not to present a completed bonsai but to show what to do and explain why it was done. John did his trademark sketch which, incidentally, someone made off with so he did not have it on the stage to compare against the final product. The heist took place while the sketch and plant were on display in the room where the artists did their work.

John noted that the tree was in the first place, too tall and there was a branch in right location to wire to form an extension to the trunk when the part above had been removed. Also another branch was wired and bent so that it filled in a void on one side of the tree. He reminded us that bonsai must be three dimensional. One must back and front branch and if that is not the case, the plant will not make a suitable bonsai.

The tree had been potted in a round container. John noted that later the tree could be repotted in an oval container and later in a rectangular container.

HOTSUMI TERAKAWA

Hotsumi Terakawa was born in Nagasaki, Japan, and now has a bonsai studio collocated with his father-in-law's bonsai nursery in Vienton, Netherlands. That bonsai nursery is purported to be Europe's largest.

Hotsumi's plant was a Mugo pine, and in the photos you can see that he used a plastic carrier for milk bottles to place the tree in a position he wanted for the cascade he was to create.

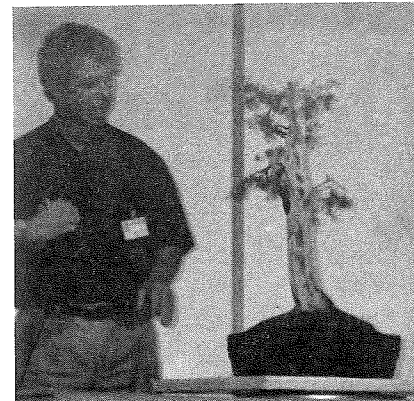
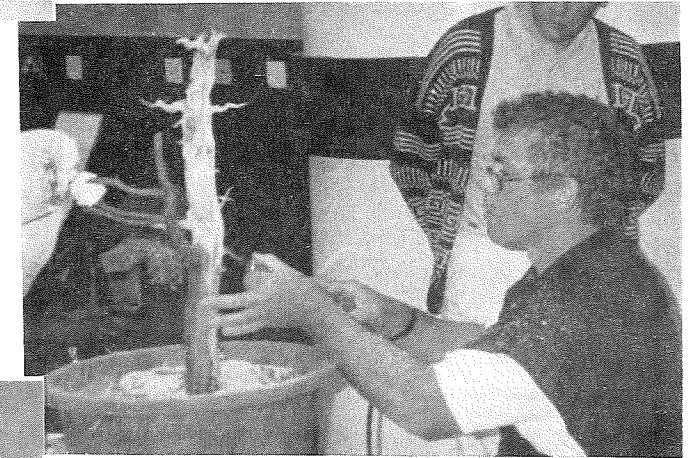
In his wrap-up Hotsumi noted that he had used all the branches of the Mugo pine, - none had been removed. He will



DAN ROBINSON and NEEDLE JUNIPER

To bring home his point that sculpting a tree can do wonders for it, Dan chose the Needle juniper shown on the left as his material, - looking much like something left after a buffalo stampede.

Below: Dan working with his favorite tool, - a Makita die grinder. Note how each jinned branch has been carved to give



On the left, Dan is displaying his miraculous conversion from just plant to bonsai.

do the pruning next year at the proper time. Also repotting was left for next year because the plant had been heavily wired.

CHASE ROSADE

For newcomers to bonsai, it won't be long before they learn that Chase Rosade is the bonsai master who is the driving force behind the Rosade Bonsai Studio in New Hope, PA. Chase chose a well-developed Hinoki cypress for his demo-tree since Chase considers it more challenging than any other species of trees. He noted that Hinoki almost never buds back. I'll say, "Never for those that I have." Bill Merritt and the author both own Hinoki cypress bonsai that we are proud of, and they were purchased and styled on a weekend trip with club members to Chase's studio.

The tree, as shown initially, had a large, well-developed base. To optimize the final style, Chase had to wrestle with the question as to what to do with the smaller trunk. At first he made a jin of the entire trunk as shown in the second photo. However, after much more conjecturing, he decided to remove that branch and set the front as shown in the third photo.

In his wrap-up Chase noted that the branches on Hinoki can be bent to give an old look to the tree. Also a rounded crown is indicative of an older tree.

