

PBA Clippings

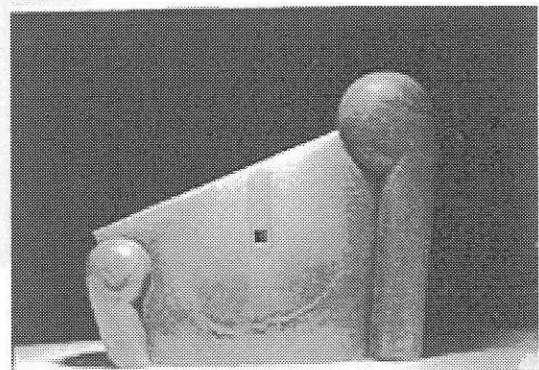
NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

Volume 31, Number 9
September 2001

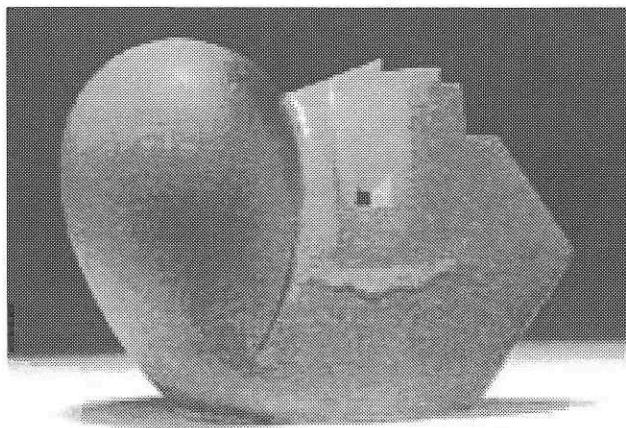


Chuck Croft (NVBS)

Bonsai inSites . . .
PBA Pres and
Ceramics Artist
Pair Up See more, p.12



Untitled by Yih-Wen Kuo



Eternal Home Series by Y. Kuo

Yih-Wen Kuo is from Sycamore, IL.

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Editorial by Jules Koetsch

"Bamboo" is a word that can strike fear into any home owner living next to a neighbor whose property has a grove of bamboo. It won't be long before the roots find their way to your property, and you can spend time cutting this woody grass to prevent it from taking over your garden or lawn. Not only did I move into a house whose frontal area sported a patch of bamboo, but I also live next to a neighbor whose ivy has tried to overwhelm my backyard. Over the years, the ivy has been making excellent progress into the backyards of neighbors further down the street.

Then I ignored the warnings that bamboo knows no boundaries - I planted some smaller varieties to enhance a Japanese motif for my backyard. It is now on my list for extinction. The bamboo in the front of the house is to remain by order of she who must be obeyed. So I'll continue to try and keep that bamboo from taking over the front lawn and border plantings.

There are moments when I think letting the bamboo take over the front lawn may not be a bad idea since I hate lawns. Always thought that a good replacement for the lawn would be artistic boulders and dwarf conifers to make it look like a mountain scene. A number of years back the Arboretum planted, on an open area in front of the gift shop, wild flowers and similar low-growing plants as a substitute for a lawn. One would then have the pleasure of seeing colorful flowers with the added advantages of not having to mow grass and also pollute the air with carbon dioxide and noise; or poison the soil with chemicals to remove weeds yet attract the hummingbirds and honeybees. As far as I know, alas, the Arboretum's idea never took hold. Like my bamboo, the traditional grass lawns in the suburbs live on.

Recently I opened a Japanese publication purchased in Japan some 20 years ago.

The subject of the book is kusa mono bonsai. Kusa mono translates as weeds, grasses, and herbs. In other words what Webster's Dictionary terms plants in contrast to trees or shrubs. However in the Western World, the word bonsai usually has the meaning of applying only to dwarfed trees or shrubs in a container or on a tray. But to the Japanese, bonsai implies any plant or plants of less than 40 inches in height in a pot or on a tray. However, the Japanese always preface tree or shrub bonsai with the species of plant material used such as black pine bonsai or azalea bonsai. So for the Japanese, it is quite correct to include bamboo bonsai in a kusa mono bonsai book since bamboo is classified as a woody grass even though some species grow over 100 feet high.

It's hard for me to think of bamboo as a woody grass and not a tree when some species grow as high as 120 feet with stalks almost 1 foot thick. Even more amazing is the rapidity with which the plant reaches maturity. A culm, or vegetative shoot of bamboo, is formed in the spring from food stored in the roots during the previous year. The culm grows to its mature height in a short 5- to 8-week period. It is said that growth is so rapid in the 100-foot tall variety that a careful observer can place a measuring stick against a shoot and see it grow! It is a peculiar habit of bamboo that the young culm, when it breaks out of the soil, will always have the same diameter at its base that it will have when it has reached the final height. However, as the enclosed article on growing a bamboo grove portrays, it takes at least the customary minimal time to make a bonsai - 5 years. There are two types of bamboo - the running bamboos and the clump bamboos. The running bamboos grow additional stalks from underground rhizomes that appear at intervals along an sinuous underground root. On the other hand, the

clump bamboos spread like crabgrass. It is the running bamboo that one must be careful about planting in the ground - it has been known to have tunneled under metal or concrete barriers as far as 2 feet below the soil level, especially when the soil is good.

