

# PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION



Volume 30, Number 10  
October 2000



## NBF Gifts of Appreciation to Japanese Bonsai Leaders

by Felix Laughlin (NVBS, NBF President)

In February of this year, a number of the Foundation's directors traveled at their own expense to Japan, accompanied by Dr Tom Elias, to meet with Saburo Kato and the directors of the Nippon Bonsai Association and to attend the 74th Kokufu Bonsai Exhibition in Tokyo. As a momento of the Foundation's appreciation for the Nippon Bonsai Association's extraordinary support of the National Bonsai & Penjing Museum, the Foundation presented each NBA official with a crystal vase etched with the Museum's logo. In addition, American viewing stones were presented to Prime

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**PBA**  
**Clippings**  
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**Editorial** by Jules Koetsch

This first year of a new millennium marks the 30<sup>th</sup> year since PBA was first founded by 16 members. The PBA constitution, which many PBA members may not have seen lists the following as the Purpose of PBA:

- A. To develop the interest of the American public in Bonsai and related arts.
- B. To serve as a focal point and headquarters for affiliated organizations of bonsai enthusiasts.
- C. To interest and train various and sundry persons in engaging in Bonsai arts.
- D. To hold periodic meetings, symposia, workshops, and/or conventions in furtherance of its educational purposes.
- E. To provide a reference service, both literary and personal, to increase members' enjoyment of the expertise in the art of Bonsai.
- F. To hold, sponsor, and promote such functions as may be necessary for fund-raising purposes, but only incidental to and in furtherance of its educational purposes.
- G. To further the art of Bonsai by education and research.

How well in the last 30 years has PBA met the objectives cited in the above Purpose? PBA has been a moving force in establishing the National Bonsai and Penjing Museum at the U.S. National Arboretum in conjunction with other bonsai organizations and benefactors throughout this country and abroad. PBA, as well as its members individually, have generously contributed to the National Bonsai Foundation which is the organization that directly supports the National Bonsai and Penjing Museum. PBA has held an annual bonsai show at the Arboretum which has served in a number of ways to introduce the public to bonsai. Bonsai of a convenient size for the homeowner are on display to show that bonsai need not be as large as some of those in the national collection. The show also gives the public an idea of what can be done by anyone after a little training; and also what plant material is suitable and possibly





## Calendar of Events *compiled by Shari Sharafi (BBS)*

Send your club's input to Shari by e- [sharisharafi@hotmail.com](mailto:sharisharafi@hotmail.com) or snail mail to 4803 Westway Dr., Bethesda, MD 20816

### October

#### Rappahanock Bonsai Society

**7 11 am** Hardy Bonsai Workshop, Gardens Unlimited, Further info, details and cost TBA.

#### Northern Virginia Bonsai Society

**14 9 am** "Two Rock Heads and a Scholar" a presentation on stone appreciation by Glenn Reusch, Chris Yeapanis, and Chris Cochrane (Secretary, President, and Educational VP of the Potomac Viewing Stone Group). They will share their stones and collecting stories, as well as some display principles. They will also encourage NVBS members to bring their own stones for a candid critique. They plan to have fun and share their interest in stones (Suiseki, Chinese Scholar Stones (Gongshi), viewing stones, etc.). Contact them for details.

\* **21 10-5 pm** NVBS and the American Conifer Society (ACS) are joining Meadowlark Gardens in Vienna, VA, to present a Fall Color Festival. There will be demos, displays of plants being propagated/grafted, bonsai in training, and show- quality bonsai on display. Educational talks and displays will round out our presentation. All PBA members are encourage to attend and/or volunteer.

#### Brookside Bonsai Society

**19 7 pm** BBS annual auction in place of the monthly club meeting. Call Shari Sharafi at 301.229.5483 for details.

#### Baltimore Bonsai Club

**22** Collected Material Workshop - Bring any collected material to be evaluated and refined. Tree of the month: Collected material, Display: Arschel.

#### Kiyomizu Bonsai Club

**22** Picnic - To be determined.

#### Lancaster Bonsai Society

Frank Thomas to graft live tree? A? Phoenix Graft? On dead wood.

### November

#### Rappahanock Bonsai Society

**4 11:00 am**, Over-wintering Bonsai Demonstration/Lecture. Gardens Unlimited.

#### Brookside Bonsai Society

**16** No program reported.

#### Baltimore Bonsai Club

**19** Return of the 1999 Three-Ring Circus Trees

Election of new Three-Ring-Circus Teams. Presentation of new circus material.

#### Kiyomizu Bonsai Club

No meeting.

#### Lancaster Bonsai Society

Slide show on Penjing and Suiseki and a raffle.

#### Northern Virginia Bonsai Society

**11 9 am** Bob and Todd from Gardens Unlimited will be grafting a tree on to deadwood.

**12 pm** workshop - Details next issue. Call Claire, 703.823.9396 to sign up - whatever they're teaching, you need to know it.

### December

#### Rappahanock Bonsai Society

**2** Planning for 2001. Further details to be announced.

#### Kiyomizu Bonsai Club

**3 3 pm** Potluck Dinner, Location to be determined.

#### Baltimore Bonsai Club

Holiday Party, Time and Place TBA

#### Brookside Bonsai Society

BBS annual Dinner Out. Details in the next *Clippings*.

#### Lancaster Bonsai Society

No program reported.

#### Northern Virginia Bonsai Society

**8 6 pm** Party!

\* Meadowlark Gardens charges the general public: \$1 for ages 7-17 and 60+, \$3 for ages 18-59 (under 7 are free). Members of PBA will be issued passes by Pete Jones.

*So, nobody's said. Who's planning the celebration for PBA's 30 years in bonsai education and volunteerism?*



## UNTAPPED PBA RESOURCES

*Editor's note: Have you considered ordering one of these for when you have a winter evening and your bonsai are all snug in their beds? Furthermore clubs can structure part of a meeting around a viewing of a tape followed by a discussion on pros and cons, plus additional advice by the attendees.*

Did you know that PBA has a library of video tapes that are yours to use for just the postage?

PBA has accumulated a number of mostly educational video tapes over the years which can be borrowed just by telephoning the request and paying for the postage both ways.

### The way it works is:

1. Telephone Arschel Morell, (410) 744-6478 and give him your request from this list.
2. Arschel will mail you what you requested.
3. When you are finished with the tape or tapes, package them along with the cost of having them mailed to you, and mail them back to Arschel, 9 Notches Ct., Baltimore, MD, 21228.

### Current Library

**BONSAI** : (one tape) The Art of Father Paul Bouine; Monastery of the Holy Ghost, Conyers, GA. This is a biography of the pioneer of bonsai in this country. Good human interest story.

**THE ART OF KIMURA**: (3 separate tapes or one tape - a condensed version) Good for discussion groups, advance styling techniques, demonstrations.

**MASTERS OF BONSAI TECHNIQUES**: (Each volume is a single tape)

Vol.1 **SHAPING TECHNIQUES**: by Chase Rosade.

Vol. 2 **CARVING DEADWOOD**: by John Y. Naka.

Vol. 3 **ROCK PLANTING**: by Marion Gyllenswan.

Vol. 4 **GROUP PLANTING**: by William N. Valavanis.

**BONSAI DESIGN: FOREST PLANTING**: (2 tapes - Volume 1 and Volume 2) by Warren Hill, the Curator of the National Bonsai and Penjing Museum. Very good demos and good for meetings and study groups.

**BONSAI: ART AND HORTICULTURE TECHNIQUE**, Vol. 1 Basic Techniques: (one tape) by William Valavanis. Good meeting tape, covers all the bases.

**BONSAI: AN INTRODUCTION TO THE ART OF BONSAI** (one tape) features Roy Nagatoshi. Good for repeated viewing at a show.

**THE GROWING ART OF BONSAI, AN EDUCATIONAL INSTRUCTION VIDEO**: (one tape) by Arthur Scolnik. Excellent for the individual or group study of bonsai basics.

**THE BONSAI WORKSHOP**: (4 tapes) Excellent for showing at a series of club meetings.

Tape A. No. 1 The Basic Principles of Bonsai. No. 2 and The Cultivation of Bonsai in No. 1 above.