HARRY TOMLINSON

Harry Tomlinson is a native Englishman who has lectured in the U.S.A. and Europe and is the author of the recently published book "The Complete Book of Bonsai." He operates Greenwood Gardens which is a bonsai nursery known to bonsai enthusiasts in both the United Kingdom and throughout Europe. Harry brought a Cyprus cedar (*Cedrus brevifolia*) which is a slow and low growing plant. The species is sometimes grown in containers on patios and can be kept dwarf with small and neat looking foliage. Harry's major point was that once he had selected the plant to style, he then took 3 years to bring it to the point where he could do the final styling to set the tree's shapes.

A major problem was to soften the right angle bend in the trunk. This was done by placement of the wired branches and the plant in pot as to where front would be.

Another problem that developed was how to treat the knob at the base of the trunk which on one side of the trunk. One whimsical suggestion was to carve the knob to resemble a turtle. As his way around the problem, Harry chose the placement of a rock on the opposite side thereby balancing out the protruding knob on the other side. He could not remove any part of the knob since the root system was emanating from it.

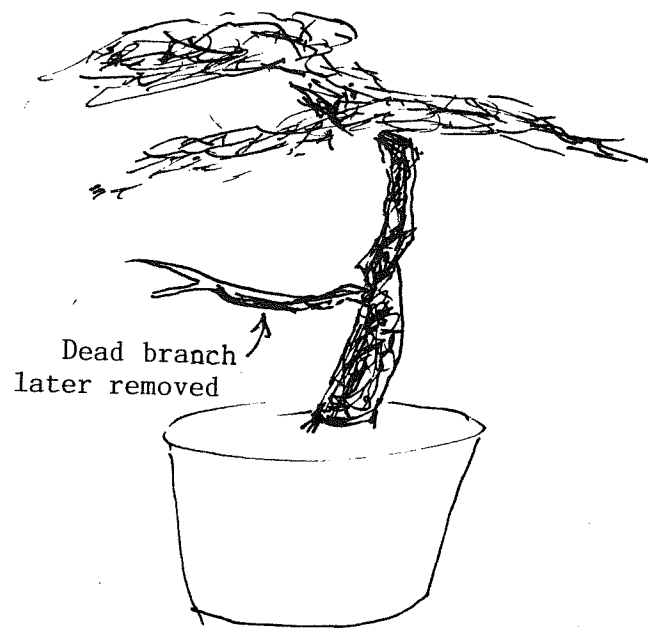
DAN ROBINSON

Dan Robinson was another bonsai artist from the United States and for those who don't know about Dan, he's from the State of Washington. He pioneered the use of a chainsaw in carving deadwood on bonsai. He now uses other tools in addition to the chainsaw to sculpt and shape deadwood on bonsai, - his favorite tool currently is a die grinder (Makita that is). At the Congress, Dan circulated his article titled "Bonsai Redefined: The Robinson Addendum" which appeared in the July '91 issue of the PBA Newsletter.

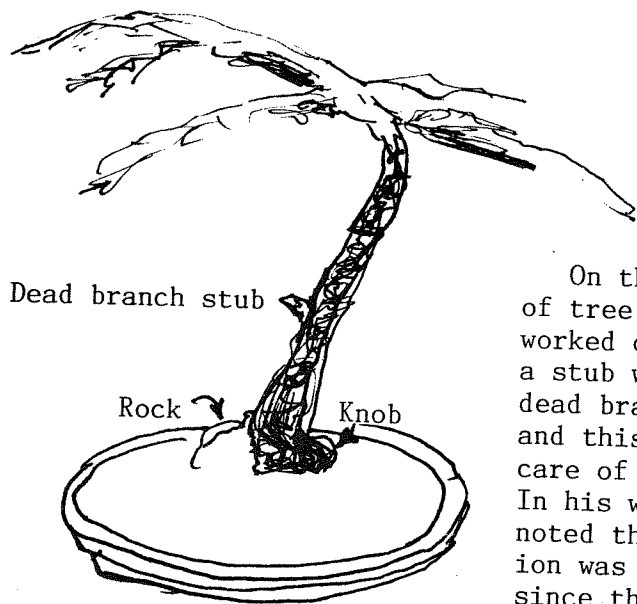
He had selected his demonstration tree with the singular purpose of putting into practice what he had expounded in that article. In other words, at first glance, making a presentable bonsai out of the plant looked well-nigh impossible, - I for one would have passed it by in a selection process. But, true to his words, Dan sculpted the 16 year old Needle juniper into a very presentable bonsai.

