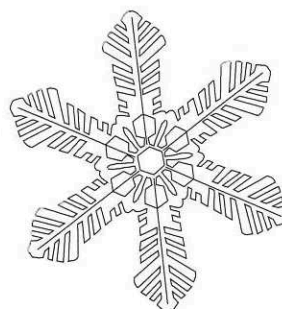
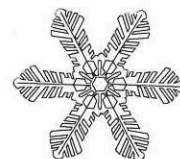


PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION



Volume 29, Number 10
December 1999



volunteers who compete to help when there's a need

A grant for *Waiting to be Discovered* so Jim Hayes can continue to enlighten and amaze

40' x 60' Greenhouse

2 acres (50/50 sun/shade) and a T&S hydraulic cart

masakuni everything

rust eraser

Dremel drill set

subscriptions to *Bonsai, Golden Statements, Bonsai Today, ...*

First Editions *Bonsai Techniques I & II*

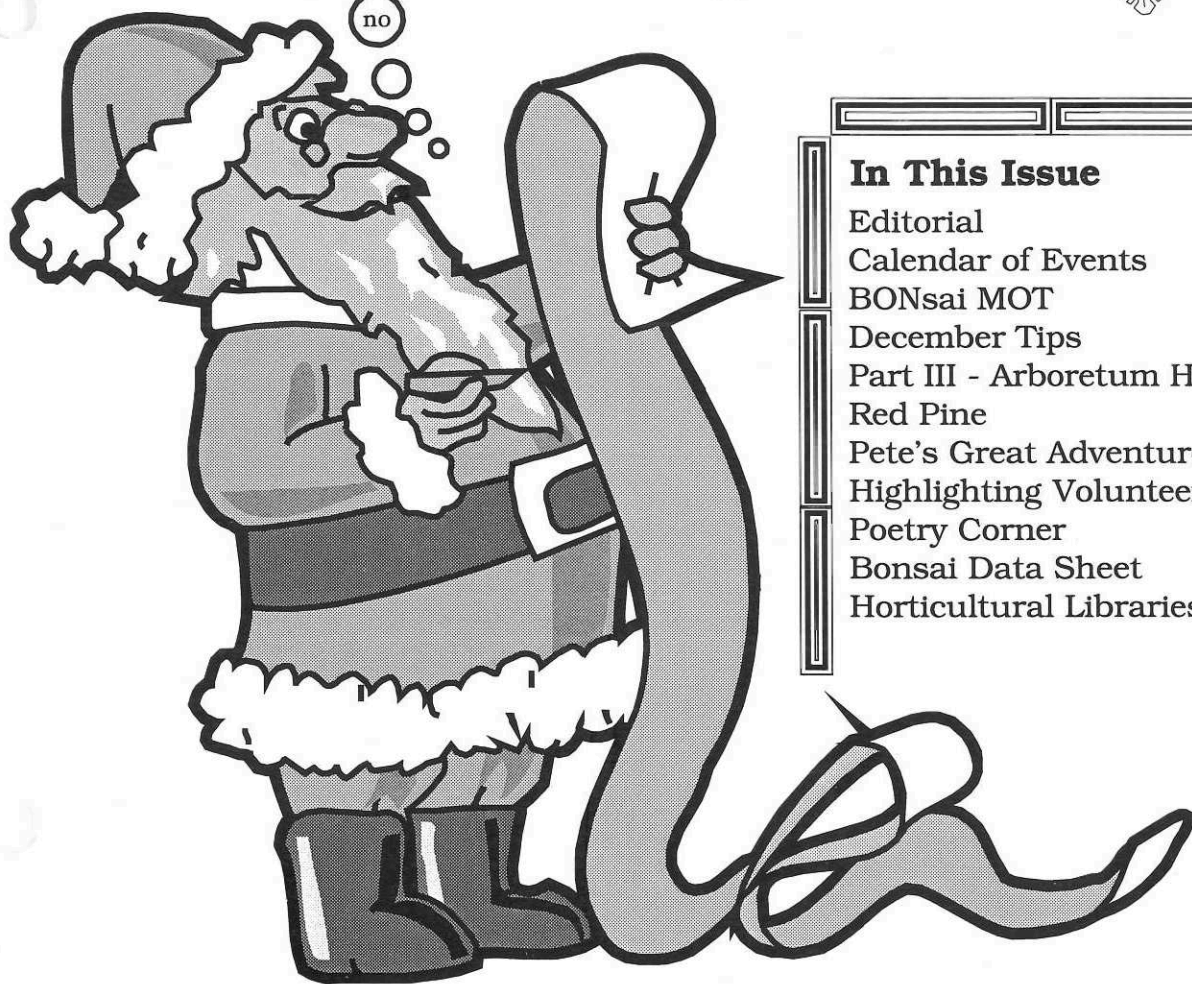
a month's apprenticeship with a sensei

A MUSE

SUPPORTIVE SPOUSE

the PERFECT soil mix

Oh
no



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PBA
Clippings
NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

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Editorial by Jules Koetsch

Here it is December 1999, and the end of the millennium is almost upon us. All the hoopla and dire predictions by some fatalists about how the computers will let us down means naught to my bonsai, or as I've gotten to refer them, my plants in pots. I haven't told my plants as yet that their only concern about any Y2K computer glitch would be for the computers to go haywire in the system supplying water to my house.

Recent newspaper articles on reevaluation of the Blue Plains Water Treatment Plant detailed how they had not properly taken the steps to correct severe problems in their handling of chlorine used in water purification. In view of such neglect, one might suspect that there are other hidden problems such as - come midnight, January 1, 2000, the computers involved in supplying one's tap water will get confused and no water will flow from house faucets; or the water will not be properly treated.

During the past months, I've noticed that my wife has been collecting a gallon jug of water now and then on her weekly grocery shopping forays. However, they would be off-limits for the plants in pots (for which the acronym "PIPs" will now be used to shorten the lengthy term) in a prolonged period of no water service. Hence, on December 31st I'm going to thoroughly water all my PIPs and also fill the old wash basin in the basement just in case the tap water isn't safe or back on in the next 3 or 4 days.

Last September, Jane and I were away for a little over a week enjoying the mountain scenery in Washington and Oregon. I had turned on my automatic system so that the PIPs would receive a watering for one hour every day. One day it rained so my son turned off the system. I did not leave any instructions to do so, thinking that if I did, the system would not be started

again on the day the rain had ceased. On the day I returned, my daughter informed me that on the morning of that very same day she had asked my son if he had turned the system on again. He had not, and some 5 days went by without any water being supplied to the plants. All the PIPs survived.

The above experience led me to reassess my watering routine. I've abandoned my old procedure of early morning waterings of the PIPs until the water escaped from the pots' drain holes. When in winter storage, the procedure would be dropped back to every 3 days. Now, every day I check the amount of moisture in every PIP's soil. When the amount on the moisture meter is about 25% of the full scale reading, I drench the PIP till the meter reads 100%. Hopefully, this procedure will overcome some intangibles: does one plant species like more water than another; or is the soil mix inappropriate; or is it the location (too much sun or too much shade); or is it just the idiosyncrasy of one individual plant among its own species? For some of my species of PIPs, my outdoor location is too shady - perhaps the reason for their poor root growth. Maybe the new watering routine will tend to turn that around. The above procedure may improve the root growth of my PIPs because for some of my plants root growth is very slow - possibly in part due to their being in too much shade part of the day. At least I may be avoiding the nasty result of over watering - root rot. [*] For some of my PIPs showing poor root growth, I'm going to plant them in the ground in their own soil mixes and see how they look next spring - maybe leave them in the ground for a year.



* With all this talk of water and PIPs, the lowly assistant can't get "Rainy Night in Georgia" out of her mind. Gladys, help me.



