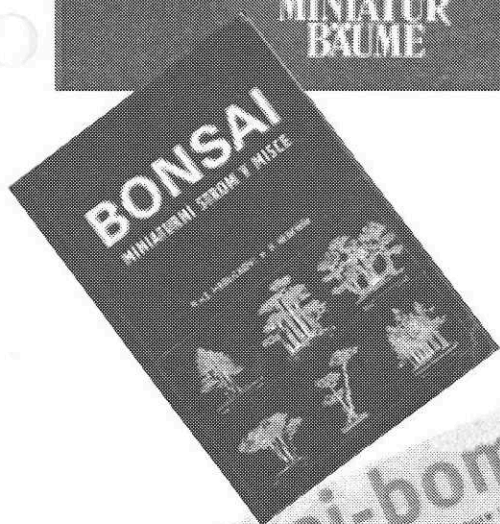
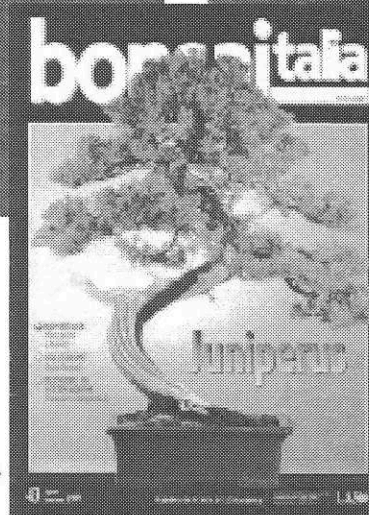
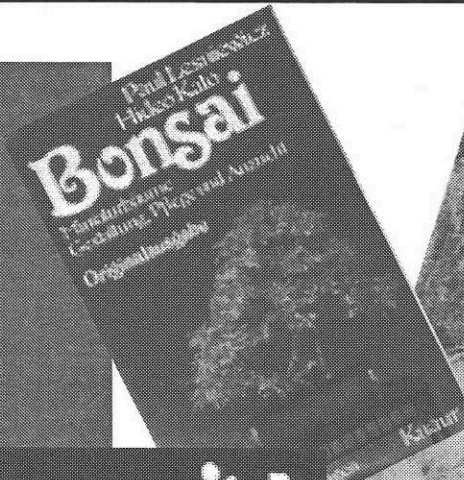
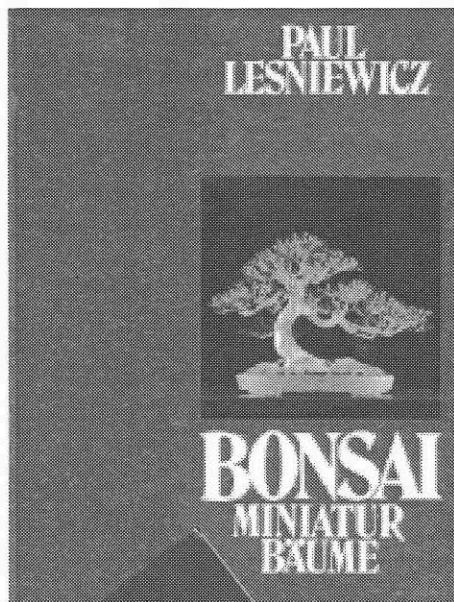


PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION



Volume 29, Number 7
September 1999



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Editorial by Jules Koetsch BONSAI AROUND THE WORLD

There are two articles in this issue of *Clippings*, one by Dianne Miller and the other by Pete Jones, which pertain to personal experiences exploring aspects of bonsai abroad. One thing I believe is true is that most bonsai people have an urge to travel whenever there is any provocation to do so. My wife is an ardent exponent of taking a trip to anywhere. I can't blame her - it gets her out of cooking and housework. However, over the years she has become a non-bonsai person. It's not that she doesn't appreciate bonsai, but she's not thrilled about my wanting to attend bonsai symposia at distant locations; or trying to collect plants while on a trip; or locating bonsai museums or nurseries when in a city or town to sightsee. Even though your spouse has planned a trip without the slightest intent of seeing bonsai, it isn't too difficult nowadays to find bonsai museums or bonsai nurseries in locations all over the world.

Thus, when on a trip my wife has planned, I have certain courses of action I follow. In this country when traveling, I check out the Yellow Pages of the telephone company wherever I may be to see if there are any bonsai nurseries in the vicinity. When abroad it has been a case of being lucky - being at the right place at the right time. Tony Meyer (BBS) wrote about such an occurrence in his article "Bonsai in Budapest" (PBA Newsletter Nov. '91): "My wife and I looked out our hotel window to take this view in. I whooped for joy. There among the ruins of the old Dominican church were 90 bonsai. Our visit coincided with the annual exhibit of the Egyetemi (University) Bonsai Club of Budapest." A similar experience happened to me some years ago when visiting Lahr,

Germany. Big posters in the windows of the stores advertised the bonsai exhibit by the "Friends of Bonsai in Ortena." Pete's article in this issue of *Clippings* falls in the same category. Hence, you may be lucky in that by some quirk of fate your well-planned bonsai-avoiding vacation may not be completely void of bonsai.

The other day Betty Yeapanis (*Clippings* editor) let me see for the first time all the [a tiny fraction of the - b.y.] bonsai related material on the Internet. The Internet is a good source for information on bonsai nurseries, or museums, or shows that may be happening along your route. You can be almost certain that wherever you're going in this world, there is something associated with bonsai. Just look at all the places John. Y. Naka has visited during the 1960's and 1970's to teach the art of bonsai: Australia, Belgium, Canada, Columbia (SA), England, France, Germany, Hawaii, India, Indonesia, Italy, Luxemburg, New Zealand, Peru, Philippines, South Africa, Switzerland, and Venezuela, besides a number of places in this country. Alice Naka, John's wife, gave me that list of places, and I doubt if any have been omitted.

Without the Internet, and in lieu of running right smack into any bonsai, I've stopped in bookstores whenever I can chance it and not upset Jane's travel schedule. I look to see what books there might be pertaining to bonsai. I now have bonsai books in German, Dutch, and Czech plus some foreign magazines including one in Italian. The Italian bonsai magazine was bought in one of the most unlikely of places - a newsstand in the middle of a plaza in Sorrento, Italy. I've also found bonsai magazines on newsstands in Germany. Where in this country can you go to a newsstand and find a bonsai magazine? Never mind that I'm unable to read many of those

publications -- it's fun to follow the pictures and have a pretty good idea of what the accompanying words mean. Incidentally, after I had purchased the bonsai book in Dutch, I saw that I had not paid close attention to the credits on the flyleaf. The original was printed in England, and the book I bought was a Dutch translation. Caveat emptor.

Some years back Jane and I took some bonsai-related tours of Japan and China. The trips included visits to bonsai nurseries and gardens, as well as visits to other tourist attractions. Maybe someday an enterprising person will put together such a tour of Europe. Some of the readers may be acquainted with Rick Steeves' travel programs on TV and his books on travel. He recently published one on museums in Europe. Maybe he could be coaxed to put one together citing good bonsai museums, gardens, nurseries, and collections in Europe. In the interim, when traveling abroad I'll resort to some of the ways mentioned above so that a true bonsai aficionado may never leave it all behind.



This buttonwood bonsai was STOLEN!

This tree was discovered missing on Sunday,
July 26, 1999.

If you have any information regarding this bonsai
please call (540) 755-4912.

REWARD for its return, no questions asked.

Calendar of Events *by Doug French (NVBS)*

September

Rappahannock Bonsai Society

4 11am RBS member bonsai selection for PBA fall symposium.

Northern Virginia Bonsai Society

11 10am Kingsville Boxwoods *in Rochester*

Brookside Bonsai Society

11-19 Brookside Bonsai Club show at the National Arboretum

19 1-2pm Demonstration, Special Exhibits Wing

16 Monthly Meeting - Jack Sustic, Asst. Curator of the National Arboretum

Bonsai and Penjing Museum

PBA Fall Symposium

18-19 National Arboretum, Harold Sasaki will demonstrate and teach workshops with Rocky Mountain Conifers.