By sculpting a tree, one puts additional value into the tree. Also sculpting a tree is one way of taking the seemingly hopeless plant material or trees that beginners bring in and making them attractive.

In his wrap-up, Dan said that he tries to follow what is rational for the plant, - i.e. the basic thrust of the material when he started was very vertical. After shortening the tree to the desired height, he made the top "knarly" to give the impression that the tree did not exceed that height in nature. In other words, there were stubs of



On the left is a sketch of Harry's tree before he started to work on it. The graft had disappeared and the trunk has good taper for a bunjin style. The problems he faced were to select the best trunk angle and fix an apex.



On the left is a sketch of tree after Harry had worked on it. Note that a stub was left when the dead branch was removed and this will be taken care of a a later date. In his wrap-up, Harry noted that his demonstration was very relaxing since the cedar was well-developed prior to his



HIDEO and SHIGEO KATO

SHIMPAKU

On the left: Mr. Shigeo Kato is working on the tree while his father, Mr. Hideo Kato is lecturing. Above and faintly visible (my apologies) is the large screen on which the close-up of the action is being captured by one of two TV cameras shown in silhouette. The pot has been tilted to put the trunk at the desired angle

Below is shown the restyled tree. Note the amount of foliage that has been removed. All branch tips have been wired up.



branches emanating from a conical top that had been thinned down so that it appeared to be the natural top merging with the living part of the trunk. The overall appearance of the tree was made columnar in appearance tapering toward the top. The tree is to give the effect of an old tree with no apical energy or very little to continue growing vertically.

Dan commented that since the wood was still green, he couldn't make small grooves in the newly created deadwood. That would have to be done after the deadwood had dried.

Dan suggested that the tree should go on a slab and not in a pot.

HIDEO and SHIGEO KATO

Mr. Hideo Kato is one of five managing directors of the Nippon Bonsai Association and is the younger brother of Mr. Saburo Kato. He now operates the Yagumo Mansei-en, a bonsai nursery in Omiya, Japan. Mr. Hideo Kato was assisted by his son, Mr. Shigeo Kato. The demonstration was the restyling of a Shimpaku (Sargent juniper) that was in the collection of a member of the Federation of British Bonsai Societies until his death. The tree was donated to the national Bonsai Collection which will be located in the Birmingham Botanical Gardens and Glass houses.

As one might notice in the photos, there is a hollow space at underneath the very base of the trunk. No reason, as I remember, was offered for removing it. I guess the Katos did not think the rock should be there perhaps because most Japanese considering putting a rock to augment the root system a cop-out. Only in root-over-rock where the rock is large enough to expose large segments of rootage clinging to the rock, is it not frowned upon by connoisseurs. The removal of the stone left a symmetrical root system going to either side of trunk and was not one-sided as in Harry Tomlinson's demo tree. In fact a 1992 calendar from Mr. Saburo Kato's nursery shows a black pine with a rock braced against the base of the trunk for the purposes of balancing an unsymmetrical base of the tree. So there you are, in working on a tree do what pleases you.

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Mr. Hideo Kato lectured to the audience from the stage in the large auditorium while his on worked on the tree nearby. Two TV cameras on dollies, one on the stage and one halfway back in the auditorium were used so that close-ups of what was being done to the tree could be projected on a large screen directly above the demonstration. While the Katos were on center stage, the other artists were spending the afternoon in adjacent rooms working on their trees. Everyone was free to wander in and out to any of the above.

Some of the points made by Mr. Hideo Kato in his lecture follow:

The trunk of the Shimpaku initially was being scrubbed with a brush and water to remove the flaky bark and make the bark appear more interesting as well as to improve the tree's health. It is most important to make the tree feel healthy and thereby please the tree.

The bonsai teach us a lot, - after many years of doing bonsai he recognizes that fact more and more. Hence one must study potential bonsai material or a bonsai in the making to find or reaffirm its best side.

Talk to the bonsai and say, "You're cute, I like you," and they will become more beautiful. I've heard similar advice before but I for one, have been somewhat skeptical of such action producing any results. If your're looking for tangible proof, please refer to the article following this one.

A very important element in the styling is to balance the thickness of the trunk and the size of the crown. For the Shimpaku being worked on, the crown looked too heavy and the trunk looked too thin. By removing top branches the real strength and thickness of the trunk will be revealed. That's a problem that all of us face time and again.