WHO WANTS TO BE A MILLIONAIRE?

Some of the readers may have watched the "Who Wants to be a Millionaire" program on Sunday evening, November 7, 1999. It's a TV show hosted by Regis Philbin. One of the questions was: "Which one of the following four trees is the tallest tree - Redwood, Dogwood, Giving Tree, Bonsai?" The person being questioned wasn't sure so he used one of his options - he polled the audience. 97% of the audience voted in favor of the redwood and 3% voted for bonsai. Oh well, maybe someday everyone will know what bonsai are. Anyway, I must plead ignorance to what a "giving tree" is - anyone know?



What tiny stranger
Rests upon the Autumn leaf?
Oh! Butterfly poop.
-Basso

From Frog Croaks, Haiku Tongue in Cheek, Outstanding poems by the great masters Kinki, Blastu, Itsi Bitsu, Onno, Sonasti, Yukki, Ososo, Krummi, Skruyu, Spanki, and Tushi with learned commentaries by Carl Oldenburg, Crown Publishers, 1975.

For the Internet Adept . . .

Ed Suarez (NVBS) recommends this site: www.reefindustries.com
This is the company, that I mentioned at the last meeting had greenhouse covers. The price is only 12 cents per square foot. Anyone looking into building a cold storage and/or greenhouse may want to use it. I found that it outlasts anything that you can buy at a local hardware store.

Calendar of Events *compiled by Doug French, NVBS*

*Dear Potential Volunteers: Please note, Doug is retiring as calendar compiler and we need someone willing to take up his mantle. Contact Betty **after 11 am** if you are not already doing a job for PBA and would like to help. E-mail access would be an asset, along with the willingness to contact various groups to get their input.*

December

Rappahannock Bonsai Society

4 Holiday Social

Kiyomizu Bonsai Society

5 Potluck Dinner

Northern VA Bonsai Society

10 6:30 pm Christmas Dinner at the China Garden, \$17 per person.

Brookside Bonsai Society

16 Holiday Dinner

January

Northern VA Bonsai Society

15 9:00 Tree ID - Dan Chiplot

10:00 Matching Pots to Trees

Lancaster Bonsai Society - Uncertain weather precludes planning a January meeting (please note meeting change on back of *Clippings*)

Other Happenings

Shohin Club/Group forming! If you are interested in helping to organize it, please contact John Hoffmann at (703) 960-3176. Or just show up at the Aurora Hills Community Center at 735 S 18th Street, Arlington at 7:00, Tuesday Dec. 8. It's right next to the Aurora Hills Library and just a block from Pentagon City Mall. The first club meeting will in January at an undetermined place and location. The slate is still blank! - this is the best time for input.

The Golden Age of Chinese Archeology Recently Mr. Stanley Chin met with the editor to enlighten him, and in turn the

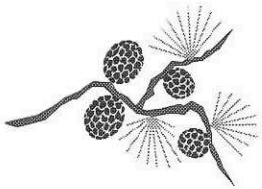
readers of *Clippings*, with an article in a future issue, on how Chinese bonsai was the precursor of what the Japanese eventually borrowed from to develop their bonsai. In a more recent phonecon, Mr. Chin strongly suggested that every reader of this article should see the exhibition, "The Golden Age of Chinese Archeology: Celebrated Discoveries from the Peoples Republic of China," now showing through January 2, 2000, at the National Gallery of Art, East; Fourth and Constitution NW, Washington, DC. Hours are 10-5 Monday through Saturday and 11-6 Sunday. Tel: (202) 737-4215. The exhibition takes us way back to the years when China first began growing dwarfed trees, and the country was far more advanced than the rest of the world.

BONsai MOU

From Jack Billet during the lecture/demo to NVBS:

"No risk, no bonsai."

John Y. Naka uses this expression when people are hesitant to take some drastic steps (such as removing significant parts of the tree) in styling their bonsai.



MONTHLY CARE TIPS FOR DECEMBER

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book. The watering schedules suggested in the Japanese text and repeated below are not ironclad since the winter environment in which your plants are placed plays an important part as to when sequential waterings should take place. Hence daily checkups are in order to determine if the soils in different species require watering. In winter, watering may be skipped as much as 3 days.

DANGER: One tends to relax one's watering routine in winter, neglects to check the plants for more than one to three days, and the bonsai die due to lack of water. In the winter most plants can survive with reduced light but never without water!

CONIFERS

Black pine: Water once per month. Remove dead needles. Wire any time during month.

Cryptomeria: Water once per day. Provide special winter protection - see footnote.

Hemlock: Water as needed.

Hinoki: Water as needed. Wire any time during the month. Repot any time. Repotting is normally needed every 3 years.

Larch: Water as needed.

Needle juniper: Water once per day.

Sawara cypress: Water as needed.

Shimpaku (Sargent juniper): Water 2 times per day. Wiring can be done up to the tenth of the month. Remove any old wire before it digs into the bark.

Spruce: Water once per day. Provide special winter protection - see footnote.

White pine: Water 2 times per day. Anytime during the month, wire, prune, remove unnecessary branches, and remove dead needles. If the pine has wire on it, provide special winter protection - see footnote.

Spruce: Water once per day. Provide special winter protection - see footnote.

Yew: Water as needed.

DECIDUOUS

Non-fruiting/Non-flowering:

Beech: Water 2 times per day until the 10th of the month and once per day thereafter. Provide special winter protection - see footnote. After the 20th of the month remove unwanted branches and wire.

Chinese elm: Water as needed. Provide special winter protection - see footnote. Wiring can be done.

Ginkgo: Water as needed. Remove unwanted branches. Provide special winter protection - see footnote. Wiring can be done.

Hornbeam: Water 2 times per day until the 10th of the month and once per day thereafter. Provide special winter protection - see footnote. Anytime during the month remove unwanted growth and rewire.

Japanese maple: Water 2 times per day until the 10th of the month and once per day thereafter. Remove unwanted growth and rewire. Provide special winter protection - see footnote.

Trident maple: Water once per day. Wiring/rewiring can be done. Provide special winter protection - see footnote.

Weeping willow: Water as needed. Provide special winter protection - see footnote.

Winged Euonymous: Water as needed. Provide special winter protection - see footnote. Wire.

Flowering/Fruiting Plants:

Cherry: Water once every two days. Provide special winter protection - see footnote.

Crab apple: Water once every two days. Provide special winter protection - see footnote.

Gardenia: Water as needed. Provide special winter protection - see footnote.

Holly: Water once every two days. After exposure to one frost, provide special winter protection - see footnote.

Pyracantha: Water once every two days. After exposure to one frost, provide special winter protection - see footnote. Up to the 20th of the month one can lightly prune only branchlets.

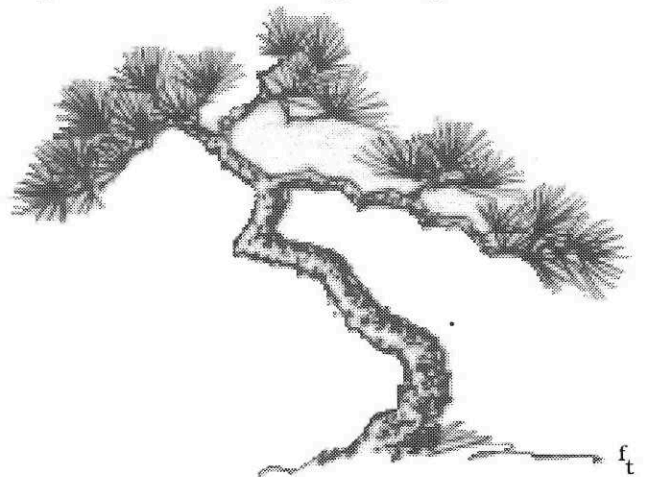
Quince: Water once every two days. Provide special winter protection - see footnote.