Kiyomizu Bonsai Club

26 2pm Winterizing Discussion.

Baltimore Bonsai Club

26 1pm Lecture/Demo by Jim Sullivan
Tree of the month: Maple, Display: Marcia Evert

October

Northern VA Bonsai Society

9 9am Viewing Stones- Chris Cochran

Baltimore Bonsai Club

17 1pm Judging of Chrysanthemum bonsai. Tree of the month: Pine, Display: Marc Garnier

Brookside Bonsai Society

21 BBS Auction

Kiyomizu Bonsai Club

24 11am Picnic and Home visitation - Frank Dombrowski's Farm.

Other Happenings

September

National Arboretum

11 12pm-4pm Azalea Society Plant Auction, Admin. Building

11 1pm-3pm Warren Hill teaches why and how to perform Fall pruning, registration required. Fee \$7.

October

2-5 Taipei Taiwan, 5th Asia- Pacific Bonsai, Suiseki, Chinese Old Pottery Convention and Exhibition '99. Further details in this issue.

14 7pm-9pm National Arboretum. Successful Fall Color in Bonsai, Yoshimura Center, "Tricks" to ensure good fall color in Bonsai, Warren Hill, Registration required. Fee \$7.

21-24 Atlanta, GA, Kimura, Contact Tony Smith (404) 872-2217, or hermita@mindspring.com.

Correction of Dreadfully Exciting Error . . .

Well, friends. It seems we over-sold Bob and Todd's still enlightening workshop. In our uncontrollable enthusiasm for the Fall Symposium, we advertised their workshop material as being 8" around the trunk instead of 8" tall. Bob has said HE wants to take the class we advertised. Unfortunately, that workshop material has not been grown yet. I'm sure when 8"-circumference Shimpaku are available, a workshop can be arranged for a much higher price than we ever charge at our symposia.



BONsai MOT

John Y. Naka's first words when he's instructing you on how to style a tree are, "First try to find the front of the tree. If you can't find the front of the tree, look for the back of the tree. If you cannot find a front and cannot find a back of the tree, put it aside and get another tree."

The Shimpaku Mystique *by Stanley Hayashi*

WARNING: If you don't like ambiguity, confusion, and uncertainty, DON'T READ THIS ARTICLE! To the rest of you hardy people, this article came about because there are several questions about shimpaku I can't answer.

First, from where does the word *shimpaku* come? If you have studied the Japanese language, you know that there are no syllables which end in the m-sound. Therefore, the word *shimpaku* can't be a Japanese name. But if you look in bonsai books written by Japanese authors, there you will see it! (Presently, I'm looking at pg 300 of The Japanese Art of Miniature Trees and Landscapes by Yuji Yoshimura and Giovanna M. Halford.) Why do the Japanese call it shimpaku?

There are some who say that the proper word should probably be *shinpaku*, the *shin* part probably referring to China (Shina in Japanese), as in Chinese juniper. But the *shin* sound has negative connotations in Japan. It also refers to the number four, which is an unlucky number; and the *shin* sound also connotes death, as in *shinda*, which means died. So, do the Japanese say, *Shimpaku* because they are superstitious? Can you believe that?

According to Yoshimura and Halford, another Japanese name for shimpaku, although less used, is *Miyarna-byakushin*. Oops, never mind! I just noticed the *shin* in *byakushin*.

Turning to our own language, what is shimpaku called in English? Well, some books call shimpaku the Chinese juniper and other books call it Sargent's juniper. Which is correct? Both are. As it turns out, there are many forms of Chinese juniper, of which Sargent's juniper is one. The full scientific name for the shimpaku juniper is *Juniperus chinensis* 'Sargentii'. But wait a minute! There are two sub-forms of 'Sargentii'! There is J.c. Sargentii

'Glauca,' which has blue green foliage, and J.c. sargentii 'Viridis,' which has bright green foliage. (That is what I read on pg 336 of Sunset's New Western Gardenbook.) Okay, so there is the bluish shimpaku and the greenish shimpaku. I can live with that. But on pg 337 of the same book, Sunset lists J.c. 'Blaauw' which is also called Blaauw's juniper and Blue Shimpaku. Remember what I said about questions I can't answer? Well . . .

It appears that both 'Glauca' or 'Blaauw' were brought to Hawaii and sold in the early 70's. 'Glauca' was called shimpaku, and 'Blaauw' was probably called "Haole Shimpaku" to differentiate between the two. However, the distinction seems to have been lost through the years, and presently the two are not clearly distinguishable.

To confuse matters even further, you could have 'Glauca' (with bluish foliage), but think you have 'Viridis' (with greenish foliage). That is because the color of the foliage somewhat depends on environmental conditions, such as the amount of shade or sunlight given the plant, and the type of fertilizer provided. The bluish foliage tends to appear when the plant is given a good amount of shade and a fertilizer high in phosphorus (read Miracid), the bluishness of the foliage changes to a bright green.

Those who have worked with a great number of shimpaku also notice that there are tremendous variations between individual shimpaku as well. Some shimpaku have fine, dainty foliage, while others have foliage that is coarse and rough. The advantage of having a shimpaku with coarse foliage is that its growth habit gives the plant a more rugged and tough appearance than one with finer foliage.

In addition to the types of shimpaku already mentioned, there are three more

6 types grown by Hawaii's bonsai fans. There is the Gold Shimpaku that has bright yellow foliage. the Itoikawa Shimpaku with cypress-like foliage, and the Kishu Shimpaku that has a dense, compact foliage. Unfortunately, sometimes even experts cannot distinguish between a Kishu and a Viridis with fine foliage. If you are not bothered by not knowing

exactly what kind of shimpaku you have, whether it be Chinese juniper or Sargent's or Wiridis or 'Glauca' or 'Blaauw' or whatever, you will find that having a shimpaku is a joy.

Reprinted with permission from the Hawaii Bonsai Association Newsletter, Vol. IX, No. 1, Spring 1997, pp. 5-6.



Poetry Corner - Calm yourself

Farewell sweet clay home
 Chopstick poke, stab. Scissors cut.
 New home, ugly pot.

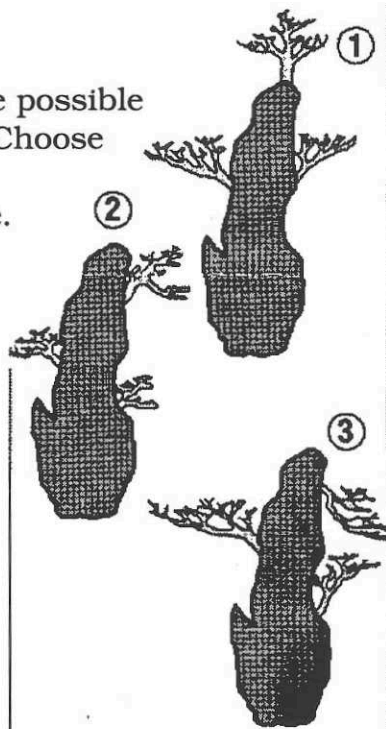
These haiku are offered by John Hofmann (NVBS) who offers us a view of his sense of humor.

Twenty ten twenty
 Twenty thirtyfive twenty
 Tree fast-food menu

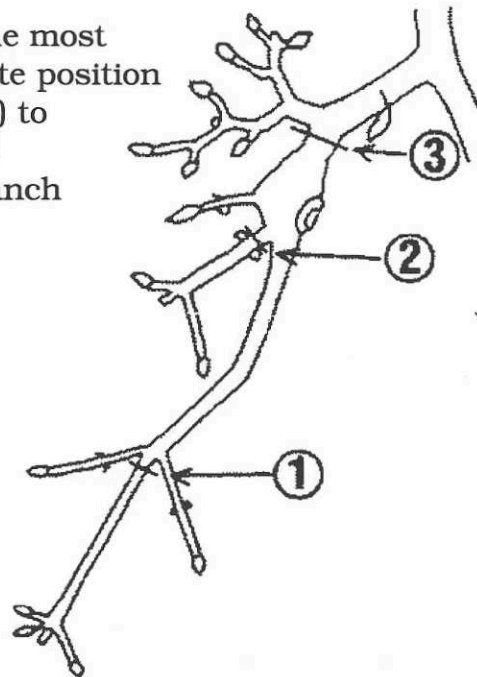
Next month watch this space for a tongue-in-cheek, thoughtful birthday tribute from one long-time PBA bonsai friend to another.