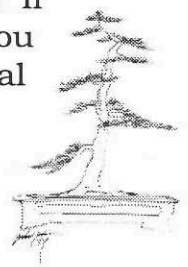
Well, the upshot of all of the above is that I'm going to try to make a bamboo grove bonsai; and any of you who are adventurous are invited to do likewise. I'm certain that if you do not have running bamboo growing on your property, it won't be hard for you to scout around and find someone who does. They will welcome the opportunity to allow you to collect bamboo roots and thus help contain their bamboo's indiscriminate growth habits. You can then possess a grove of bamboo, one of the key elements in the Asian economy. Bamboo is sometimes called Japanese lumber. There are a myriad of uses for bamboo. But in spite of its gregarious growth habits, it still has an air of graceful beauty that is all its own.

Bibliography:

The WORLD BOOK ENCYCLOPEDIA: Field Enterprises Educational Corp., Merchandise Mart Plaza, Chicago, Ill.; 1959.

WYMAN'S GARDENING ENCYCLOPEDIA; by Donald Wyman; Macmillan Publishing Co., Inc., New York, NY; 1971.

For those who want to control or eliminate bamboo, as well as crabgrass, see Scott Aker's article in his DIGGING IN section in the HOME pages of the August 9, 2001, issue of The Washington Post. If you've discarded the paper, you can find a copy in your local library or find the website.



Missing Friends . . .

I never had the privilege to meet Frank, but his generosity and spirit in regard to suiseki has been extraordinary. I hope California suiseki enthusiasts will be able to pull together some documentation of his collection so that we can all enjoy it . . . again, or for the first time.

His stones seen in California Suiseki Society shows were always among the most evocative. His plateau suiseki with its soaring peak donated to the National Bonsai and Penjing Museum has always been among favorites of Museum visitors (see *Awakening the Soul*, p. 66). I can't recall ever visiting the Museum when Curator Warren Hill has not had this stone displayed for visitors, so it must be one of his personal favorites also.

Frank's Basic Suiseki Specifications - for Use in Collecting and the accompanying What Is Suiseki on Stone Lantern's website [stonelantern.com] has been the best short description to move folks forward in suiseki practice. Jim Hayes printed a copy for insertion in an issue of *Waiting To Be Discovered*. I can hardly recall a presentation for beginners since publication of this document by Frank where this short guide has not been referenced. Often multiple copies have been distributed.

Thanks, Frank.

With deepest respect,

Chris... C. Cochran, sashai@erols.com, Richmond VA USA



PBA Clippings was honored by Jim Hayes, friend of Frank English, and publisher of the wonderful *Waiting to Be Discovered ~ Newsletter of The North American Viewing Stone Society*. We were allowed to reprint a few of Mr English's articles. He was a talented writer with a spare style which left readers not overwhelmed but understanding exactly the points he was making about the esoteric, artistic judgements involved in the art of suiseki.

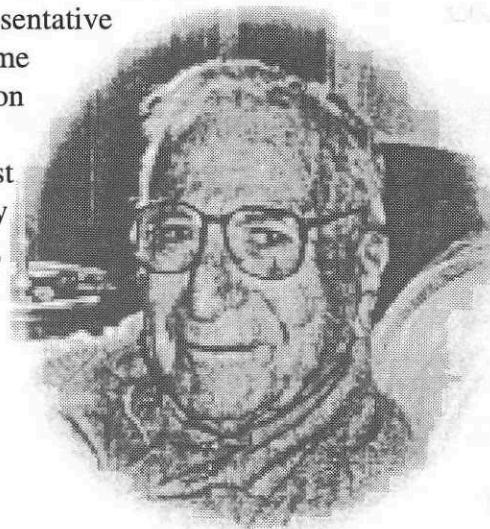


Yama Ki Bonsai Society of New York shares that we have given up a friend . . .

On early Wednesday morning, July 4th, Manny Dannett, at age 96, passed away. Manny had been a member of Yama Ki since 1977 and had served as a Board member and President. He was one of the founders of the MidAtlantic Bonsai Societies and served as our representative for many years. May was most generous to both organizations - in time and money. Most new members were in awe of his bonsai collection each time a summer meeting was held in his garden.

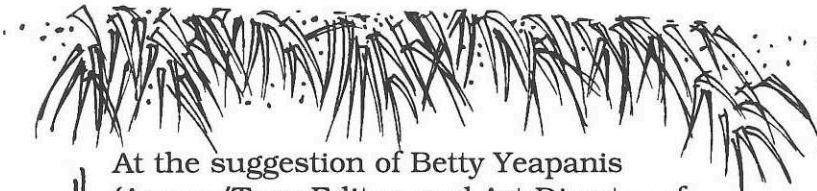
Up until late March of this year, Manny was one of our most enthusiastic bonsai stylists and collectors. He devoted one day every week to the Propagation Center of the New York Botanical Garden, maintaining their bonsai collection, which is composed primarily of his donations. In the last few years, our auctions were especially enhanced by his donation of bonsai as he began to reduce the size of his collection.