Tape B. No. 3 The Cultivation of Bonsai in Tape A No. 2; plus No. 4, Method of Forming Bonsai.

Tape C. No. 5 Repotting and Watering.

Tape D. No. 6 Group Plantings and No. 7 Rock-Grown Bonsai.

# POTOMAC BONSAI ASSOCIATION

## Board Meeting Minutes

August 20, 2000

Attending: NVBS - Chuck Croft, Arash Afshar, Jules Koestch, Arlene Polinsky, Chris & Betty Yeapanis, Judith Wise; BBS - Shari Sharafi, P.C. Kumar, Jim Hughes, Janet Lanman, Jim Rieden; BBC - Ron Lang, Arschel Morell; Bowie - Jim Sullivan; WBC - Ross Campbell.

The meeting was called to order at 1 PM. The minutes of the July 8 meeting were unanimously approved.

Treasurer's Report: CD - \$6,000, Savings - \$7,308.81 and Checking - \$165.29 for a total of \$13,474.10. The treasurer's report was unanimously approved.

Fall Symposium: the Treasurer sent a report on registration. As of the date of this meeting, only 15 persons had registered (11 full, 1 Saturday, and 3 Sunday). Workshop registration was 7 (5 in Kim workshop, and 2 in Sustic). Full registration is to be paid for Mr Kim, his assistant and Jack Sustic.

There will be no stamp cancellation.

Those working at the symposium (Antel, Afshat, Sharafi, Yeapanis, and Wise) will only pay for food (\$15). It was added that Warren Hill would pay for meals only.

Shari Sharafi, noting the low registration, urged each club to drum up attendance by calling club members. Korean community participation has been nil. There was a general discussion of the lower PBA membership. B Yeapanis encouraged distribution of handouts. Polinsky will distribute symposium information to local nurseries. Campbell noted that the registration form was hard to understand (unless you had attended a previous symposium). Afshat noted that funds should be raised ahead of time to help pay for people who cannot afford full registration. Workshop trees will be distributed randomly. The symposium dinner will be at the Outback Restaurant in Bethesda.

It was decided that: 1. Sharafi will make up a poster for distribution; 2. club members will be canvassed to encourage greater attendance; 3. Attempt to use the NBF website to advertise; and 4. advertise in local newspapers, etc.

Sharafi noted that there were 10 confirmed vendors. There was a brief discussion on what vendors should bring. Morell will send out past symposium surveys with names and phone numbers so past attendees can be contacted. Croft will contact the Arboretum regarding the banner that was to be displayed at the New York Ave. entrance. He also intends to attend each club's meeting during next year to discuss the clubs priorities.

Spring Show 2001: Chuck Croft advised that the date for the 2001 Spring Show at the Arboretum might change to the 4<sup>th</sup> weekend in April, 2001. PBA is already committed to the first April weekend, and there would need to be changes in the visitation of the Japanese and other invitees, Ikebana International, and Viewing Stone societies which have been invited to participate. The Chinese pavilion will be the display area for bonsai. The auditorium will house demonstrations and programs. Donations will be allowed. Trees will need special care, depending on the 1<sup>st</sup> or 4<sup>th</sup> weekend (undercover or cover-off) and will need to be of a higher quality, less crowded, and of more traditional nature. If cover is off pavilion, no stands can be used (weather). Demonstrations will cover a range - flower arrangement, viewing stones, bonsai, etc.,

and will be done often during the show weekend.

Washington Flower Show: The 2001 show will be the second week in March (4-11, 2001). Ed Suarez will be contacted.

By-Laws: Afshat noted that Antel, Morell, and he will be working on job descriptions of the officers and education section.

New business: Report on the need for a PBA web site. Arlene Polinsky volunteered to design site. All club's newsletters and calendars will be posted, along with other info for the benefit of PBA. C.Yeapanis noted a need for site maintenance and a host (sponsor). A motion was made, seconded and approved to set up the PBA web site; Arlene Polinsky was chosen to be chair. Ideas were encouraged for additional education programs for schools, etc. C.Croft reported he had been contacted to do a demonstration at Bloomingdale's at Tyson Comer during a week-long event the store is holding.

B.Yeapanis introduced Betty Krupp, teacher (Asian Arts) at the Anne Arundel Community College, who reported on her fall program on Japan at the college. Her classes take field trips as part of the class; and she plans to bring the class to the Arboretum. Docents will be needed for the 1½ to 2 hr visits to bonsai area. This will be in November. More information will be secured.

*Please note: These meetings are open to all "dues paid" members of PBA. We are not able at this time to advertise date and time of next meeting. If you wish to attend, call your club's PBA Rep.*



*Got this two days after we should have gone to print. Isn't it lucky we were late so you could know this in October!*

## **HAPPY TRAILS WITH ROY!**

September 14, 2000

Kokufu Ten Bonsai  
Tour to Japan with  
Roy Nagatoshi

Dear Friends,

Would you be interested in going to Japan with me? The finalized itinerary for the trip is at last available. Basically the tour in February 2001 includes the following:

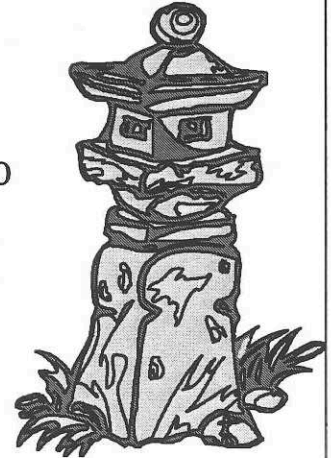
The first three days in Tokyo area to visit Kokufu Ten, the most prestigious bonsai exhibition in Japan, visit to Omiya City where the famous bonsai nurseries and masters are located. Also visit the Green Club where one may shop for A to Z of every bonsai related quality items.

The second three days in Kyoto, the historical and mystery city. Visit to famous temples, shrines and gardens. Shop for Japanese antiques.

The third three days in Kyushu includes a day in hot spring spa resort, visit to Arita and Imari Ware producing town, Kurume azalea bonsai nurseries, and a large nursery market place where one can find any item needed to create a Japanese garden. Also try a famous taste of "fugu ryori" or puffer fish plate with hot sake.

Some of the tour requires up to half a mile of walking. This tour is limited to just 30 persons. If you are interested in joining this trip please let me know ASAP. Telephone - 818.362.5476; Fax - 818-362-3877; E-roydeenaga@aol.com

Yours truly  
Roy Nagatoshi

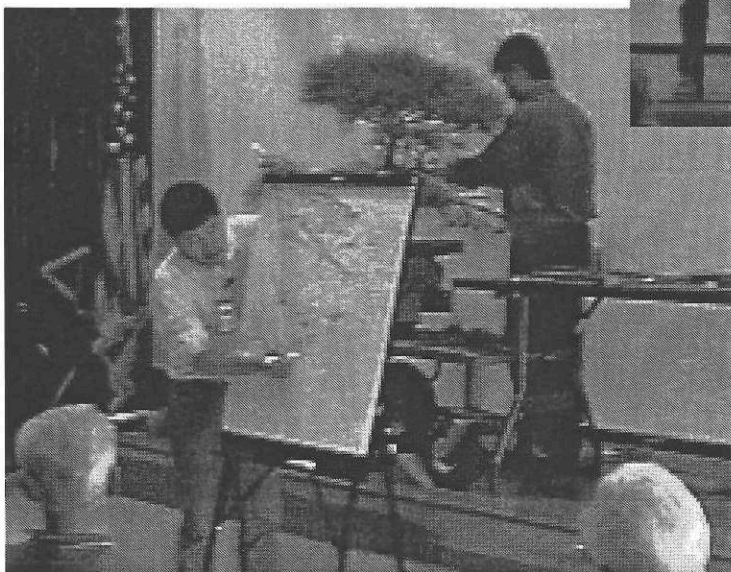
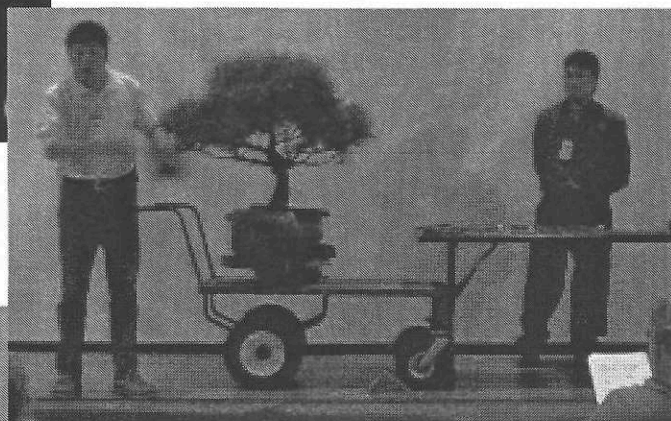