Satsuki (azalea): Water once per day. Provide special winter protection - see footnote.

Ume (Japanese flowering plum or apricot): Water once per day. Provide special winter protection - see footnote.

Wisteria: Water as needed. Provide special winter protection - see footnote.

FOOTNOTE: **Special winter protection** - The Japanese text recommends for this area that the plants so designated should be placed where the temperature doesn't go below freezing (32 degrees Fahrenheit), i.e. in a cold frame or polyhouse or greenhouse where the temperatures can drop so that the trees can hibernate but not be exposed to freezing temperatures.



Part III. The 1996 Additions

The Yee-sun Wu Chinese Garden Pavilion

The Japanese Pavilion and the Naka Pavilion were designed purely as settings for bonsai. Neutral in color, plain in texture, the Japanese Pavilion does not allude to the architectural tradition of Japan; nor does the Naka Pavilion allude to American architecture. The sole purpose of these structures is to present the trees in complementary surroundings. The Wu Pavilion is different. While not a replica of any particular Chinese garden, it proclaims its architectural ancestry in the gardens and garden courts of Suzhou.

Why is the Wu Pavilion national in feeling when the others are not? Answering that question requires consideration of the nature, origin and aesthetics of artistic pot plants.

Evolving Nature of Artistic Pot Plants.

In Nepal it is said that art consists in the re-creation of perfected formulas; that the responsibility of the artist is solely to express these formulas as faithfully as possible; and that it is not appropriate for the artist to seek improvement or to grope for an individual style.

Some bonsai manuals give the impression that the same is true of artistic pot plants - that they, too, have become a perfected art, exemplified in the bonsai of Japan. This is not an accurate assessment. The art of pot plants is not static; it is evolving. As it spreads from country to country, it is practiced by artists with different cultural backgrounds, drawing inspiration from different landscapes and working with different plant material. Inevitably, the resulting works of art are different. No group is better, none is nearer perfection. They are just different.

Part I of this catalogue told how two "species" of artistic pot plant resulted from this evolution: first, Chinese penjing; then, Japanese bonsai. Both have

migrated to North America, bonsai having come to this country about the turn of the century, penjing much more recently. Today the two species co-exist in the United States. In the future, they may remain separate. Or they may reunite, and perhaps be intermingled with a subspecies from the tropics, to form a composite North American artistic pot plant species distinct from its Japanese and Chinese predecessors.

Origin of Artistic Pot Plants - The Gardens of China.

It is not possible to say exactly when pot plants emerged as an art form in China. A recent treatise, *The Chinese Art of Bonsai and Potted Landscapes* by Y.C. Shen, Beulah Kwok Shen, and C.B. Sung, points to a shard from about 5,000 B.C. showing a plant in a container as an indication of how old the art may be. Jerald P. Stowell, writing in the *Journal of the American Bonsai Society*, Summer 1995, notes that the word "Pun-sai" or "pot plant" originated in the Tsin Dynasty (265-420 A.D.) and that tomb murals painted in 706 A.D. depict ladies-in-waiting holding potted landscapes with miniature rockeries and fruit trees. Pictures painted a few centuries later show Chinese gardens with diminutive trees in decorative pots displayed for enjoyment as works of art - clearly what we would recognize as artistic pot plants. Garden scenes like this informed the design of the Yee-sun Wu Chinese Garden Pavilion.

Osvald Siren, in his book, *Gardens of China*, has this to say about the aesthetics of the Chinese gardens in which artistic pot plants appeared:

The Chinese garden, considered as a special type of landscape gardening, may with more reason than most other parks or gardens be characterized as a work of

the creative imagination, or, in other words as something corresponding to the demands that must be made upon a work of art. It is not a direct imitation of Nature, slavishly dependent upon given types of scenery or landscape motifs, nor is it the result of an abstract, schematizing activity which does violence to the natural elements of composition; rather it is an expression of artistic ideas and conceptions that have emerged from an intimate feeling for Nature . . .

It was in very large part the great painters who created the typical gardens in China, and in this they were inspired by ideas similar to those which found expression in their painting. The gardens may with almost as good reason as the landscape paintings be referred to as shan shui (mountains and water), for also in these compositions of living material "mountains" and water are the most essential elements. To these are then added trees and flowers, the manifold elements of decorative garden architecture and, since the compositions are developed in the horizontal plane, meandering paths and enclosing walls, bridges and balustrades. Siren's description is illustrated in Figure 3(a), which shows a garden pavilion designed by a poet in the sixteenth century. The poet's pavilion has a number of features that are also to be seen in the Wu Pavilion, to wit: a paved interior divided into several spaces, an entry court (visible on the left), and decorative windows in the exterior walls through which one can see a garden wall with tile coping. There is also the suggestion of a stream, conveyed by a winding series of stones (in the Wu Pavilion this suggestion is reinforced by a foot bridge over the "stream"). In front of the building in Figure 3(a) there are four artistic pot plants in deep containers, two of them ornamented with decorative designs.

Artistic Rocks in Chinese Gardens. In addition to the artistic pot plants, there is

another feature of the poet's pavilion in Figure 3(a) that is mirrored in the Wu Pavilion. It is artistic rocks, incorporated in rock plantings or exhibited separately for their own aesthetic appeal. So important are these that the pavilion in Figure 3(a) is called "pavilion for the adoration of stones."

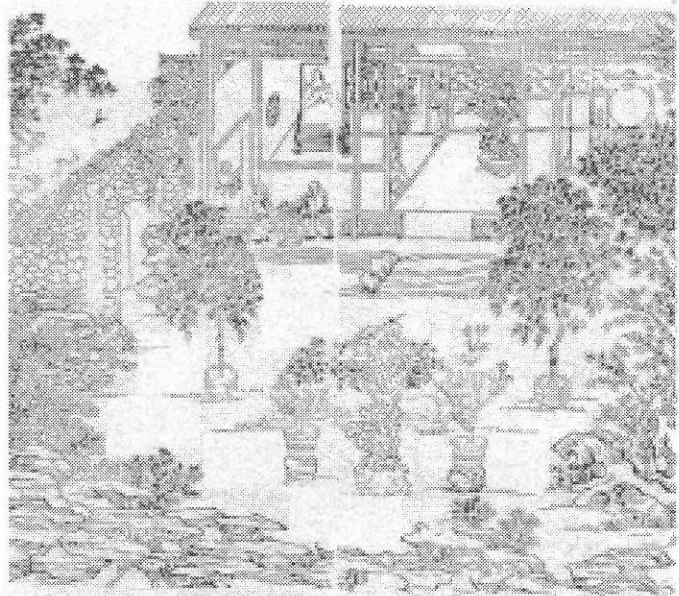


Figure 3(a) *Pai-Shi pavilion* ("pavilion for the adoration of stones") in a 16th century Chinese garden. An architectural ancestor of the Wu Pavilion.

The part played by rocks in Chinese gardens was described by Alfreda Murck and Wen Fong in an article in the *Metropolitan Museum of Art Bulletin* (Winter 1980/81). The article records the conception, design, construction and cultural antecedents of the Astor Court (a Chinese garden court) at the Metropolitan. It says:

. . . Whether a configuration of many rocks piled together (artificial mountains or *jia shan*), or a single monolith (a peak, or *feng*), the rocks so characteristic of Chinese gardens are meant to evoke the grandeur of nature. A "good" rock reminds the viewer of the drama of mountains visited and stimulates the imagination with repeated examination.

While the fantastic garden rocks are usually suggestive of mountains, the

Chinese also enjoy them as natural sculptures that bring to mind such images as lions, predatory birds, Buddhist deities, bamboo shoots or dragons.