It is very important to bring to life in the bonsai the characteristic features of the tree in its natural setting. A pine should look like a pine, and so forth. The main characteristic of a Shimpaku is that it can survive in a harsh environment. The bonsai should represent one that has

survived struggling against the elements.

For the tree being styled, the characteristic that makes it attractive is its curved trunk line. The effort will be focused (a new buzz word from the Winter Olympics) to bring out three special features: the white deadwood, the brown color of the living bark and green color of the foliage and style the tree so that they contrast well with each other.

The tree bark should be scrubbed once a year.

In Japan there are bonsai which are over 1,000 years old that are still healthy and vigorous. A reason for that is that they are transplanted every 2 or 3 years and in the process 1/4 or 1/5 of the root system is removed thus giving the tree a younger heart. Also the trees are exposed to sunny, ventilated environments. (I'd like to point out the ventilated part of that statement since I feel that my bonsai should, for want of a better location not be in the pocket of trees on a downslope behind my house where nary a breadth of air blows. I'm giving serious consideration to putting in electric fans to remedy the situation. What one is driven to for the sake of his or her bonsai!)

Mr. Hideo Kato pointed out that a person can grow a plant from seed for 18 years, then style it and in 2 more years you can have a bonsai. Many, many bonsai masterpieces have started as cuttings or seeds.

In Japan bonsai is taught to children in elementary schools. It is done to instill in them the wonder and worth of life and loving care as well as how to practise love and peace. He told of an 11 year old boy student who commented that while he's been working on his bonsai, the tree grew bigger literally as well as in his imagination and he got smaller and smaller.

In these times with violent destruction all over the world, - bonsai can teach both young and old about the wonders of nature as an escape from the harsh realities of life.

To reshape a tree such as the one being worked on takes usually 1½ days in Japan. This reshaping involves jinning some branches while others are completely removed at

the trunk. In so doing it is important to maintain a balance between the trunk and the dead branches. Branches are removed when it is necessary to achieve balance between the branches. Those branches that remain are cleared of dead stubs and washed.

A Shimpaku looks good in any style of pot.

One must back of every so often to view the tree in its entirety because by working up close on the tree one loses perception of how the overall composition is progressing.

When wiring a Shimpaku always wire so that the tips of the branches point upward. This also applies to 5-needle (white) pine. Otherwise the plant will lose its vigor.

Use copper wire, - it is stiffer and better for holding the bent shape than aluminum wire.

Since the tree being worked on has a gentle curvature to the trunk, one should use a round cornered pot. Also important is the thickness of the base of the trunk, - this should be equal to the depth of the pot.

Jules Koetsch

KIND WORDS FOR PLANTS

COLOGNE, Germany - For plants - as with other living things - a diet of fertilizer and water is not wholly satisfying, according to a new German study. The experiment, run by the German television corporation WDR, revealed that tomato plants receiving a daily dose of kind words responded in kind: with 22.2 percent larger yields than those that were ignored.

Two years ago, 100 viewers from the German state of North Rhine-Westphalia were given six tomato plants apiece. The results were based on data provided by 50 viewers with a total of 300 plants. The WDR staffers discovered that plants lavished with loving attention - such as "Good morning, dears. How are you today? I hope you grow well" - produced an average of 3.3 more tomatoes.

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The results surprised Manfred Hoffman, a professor at Bavaria's Weihenstephan Polytechnical Institute and the study's scientific advisor. "I hadn't expected such a big difference," he said, adding that he believed a similar effect could be achieved with other plants.

The above appeared in The Fairfax Journal of Monday, March 9, 1992, Vol. 54, No. 46.

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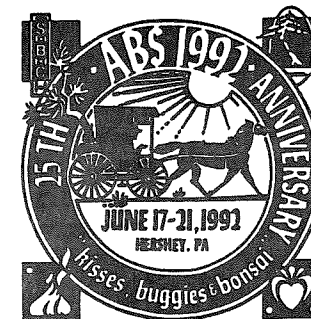
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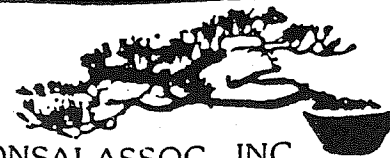
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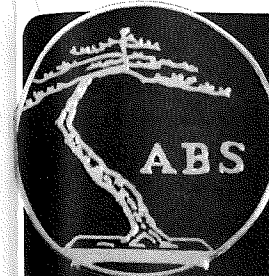


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