More of the Toronto Bonsai Society Quiz . . .

Diagrams 1-3 are possible rock plantings. Choose the one which is most appropriate.



Choose the most appropriate position (1, 2, or 3) to prune the maple branch here.



MONTHLY CARE TIPS for SEPTEMBER

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book.

One procedure often followed is to not fertilize bonsai during the hot summer months since this can possibly stress the tree by making it expend too much energy trying to produce new growth. It is interesting to note that for some of the plant material listed below the Japanese book suggests applying fertilizer during the month of August.

Wherever fertilizing is to be done, it is noted as "apply fertilizer balls" since that is how the Japanese do it. If you do not use fertilizer balls, you can consider applying the fertilizer of your choice during that time. One application of fertilizer balls is expected to be good for about 30 days. For example if you are using a certain strength liquid fertilizer and apply it once per week, you can apply it once every week for a month starting from when the words "apply fertilizer balls" appear. If a gap of more than a month appears between "apply fertilizer balls" in the schedule, one may consider holding back on applying any fertilizer during that time period.

CONIFERS

BLACK PINE: Water 3 times per day. Note that the Japanese usually plant a black pine in a soil mix, usually sand, which does not hold water for too long a period of time. Gage your watering based on your soil mix's ability to hold water, and weather conditions. Anytime after the 10th of the month remove unwanted sprouts and two-year-old needles. Also after the 10th of the month, one can wire the tree. The pine may be repotted anytime after the 20th of the month. Repotting need only be done every 3 or 4 years.

CRYPTOMERIA: During the month, water 2 times per day, including the

leaves. In the last 10 days of the month apply fertilizer balls. Wiring can be done anytime during the month. Prune every new sprout to maintain the desired shape, and pinch back new growth. Wire anytime during the month.

HEMLOCK: Water whenever the top of the soil appears dry. Apply fertilizer balls once during the middle of the month. Wire after the 20th of the month.

HINOKI: Water whenever the top of the soil appears dry. Wiring can be done up to the 10th of the month. Make certain no existing wire is biting into bark. Repotting can be done anytime during the month. Repotting is done every 3 years. Pinch off the edges of the foliage to reduce the lengths of the new growth when it gets too leggy. Apply fertilizer balls once during the last 10 days of the month.

LARCH: Water whenever the top of the soil appears dry. Repotting can be done during the first 10 days of the month. Repot every 3 years. During the last 10 days of the month apply fertilizer balls once and **clip off excess lengths of growth.**

NEEDLE JUNIPER: Water 2 times per day including the leaves. Wiring can be done anytime after the old wire that is digging into the bark has been removed. Pluck new growth to reduce its length so that it does not become too leggy. Apply fertilizer balls once during the last 10 days of the month.

SAWARA CYPRESS: Water whenever the top of the soil appears dry. Pluck new growth to keep it from getting too leggy. Wire can be done during the month. Repotting can be done during the first 10 days of the month. Repot every 3 years. If the plant has not been repotted apply fertilizer balls once during the first 10 days of the month.

SHIMPAKU (Sargent juniper): Water twice per day and at the same time water and sprinkle the foliage at the same time.

Wiring can be done anytime during the month. Apply fertilizer balls once during the middle of the month unless you are repotting. Repotting can be done after the 10th of the month and it need only be done every 3 years.

SPRUCE: Water 2 or 3 times per day. Apply fertilizer balls during the last 10 days of the month. Pruning, wiring and repotting can be done during the month. If repotting do not apply fertilizer balls. Repotting need only be every 3 to 5 years.

WHITE PINE: Water 3 times per day. During the last 10 days of the month remove the old needles by cutting each of the 5 needle groupings with a scissor so that about 1/8 of an inch remains above the branch. The new growth on the end of the branch is left untouched. Also during that time frame remove unnecessary branches and old needles. Wiring can be done the month. Fertilizer balls can be replaced during the last 10 days of the month.

YEW: Water as needed. During the first 10 days of the month apply fertilizer balls once unless repotting during the month. Repotting need only be done every 3 years. Wiring can be done after removing wire that may be too tightly wrapped.

DECIDUOUS

(Non-fruiting/non-flowering)

BEECH: Water 3 times per day and drop back to 2 times per day after the 10th. Remove wire during the first 10 days of the month.

CHINESE ELM: Water as needed. Apply fertilizer balls once during the middle of the month.

GINGKO: Water as needed.

HORNBEAM: Water 2 to 3 times per day. Prune unwanted branches and pinch back new growth. Remove wire during the first 20 days of the month.

JAPANESE MAPLE: Water 3 times per day. Prune to establish the desired contour of the tree and remove unwanted growth (branches) before the 20th of the month. Apply fertilizer balls once during

the first 10 days of the month. Wiring should be checked to insure none is about to dig into the bark.

TRIDENT MAPLE: Water 3 times per day. Remove unwanted branches, sprouts and leaves before the 20th of the month. Wiring should be checked to insure against wire marks. Apply fertilizer balls once during the first 10 days of the month.

WEeping WILLOW: Water once per day. Apply fertilizer balls once sometime during the middle of the month. Remove unwanted lengths of branches and those not desired.

WINGED EUONYMOUS: Water as needed. Prune unwanted branches and pinch back new growth. Apply fertilizer balls once during the middle of the month.

Flowering/Fruiting Plants

CHERRY: Water once per day. Remove wire. Repotting can be done after the 10th and need only be done every 2 to 3 years.

CRAB APPLE: Water 3 times per day. Check the wire and remove any about to dig into the bark.

GARDENIA: Water as needed. Remove unwanted lengths of branches.

PYRACANTHA: Water once per day. Apply fertilizer balls once during the first 10 days of the month. Remove unwanted lengths of branches. The berries will appear during the middle of the month.

QUINCE: Water 3 times per day up to the 10th and thereafter 1 to 2 times per day. Remove wire after the 10th. Repot after the 10th. Repotting need only be every 2 years.

SATSUKI (azalea): Water 3 times per day.

UME (Japanese flowering plum or apricot): Water 3 times per day. Remove wire during the first 20 days of the month. Apply fertilizer balls in the first 10 days of the month. Repotting can be done after the 20th of the month. Repotting need only be done every 2 or 3 years.

WISTERIA: Water often. Likes full sun. Apply fertilizer balls once during the middle of the month. Remove wire.

Bonsai in Deutschland *by Peter Jones (NVBS)*

On May 19, 1999, my wife Caecilie and I landed in Germany to spend some time with her sister, family and friends. Since we had spent months planning for this trip, the German family and friends wanted to make sure that we had a good time. It had been 14 years since I was last there, so they developed an agenda of activities for us that reminded me of the old navy saying, "Hit the deck running." The first 10 days were fully booked for us to visit friends and family, which also meant eating as the Germans do, and most importantly, drinking beer as Germans do.

On the second day, after a big lunch and beer, we decided to walk through the old part of town. I saw a poster in a yarn and crochet shop advertising a **Bonsai Ausstellung** (show) on May 22 and 23, 1999, in Erlangen. The Jahreshauptversammlung 99 was being done by Bonsai-Freunde Erlangen e.V. registered club Zusammenarbeit mit dem Bonsai-Club Deutschland e.V. Basically, all of this translates to a bonsai show of German bonsai clubs' trees. Erlangen is 30 minutes by car from Furth/Bayren, our home town.