The Metropolitan Museum article also tells us that many rocks are wide on top and tapering toward the bottom so that "it looks dangerous, but there is no risk." With respect to monolithic peaks it says:

Traditional criteria for a great peak are expressed in these words as the mind mentally climbs or rambles in and around the rock.

Tou - "passing through," there are walkable passages.

Lou - means there are holes or "eyes" in the rock so that when struck, it rings like jade pendants.

Sou - leanness - rising like a wall against the sky, lonely and unsupported.

After noting that, in the early period, the most prized of all garden rocks were limestone boulders "harvested" from Lake Tai, the Metropolitan article adds:

If craftsmen were not satisfied with a rock, they did not hesitate to improve upon nature's handiwork; after sculpting, it would be left in turbulent water for several years to age and cure.

If we examine Figure 3(a) closely, we see two artistic rocks displayed like pieces of sculpture, one inside the pavilion and the other in the foreground outside.

Figure 3(b), also a sixteenth century picture, shows a construct of rocks with crags and crevices cemented together to form a towering "mountain." Siren says that such constructs: . . . are the expression of a very old cultural tradition, a deeply engrained interest in the beauty and significance of the mineral kingdom which has been directed not only toward the "mountains" of the gardens, but also toward smaller picturesquely formed stones that are used as ornaments in dwelling rooms or on desks.

Note also in Figure 3(b) the artistic pot plants in the lower right corner. Their configuration and containers are more like those of modern penjing than those shown in Figure 3(a), but the real point of interest here is the disparity in size between the mountain and the trees. Simon Shama, in his book, *Landscape and Memory*, tells us that when sacred mountains were drawn or painted by Chinese artists, "the

cosmic relationship between the massively piled celestial pillars and the minute humans, perched on a ledge, was made unequivocally clear." Chinese gardens suggest the same cosmic relationship by contrasting high "mountains" with small "trees." According to Marie Luise Gothein's classic text, *A History of Garden Art*, one of the chief efforts in a Chinese garden was to achieve the right proportion: Seeing that even a place of importance, like an imperial garden, must have its proportions reduced, the artists had to accommodate their work to really tiny spaces; and this was the reason they imposed a limit on the growth of trees; but even dwarf trees, however small they were, had to keep every peculiarity of those that had grown to their full natural beauty.

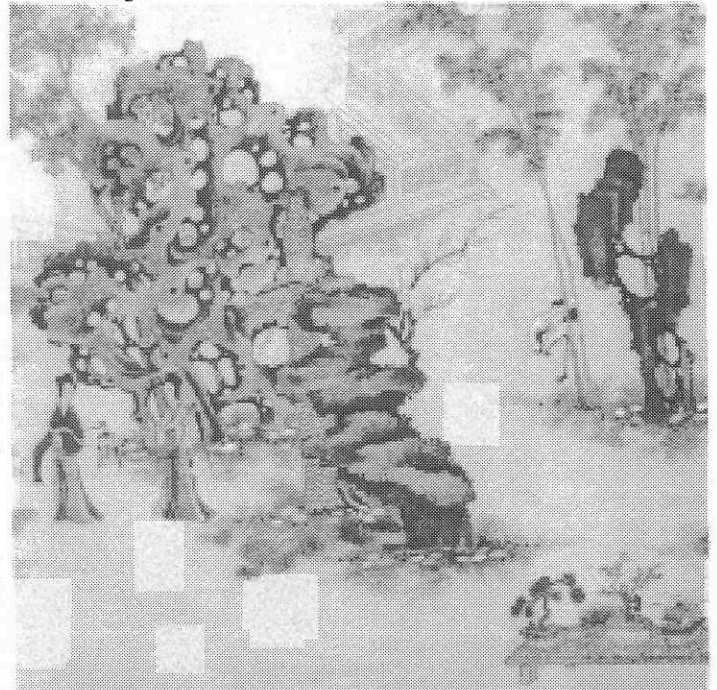


Figure 3(b) 16th Century painting of a Chinese palace garden. On the left, a rock construct suggesting a mountain. At the lower right, three potted trees, more or less in scale with the mountain.

Artistic Pot Plants and Rocks Today. In another section of *Landscape and Memory*, Simon Shama says that "landscapes are culture before they are nature; constructs of the imagination projected on to wood and water and rock." As an example of a revered landscape embodying this triad (wood/water/rock), Shama cites Yosemite National Park, John Muir's "landscape garden," in which Cathedral Rock is set in groves of pines beside

the Merced River. To illustrate the relationship between culture and nature, he cites an instruction to a Chinese student painting a mountain scene: Start painting at the bottom and progress to the top; this will convey the impression of "a great vital energy concentrated into a mass and perpetually ascending." Shama calls it "a staircase to the celestial."

Classic Chinese gardens exemplified the wood/water/rock triad referred to by Shama. Artistic pot plants (wood) were intimately associated with rock plantings and viewing stones, which in turn were displayed in water-filled trays. When the art form migrated to Japan, Japanese culture imposed more discipline on the trees and more restraint on the pots, transforming artistic pot plants into bonsai. It also transformed the viewing stones from fantastic vertical shapes to the reposeful horizontal forms known as "suiseki." While water continues to appear in suiseki display trays called "suiban," there is less emphasis on the triad. Bonsai are often displayed without viewing stones, which in turn were displayed in water-filled trays. When the art form migrated to Japan, Japanese culture imposed more discipline on the trees and more restraint on the pots, transforming artistic pot plants into bonsai. It also transformed the viewing stones from fantastic vertical shapes to the reposeful horizontal forms known as "suiseki." While water continues to appear in suiseki display trays called "suiban," there is less emphasis on the triad. Bonsai are often displayed without viewing stones, which in turn are often displayed without water.

So much for the art form as it evolved after crossing the Sea of Japan. What about the art form that stayed behind? The answer is that the Chinese branch remains vigorous in its native country and is gradually spreading to others.

The Wu Pavilion reflects this. While its design is rooted in Chinese garden history, it is also consonant with gardens in China today. People familiar with the Wu Pavilion will feel at home in Shanghai's Long Hua Garden, an array of terraces and pavilions housing a multitude of penjing, miniature landscapes and viewing stones displayed in water-filled basins. If they visit Suzhou, they will find more gardens reminiscent of the Wu Pavilion -

gardens offering, in the words of the Suzhou tourist bureau, "exquisite rockeries and pavilions, meandering corridors and gem-like pools." Again, the triad of wood, water and rock.

In all these gardens visitors will see contemporary penjing like the one depicted in Figure 4(a), a persimmon trained in the Suzhou or Contemporary Realistic School (distinctly different from modern Japanese bonsai). They will also see



Figure 4(a)

Chinese viewing stones like the one depicted in Figure 4(b), an item in the collection of the modern painter C.C. Wang. Such stones continue to be highly prized in China and abroad. Siren records that Su Tung-p'o, an eleventh century poet and statesman, paid "100 gold coins," presumably an impressive sum, for a stone called "the nine-peaked one" suitable for a place on a writing desk. For comparison, a stone similar to the one in Figure 4(b) sold at Sotheby's in New York in 1994 for more than \$70,000. The New York Times said that the stone has been displayed as a sculpture since the seventeenth or eighteenth century.