*One more registration, one more gold coin to place in the pot at the end of the bonsairainbow . . .did*

*you get yours?*

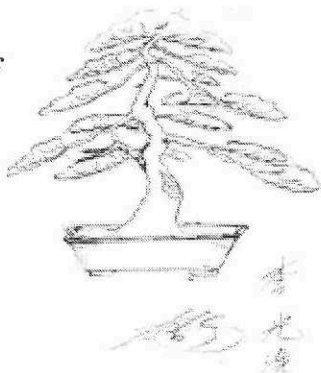
# *PBA FALL Y2K SYMPOSIUM*



*There is the most interesting story to go with this last-minute stand-in demo tree (but, of course, if you were there, you know).*

*Mr Kim and Mr Lee (For those of you who didn't need educating Mr Kim is in gray shirt.)*

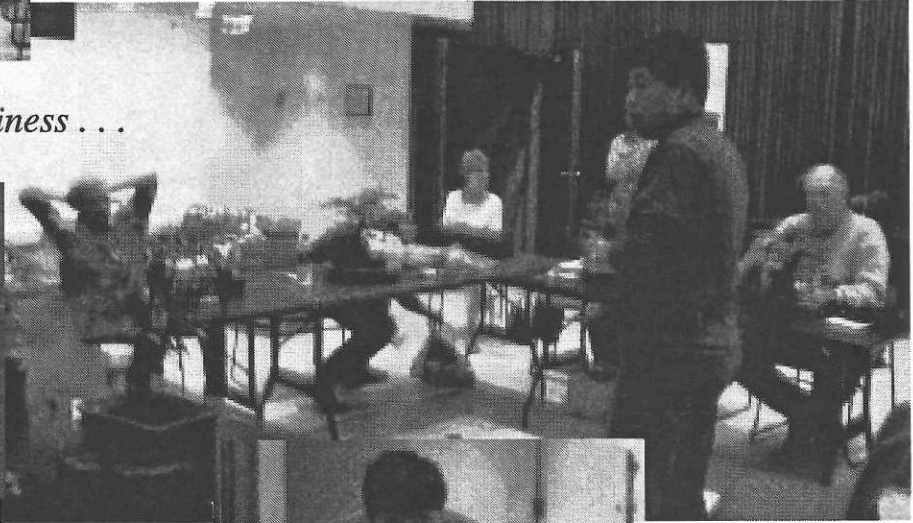
*Mr Lee's sketch of goal appearance of tree (now owned by an NVBS member)*



*What could you have learned  
having lunch with this bunch?* ↗



*down to business . . .*



*Shari Sharafi, you did a fine  
job against adversity. I don't believe  
even the "old timers" had to contend with  
poor walk-in attendance due to a hostage  
situation in the neighborhood. I'll also  
wager none of us ever had the moxie to volunteer for the job of Symposium  
Coordinator never having attended a PBA symposium.*



*You were ever the gentleman when we were tugging you one way and another in  
planning sessions, when the demo tree became unusable for at least 2 years, when key  
volunteers didn't show up, when the restaurant kept us waiting half an hour for a table  
one chair short . . .*

*Thanks from we who've "been, done, got the t-shirt." And now that you've earned  
your "t-shirt," saying "Tested by fire," you can (if you're brave enough to do this  
job again) tell your 'advisors' to jump in the Potomac and do it your way.*

*In future issues, you will be receiving thanks and congratulations more  
eloquent, but not more sincere.*



**“WHAT IS BONSAI?”** *John Y. Naka, the American bonsai master gave what was the most concise explanation of what bonsai is. The following appeared in a history of PBA written by C.R. Mill 1988. It is a translation of the original which appeared in the German book, Bonsai Miniatur-Baume by Paul Lesniewicz published in 1984.*

Bonsai is a living art form  
It is not comparable to other art forms  
Paintings and sculpture are works of art  
that have been completed  
when a painter puts aside his brush, the sculptor his chisel.

Bonsai is in that sense never finished;  
it remains a living piece of nature,  
alive and growing in size.

It is not sufficient only to admire  
the beauty of these little trees.

They want to act as mediators between the viewer  
and something more substantive:

the universal laws of growth and development,  
and to open the viewer's eyes to see,  
that all of us, human beings and nature,  
are bound together by those laws.

*cont'd from front page*

Minister Obuchi, Mr Kato and Arishige Matsuura. The stone presented to Mr Obuchi had been collected by Larry Ragle in the Stillaguamish River in Washington State; the stone given to Mr Kato had been collected by Marybel Balendonck in the Eel River in California; and the stone given to Mr Matsuura had been collected by Jim Hayes, also in the Eel River. Mr Matsuura's stone was presented with a suiban made by American potter Sara Rayner, which was donated by Larry Ragle. Tom Elias, who made the presentation to Mr. Obuchi, said that the Prime Minister seemed very pleased to receive another American stone. As reported in the Summer 1999 issue of the NBF Bulletin, last year President Clinton gave Prime Minister Obuchi an Eel River stone collected and donated by Jim Hayes.

The stones for Messrs Kato and Matsuura were presented to them at a dinner hosted by the Nippon Bonsai Association. Mr Kato, who as NBA Chairman has been a fervent supporter of the Museum, smiled broadly as he received his viewing stone and thanked Marybel Balendonck for giving it to him. Mr Matsuura, Chairman of the Nippon Suiseki Association, admired his new stone by carefully placing it on a bed of sand in his new suiban.



*Mr Kato displaying his new stone for all to see.*



## **BONSAI AS AN ART FORM** *by Jerald P. Stowell*

Is bonsai an art form? All art forms have elements of designs that need to be understood. In order to understand this art form, it is necessary to have a definition of art, as well as basic elements of design.

What is art? Art is the conscious use of skill and creative imagination in the production of aesthetic objects. It is the human ability to join, fit together, to make things. Generally, it is creative work, or its principles, making or doing things, that have form and beauty. Art includes painting, sculpture, architecture, music, literature, drama, and dance; there are many other activities that could be listed here that are preformed by individuals. The fine arts, especially painting, drawing, or sculpture are considered to be plastic arts. Bonsai fits the definition of a plastic art in that one uses plant material as his or her artistic medium.

The fall of the year is an appropriate time to reevaluate and study your trees to see if they qualify as works of art! Start this process after the leaves have dropped. It is when the leaves are gone that you can best see their shapes, overall forms, lines of trunks and branches, texture and color of the barks, and placement within their containers. Also while you are studying them, ask yourself, "How can I make them more beautiful, more like the trees I see in nature."

The principles of design are used as guideposts in implementing any work of art and must be included in designing your bonsai to make it a work of art. These guideposts include items such as balance, which implies stability. Is your overall design ho-hum symmetrical or attention-capturing asymmetrical? Is there rhythm in your composition or continuous (maybe mundane) repetition? Are your eyes subconsciously lead gently along an undulating path from top to bottom, or from left to right, or from front to back.

Any good painting or photograph has a focal point (where one's eyes are drawn when first glancing at any art). Likewise, a bonsai when viewed from the front should have a focal point. It is the point from which one's eyes starts to move over the bonsai. One can make the focal point of a bonsai its most emphatic feature, such as the flair of the roots, the movement or strength of the trunk, the undulating line and profile of the branches and twigs, or the color and detail in the dead wood.