We will miss his sharp wit and keen mind, his love and dedication to the art of bonsai, and his hospitality and generosity.



Poetry Corner -

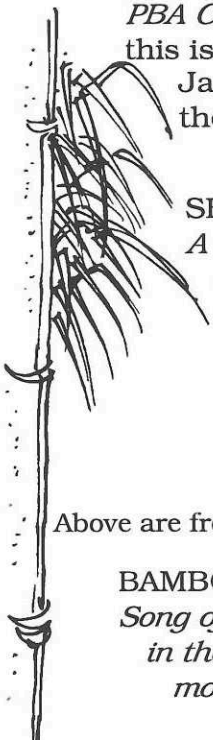
Calm yourself



At the suggestion of Betty Yeapanis
(Assoc./Type Editor, and Art Director of

PBA Clippings) a haiku about bamboo would be in order since there is an article in this issue of *Clippings* on bamboo. Perusing through 3 books with translations of Japanese haiku, I found the following four that seem appropriate. The names of the Japanese who created them are capitalized beneath each poem.

SHELTER OF LEAVES



*A sparrow, springing on this bamboo cane,
Chirps at the downward sound of steady rain.*

—HO-O

PRELUDE FOR KOTO

*A lightning flash!
The liquid chime of dew
Dripping through the forest high bamboo.*

—BUSON

Above are from *A NET OF FIREFLIES* by Harold Stewart; Charles E. Tuttle Company, Rutland, Vt; 1993.

BAMBOO GROVE

*Song of the cuckoo:
in the grove of great bamboos,
moonlight seeping through.*

—BASHO

THE ROAD BLOCK

*Get out of my road
and allow me to plant
these bamboo, Mr. Toad!*

—CHORA

Above 2 are from *AN INTRODUCTION TO HAIKU An Anthology of Poems and Poets from Basho to Shiki* by Harold G. Henderson; Doubleday & Company, Inc., Garden City, NY; 1958

Keeping Up With Friends . . . Kemin Hu shared with us that PBA friend Jack Billet has sufficiently recovered from a sextuplet bypass to meet her for the Ameriseki meeting in PA only three week after his "official opening." Geez Jack, we could have saved you some money by laying you out in a workshop and using a knob cutter and some chopsticks. So glad you're up, out, and about.

Friends of Dorie Froning - let her know you're glad she's recovering from joint replacement surgery - Fendorie@aol.com. She'll be carrying all baggage on the next Kokufu lark.

BONsaiMOT A crossword puzzle in *The Washington Post* had the following saying when filled in: *In politics, a week can be a very long time.* Many things can happen to a politician in a week - his bill may be defeated; the opposition reveals something that develops into a firestorm within a week, and so on.

It seems that the above bonmot might apply to bonsai if it is modified as follows:

In bonsai, a day can be a very long time.

A person styles or prunes a bonsai on one day and the end result can be a long time away. In fact, many things you can do on one day in the life of a bonsai can take a long time to show up as good or bad.

Calendar of Events *compiled by Arschel Morell (BBC)*

Send your club's input to Arschel by e- ajmorellsr@hotmail.com or snail mail to:
9 Six Notches Court, Baltimore, MD 21228

SEPTEMBER

Northern Virginia Bonsai Society

8 10:00 am No report of topic

Lancaster Bonsai Society

12 7:00 pm Chase Rosade will be giving a demonstration. Topic to be announced

Washington Bonsai Club

15 2:00 pm Refining workshop - BYO trees to work on

Baltimore Bonsai Club

16 10:00 am Trip to Nature's Way Nursery in Harrisburg. We will meet at the Park & Ride lot off of Warren Road exit of Rt. 83 (JFK PKWY)

Brookside Bonsai Society

20 7:30 pm The Jim & Jim Show. Jim Rieden & Jim Hughes will discuss their successes and failures with rock plantings. They will show examples of and demonstrate rock plantings

Kiyomizu Bonsai Club

23 Time and place TBA - Visit member collection and discuss winterization

Bowie Bonsai Club

24 7:00 pm Trees in trouble, observations and suggestions

Chesapeake Bonsai Society

No meeting

OCTOBER

Baltimore Bonsai Club

5-7 9:00 am to 9:00 pm Friday & Saturday,

9:00 am to 6:00 pm on Sunday. Fall bonsai show at Valley View Farms Nursery Call (410)-744- 6478 for additional information

Lancaster Bonsai Society

10 7:00 pm No report of topic

Northern Virginia Bonsai Society

13 10:00 am Walter Pall from Germany, will be guest speaker

Brookside Bonsai Society

13 10:00 am Will meet with with NVBS to hear Walter Pall

Washington Bonsai Club

20 2:00 pm Refining workshop-BYO trees to work on

Baltimore Bonsai Club

21 1:00 pm Redesigning a large forest planting-refining workshop-BYO trees

Kiyomizu Bonsai Club

Attend Symposium in lieu of meeting

Bowie Bonsai Club

29 7:00 pm Refining workshop-wiring/rewiring and detailing. BYO trees

Chesapeake Bonsai Society

No Report

Non-PBA Events

September through October

Asian Accent: Botanical Art on Silk, Admin Bldg Lobby, USNA

August 1-September 30, 9:00 a.m.- 4:30 p.m.