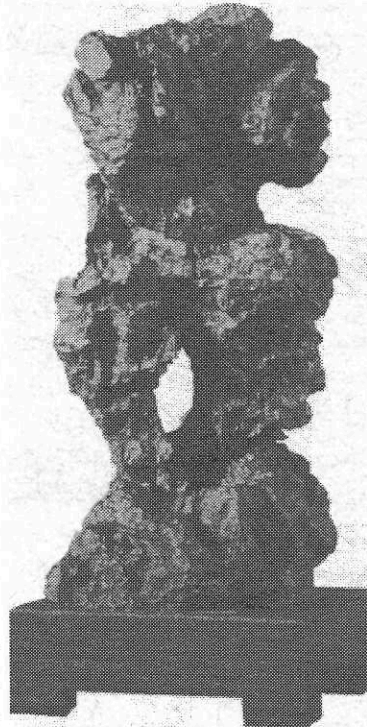


Figure 4(b)

**Remember When
We Looked
Like This?**

Vol 13 No 6 June 1983

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POTOMAC
BONSAI
ASSOCIATION

Newsletter

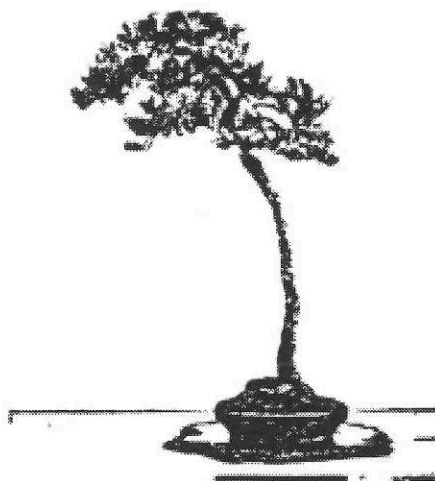
ISSN 0160-9521



AKAMATSU or RED PINE

by Shōryūgen Shin

Translated by Jules Koetsch



It is common to see akamatsu (red pine) in the hilly countryside of Japan. (Editor's note - in Japan white pine live along the higher mountain slopes, while in the lower, hilly countryside red pines thrive, and in the lowlands along the seacoast black pines abound.) Akamatsu is a species used in landscaping, and it is certainly among those species considered when doing bonsai. The point to be admired about akamatsu is that the delicate feel imparted by the trunk is in sharp contrast to the exciting, manly appearance of the foliage. The most popular style from the various styles available for an akamatsu bonsai is bunjin style.

METHOD OF PROPAGATION AND TREE STYLES

Method of Propagation: akamatsu is grown principally from seed but also at times, it is collected from the hill country.

Tree Styles: bunjin style makes the most of the tree's characteristics and the slender trunk; cascade and windswept are other styles; and one finds informal upright styles suitable for comprising a group planting.

PURCHASING TREE SPECIES AND FIRST YEAR

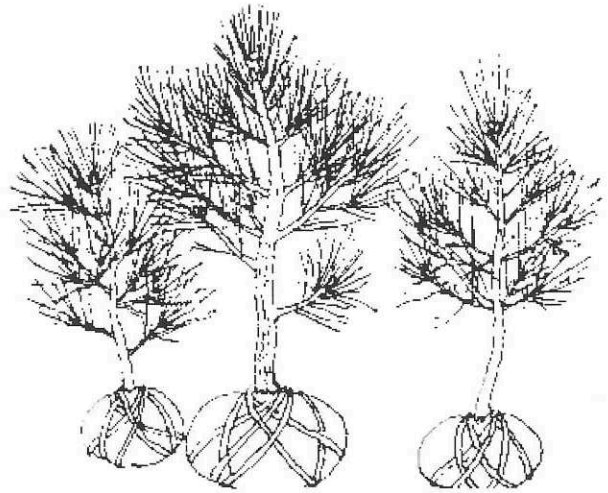
Points in Purchasing the Tree(s): The best time to purchase a potted tree is between March 20th and 31st. At present there are few akamatsu marketed. Choose a sapling which is 4 to 5 years old, has a trunk diameter of 4 to 5 mm (1/8 to 1/4 inches) and a height of 10 to 15 cm (4 to 6 inches).

12

If one is doing a group planting, select trees with many branches in the upper parts of the trees. Also, in the author's opinion, thick spreading roots are not necessary. In doing a group planting of 5 trees make the number one or master tree that tree with has the thickest and longest trunk. Select the others so that they all are not the same height.

PREPARATION FOR AND POTTING:

Having purchased a tree or trees, immediately prepare for potting the plant or plants. First of all prepare the pot and the soil mix. Carefully follow the illustrations for potting the plant. Once the plant has been potted, water the plant until it runs out of the bottom hole in the pot and place the plant on a shelf outdoors in full sun and where there is good air movement.



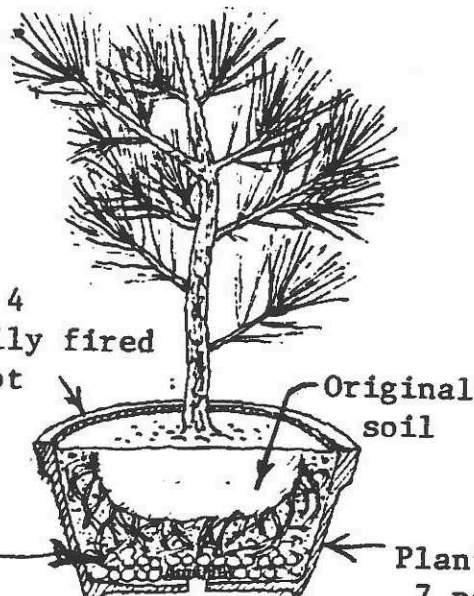
Purchasing Species of Tree -
March 20-31

Procure a 4- to 5-year-old seedling with a trunk diameter of 4 to 5 mm (1 5/8 to 2 inches), height of 10 to 15 cm (4 to 6 inches), a tapering trunk and many branches.

Consolidation
of Roots



Potted Plant

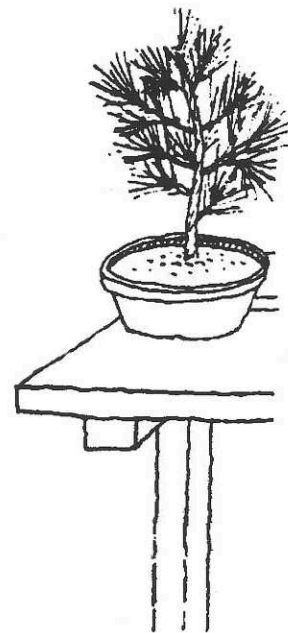


Number 4
partially fired
clay pot

Original
soil

Akatsuchi
drainage
pellets

Planting soil:
7 parts akatsuchi
3 parts kiryu seisuna

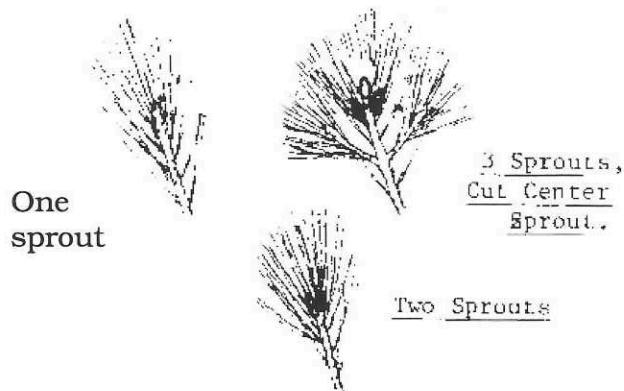


When Winter is over,
immediately place the
plant outdoors on a shelf.

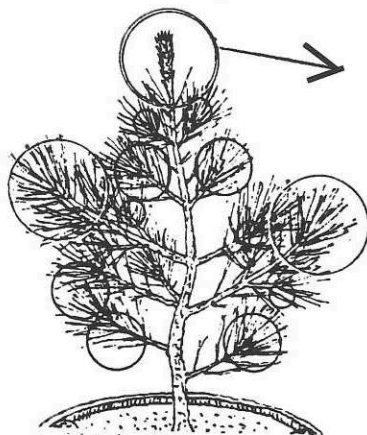
Watering and Fertilizing: As soon as the topsoil appears dry, water immediately. Between April 20 and 30, apply 2 kneaded rape seed fertilizer balls, each the size of the tip-end of one's thumb. Apply 2 balls between July 1 and 10 and again between September 20 and 30, insuring that in subsequent applications the balls are placed on different spots.