There should be a feeling of unity about your bonsai composition, pot and all, in that the use of color, line, form, texture, and space all fit or work together. To use these guideposts effectively, the individual growing bonsai must have an idea to express, a direction or objective in mind, something to communicate to the viewer. In order to have ideas to express, something to communicate to the viewer, you need to observe nature and all of its elements. An awareness of nature can equip today's hobbyist to produce bonsai reflecting the spirit of age, the timeless qualities inherent in good design.

The artist or bonsai hobbyist must plan the elements of the design, try different solutions to a problem, know the scope and limitations of the materials. Always analyze and evaluate as you work on your trees. In the last 100 years, the Japanese have refined their bonsai to look like natural trees in miniature, they have taken their inspiration from nature. They have observed their landscape, they use their native materials.

Bonsai is an art form requiring commitment, horticultural skill, patience, and time to produce works of art.

## **Rocky Fun** by Glenn Reusch, (PVSG Secretary)

In order to make the most of Kemin (pron. Keh-mean) Hu's recent visit to the US National Arboretum, Chris Cochrane (NBF Secretary and PVSG VP-Program Chairman) asked her if she would be willing to bring some of her gongshi (Chinese scholar's rocks) to a Potomac Viewing Stone Group meeting. Kemin, as always, was happy to oblige, but would be able to bring just a few small ones with her on the plane to Washington, DC, from her home in Newton, MA. Chris suggested that more could be handled if someone came in a van. Again Kemin agreed, so Chris called me. I had previously helped Chris haul his stones in my minivan, and he knows I am usually up for most adventures others might call foolish. I agreed, and planning began.

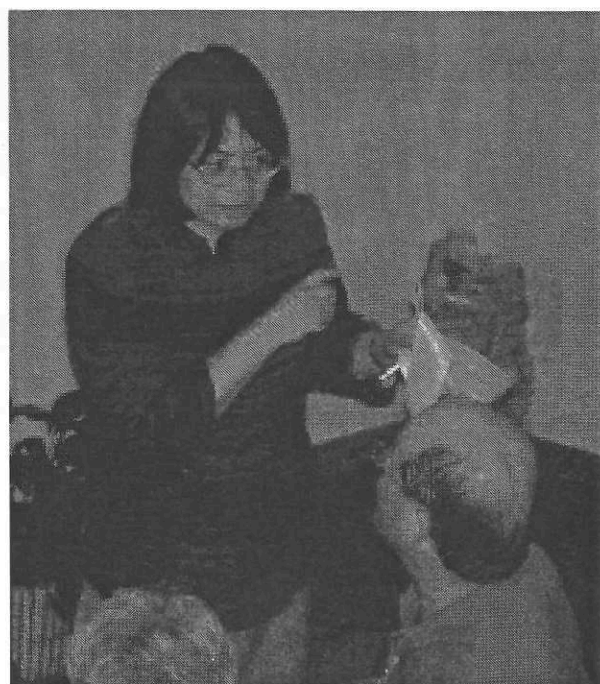
This ultimately involved stops for a rest break at Mike Pollock's home in New York, to see his newly imported Italian stones and his Bonsai collection; and an overnight stay with John Romano and his numerous stones, bonsai, and related books in Rhode Island. Then on the next morning to Newton, MA, and Kemin Hu's wonderful home and gongshi collection. Her basement was enough to take your breath away. Several stones of human size were mixed with the dozens of other fine imported rocks that Kemin brings in from China. She had preselected some she thought would be appropriate for discussion and sale at our club meeting, but asked that Chris and I make the final selection. What a tough job! Who knows what other people will like, and how much they might be willing to spend; but somebody had to do it, so we postponed the decisions.

Kemin wanted to take us to the Boston Museum of Fine Art to see her gongshi displayed out in front of the museum, as well as several on exhibit in the Chinese

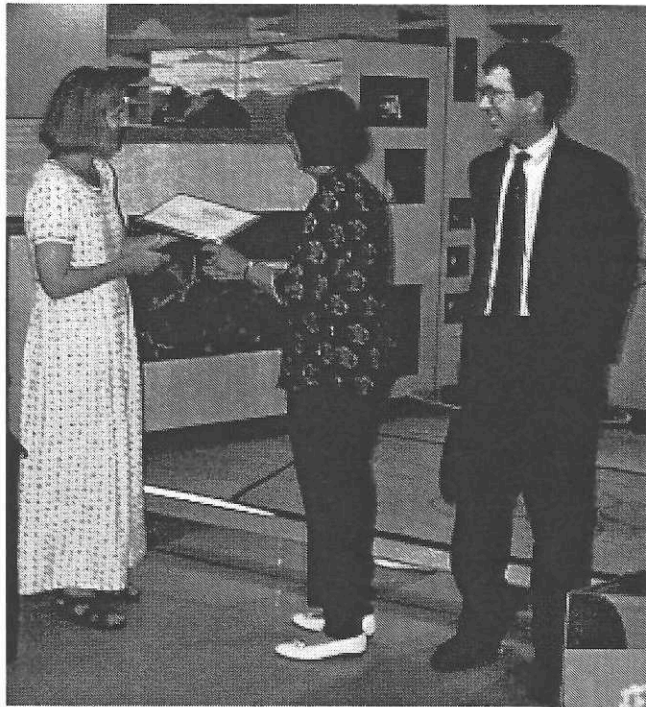
area. The breathtaking stones were wonderful, and to be recommended to any stone lover. Many were part of the late Richard Rosenblum's collection, and are among the most famous stones in the world.

Then, upon returning to Kemin and P.Y.'s home, we made our choices for our club meeting, wrapped the rocks, loaded the van, and headed back down I-95 toward DC, making it in time to catch Kemin's reception Friday night at 6PM. Saturday Kemin arrived before us, and with luggage set just inside the door of the Museum, she started an impromptu lecture with the lucky people who were wandering through the exhibits without guidance. The day was filled with rocky discussion in the Special Exhibits Wing, and culminated in the PVSG meeting and sale.

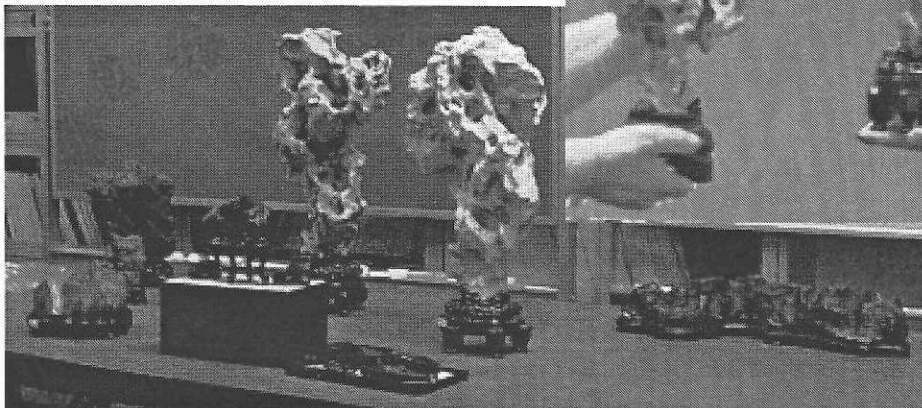
Kemin Hu was wonderful, as her grace and enthusiasm quickly drew the members to her as they absorbed some of the spirit of her beloved gongshi from her. The sale was exciting and a bit unusual, attempting to allow an equal and fair access to all members; and most stones were sold and went home with happy stone lovers. After the meeting was over and the good-byes said, Chris, other



members, and I packed up the remaining stones and headed north on I-95 to deliver these to Kemin's son in NYC. Not wanting to waste a visit to New York, Chris and I spent most of the afternoon in the Metropolitan Museum of Art, again seeing more famous scholars' rocks. What a wonderful, rocky weekend.



*Elizabeth Ley, Garden Unit Leader of the USNA, acting for Dr Elias (NVBS), is presenting Ms Hu a certificate honoring her donation of three gongshi to the Bonsai and Penjing Museum.*



*Some of the gongshi used as examples during Ms Hu's presentation. They were then relinquished for sale by a most interesting method of lottery.*

*This was a very successful event and brought many new members to the PVSG.*

### **A Life of Enthusiasm, Our Friend Kemin Hu** *by Chris Cochrane (PVSG)*

An outstanding aspect of participating in bonsai and viewing stone events is the opportunity to meet people who share an enthusiasm which touches you deeply. This opportunity is available among those for whom bonsai or viewing stones resonate. Among these people, a few will leave you with not only the joy of sharing a special experience, but with the recognition of that other person's contribution to your enthusiasm. Lives are enriched by such people.