Opening Reception

12 1:00 pm - 3:00 pm A visual kaleidoscope of color! Unique juried exhibition of artwork and banners by SPIN, Silk Painters International, interprets botanical motifs on lustrous silk using brilliant dyes. Silk painting, watercolor on silk, an art form of Asian origin on display for the first time at the Arboretum. Silk painters call their artistic experiences sensuous: when they paint on silk they become one with the process, discovering unlimited creative potential.

Introduction to Chinese Brush Painting, Administration Building Classroom

22 September, 10:00 a.m. - 11:30 a.m. Gayle Lee will introduce you to the teachings of Yi Chang, master landscape painter and grandson of a Chinese royal court painter, through the art of Chinese brush painting. Learn about the materials used by Chinese artists, handling of the brush, grinding of ink, use of seals, and the nature of rice paper through demonstration, discussion, and hands-on application. Materials will be made available for participants to make "the ink sing and the brush dance!"

Fees: \$15 (FONA \$12) **Registration required.**

(continued on page 5)

Oh, if I only had a brain . . .

PBA members attending the last board meeting participated in several 'brainstorming sessions'. Brainstorming is a small group process used to generate ideas to solve a problem. In order to encourage full participation and 'thinking outside the box', several ground rules apply to any brainstorming session.

1. Participants are asked to withhold judgement or criticism.
2. Wild and exaggerated ideas are encouraged. (It's much easier to tame a wild idea than it is to think of an immediately valid one in the first place.)
3. Quantity, rather than quality, is encouraged in order to get as many ideas as possible.
4. Participants are asked to build on the ideas of others.
5. Lastly, each person and every idea is given equal treatment. All ideas are recorded.

The purpose of these guidelines is to foster a more creative, non-judgmental atmosphere to nurture new ideas that may not be fully thought out. Participants are asked to set aside judgement temporarily, in order to foster an environment that rewards creativity and risk-taking.

Two different brainstorming sessions were held. The first one brainstormed for ideas to create educational opportunities for PBA membership. The second session listed ideas to retain and build PBA membership. A total of over 100 ideas were recorded. The initial feedback after the sessions was that this method could be used again in the future when targeting solutions to other PBA problems or issues. No analysis or evaluation of the ideas was done at this meeting. That will begin at our next meeting.

The following are a few of the ideas that will be explored:

- A. Start a mentor program
- B. Increase cross-club activities amongst PBA member clubs
- C. Develop horticultural training
- D. Propagate and increase stock material
- E. Initiate long-term planning
- F. Build relationships with local garden clubs, nurseries, and other horticultural groups.

If you have an interest in any of these ideas or would like to discuss other opportunities that will nurture PBA members, you are encouraged to attend our next meeting on Sunday, September 9th, at 11:00. We will be meeting the second Sunday of each month for the rest of this calendar year in the Yoshimura Center at the National Arboretum. Any PBA member may attend. It is not just a meeting for the board members.

Jim Hughes

10th Annual Japanese Koi Festival, Admin Bldg, East Terrace & Auditorium

15 September 9:00 a.m. - 5:00 p.m.

16 10:00 a.m. - 4:00 p.m.

Co-sponsored by the Potomac Chapter of the Zen Nippon Airinkai & FONA - Brilliantly colored nishisigoi fish, "fancy koi," Watch judges from Japan and the United States select the award-winners during this annual competition. Saturday's events include a special koi/equipment auction at 3 pm and free craft activities. ZNA Judging Seminar (\$25 fee) on Sunday from 10:00 am-1:00 pm. On both days vendors offer koi, fish and pond equipment, and koi related products. Contact Chuck Poppe at 703.360.5918 for more info.

International Scholarly Symposium on Bonsai and Viewing Stones See Pages

26 October 11:00 am-6:00 pm

27-28 8:00 am - 5:00 pm

POTOMAC BONSAI ASSOCIATION

Board Minutes, July 29, 2001

Attending: Chuck Croft (PBA president); Jerry Antel, Jim Hughes, and Jim Rieden (Brookside); Jim Sullivan (Bowie); Frank Thomas (Lancaster); Carole Roelofs, Jules Koetsch; Chris and Betty Yeapanis and Judy Wise (NVBS).

The meeting was called to order at 11:05 pm in the Yoshimura Center.

The minutes of the July 1, 2001, were unanimously approved.

Treasurer's Report: CD - \$6,000, Savings - \$6,163.16, and Checking - \$75.29 for a total of \$12,238.45.

Projection for the remainder of 2001- Expenses: Clippings \$3,150 and Misc. \$500 - \$3,650 - Income: Symposium Vendors \$500 - \$3,150. This leaves \$9,000, approximately \$1,500 than last year.

The Auction receipts were \$3,940.00 and expenses \$2,868.27 for a net of \$1,071.73. \$453.00 from sale was a 100% donation to PBA.