CUTTING NEW SPROUTS: By June 20-30 new sprouts have become established and they can then be cut, see the illustrations.

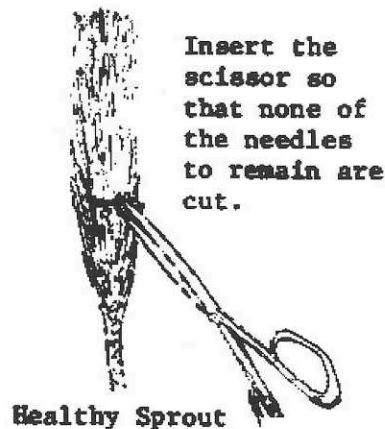
The general rule in cutting new sprouts, as shown in the figures, is to especially not cut all the new sprouts, leave some uncut where additional branch length is desired to balance the tree's shape.



Cutting Unwanted Sprouts - June 20-30
When there are 3 sprouts, cut the center one. If there are only one or two sprouts, do not cut them since the branch is not vigorous enough.



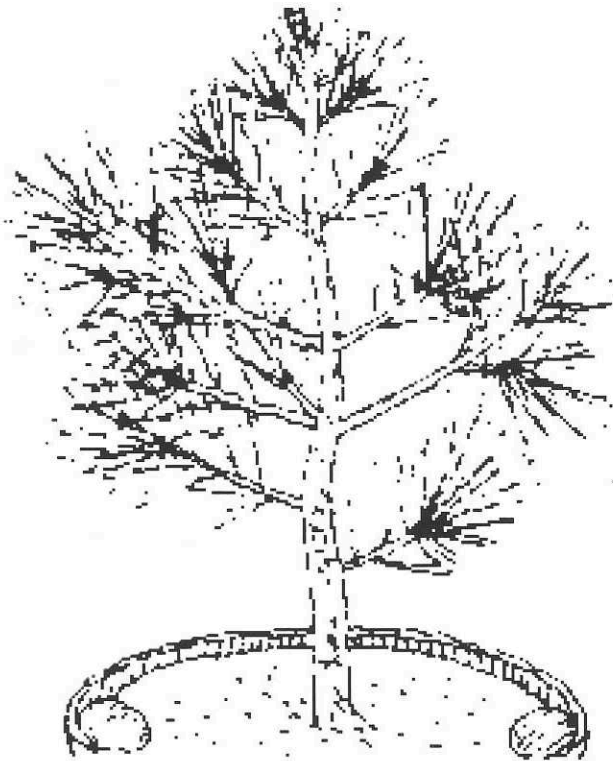
The distinction is that one does not completely remove the sprouts where there is less vigorous growth.



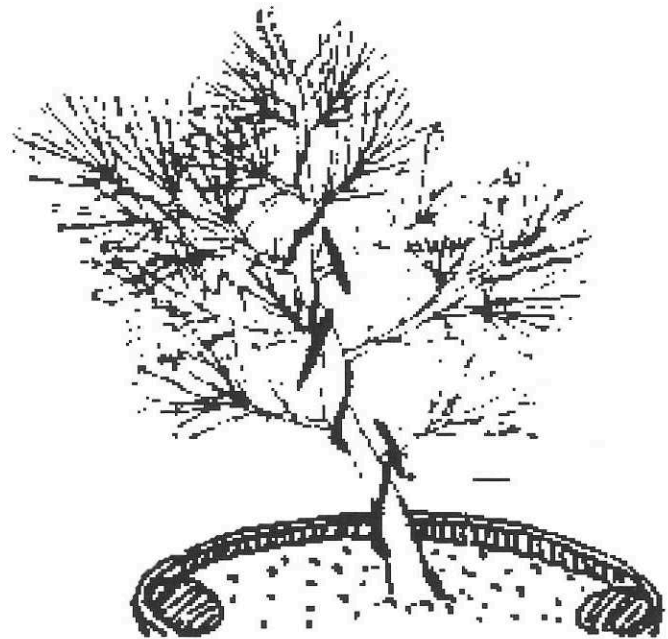
When the sprout has stopped elongating, remove 1/2 to 2/3 of the tip.

WIRING OF TRUNK AND CUTTING OF UNNECESSARY BRANCHES: Decide where the front of the tree is. Wire the trunk between October 1 and 10, and cut off the unnecessary branches. Having selected the front, employ 14- to 17- gage copper wire to the slender trunk and bend it to the desired shape. Once the trunk has been wired and bent, remove unnecessary branches. Remove any overlapping branches and those with other undesirable characteristics. Remove branches beginning from the bottom of the tree and work upward such that the remaining branches alternate in position on the trunk. Refer to the illustration.

SUBSEQUENT MANAGEMENT: Having supplied enough water and fertilizer to the plant, insure that the plant is protected during the winter after December 1 to 10 so that the plant is not frozen.

Wiring of Trunk - Pruning Unwanted Branches - October 1 - 10

Before wiring and removing unwanted branches

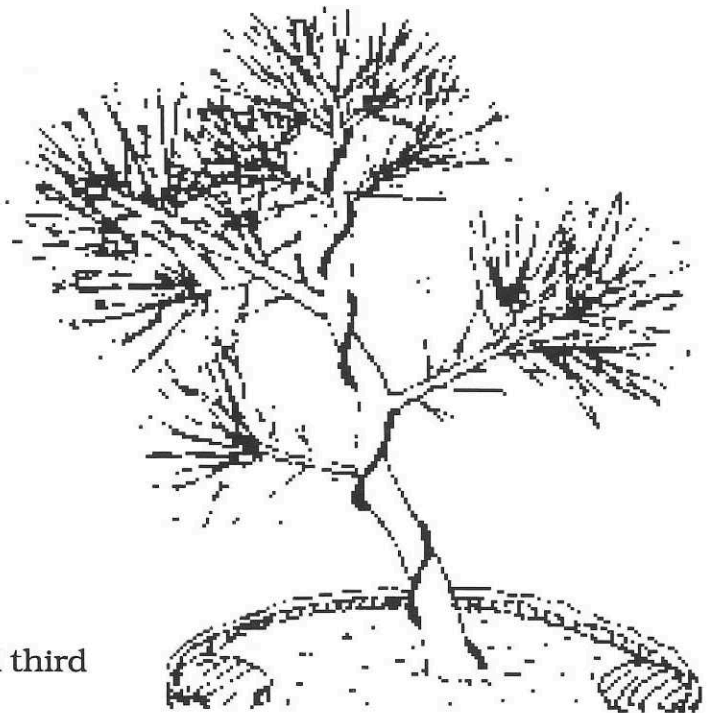


Trunk wired, unwanted branches to be removed. (Three black slashes mark points for cutting.)

Having decided upon the front of the tree, using 14- to 16-gage wire, wire the trunk and bend it to the desired curvature.

After wiring, branch removal

Unwanted branches such as those which interfere or rest upon others and those that are bar branches have been removed. The branches alternate going up the trunk.



Come back next month for the second and third years' information.