When Glenn Reusch says "Kemin, as always, was ready to oblige" (in helping the emerging PVSG get access to purchase her gongshi), he speaks of an especially enthusiastic friend to our community.

Kemin first visited the National Bonsai and Penjing Museum within the last 18 months. She spoke with Assistant Curator Jack Sustic, gave him a copy of her recently published book, and stated she would be willing to donate a Chinese scholar's rock. I wonder how modest a contribution Jack imagined at the time? No one at the Museum was familiar with Kemin though she was already familiar to the foremost collectors of gongshi in the fine arts community having sold stones to many.

After Kemin's book was published, many in the related bonsai and viewing stone communities learned of her. Since then, she has opened her home for meetings of the New England VSG and has

sponsored lectures and sales of stones to both the Ameriseki group and the PVSG. On the first day of this spring's Asian Pacific Arts & Antiques Show in NYC, Kemin spent hours with visiting viewing stone enthusiasts from these clubs (including three from our PVSG) explaining the details of antique and new gongshi. Everywhere she goes, her enthusiasm for stones and for stone enthusiasts is infectious.

Kemin recalls her father, a connoisseur of Chinese antiques and rocks, saying that one man's appreciation is not as meaningful as the enjoyment of many. She carries forward his generosity in her thoughtful attention to fellow enthusiasts, and with one of the Bonsai and Penjing Museum's most beneficent gifts.



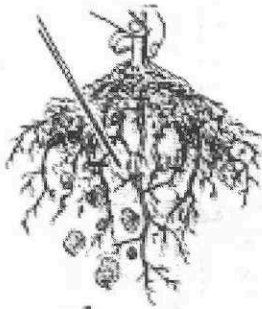


**KEYAKI ELM - The Fourth and Sixth Years**

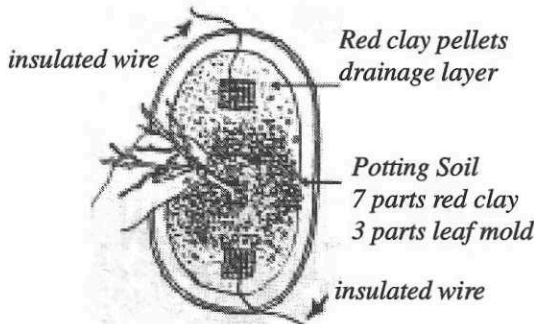
**PLACING IN A BONSAI DISPLAY POT**

During the fourth year in the week of Spring Equinoctal (Vernal Equinox), the next order of work is to put the tree in a bonsai display pot. Select either an elliptical or rectangular shaped pot, but one that is shallow. After potting, continue the same routines of sprout plucking, sprout pruning, and leaf clipping during the time periods specified for the second year.

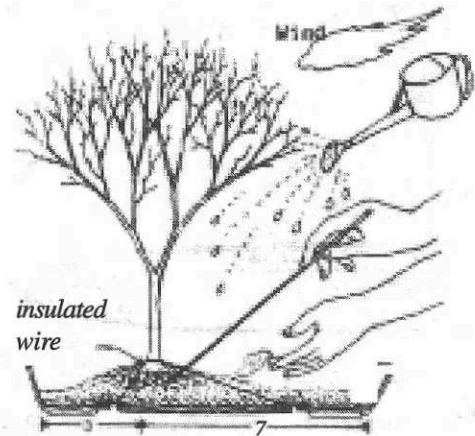
As in the second year, pruning and sprout plucking are continued at the same times. In the Spring, until the plum season begins, pluck segments with one to two leaves. Too often longer growth than one to two leaves is plucked and the remaining branches are too fat or clumsy and out of place. Then the essentially delicate look of the Keyaki will be lost. Continually pluck the short segments and the energy of the branch to grow will be curtailed. Where thin branches begin to grow, pluck them when the growth has extended to 2 to 3 segments. Always pluck so that only a two-branched fork remains. Continue the plucking until Autumn.



After taking tree from pot, remove no more than 1/2 the soil and this year's growth of roots.



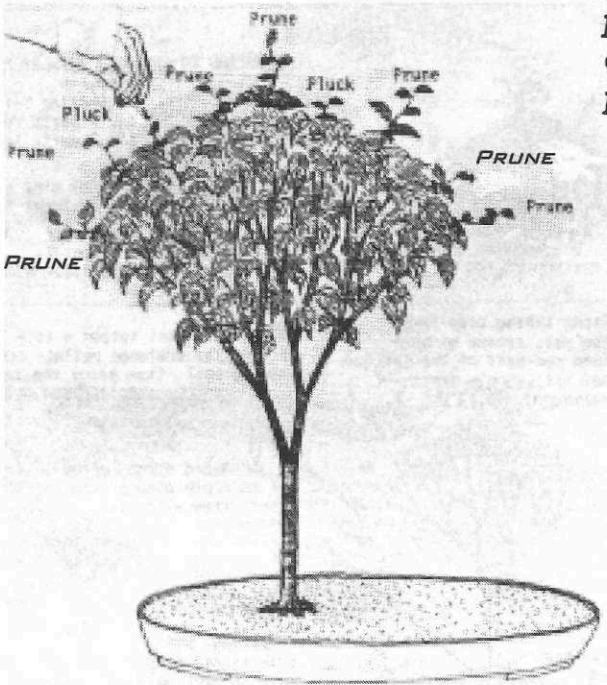
In the pot, first spread a thin layer of red clay drainage pellets and some potting soil, then place the tree and complete the potting.



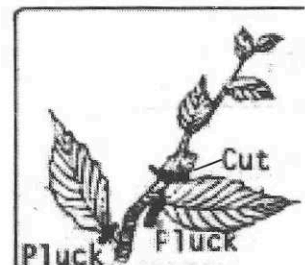
Avoid strong winds. Apply enough water, or the tree will die.

Use chopsticks to work the soil into the voids between the roots. It is to one's advantage to stabilize the tree in the pot by binding it to the pot with insulated wire.

**Sixth Year - 20 May to August - Sprout plucking and pruning**



**Method of Pruning**



From May 20 through August continually shape the tree by removing useless, protruding branchlets and sprouts using a combination of pruning and plucking. Of course, every month apply fertilizer and do not forget to adequately water.

*the end!*

## WHAT KIND OF TREE ARE YOU?

Felix Laughlin (NVBS) forwarded the following Celtic horoscope that his brother e-mailed to him. The Celts, as is true for many ancient peoples, were diligent observers of nature. To them a tree was very holy and anyone who injured a tree was killed. The first account of their tree horoscope appeared in a series of *PBA Clippings* in 1997. The following encapsulates what appeared then. You might want to get the tree representative of your birthday for your bonsai collection. Note that the four days when the seasons change are marked each with a different tree that is found nowhere else on the list, whereas each of the other species are allotted to two periods of the year which are roughly 6 months apart. However, poplar appears 3 times.