We entered the shop and spoke with the lady owner. She was most helpful, but bonsai is her husband's hobby. As it turned out, I had written to her husband and sent a copy of the *PBA Clippings*. My sister-in-law had sent me his address some time ago. I had hoped to see if we could visit with some of the bonsai folks in Germany. However, as of writing this, I have not received a reply.

Now, the most important thing for me was to make arrangements to get to this show. After a few telephone calls, arrangements

were made, and we would go to the show on Sunday, May 23, before going to the fraenkische Schweiz with Susi and Friz, our niece and nephew. The show, about

Kato before making Europe his home. The demonstration area was separate from the vendor area and was well controlled. Some vendors were doing demonstrations in their



Please note this photo captures rare creatures in world of bonsai - supportive family members.



vendor area. I was allowed to take pictures of **Uwe Herrmann** working on a *Pinus Parviflora* which had been imported. There was also a lady from Korea, (Hye-Jeong Chung-Lang) doing haiku brushpaintings. Like most places in Germany, there was also a guesthouse where one could order a meal and, naturally, beer.

As I look at the pictures I took, about the only difference I could see between our show and the German show, was some of the plant materials. They used mostly native materials such as oaks, beech and birch. Some of the bonsai and pre-bonsai plant materials seemed a bit pricey but well worth the cost when one thinks about how long it takes to grow such

10 materials. Japanese pots seem to be about the same as here; but there were more vendors who made pots, and some were quite well done.



I spoke with a few people doing demonstrations (with collected oaks) about the style and after care. It seems that some of the German oaks develop a compact root system rather than a tap root. The leaves reduce quite well and the oaks respond well to bonsai training. They were using aluminum wire, because it is easy to work with. Most of the root balls were small enough to go in bonsai containers without being reduced. Where possible, the Germans used as much of the original soil as possible for potting in a bonsai container, with some modification to insure good drainage. I did not see any bare-rooted trees during potting demonstrations.

German people have a great love for natural forests, plants, and green space. Many Germans live in apartments and homes with limited or no garden space. Through bonsai, they can bring that love home even to apartment window boxes and balconies to grow their bonsai. Most balconies are built so flower boxes can be placed on the railings. It was interesting to see dwarf conifers growing on some balconies rather than geraniums, as it was when I lived there. Some of these plants were cascading nicely over the balcony railings. Some, although short in height, had nice trunks.

We only spent an hour and a half at this show because of prior arrangements. It would have been great to know someone beforehand and be told about the bonsai activities in Deutschland before we landed. However, I do plan to be better informed next time we go to Germany.



In the program brochure I picked up at the show is a little poem by Peter Krebs I wish to share with you.

Ewig probieren
Ewig scheitern
Macht nichts,
probier's nochmal
Scheitere besser

Always Trying
Always failing
Don't worry,
Try again
Fail better



BONSAI ADVENTURES IN EUROPE

by Dianne Miller, *Penjing Nurseries*

Reprinted with permission from The Lake Charles Bonsai Society Bonsai News, Jan 99. The Editor's note is apropro: I thought this article would be of interest to many of you, because it is so informative about bonsai personalities and how bonsai business is conducted in other parts of the world.

The quest for knowledge in bonsai is great, especially for New Zealanders. Unfortunately, due to our location, it is difficult to have close contact with other bonsai artists throughout the world, so, naturally, I jumped at the opportunity to do a presentation on *Bonsai in New Zealand* and work with fellow artists in Belgium. My hope was that this interaction could create interest from someone in Europe to pay us a return visit.

My journey began with a short visit to Craig Coussins in Glasgow, Scotland. Craig has been in bonsai for a number of years, teaching all over Europe, so it was a pleasant surprise that he welcomed me so warmly into his home and to view his collection. Craig spends a great deal of time traveling to various bonsai events and to hold his teaching workshops, so his collection was not large. What impressed me was the size of his favorite maple and a wonderful full cascade azalea in full bloom, a [veritable] pink waterfall. Craig's love is forest plantings, and there were two that I remember clearly, a larch group in a tray; and a collection of small pines sitting on top of a huge rock, which was a masterpiece in itself.

After spending the late afternoon in the garden, we eventually retired to the dining room table to a delicious selection of fresh Irish cheese, grapes, crackers, and Russian coffee while we exchanged stories, photographs, advice, dreams,

designs and gifts. This all ended with a session of Tibetan singing bowl playing. A wonderful day was had by all. The end result of all this has been that I was fortunate enough to convince Craig to visit New Zealand early next year to run a series of workshops, so your support in this is needed. For more information, contact your local club or Hamilton Bonsai Club. After my visit with Craig, my journey took me to The Netherlands. Here I met up with Daan Giphart, a well known shohin artist in Europe. Daan recently won first prize with his friend, Jos Corsyens for best shohin at the first European National Exhibition held at the Bonsai Center Ginkgo in Lochristi (near Gent) in Belgium. I spent a week with Daan visiting various importers, viewing several collections, and meeting a number of leading European artists.

Most trees in Europe are currently imported from Japan. Trees are also brought in from China, Korea, Vietnam, Indonesia and Taiwan. There is not much opportunity to work on collected material, as the European environment does not provide many places for trees to be collected. Most collected material comes from Spain, Italy and Switzerland. Because most of the material that is worked on is imported, the importing operation into Europe is huge. The main importer based in Holland is Lodder Vleuten BV based in Vleuten near Utrecht. It was interesting to spend time viewing the trees, pots and other material for sale. Most trees were priced from one hundred dollars to tens of thousands, the average price being near one thousand (NZ) dollars. This was mind boggling, as the prices were wholesale. I felt that some of these trees were only average, compared to some of our trees in New Zealand, yet others were truly worth their asking

prices, beautiful masterpieces. Also, to my amazement, the asking prices for pots were expensive, even for rough Chinese-made pots. I think we are fortunate in this country [NZ] to be able to buy affordable pots for our trees.

One of my most enjoyable days was spent with Farrand Bloch. Farrand has been studying with Hotsumi Terakawa (a Japanese master working in Europe) for several years and also traveled to Japan to study at Shigeo Kuroso's garden in Omiya. He also has a strong interest in ceramics and has his own bonsai studio. Farrand has developed his own style, which has raised a lot of interest in Europe and America. He was recently a principal demonstrator at the BCI Convention in Puerto Rico this August. It was fascinating to discuss with him the reasons and feelings behind his styles. He told me that he felt bonsai is an art in its own right and that trees can express moods, comparable to our own emotions. Like a sculptor expressing mood and emotion through stone, he believes trees can be used to the same effect. He wants to have his own personal approach.

What he now does with trees, rocks, ceramics, wire and whatever medium takes his fancy is a little like ikebana, with the focus on the tree instead of the whole composition. Another of his thoughts is that, according to Zen, everything already exists in nature, hidden away for man to discover. Man does not invent things out of the blue. Everything evolves from something that was there before. We borrow ideas from our surroundings and give them our interpretation. Certainly something to think about.

My next visit was with Hotsumi Terakawa, the master himself. Hotsumi has an interesting background. He studied under Hideo Kato in Omiya and came to Holland in 1985 as a director of Lodder Vleuten BV. He is now a very well respected demonstrator, teacher and

maintainer of bonsai throughout Europe. One of his clients is the Prime Minister of Spain, Felipe Gonzales, who has an extensive collection. Hotsumi had a wonderful garden set in traditional Japanese style. The trees were all breathtakingly perfect. What I noticed most was that his trees appeared to be leaping off their benches. It was as if they were dancing. Upon closer examination, I was finally able to work out that personal something that I-Totsumi had added to his trees. All the ends of the branches were turned upwards, which had the effect of making his trees come alive. Again, it was wonderful to spend an afternoon discussing the direction of bonsai, ideas and interruptions with someone with so much knowledge and experience. Hotsumi is a relatively young person with a very friendly personality and an excellent understanding of English. Having spent a lot of time living in Europe, he has a unique insight into the western mind, and his teaching methods, even though they are Japanese, have a western flavour to them.