Pete's Excellent Adventure

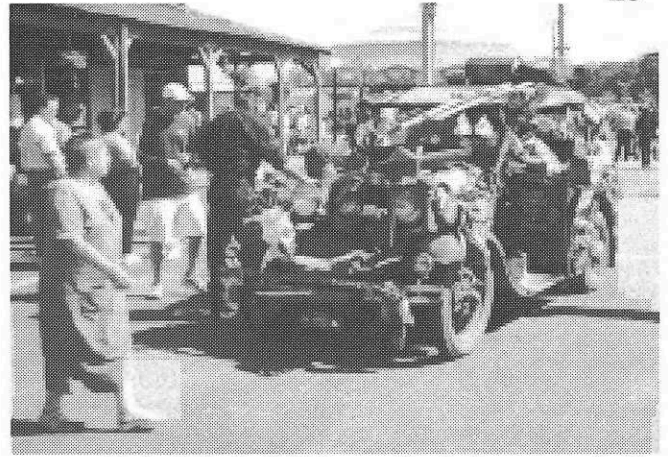
or

Here Come da Judge Evaluating the Virginia State Fair Bonsai Exhibit Trees

Pete Jones (NVBS) was invited to serve as judge for the bonsai competition on October 2, 1999. The trees, which should come from all around the state, have



dwindled to those of the Richmond Bonsai Society. PBA and others have been invited to participate; but I think many have been shy, wondering what the facility is like and how security is provided. A staff of 7 (assuming RBS members) guarded and cared for the trees while Pete was there. The fair also has a private security force, along with Richmond City and State Police officers on duty.



Pete labeled this as their transportation to the fair. There's Caecillie checking out the front view. (Actually, the car is part of the Heritage Exhibit.)

Here's Pete going through the trees with his contact, Randi Sharp (RBS).

But darn those pesky poles, always jumping in where they're not wanted.



Note the well-laid brick walkway and sliding, lockable door.



This is Best of Show, a Kingsville Boxwood of nursery stock. We're told to see other entries, visit the RBS website.

All photos by Pete and Caecillie



highlighting volunteerism . . . Some time ago, in answer to a request, Jack Cardon (BBS) sent us some expressions of gratitude he and Janet Lanman (BBS) received. They make a habit of giving their time to local high school students, introducing the art of bonsai to the next generation. Jack has said they start with a 15-minute video of Roy Nagatoshi; do a lecture/demo during the class period; and then after school, they do a voluntary workshop using junipers or pines popular for their shaping potential.

Dear Betty:

In accordance with your request I asked the students at Damascus High School to write something about what they learned when Janet and I gave demonstrations on May 12. I am enclosing copies of what two of them wrote.

Each of the students signs a "thank you" page for me or Janet depending on who gave the demo to their class. Copies are enclosed for your own information showing how the students like what we do.

Incidentally, this was the seventh year we have visited Damascus High. The school is a good client! Credit goes to the teacher who is not only interested in having students learn something about bonsai, but is also one of the best teachers we have encountered in the program. [Ed. note: Well, let's name her - thanks Mrs Sand.]

Also enclosed is a photo taken by a student in the photography department at Damascus during Janet's demo. Perhaps the best picture I have ever seen of her. Hope this helps you. /s/ Jack

"I thoroughly enjoyed the Bonsai demonstration that took place in my horticulture class. I found it very interesting and informative. The demonstration was also entertaining and there were many new things I learned about Bonsai by watching the process through which Bonsai are created. Before our class had the Bonsai demonstration I didn't know very much about Bonsai, now I've learned so much. I realize that Bonsai making requires creativity and patients. I have new respect for people who take the time to produce these exquisite, beautiful trees. I really appreciate the eye opening demonstration, It showed me that "Bonsai" is more than just the process of growing a small plant, it's an art. - Sandy Moses"

"I greatly enjoyed the bonsai presentation. Mr Cardon, a gentleman, explained everything detail by detail. Personally, what I liked about him was the fact that he gave us information about himself before he started with the presentation. It made me feel much more comfortable with him.

He patiently answered all of the questions that we had, and demonstrated them to us on the tree as well. - Sincerely, Vikki Pokrashevskaya"

In the last year, our readers may remember Jack's story of bonsai behind bars. If others of our members are giving time in a similar way, we'd very much like to share your methods. It may give an idea to another member to help spread the fun and give uninitiated folks the "real skinny." I know it's funny to overhear Mr Expert on Everything telling a friend bonsai are tortured or put in microwave ovens to achieve their small stature, but it's also sad.

Lately, it was pointed out to me by a future PBA officer that we seem to have let our "prime directive" - education - be put on a back burner. We've become complacent - or lazy - and it's time for the membership to stand up again and give to the community as in the "olden days."

Have you noticed an opportunity for your club to teach? Bring it to our attention so we can share with the group. You might make it happen with help.



Dear Mrs. Lanman, Thank you for coming and teaching us about the Bonsai art.

Sean Dunn

Thank you Mrs. Lanman for coming to DHS and sharing your knowledge on Bonsai. Thanks again, Lauralyn

Dear Mrs. Lanman, Thanks for teaching us some interesting things about Bonsai, I enjoyed seeing the little forest of Bonsai that you made. Amanda Carlson



Dear Mr. Cardon, your knowledge and construction of bonsai are greatly appreciated by the students in our class. I hope you enjoy this love for many more years. Thank you, Allison Martin

Mrs. Lanman, thank you for the wonderful bonsai workshop! Lydia Martin

Mrs. Lanman, THANK U FOR COMING OUT TO TEACH US ABOUT BONSAI. Joe Bolton

Mrs Lanman Thank you for coming and giving your great knowledge to us! It was enjoyed! Jenn H.



Thank you for coming to DHS and sharing your knowledge on Bonsai. Thanks again, Lauralyn

Dear Mr. Cardon, Thank you for the demonstration - it was fascinating! Lydia Martin

Mr. Cardon - Thank you so much for teaching us about Bonsai, we had lots of fun. Thank you - Jen Stanley

Dear Mr. Cardon - Your presentation was wonderful. I learned alot and now would be interested to try it. Thank you very much for coming. You both did a lovely job. - Jackie Meador

If you read the minutes of the August PBA board meeting, you might have picked up that PBA was invited to have a display at the Washington Flower Show. No one in attendance showed interest in helping with a booth or display. I can tell you all that the attendees are doers in this community of clubs and they are tired of pulling the wagon all the time. (P.S. Call Chuck Croft (NVBS) (703) 978-6841 **BEFORE** 8 p.m. if you'd like to help with the Flower Show display 9-12 March 2000 - lots to do to make it happen.

If you are new to our bonsai clubs (or a long-time member willing to smile and share info with strangers), for gosh sakes, go to the phone and call your club president and say "I want to help." My experience with such activities has always been rewarding. And you meet the MOST interesting people!



Poetry Corner - Calm yourself Be Grateful

LITTLE ORPHAN GIRL . . .
EATING A LONELY DINNER
IN WINTER TWILIGHT

- Shohaku

Icy Winter night . . .

I unfreeze the writing brush
with my two good teeth

- Buson

*tiny flowers. little leaves.
serissa. i loved you tree
why hara-kiri?*

- John Hoffman, NVBS

And from Basho and Thoreau: Mary Kullberg's Morning Mist - Thoreau and Basho through the Seasons; Weatherhil, Inc., NY.; 1993.