WBFF Convention: Chuck Croft again reminded the Board that the Convention will be held in Washington in 2005, but details are undecided as yet.

Potomac Viewing Stone Group: Chris Yeapanis noted that the next meeting of the Group would be at an, as yet to be arranged Chinese restaurant on August 19th.

Washington Flower & Garden Show: Chuck Croft noted that Ed Suarez would not run the activity at the show and there was need to consider if PBA would participate in 2002.

Brainstorming for Ideas: Jim Hughes led this session, searching for new ideas on educational opportunities for PBA. He stressed that he just wanted spontaneous thoughts and to 1) withhold judgment, 2) wild ideas needed, 3) a quantity of ideas was best, 4) build on others ideas and 5) all ideas are of equal value. [See Jim's article explaining a bit more about this exercise - p. 7.]

Spring Show: Chuck Croft noted that the construction of the bonsai courtyard will probably take 8-9 months. Therefore, the 2002 show will have to be in the auditorium. There is no approval of the April 4th requested date. There will be access to the Japanese and American pavilions only through the exit gate.

Next meeting dates: To enhance scheduling four future board meeting dates were chosen, September 9, October 14, November 11 and December 9. All Sundays and all starting at 11 am.

There being no further business to come before the board, it was adjourned at 12:50 p.m.

THESE MEETINGS ARE OPEN TO ALLLLLLLLL MEMBERS.
We are especially interested in positive input.

Report from Potomac Viewing Stone Group . . .

The fifth 2001 meeting of Potomac Viewing Stone Group was held Sunday, 8/19, in the appropriately named China Gourmet restaurant in Fairfax City. This was the largest attended meeting of the club's short history. We had 28 at the meeting and a few passers-by who were there for the good food. Members began fellowship with a delicious AYCE buffet which left everyone in a mellow, receptive mood to be educated. Our guest speaker, Ms Kemin Hu, became well known last year with her wonderful donation of the first three Chinese Scholar's Rocks to the US National Arboretum's Bonsai and Penjing Museum Viewing Stone collection.

Last August she also met with PVSG and quickly won over all the stone lovers with her generous heart, graciousness, and deep knowledge and interest in stones, which she calls Gongshi or spirit-stones. This year she told us about several additional types of Chinese stones, where they are collected, and with what natural forces, and occasionally human intervention, they were formed. Kemin and her son, Jeffrey, brought approximately 30 stones illustrating the types and variations of stones collected in China. Several were from her private collection, while others were for sale to PVSG members.

Kemin also critiqued a few members' stones at the end of the session, which was very good input for the stone owner and if we were listening we also gained some more insight to Chinese scholars stones.

Many of the available stones were sold to our members using a system [which always needs more than one run-through of the rules] where each member has an equal opportunity to buy the stone he or she desires. Now these members from a least three states are enjoying their wonderful new stones, and the memories and associations they conjure today, with more promised for tomorrow.

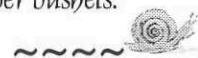
Kemin graciously invited members of the PVSG to visit her when in Boston. And before she left, she took the opportunity to once again entrust us with a special donation in the form of three books for the Bonsai and Penjing Museum. They are two large hardcover and slip-cased books entitled China's Rare Stones (1994), and China's Rare Stones In New Century (2000). Both these books illustrate numerous stones of wide variety with large, excellently photographed, full-color pictures. Kemin also donated an artistic stone book (paperback) with text entirely in Chinese for which I cannot discern a title; this book is mostly text supported by black and white photographs and drawings of stones. The drawings appear to be from historic sources. There is also a preface to the book with 72 stones displayed in full color.

Happy hunting, Glenn Reusch, PVSG Secy, [et al]

An observation from a supportive spouse. This was your first meeting with a typical "banquet seating" arrangement, facing each other in groups of eight. It was noticeable that people began to socialize more than if they had been in successive rows of chairs facing the backs of potential friends. I really believe members got to know each other better in this "breaking bread" situation than they have in the previous meetings. During the several little breaks in official action, there was much more buzz among the tables of friends.

A tidbit: When asked the proper name for a Chinese stand, Kemin replied ~ zuo zi ~ which she translated as "seat or place to sit" as understood from her son.

Club Presidents, are we going to have to sic SuperMan on y'all to get reports of your club meetings? Encourage your budding cub reporters. Stop hiding your lights under bushels.

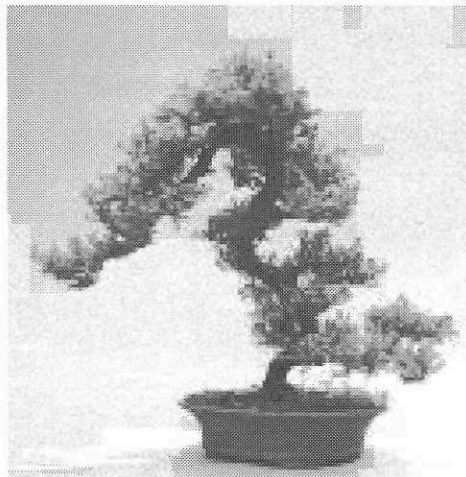


Checking in on Bonsai inSites

The artists are pairing up. The clay artists are choosing the trees from photographs. Here we are sharing with you two samples from each clay artist who has chosen a tree for which to make an alternative container. You can see by the clustering with which trees the clay artists wish to work . All this information has been drawn from the **Bonsai inSites** website, <http://www.baltimoreclayworks.org/bonsai/insitesindex.html>. You may go there yourself .