I could see from the time that I spent with him that he is really interested in developing individuality in tree styling. He told me a wonderful story as a description of a bonsai. There is a garden with a pathway through it. This pathway is not straight, but works its way through the garden in twists and turns, and this is the way a bonsai should be. As you take every step, you look to see where the next step is and delight at what the eye [views].

From Hotsumi's we went to spend a day with Danny Use in Belgium. Danny and his partner, Ingrid Vanlommel, once had a dream to create a bonsai museum and a place for all the people of Europe to gather and show their trees. This has now become a reality. Tucked away in a small corner of Lochristi in Belgium is the jewel in the crown of bonsai in Europe. Bonsai Centre Gingko has an extensive collection

of bonsai, three hundred plus, from all over the world on display. Noburo Kaneko, Hideo Kato, Saburo Kato, Hideo Suzuki, Hotsumi Terakawa, Gijs Mebooer, Harry Tomlinson, and Pius Notter are a few of the masters who have trees on display here. My only disappointment was I didn't know which ones were done by whom, but this certainly didn't stop me being delighted with what I saw. Danny has these trees displayed in a Japanese-style enclosure, well secured from public view and sticky fingers. Two very large dogs also assist with security arrangements. Permission and payment is usually required for entry, as well as the removal of your camera. Fortunately for me, being the guest artist for the day, I was let loose with my newfound friends in tow and camera ready. All good things had to come to an end eventually, and it was with much sadness that I had to leave the compound. It was a delight to see so many masterpieces in one place. The only other time I could compare to this was the display of Chinese penjing at Tiger Hill in Suzhou, China.

It was a lot of fun doing my presentation on "Bonsai in New Zealand." The audience appeared to understand Kiwi English. Well, they laughed at all my jokes and asked several questions about our tree types, the climate and collecting trees from the wild. I was also fortunate enough to have Andreas van Kerkhove, a well known European potter in the audience. He was fascinated by my stories of pot making, and we had quite an extensive conversation afterwards exchanging ideas. Afterwards in the workshop, a lot of the material being used had been imported from Japan and was being refined or restyled. There were some collected trees from Italy and Spain, but prices restricted most of those there from buying any. The nursery itself was quite extensive, with a number of glasshouses containing more tropical type trees. In one, I discovered a

Kowhai (*Sophora tetraptera*, New Zealand's national flower), which very quickly disappeared after my mention of it at the presentation. The main materials used were pine, junipers, spruce and larch. White and black pines were very popular, and I even noticed that the good old *Juniperus procumbens nana* had made an appearance.

It was with sadness that I left Ginkgo Bonsai, but all good things must come to an end.

The next day I had to travel to Wiesbaden to meet up with a friend I'd last seen over eighteen years ago, but first of all lay the challenge of actually getting there via two countries and four trains! I did make it, fortunately, as this then led on to a wonderful visit to Bonsai Ruger, just outside of Frankfurt. After negotiating endless autobahn traffic and lots of narrow cobblestone lanes, it was a delight to enter The Bonsai World of Ruger. Helmut became interested in bonsai ten years ago, and after several visits to Japan and the purchase of several trees, set up Bonsai Ruger. The atmosphere is very Japanese. Upon entering the gates, one is greeted with a pond full of water lilies and carp. Then, before your eyes, unfolds a view of beautifully maintained bonsai tied to their stands on poles. The most amazing was a maple with very unusual bark and feather-like leaves. I also saw several driftwood-style bonsai (tanuki?) that were so cleverly done, only the experienced eye could pick it up. I slowly made my way through this wonderful display to where the really exciting stuff was, the bonsai-in-waiting. This was when I actually met Helmut, who was busy working on a tree with another elderly lady. At first our conversation was stilted, but as time went by, and I returned several times with questions. Helmut was soon walking around beside me asking me the questions. The morning flew by and ended with drinks by the pond and long

discussions on the development of bonsai in Europe.

I came away from my experiences in Europe believing even more strongly in our causes in New Zealand. We are very fortunate, in some respects, that we have lots of natural wild material to work on and that our climate is one that allows our trees to grow fast and does not inhibit their growth, as happens in some parts of Europe. We certainly get a quicker response to any development we wish to make. Our biggest problem is a lack of exposure to teachers and cultural differences. This would give us a wider viewpoint. Unfortunately, I got the impression that it will only become even more difficult in the years to come to encourage any artist of note to visit New

Zealand on an educational visit. There is a firm focus on Japan and its prestige, to the point of being exclusive. This I feel will, in the end, prevent people from being interested in bonsai, as it will be viewed as something very exclusive and expensive. I already saw evidence of this in Europe with the demise of local clubs in some countries. I would hate this to happen in New Zealand, as bonsai is for everyone to enjoy at whatever level. I just hope there are enough of us out there to enjoy this wonderful art form for the love of trees and nothing more.

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ORIENTAL ORIENTATION

GROWING:

BONSAI, PRE-BONSAI,
JAPANESE MAPLES,
RARE & UNUSUAL DWARF
CONIFERS

SOURCE:

GRANITE LANTERNS &
STATUARY, IMPORTED
TOOLS, SUPPLIES,
POTTERY & BOOKS



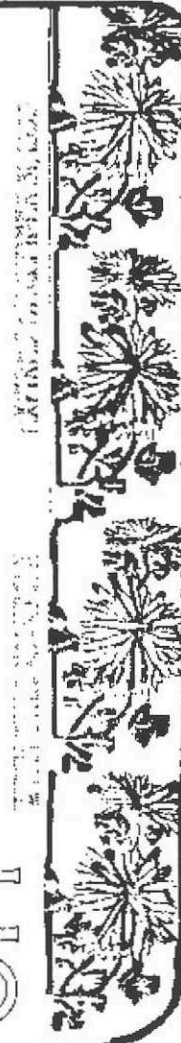
Nature's Way
Nursery

1451 PLEASANT HILL ROAD
HARRISBURG, PA 17112
717-545-4555 PHONE OR FAX
MON thru SAT, 9AM-5PM

1451 PLEASANT HILL RD
HARRISBURG, PA 17112
717-545-4555



10%
OFF



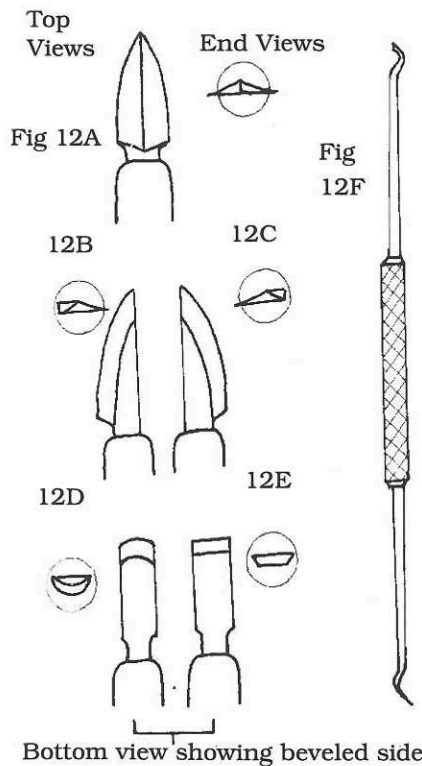
Japanese Bonsai Techniques

The Creation of Jin & Shari on Juniper - The Cutting Operation

The creation of shari should be undertaken only on vigorous trees with healthy, established root systems. If trees are repotted in spring (March or April), cutting for shari should not begin until the following August (at least 4 months later). Shari begun in August will probably not be completed until the following growing season. A better idea may be to wait until the spring following the last repotting to start shari. In this way, the entire cut can be expected to be made in one growing season.

Tools: For making jin on branches, use either the small blade of a pocket knife (very well sharpened), or the bonsai tool shown in Figure 12a.

The pair of carving tools in Figures 12b and 12c are used to make right-



side shari cuts, respectively. The beveled side of the blade faces the inside of the cut.