The year draws to its close -

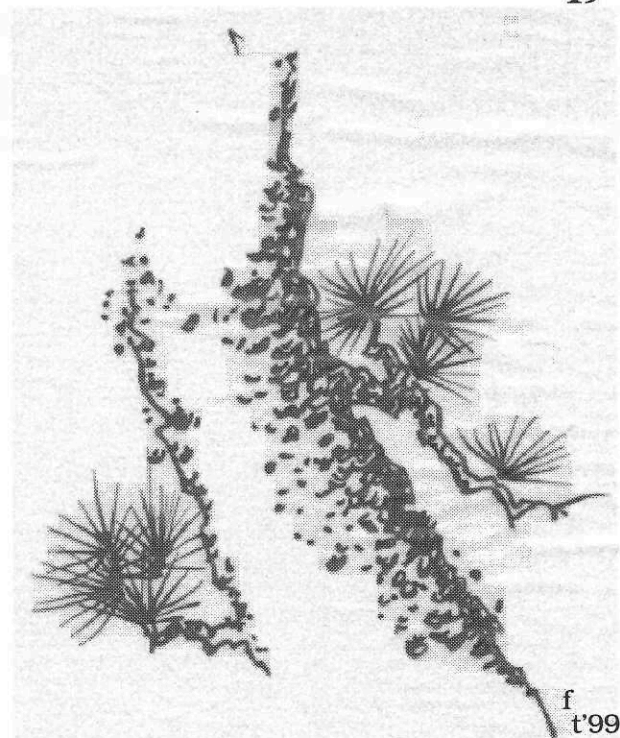
I am still wearing
my wide-brimmed hat and straw sandals

- Basho

I may add that I am enjoying existence as much as ever, and regret nothing.

- Thoreau

. . . and finally, two shots of the excellent special exhibit by Lancaster club during the PBA Fall Symposium.



f
t'99



Bonsai Data Sheet

FILE NO.

COMMON NAME

ZONE

BOTANICAL NAME

CLASSIFICATION

DATE ACQUIRED	AGE OF TREE WHEN ACQUIRED	MATERIAL'S SOURCE
---------------	---------------------------	-------------------

VALUE OF BONSAI

GENERAL INFO:

POTTING INFO:

FEEDING:

WINTERING:

INSECT CONTROL

This sample bonsai data sheet is provided by Jim Doyle. It is a two-sided form to be used as a record-keeping help for each of your bonsai.

This article first appeared in his column, *Green Scene*, in *The Washington Post*. Mr Lerner was generous to allow us to reprint his work for the price of a copy of Clippings. Thanks Mr Lerner!

Horticulture Libraries Are Open Books on Research, and Design

by Joel M. Lerner

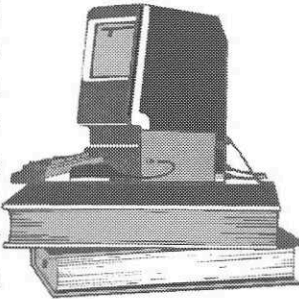
Readers of this column know that I often suggest buying a book to get more information on a garden or landscape subject. The only thing better would be if the books were free and came complete with a real garden. And that's the way you can have it in the Washington area.

Horticulture libraries aren't borrowing libraries, but they usually come with gardens attached. These libraries are for research, and that's what you should be doing for your landscape this winter. Try one of these fine, free learning resources.

Virginia

- The American Horticultural Society at River Farm, 7931 East Boulevard Dr., Alexandria, houses older, rare and unusual books, as well as standard horticultural texts. You'll find a new series of American Horticultural Society guides there that are being released this winter, and an excellent reference, *The American Horticultural Society A-Z Encyclopedia of Garden Plants*. Librarian Alice Bagwell's experience with the collection makes her an excellent resource. The library is open to walk-in traffic Thursdays from 9 a.m. to 5 p.m. To make an appointment for another time, call (703) 768-5700, ext 28 on Thursdays.

- The library at Greenspring Gardens Park, 4603 Greenspring Rd., near Alexandria in Fairfax County, has a newly catalogued computer database of its horticultural reference books. Greenspring also has specialty book collections in natural gardening, landscape design, wildlife habitats, pest control and natives, with a section on plants, indigenous to Virginia. If you're looking for horticultural-related



periodicals, the library has an extensive list and retains the last 3 years of issues.

Sherrie Chapman runs the library. For information, call (703) 642-5173. The park is open Monday through Saturday from 9 a.m. to 4:30 p.m., and Sundays from noon to 4:30 p.m.

- Meadowlark Gardens Regional Park at 9750 Meadowlark Gardens Ct. in Vienna. It has a wide collection of books specifically about the plants that are growing in the library's gardens. It also has a good general reference section of horticultural books and magazines.

Call Doris Rodriguez at (703) 255-3631 for information. The collection is open daily and weekend from 10 a.m. to 4:30 p.m.

- The University of Virginia Blandy Experimental Farm in Boyce, 20 minutes west of Middleburg, on Route 50. It houses a 3,000-volume collection of gardening books in an historic structure which stands in the midst of planted gardens and natural wildlife habitats. The facility is also known to many as the Orland E. White State Arboretum of Virginia. The library is primarily for research, but anyone who wishes to browse the stacks is welcome to do so.

Call Jen Peachey, facilities-use coordinator, at (540) 837-1758, ext 21, from 9 a.m. to 5 p.m. for an appointment.

District

- Horticulture Branch of the Smithsonian Institution Libraries is at the Arts and Industries Building on the Mall at 900 Jefferson Dr., SW. It houses reference books and periodicals used by horticulture staff members, who are responsible for landscape design, installation and care of many garden spaces enjoyed by millions



of people annually and all within walking distance of the library. It also offers an archives of historic landscape design records.

The library is available by appointment. Call Branch Librarian Marca Woodhams at (202) 357-1544, Monday through Friday from 10 a.m. to 4:30 p.m.

- National Arboretum at 3501 New York Ave., NE, often is thought of as a place to do plant exploration on its grounds, not book research in the administration building. But that's what you can do at its horticulture library. With texts relating to a wide variety of subjects, the publications you'll find are as assorted as the themes addressed in the National Arboretum's diverse array of garden spaces. To oversimplify it, the arboretum has formal, natural, shade, sun, bonsai, water, herb and test gardens plus numerous collections of hardy plants in this region, many it has introduced. Call librarian Ann McIntire at (202) 245-4538 for information about the library, or stop by from 9 a.m. to 1 p.m. Monday through Thursday. [Ed. note: Don't miss the bonsai library in the Mary E. Mrose (NVBS) International Pavilion either.]

Maryland

- If the National Arboretum doesn't have what you're looking for, it has a direct line to the National Agricultural Library at 10301 Baltimore Blvd. in Beltsville. There you can find whatever information you need, worldwide. You cannot browse the stacks, but you can request a librarian to do it for you. In sheer volumes, the library has the widest selection of books by far; many are on agriculture, which includes animals, food, water quality, aquaculture and ornamental plants.

<h1>ORIENTAL ORIENTATION</h1>		1451 PLEASANT HILL RD HARRISBURG, PA 17112 717-545-4555 EXPIRES DECEMBER 31, 1999		
<p>GROWING: BONSAI, PRE-BONSAI, JAPANESE MAPLES, RARE & UNUSUAL DWARF CONIFERS</p> <p>SOURCE: GRANITE LANTERNS & STATUARY, IMPORTED TOOLS, SUPPLIES, POTTERY & BOOKS</p>				
1451 PLEASANT HILL ROAD HARRISBURG, PA 17112 717-545-4555 PHONE OR FAX MON thru SAT, 9AM-5PM		<h1>10% OFF</h1>		

The National Agricultural Library might have a separate contact number depending on your area of interest. A good beginning is general information at (301) 504-5755, TDD/TTY, (301) 504-6856 or the reference desk at (301) 504-5479.

- Brookside Gardens has an expanded library in its new education building at 1800 Glenallen Ave. in Wheaton. With Brookside's expansion came full computer capability, including CD-ROM programs with plant databases, pictures and design programs for use by the public. It also has expanded the children's gardening book section. Outside are perennials, bulbs, roses, woodland and winter plants, ponds and herbs.

The horticulturist in charge is Stephanie Oberle. For information call (301) 962-1421 or stop by the library, which is open daily and weekends from noon to 5 p.m., except holidays.

Mr Lerner is president of Environmental Design in Capitol View Park, MD. His e-mail address is lernscap@erols.com.