Dec 23 to Jan 01 - Apple Tree  
 Jan 01 to Jan 11 - Fir Tree  
 Jan 12 to Jan 24 - Elm Tree  
 Jan 25 to Feb 03 - Cypress Tree  
 Feb 04 to Feb 08 - Poplar Tree  
 Feb 09 to Feb 18 - Cedar Tree  
 Feb 19 to Feb 28 - Pine Tree  
 Mar 01 to Mar 10 - Weeping Willow Tree  
 Mar 11 to Mar 20 - Linden (Lime tree\*)  
 Mar 21 - Oak Tree  
 Mar 22 to Mar 31 - Hazelnut Tree  
 Apr 01 to Apr 10 - Mountain Ash (Rowan Tree\*)  
 Apr 11 to Apr 20 - Maple Tree  
 Apr 21 to Apr 30 - Walnut Tree  
 May 01 to May 14 - Poplar Tree  
 May 15 to May 24 - Chestnut Tree  
 May 25 to Jun 03 - Ash Tree  
 Jun 04 to Jun 13 - Hornbeam Tree  
 Jun 14 to Jun 23 - Fig Tree  
 Jun 25 to Jul 04 - Apple Tree  
 Jul 05 to Jul 14 - Fir Tree  
 Jul 15 to Jul 25 - Elm Tree  
 Jul 26 to Aug 04 - Cypress Tree  
 Aug 05 to Aug 13 - Poplar Tree  
 Aug 14 to Aug 23 - Cedar Tree

Aug 24 to Sep 02 - Pine Tree  
 Sep 03 to Sep 12 - Weeping Willow Tree  
 Sep 13 to Sep 22 - Linden (Lime tree\*)  
 Sep 23 - Olive Tree  
 Sep 24 to Oct 03 - Hazelnut Tree  
 Oct 04 to Oct 13 - Mountain Ash (Rowan Tree\*)  
 Oct 14 to Oct 23 - Maple Tree  
 Oct 24 to Nov 11 - Walnut Tree  
 Nov 12 to Nov 21 - Chestnut Tree  
 Nov 22 to Dec 01 - Ash Tree  
 Dec 02 to Dec 11 - Hornbeam Tree  
 Dec 12 to Dec 21 - Fig Tree  
 Dec 22 - Beech Tree

\* Indicates what appeared in Felix's brother's write-up.

**APPLE TREE** (the Love) - of slight build, lots of charm, appeal, and attraction, pleasant aura, flirtatious, adventurous, sensitive, always in love, wants to love and be loved, faithful and tender partner, very generous, scientific talents, lives for today, a carefree philosopher with imagination.

**ASH TREE** (the Ambition) - uncommonly attractive, vivacious, impulsive, demanding, does not care for criticism, ambitious, intelligent, talented, likes to play with fate, can be egotistic, very reliable and trustworthy, faithful and prudent lover, sometimes brains rule over the heart, but takes partnership very seriously.

**BEECH TREE** (the Creative) - has good taste, concerned about its looks, materialistic, good organization of life and career, economical, good leader, takes no unnecessary risks, reasonable, splendid lifetime companion, keen on keeping fit (diets, sports, etc.)

**BIRCH TREE** (the inspiration) - vivacious, attractive, elegant, friendly, unpretentious, modest, does not like anything in excess, abhors the vulgar, loves life in nature and

in calm, not very passionate, full of imagination, little ambition, creates a calm and content atmosphere.

**CEDAR TREE** (the Confidence) - of rare beauty, knows how to adapt, likes luxury, of good health, not in the least shy, tends to look down on others, self-confident, determined, impatient, likes to impress others, many talents, industrious, healthy optimism, waiting for the one true love, able to make quick decisions.

**CHESTNUT TREE** (the Honesty) - of unusual beauty, does not want to impress, well-developed sense of justice, vivacious, interested, a born diplomat, but irritates easily and sensitive in company, often due to a lack of self confidence, acts sometimes superior, feels not understood loves only once, has difficulties in finding a partner.

**CYPRESS TREE** (the Faithfulness) - strong, muscular, adaptable, takes what life has to give, content, optimistic, craves money and acknowledgment, hates loneliness, passionate lover who cannot be satisfied, faithful, quick-tempered, unruly, pedantic, and careless.

**ELM TREE** (the Noble-mindedness) - pleasant shape, tasteful clothes, modest demands, tends not to forgive mistakes, cheerful, likes to lead but not to obey, honest and faithful partner, likes making decisions for others, noble-minded, generous, good sense of humor, practical.

**FIG TREE** (the Sensibility) - very strong, a bit self-willed, independent, does not allow contradiction or arguments, loves life, its family, children and animals, a bit of a social butterfly, good sense of humor, likes idleness and laziness, of practical talent and intelligence.

**FIR TREE** (the Mysterious) - extraordinary taste, dignity, sophisticated, loves anything beautiful, moody, stubborn, tends to egoism but cares for those close to them, rather modest, very ambitious, talented, industrious, uncontented lover, many friends, many foes, very reliable.

**HAZELNUT TREE** (the Extraordinary) - charming, undemanding, very understanding, knows how to make an impression, active fighter for social cause, popular, moody, and capricious lover, honest, and tolerant partner, precise sense of judgment.

**HORNBEAM TREE** (the Good Taste) - of cool beauty, cares for its looks and condition, good taste, is not egoistic, makes life as comfortable as possible, leads a reasonable and disciplined life, looks for kindness and acknowledgment in an emotional partner, dreams of unusual lovers,

is seldom happy with its feelings, mistrusts most people, is never sure of its decisions, very conscientious.

**LINDEN** (the Doubt) - accepts what life dishes out in a composed way, hates fighting, stress, and labor, dislikes laziness and idleness, soft and relenting, makes sacrifices for friends, many talents but not tenacious enough to make them blossom, often wailing and complaining, very jealous but loyal.

**MAPLE TREE** (Independence of Mind) - no ordinary person, full of imagination and originality, shy and reserved, ambitious, proud, self-confident, hungers for new experiences, sometimes nervous, has many complexities, good memory, learns easily, complicated love life, wants to impress.

**MOUNTAIN ASH** (the Sensitivity) - full of charm, cheerful, gifted without egoism, likes to draw attention, loves life, motion, unrest, and even complications, is both dependent and independent, good taste, artistic, passionate, emotional, good company, does not forgive.

**OAK TREE** (the Brave) - robust nature, courageous, strong, unrelenting, independent, sensible, does not like change, keeps its feet on the ground, person of action.

**OLIVE TREE** (the Wisdom) - loves sun, warmth and kind feelings, reasonable,





## IPM TIPS FOR SEPTEMBER

The following are from the USDA web-site <http://www.ars-grin.gov/ars/Beltsville/na>. Unfortunately the October tips will come out after this issue of Clippings goes to press.

**AZALEA CATERPILLAR:** Keep an eye out for the azalea caterpillar. The mature larvae can grow up to 2 ½" long. Its legs and head are reddish brown, and its body is black with rows of white or pale yellow spots. Larvae feed from late summer through early fall. When young, larvae feed together, but they disperse as they mature. The azalea caterpillar prefers azaleas and *Lyonia* but also feeds on witchhazel, sumac, apple, red oak, and Japanese andromeda. Defoliation of entire branches and even plants occur when these caterpillars exist in large populations. There is one generation per year. Physical removal is an effective control measure. When the larvae are small and too numerous to pick by hand, spray plants with a pesticide derived from *Bacillus thuringiensis* var. *kurstaki*.

**DIGGER WASPS:** Don't be afraid of the digger wasps hovering over your lawn. They are black or dark blue with yellow bands on the abdomens. Scarab beetle grubs including Japanese beetle larvae serve as food for these wasps, making the wasps valued natural enemies of turf and garden pests. They will only sting when provoked.

**TULIP TREE:** Are the leaves on your tulip tree turning yellow and dropping prematurely? If you find greyish-green or pink-orange bumps mottled with black along the trunk and branches, you can blame the tulip tree scale. Heavy infestations may result in rapid decline and death of branches. There is one generation per year. Crawlers, the juvenile stage of scale, have emerged by now and are more susceptible to pesticides than the adult form. Check branches for the elongated black scale crawlers and treat infested trees with horticultural oil. The tulip tree scale can

also be found on **saucer magnolia**, **Magnolia x soulangiana**, and **star magnolia**, *M. stellata*.

**BOXWOOD LEAFMINER:** Think back to late April. Did you see orange-yellow mosquito-like flies zipping around your boxwoods? If so, check the leaves for the blister-like blotch mines of the boxwood leafminer. The adults are midges that appear in April; and the larvae are small maggots tunneling in the leaves now. Most damage is done in late fall and winter. Heavily mined leaves will turn yellow and drop prematurely next spring. Almost all *Buxus* are susceptible to leafminers. Apply a systemic pesticide containing acephate this fall if you find evidence of leafminers.