The gouge and flat chisel (figs 12d and 12e) are used to deepen and clean stripped areas.

In addition, the dental tool shown in 12f is very useful for catching

and lifting tissue to be removed. It can be obtained from surgical supply houses, large hobby shops, or tool specialty

houses.

All tools must be kept extremely sharp. Dull tools frequently slip and damage other parts of the tree or injure the user.

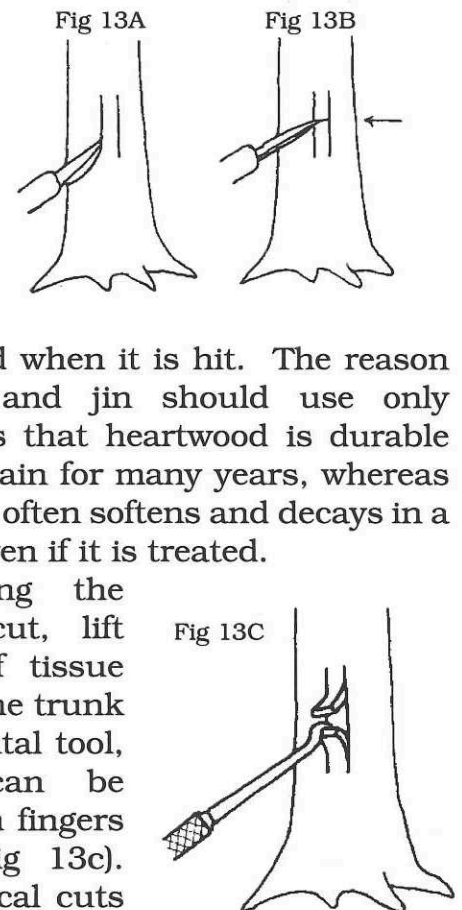
How to proceed: It is important not to attempt shari without first carefully marking its path. The shari should not go below the soil line. Otherwise rot will set in. The first cuts will be made about 2 inches above the soil, on either side of the line showing the path of the shari. Make the two initial cuts about 3/4" long, parallel to the trunk line. The distance between them should be approximately one quarter of the trunk diameter (fig 13a).

Next, make a horizontal cut between the two vertical cuts (fig 13b). For these cuts, the tool

should be pushed in all the way to the heartwood, which is pretty deep. The heartwood

will feel hard when it is hit. The reason why shari and jin should use only heartwood is that heartwood is durable and will remain for many years, whereas the sapwood often softens and decays in a few years, even if it is treated.

After making the horizontal cut, lift the flaps of tissue away from the trunk with the dental tool, so they can be grasped with fingers or pliers (fig 13c). Extend vertical cuts



16
 downward and bring them together, so that they meet at the soil line. Strip the tissue away (fig 13d). Tapering the strip of shari to the soil line serves two purposes: it maintains the visual width of the tree's base, and it allows a minimum amount of exposed wood at the soil line, where it is very susceptible to rot. After completing the downward cut, extend the cutting lines upward to the point at which they begin the rotation toward the rear (fig 13e). Be sure to place the beginning of the rotation carefully so the shari will not interfere with any live branches. Angle the cuts so they meet just as the rotation begins, and strip the tissue away (fig 13E).

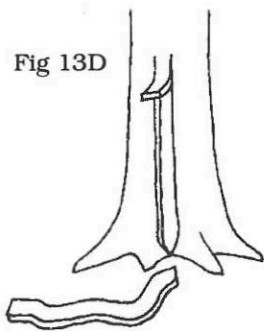


Fig 13D

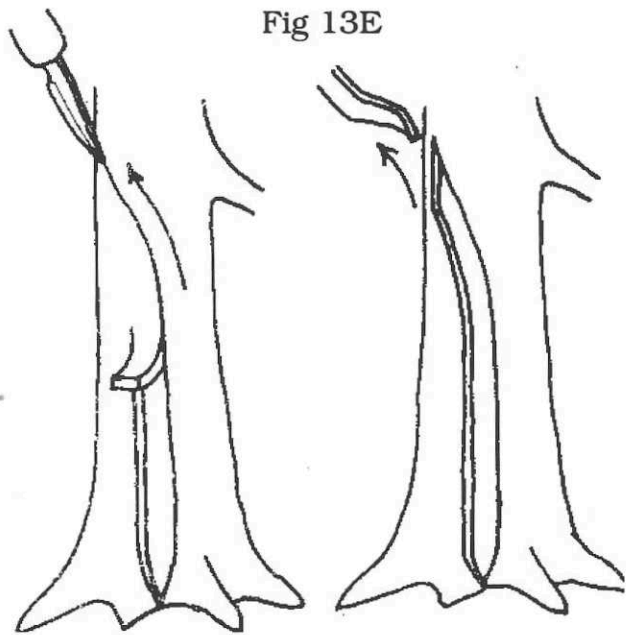


Fig 13E

Repeat the entire process to this point at the rear of the tree. It is important to thoroughly clean stripped portions of trunk. Do not leave strips and shreds of bark or softwood where shari has been made. Scrape with a gouge or flat chisel (fig 14a, b, c).