Tea Bowls by Patrick. Caughy of Baltimore

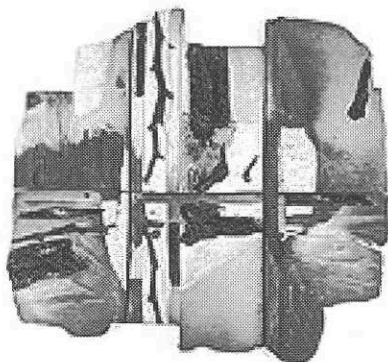


User name is "bonsai" and password is "insites"

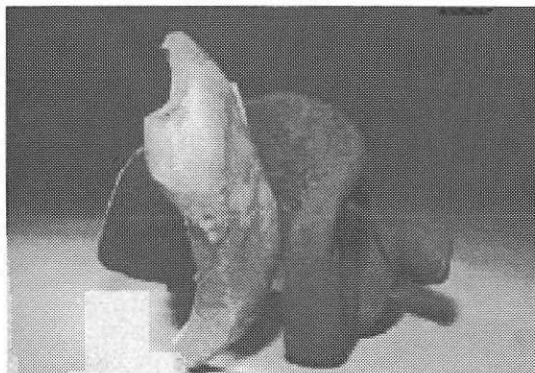
Go and keep updated on the newest choices being made. This selection was all that was available at press time.

It's also not too late to be included with this group of openminded, artistic cross-pollination.

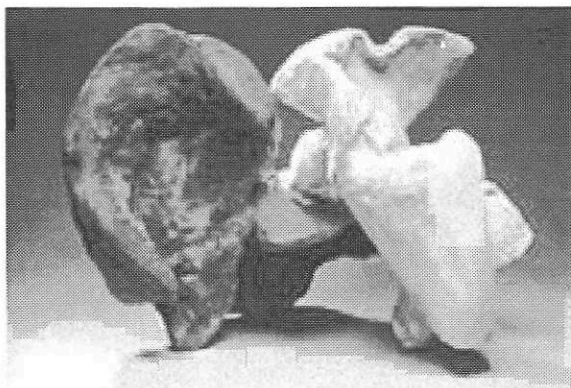
...and remember, this extraordinary opportunity is only open to PBAers.