**SAFE FUNGICIDE/INSECTICIDE:** Are you looking for an insecticide or fungicide that is effective but won't harm your children or beneficial insects? Neem oil might be the answer. It is an organic control for many pests and is extracted from crushed kernels of the neem tree. Neem oil is biodegradable with very low toxicity. It is both a repellent and contact killer. Insects that don't feed on treated plant foliage are unharmed, therefore, neem doesn't interfere with the natural balance of the ecosystem. It acts as an insect growth regulator that disrupts the molting process. Neem can be used to control aphids, bagworms, borers, caterpillars, leafminers, lace bugs, thrips, psyllids, mealybugs, and many other insects. Neem prevents mildews, rusts, leaf spots, botrytis, scab, and other fungal diseases as well.

*Bacillus thuringiensis* (Bt) is a naturally occurring soil-borne bacteria which controls caterpillars. Toxins created by Bt paralyze the digestive tract of caterpillars causing them to cease feeding and die. Bt

isn't hazardous to humans or other non-target animals and can be used right up to harvest time.

**ASIAN LONG-HORN BEETLE:** Observe your **hardwood trees**, especially **sugar maples**, for a newly arrived pest, the Asian long-horned beetle. The adult is easy to identify because it's more than an inch long, and is shiny black with white spots. The long, segmented antennae have alternating black and white bands. They have been seen in New York City and the Chicago area; and adults are evident from July to September in these areas. Look for signs of the beetle in your trees; sap flow, large holes, and sawdust are obvious signs of infestation. Asian long-horned beetles are serious pests and they need to be contained. If you think you've seen them, contact your state Department of Agriculture.

**FUNGAL DISEASES:** Fungal diseases are likely to be wreaking havoc in your garden this year with the wet weather we've experienced. Botryosphaeria is a fungal disease that attacks plants predisposed by other agents such as mechanical wounding or environmental stresses. It is unable to infect healthy, vigorous tissue and attacks a wide variety of plants including **apple, ash, basswood, camellia, cotoneaster, elm, dogwood, hawthorn, magnolia, oak, rhododendron, redbud, and yellowwood**. The disease manifests itself through cankers, dieback, and lesions on branches. It often starts at the tips of leaves and produces bands of infected tissue. If stem tissue is infected, you will find a dark stain in the cross section. The of a pruned branch. Prune out branches that display these symptoms back to the point where the woody tissue is white and healthy. Every diseased branch should be removed and destroyed.

**PINES:** Are your beautiful pines deformed and discolored? The damage may be caused by pine tip moths or a disease called diplodia tip blight. Both problems

cause similar damage to pines: dead shoot tips. The whole plant has a reddish-brown appearance resulting from many dead shoots. Tips killed by diplodia are dead and disfigured, whereas shoots inhabited by pine tip moth larvae are hollow. Break off tips killed by the larvae. Diplodia can be corrected by pruning out damaged sections and removing infected cones. Apply a fungicide when candle elongation occurs and again when the needles have emerged halfway from the candles to prevent the spread of tip blight. Determining who's to blame for your unhealthy plants is well worth some careful research. Knowing the pests and diseases that commonly attack your garden or ornamental plants will narrow the quest for a correct identification. First, make sure you've correctly identified the host plant. Scrutinize the damage symptoms. Determine the damage's distribution pattern. Is it random or throughout the whole plant? Record the type of insects and mites that you find. Beneficial insects and mites are often confused with the pests. Count the numbers of each kind. Insects in low abundance are not usually the culprits. Finally, compile the information you've gathered and consult a nursery or landscape professional or your local extension agency for a definite diagnosis. Effective treatment can only be assured with an accurate diagnosis.

Determine the damage threshold for your plants. Decide ahead of time how much injury you can tolerate and don't take action until this level is reached. Premature measures, taken when they are not necessary, may lead to a resurgence of another pest or harm beneficial insects, mites, and spiders.

Your garden will benefit from your knowledge of what insects populate it. Monitor your garden frequently to find small pest populations before they become destructive. Look for beneficial insects



that are feeding on the pests, too. Their relative abundance is a key component in making accurate decisions on whether or not pesticides are necessary. For example, if you observe many beneficial insects and small numbers of pests, you may need to do nothing. Problems usually will not become severe if you notice them early and keep an eye on them. To find small numbers of small insects and mites, place a sheet of white paper under a branch or plant and tap the foliage so these tiny creatures fall onto the paper.

Use fertilizer wisely! Plants don't need to be fed every time they're watered. Fertilization should not be used as a quick cure. Only fertilize when you're sure stunted or distorted growth, yellowing, and browning of the leaves are not caused by a pest or disease. Some problems are magnified by excess fertilizer. Nutrient toxicities are common and many times cause death, especially to indoor plants. Spider mites, scale insects, aphids, hemlock woolly adelgids, and many other pests are encouraged by over-fertilization. Instead of purchasing beneficial insects, conserve those that Nature sends your way. Spray pesticides only when it is absolutely necessary, and treat only the plants being attacked. Whenever possible, use a reduced-risk pesticide such as horticultural oil, insecticidal soap, or

neem seed extract to combat pests and diseases. These pesticides have minimal impact on beneficial insects. Look for insect predators when you note a burgeoning insect problem; they may be working to bring it under control for you. You can avoid using pesticides that harm beneficial insects by exploring other control options. Physically remove pest insects from host plants with a jet of water from your garden hose, or hand pick them into a bucket of soapy water. Be sure that you are providing your landscape plants with the conditions they need to thrive; healthy plants are less likely to be subject to pest and disease problems. When shopping for new plants, be sure to select pest- and disease-resistant varieties whenever you can.

**Prevention is a key component in pest management.** Proper sanitation will help reduce your need for chemical pesticides and save extra work next year. Clean up debris in your garden and around trees. Many pests and diseases overwinter in leaves, twigs, and fruits in the litter layer. The best way to manage pests is to use a combination of chemical and non-chemical control. Only take action when the problem is serious enough to damage the plant. If we all use Integrated Pest Management (IPM), we can control pests in an environmentally conscious manner.

### **Kingsville Box—Good Bonsai Material?** by Janet Lanman (BBS)

Some 25 years ago when we moved to the DC area, I kept hearing of a special bonsai material—local Kingsville box. Of course I had to investigate. *Buxus Mycophylla* var. "Compacta" was developed around 1922 by Henry J. Hohman at the Kingsville Nursery in Kingsville Maryland. The plant is indeed very compact, has tiny, dense leaves, is slow growing and is hardy in this area. It is quick to root.

The late Chuck Byrd of Kiyomizu BS did a major job over the years of propagating this material for bonsaiists. I have heard some say that Kingsville is a delightful plant to work with to develop bonsai; others think that it is very difficult.

We would like to assemble a group of photographs showing what people have done over the years with this unique local plant material. We ask and urge you (and your friends) to send us pictures of your finest Kingsville box bonsai (a single tree or a group). This should be instructive and fun. (Indicate age and years in training)

Send to Jules; or Janet Lanman, 9120 Burdette Rd, Bethesda, Md. 20817.

## MONTHLY CARE TIPS for OCTOBER *compiled by Jules*

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

**Watering:** How often and at what time in the day one waters one's bonsai cannot be set in concrete. Soil types, location of plant with respect to sun and wind, dry or humid weather conditions, and so on are factored in. Lurking in the background is the specter of either a desiccated plant or one suffering from root-rot. Because watering plays such a key part in the life of a bonsai, the lead-in sentences to each of the below plants is underlined. However, they are only to be used as guides; and hopefully indicate when and how much water is needed to keep a plant happy. I prefer using a moisture meter, and water when the meter reads half-scale or below.

**Fertilizing:** The fertilizer used in the fall should be high in phosphate and lower in nitrogen. The times to fertilize are based on when the Japanese apply fertilizer balls - one application lasts about 30 days. If you're using liquid fertilizers, it's up to you, the reader, to decide on the frequency and the strength of doses of fertilizer at this time of year.

**Location:** The locations cited below are where the plants are best located during the summer months. More than likely tree locations outdoors will not be changed until they are readied for the winter.