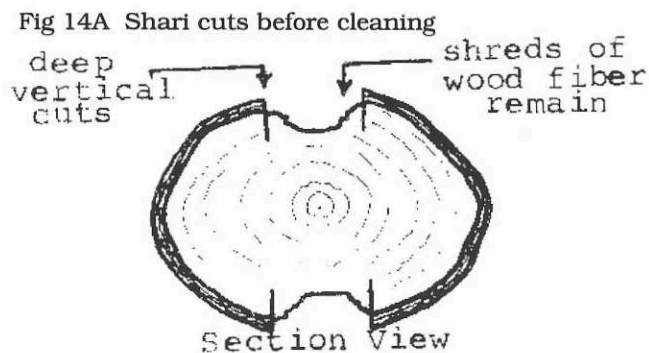


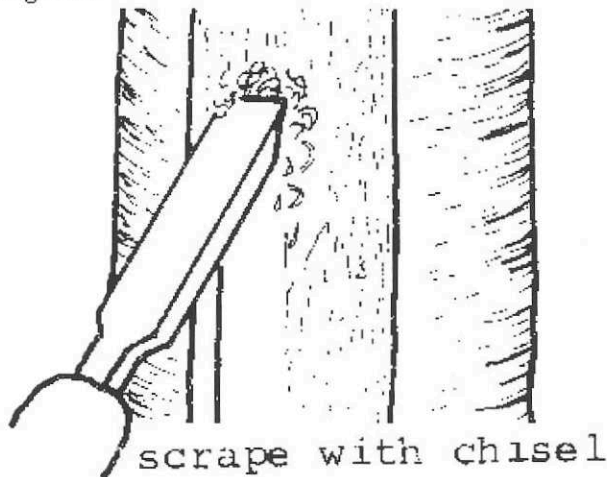
Fig 14A Shari cuts before cleaning

deep vertical cuts

shreds of wood fiber remain

Section View

Fig 14B



scrape with chisel

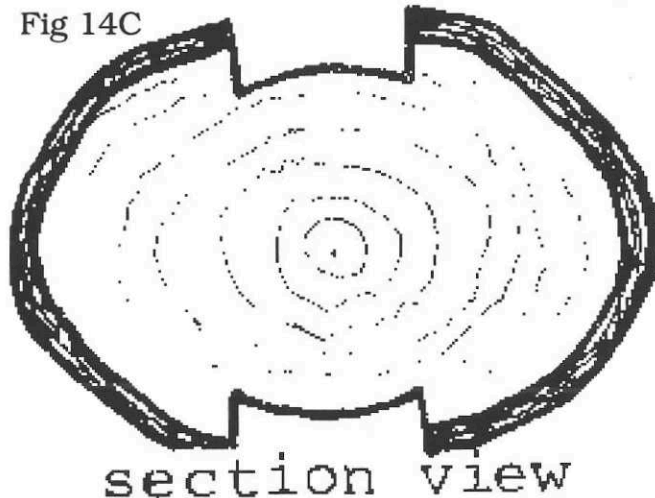


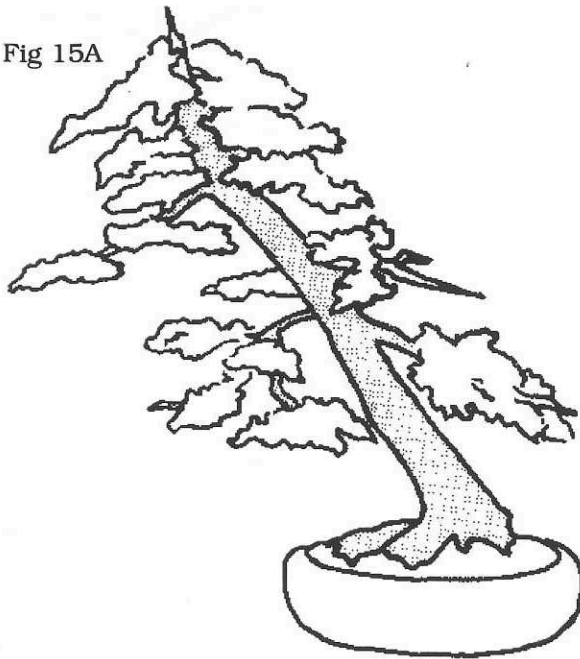
Fig 14C

section view

In figure 15a, we see a tree in the slanting style, but with a straight trunk. In order to give the tree movement, we will begin shari cuts in the front and rear, and give each cut one-half rotation around the trunk (fig 15b).

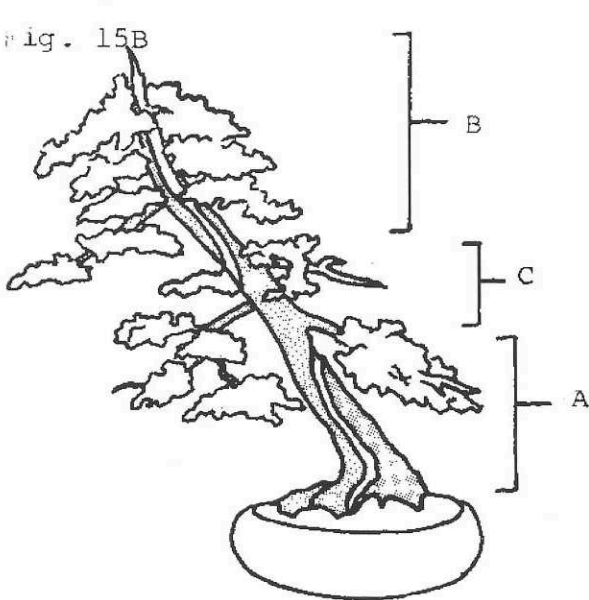
Front and rear cuts in bracket A should be made in May. About one month later, make front and rear cuts in bracket B. Do not join upper and lower cuts at this time. Wait at least one more month (July) to

Fig 15A



make the diagonal cuts in bracket C joining the upper and lower sections of shari.

Fig. 15B



It is very important to watch the health of the tree during all cutting operations. If at any time the tree shows poor color or loss of vigor, it would be placed under lath or in the greenhouse and have the foliage sprayed 5 to 7 times daily. Tend until health is restored. Good condition is indicated by new, bright green buds and callous formation.

Fig 15C

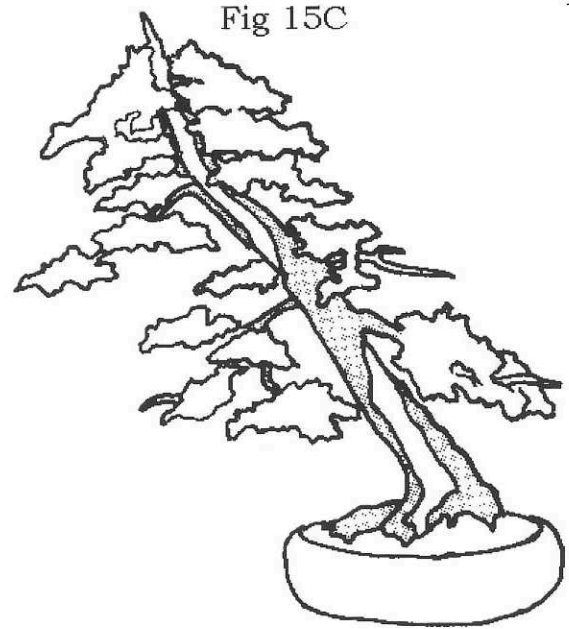
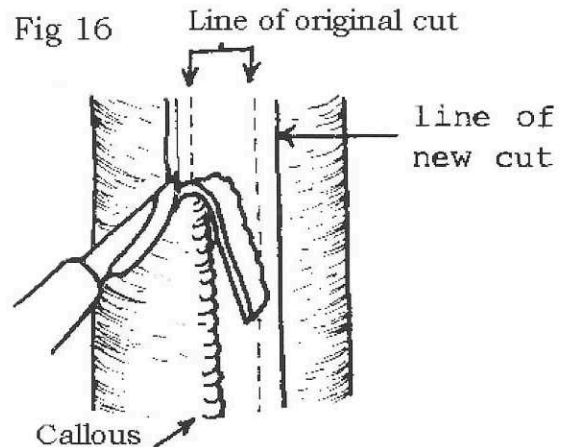
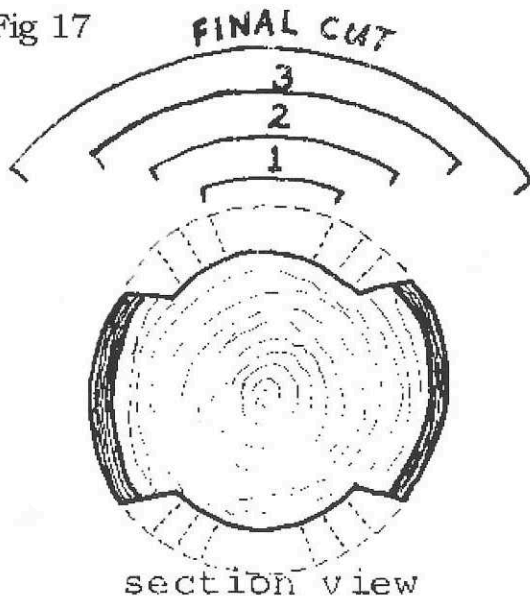


Figure 15c shows the same tree one year later, after the shari has been widened. After the original shari has been made, it should be widened in this way; wait until callous tissue has begun to form at the edges of the shari (about one month with a healthy tree). Then, widen the shari about 25% by trimming both edges (fig 16). If the tree



remains more vigorous, this may be done three or four times in a year, after which the shari will be the proper width (fig 17). Diagonal cuts should be widened even more gradually. Do not remove callous tissue in autumn, as it helps protect the tree over the winter.

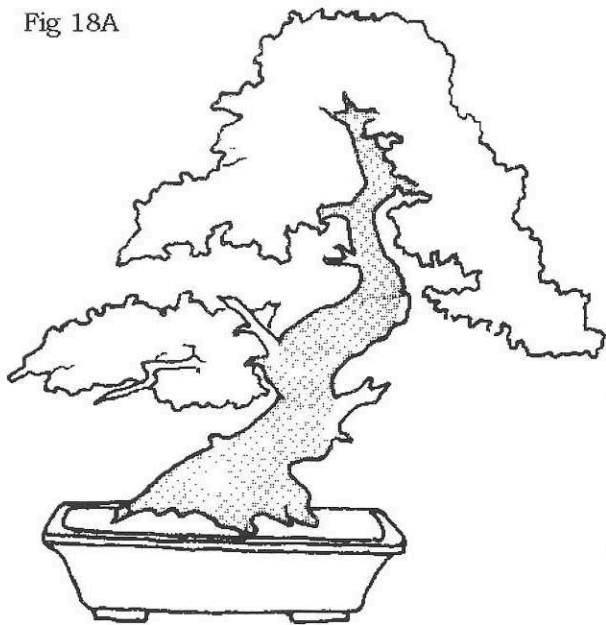
Fig 17



Working with twisted trunks requires more care because it is difficult to ascertain whether or not we will be cutting with the grain of the wood.