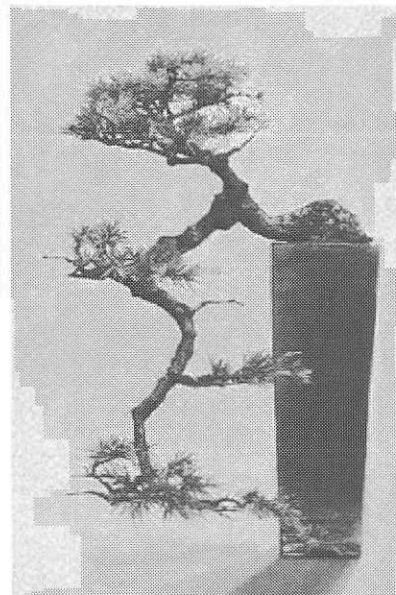
Crucis by P. Caughy



Mother and Child 3 by Ray Chen of Baltimore



Mother and Child 1

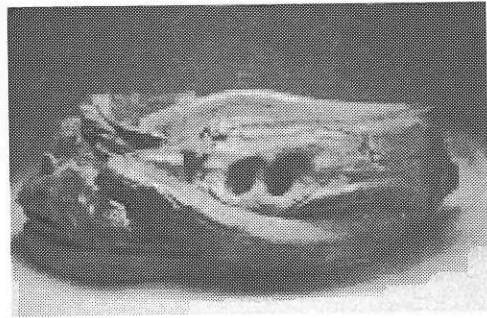


Jim Sullivan of Bowie Bonsai Club

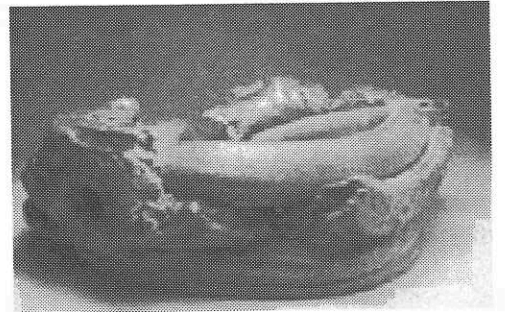




Jack Sustic, Bowie Bonsai Club

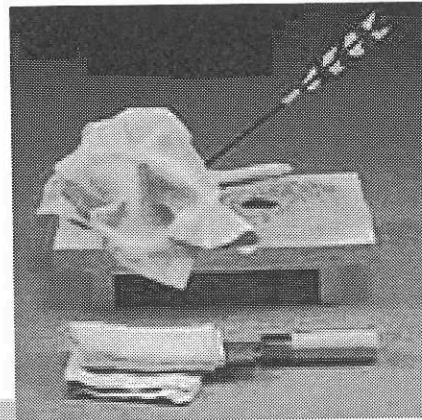


Container 1



Container 2

by Brett Thomas of Carbondale, IL

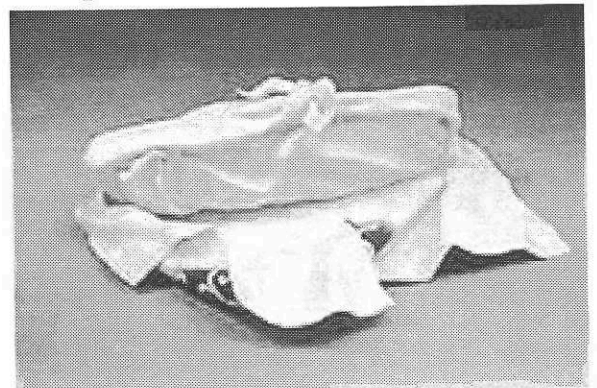


Itaba No Shugyo

Chuck Croft, NVBS



Ceramicist Masako Miyata of Port Republic, VA



untitled

12 Bamboo Bonsai - Graceful, Elegant compiled by Jules

Some readers may have tried their hands at creating bamboo bonsai. They may have used John Y. Naka's *BONSAI TECHNIQUES* which has a chapter near the back of the book on "How to Start a Bamboo Bonsai." It details how to shorten a bamboo, not by cutting down the culms but by peeling and/or removing the sheaths - a tedious process. John also notes that each year the design of your bamboo bonsai can be modified by letting the new growth of spring come up and removing old growth if desired. What other bonsai plant material allows you to change its basic design and have the finished product in one year?

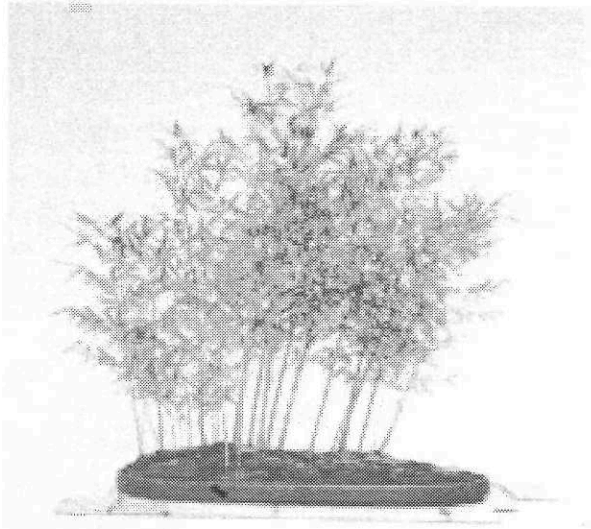
What follows and will appear in monthly installments is an adaptation of the article, "Bamboo Bonsai" written by Mr. Kibidai Sanden which appears in the Japanese bonsai book *INSTRUCTIONS and DIAGRAMS for CREATING KUSA MONO BONSAI*. The article presented some other aspects on the subject of turning out a finished bamboo bonsai.

Bamboo has an attractive, refreshing look at foliage which stays a medium green hue throughout the year. Furthermore - many species of bamboo have so to speak *Herculean* strength in that the bamboo stalks are strong for their size once they have matured. Because bamboo is so hardy, there is no foreseen challenge in making a bamboo bonsai.

The Yuji Yoshimura/Giovanna M. Halford book, *THE JAPANESE ART OF MINIATURE TREES AND LANDSCAPES*, has an appendix which contains *Basic Data on Bonsai Plants*. Of the 10 varieties of bamboo specified in Mr. Anden's article, only 4 could be found - Kan-chiku (winter bamboo), Kuro-chiku (black bamboo), Mousou-chiku (heavy stem bamboo), and Ya-dake (sharp-leaved bamboo). However, Mr. Sunden notes that there are many more than ten varieties of bamboo; and John Naka notes that there are 10,000 species existing in the world. Hence there is no shortage of bonsai species with which to work.

The referenced Japanese article, "Bamboo Bonsai," details the tasks to be performed in each of 5 years. As with the creation of other bonsai, 5 years is accepted as the minimal amount of time to make any plant material into a creditable bonsai. Ten years is the accepted time for plant material other than bamboo.

Since the first year involves digging up the root of the bamboo and storing it over the winter until the next April, the actions involved are described below. Subsequent issues of *Clippings* will cover the remaining years.



FIRST YEAR - Preparation of the Unearthed Root: One day during the last 10 days of September or the first 10 days of October, excavate a 5- to 6-foot section of the running root of the bamboo host plant. It is best to dig up a running root on the edge of the bamboo instead of trying to do so inside the grove where the roots are numerous and overlapping.