**pH:** If the soil in the pot is not within in the pH ranges shown below, it can be made more acid or alkaline. To reduce the pH, you can either drench the soil with a solution of one teaspoon of vinegar to one gallon of water; or spread aluminum sulfate crystals around the edge of the pot. To raise the pH, use agricultural lime sprinkled on the surface of the soil. Use the aluminum sulfate or lime powder sparingly and monitor the pH level before increasing the dosage to reach the desired pH.

### CONIFERS

**Black pine:** Water 3 times per day if needed. Repot any time if needed. Repotting is normally done every 3 or 4 years. Remove unnecessary branches. Wire any time during month. Give plant full day of sunlight. Keep in full sun all day and preferably where there is wind or air movement. pH 4.5 to 6.0

**Cryptomeria:** During the month water 2 times per day, including the leaves. Pluck or trim back and thin out new growth during the first 10 days of the month. Keep the plant in a half day of shade. pH 5.5 - 7.0

**Hemlock:** Water whenever the top of the soil appears dry, likes moist soil. Wire. It is possible to wire until December. Keep in one-half day shade. pH 5.0 -6.0

**Hinoki:** Water whenever the top of the soil appears dry, likes moist soil. Apply fertilizer balls during first 10 days of the month. Wire during the middle of the month. Repotting can be best done during the last 10 days of the month if needed. However, hinoki is the one species that is supposed to be capable of being repotted at anytime. Keep in one-half day shade. Repotting is normally needed every 3 years. pH 5.0 - 6.0

**Larch:** Water whenever the top of the soil appears dry. During the last 10 days of the month remove the wiring, and the larch can be pruned. Wiring can be done in the end of January. Keep in one-half a day of shade.

**Needle juniper:** Water 2 times per day including the leaves. Pluck sprouts until 10th of the month to retain desired shape. Apply fertilizer balls during the middle of the month. Keep in full sun for the full day. pH 6.0 - 7.0

**Sawara cypress:** Water whenever the top of the soil appears dry. Wiring and repotting can be done during the first 10 days of the month. Repot every 3 years. During the last 10 days of the month wiring should be checked and remove any where necessary. Wiring can be done during the last 10 days of the month. Keep in one-half a day of shade. pH 5.0 - 6.0

**Shimpaku (Sargent juniper):** Water 2 times per day including the foliage. The first 10 days of the month is the optimum time period in which to repot. You can repot any time during the month; but repotting need only be done every 3 years. Wiring can be done any time during the month. Keep in full sun. pH 5.0 - 6.0

**Spruce:** Continue watering 2 to 3 times per day if necessary. Prune, remove any unnecessary branches, wire, and repot any time during the month. Repot after the first 5 years in training, and thereafter once every 3 years. Apply fertilizer balls during the last 10 days of the month. Keep in full sun all day. pH 5.0 - 6.0

**White pine:** Water 2 times per day. Any time during the month, wire, prune, remove unnecessary branches, and remove dead needles. During the last 10 days of the month, fertilizer balls can be applied. Keep in full sun and where there is wind or air movement. pH 4.5 - 6.0

**Yew:** Water as needed, likes moist soil. Repot during the first 10 days of the month; and only repot every 3 years. Rewire any time during the month. Apply fertilizer balls during the middle of the month. Keep in the shade. pH 5.0 - 6.0

**WARNING:** From the USDA Integrated Pest Management Tips for May: Avoid using shredded hardwood bark mulch on yews. As it decays, it often releases toxic quantities of copper and manganese. Yews are very sensitive to these metals. Affected plants are stunted, may turn yellow, and in severe cases, small branches may die. Use pine bark, chopped leaves, or another mulch; and limit its depth to 2 inches.

## **DECIDUOUS**

(Non-fruiting/Non-flowering)

**Beech:** Begin watering 2 times per day instead of 3 times per day. Leaves turn yellow during the last 10 days of the month are usually left on till spring. The tree can now be pruned and wired. Place where there is half a day shade. pH 5.0 - 7.0

**Chinese elm:** Water as needed. Prune branches during the first 10 days of the month. Leaves turn during last 10 days of the month - appreciate the fall coloring. Keep the plant in full sun all day. pH 6.0 - 7.5

**Ginkgo:** Water often. Prune unnecessary branches. Keep the plant in full sun all day. pH 6.0 - 7.0

**Hornbeam:** Begin watering 2 times per day. Give plant half a day shade. pH 6.0 - 8.0

**Japanese maple:** Water 2 times per day if necessary. Keep plant in half a day shade. pH 6.0 - 8.0

**Trident maple:** Water 3 times per day. Keep plant in half day shade. pH 6.0 - 8.0

**Weeping willow:** Water once per day - no need to keep base of pot in dish of water. Give plant half a day of shade. pH 5.0 - 6.0

**Winged Euonymous:** Water as needed, likes wet soil. Around the middle of the month the leaves turn crimson. Give plant a full day of sunlight. pH 5.5 - 7.0

## **Flowering/Fruiting Plants:**

**Cherry:** Water once per day. Repot during the first 10 days of the month. Repot every 2 years. Should be in full sun. PH 6.0 - 8.0

**Crab apple:** Water 3 times per day if needed. Remove wire during the first 10 days of the month. Repot during the first 20 days of the month. Leaves turn color during the end of the month. Keep in full sun. pH 5.0 - 6.5

**Gardenia:** Water as needed, likes it wet. Keep in full sun. Watch the temperature and winterize plant where temperature goes below 32°F. pH 5.0 - 6.0

**Holly:** Water once per day. Keep in full sun until last 10 days of the month. pH Chinese 5.5 - 6.5; Japanese 5.0 - 6.5

**Pyracantha:** Water once per day. Keep in full sun all day. pH 5.0 - 6.0



**Quince:** Water one to two times per day. During the first 10 days of the month remove any wire and re-pot. Repot once every 2 years. Prune during the first 20 days of the month. Keep plant in full sun. pH 6.0 - 7.5

**Satsuki (azalea):** Water 2 times per day. During the last 10 days of the month remove any wire and cut back on the watering to once per day. Give plant half a day shade. pH 4.5 - 5.0

**Ume (Japanese flowering plum or apricot):** Water 3 times per day for about the first 10 days of the month and then drop back to one or two times per day. Apply fertilizer balls during the first 10 days of the month. Repot any time during the first 20 days of the month. Keep plant in sun all day. pH 6.0 - 7.5

**Wisteria:** Water often even in winter. Keep plant in sun all day. pH 6.0 - 8.0

### ***SELL, TRADE, OR FREE TO GOOD HOME***



**Bonsai Material, Pines Available:** NVBS member Pete Jones has a limited number of Japanese white, and black, pine grafts he is willing to sell to fellow club members. These pines are well-established 3+ year-olds grafted on J. black pine root crowns. Varieties: Pinus Parviflora (Japanese White Pine) Aka-Kawa, Burkes Bonsai, Ei-Ko Nishiki, Ibo-Can, Zuisho; Pinus Thunbergiana (J. Black Pine) Banshoho, Nishiki Tsukasa; Pinus Densiflora (from seed). See Pete after the NVBS monthly meetings; **no phone calls please.**

**Indoor Bonsai** by Paul Lesniewicz, paper back, never been read. - \$12.00

**Miniature Trees and Landscapes** by Yuji Yoshimura. Hardcover hand-woven fabric with embossed tree and dust cover. Book in like new condition - \$50.00

**Man Lung Artistic Pot Plants** by Wu Yee-sun (donator of Chinese collection to USNA). New hardcover book not sold in US. Could only be ordered from Hong Kong. I believe it is out of print. \$50.00

Call Chris Yeapanis **after 1 p.m.** at 703.591.0864; or [ibonsai@erols.com](mailto:ibonsai@erols.com)

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*volunteervolunteervolunteer*

## Bonsai Seminar

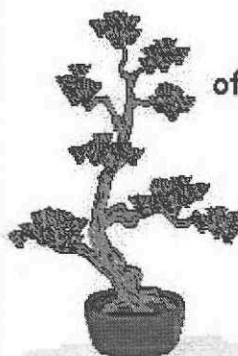
October 14 at 10:00 a.m.

### "Basic Bonsai Care and Shaping"

Speaker:

Jack Cardon

of the Potomac Bonsai Assn.



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