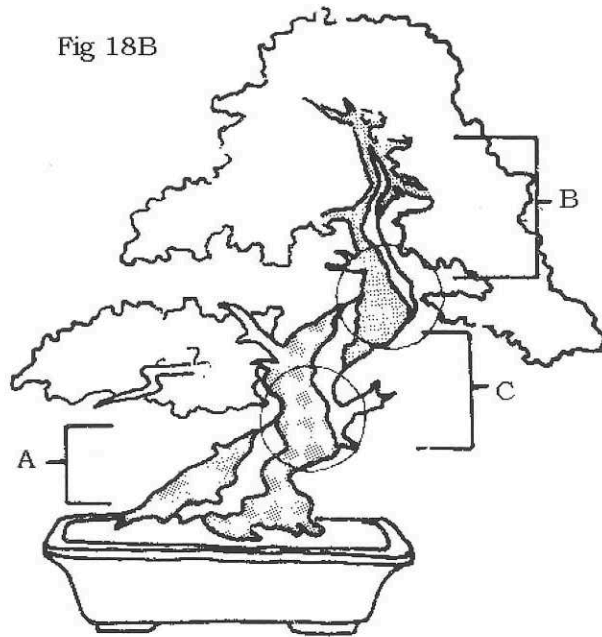
Figures 18a and 18b on the next page show a twisted trunk Shimpaku juniper

Fig 18A



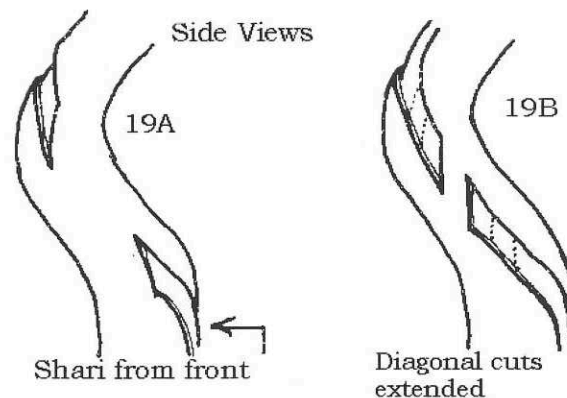
before making shari, and one year later. There are strips of shari front and rear, and each makes one complete revolution around the trunk. In figure 18b, bracket A: front and rear cuts are made in late April and widened until early August. Bracket B: front and rear cuts made in late May and widened until the middle of

Fig 18B



September. Bracket C: front and rear cuts made in late June and widened until early September. Diagonal cuts (circled areas) should be started early in August and extended (during the growing months only) until the following late April. The above schedule is based on a climate approximately like that around Washington, DC. In New Orleans, we could probably move up our starting dates by 3 to 4 weeks, and push back the ending dates by the same amount.

Diagonal cuts on curved or twisted portions of trunk should be made in this



way: first, tapered cuts from above and below are made (fig 19a). Cuts are extended, from one side only, on top and bottom cuts (fig 19b). When cuts meet on one side, extend cuts on the other side (fig 19c). Completed cut is narrow at first,

widened gradually (fig 19d). Diagonal cuts on sharply curved, or twisted trunks should be done in this way: after upper

Fig 19C

Diagonal cut for shari from the front completed

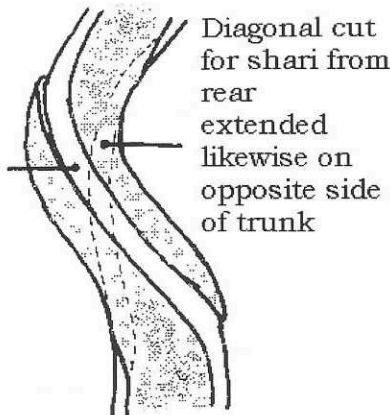
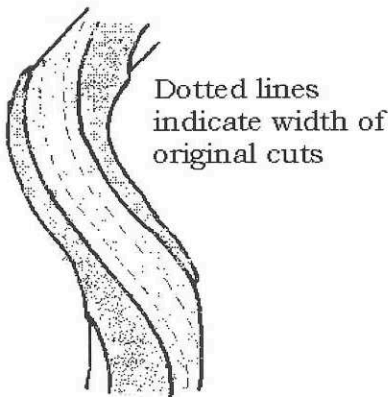


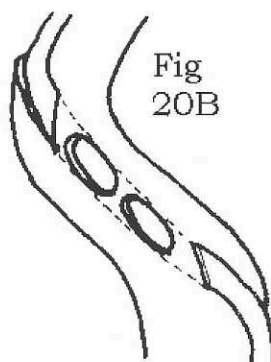
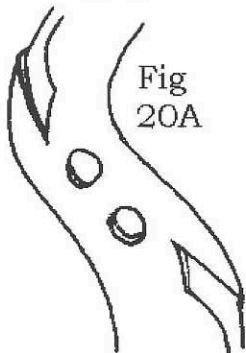
Fig 19D

Solid lines indicate final cuts



and lower cuts have been made, use a gouge to make holes along the path of the shari (fig 20a). Gradually lengthen the holes until they connect (fig 20b).

In these operations, as with other kinds of cuts, wait to see a bit of callous formation



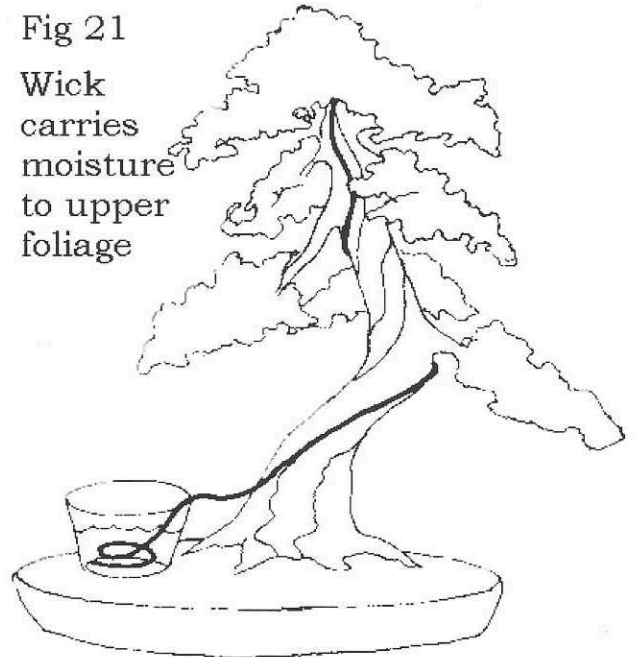
Lengthen holes until they connect along dotted lines

before moving from one step to the next. Trying to rush the process invites failure.

Aftercare: If shari is begun in August, the tree will likely require winter storage in either a protected southern exposure or in a vented greenhouse. If done in the spring, the cutting operation should be started when daytime temperatures have reached 70 deg F, or else given protection. If the operation is initiated after the arrival of mild weather, the tree may be kept on the bonsai bench and given regular care. Weak trees or trees with extensive cutting may benefit from having a wick laid along the live tissue adjacent to the shari (fig 21). The wick carries moisture to tissue which has had much of its natural supply of moisture interrupted. Although some

Fig 21

Wick carries moisture to upper foliage



growers use a wire to trace a path for water drops, that method is not so dependable as the water does not always follow the wire. A porous material is better. Tissue supplied extra moisture in this way may swell a bit, but it does not look bad.

After the shari is completed and the wood has dried thoroughly, coat with lime sulphur, either full strength or as a mixture of one part lime sulphur to three or four parts water.

Special thanks to Ms Takako Hiramatsu for her help in making the information contained in this article available to the Newsletter of the Greater New Orleans Bonsai Society.