Cut the stalks to heights of 16- to 24-inches before entirely unearthing the running root section. Once the root is out of the soil, trim the small roots as shown in the accompanying diagram. Place the roots in a plastic bag as shown in the next sketch and cover the roots with Canadian peat moss that has been soaked in water. Keep the bag in a protected place during the winter where the temperature remains above freezing; and make certain that the moss stays damp. Do nothing more until the next spring.

A. Sept. 20th - Preparing the Root The length of the running root is about 7 feet, and the stalks are cut to a height of 16 to 24 inches, leaving one growth of "branches."

(1) Leave 2 to 3 leaves on the branches.

(2) 16-24 inches.

(3) Cut to remove length of root from host plant.

(4) On second thought, you can omit this.

(5) Cut roots - leave 2 or 3.

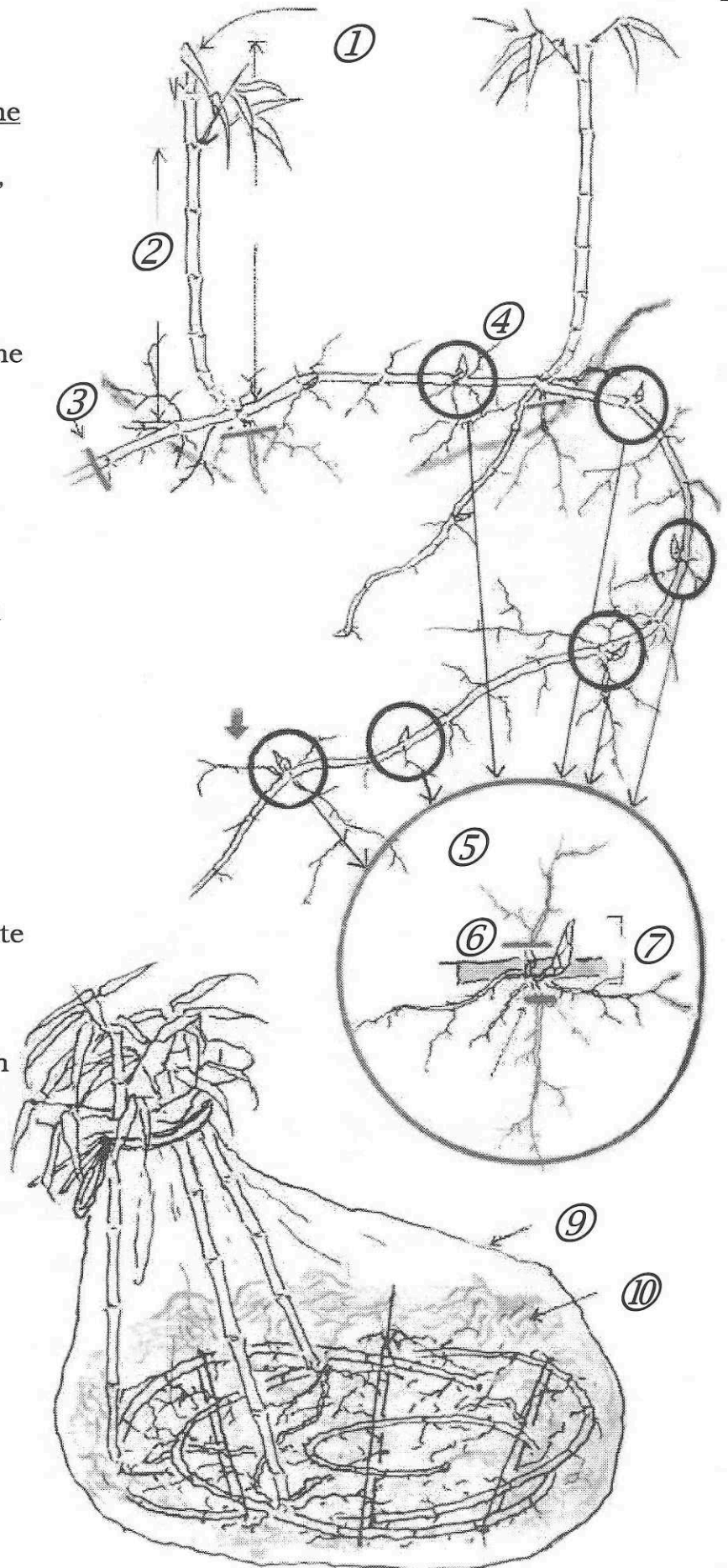
(6) Cut here.

(7) Leave 1/8 to 1/4 stubs after cutting roots.

(8) Place in plastic bag. Note how the roots are tied with string or wire so that they can be easily put in the plastic bag and covered with wet Canadian peat moss.

(9) Plastic bag.

(10) Wet Canadian peat moss.



See also last-minute find on bottom of page 20.

BAMBOO and PANDAS *researched by Jules*

The panda's main source of food in the wild is bamboo. The August 14th issue of *The Fairfax Journal* has an article by Martin Fackler (Associated Press) with the title *Can science save the panda?* The article points out that China is "pouring tens of millions of dollars into . . . a campaign to rescue China's national symbol from the brink of extinction." He goes on to write, "But scientists concede their (China's) chances of success are slim without more efforts to fight the main cause of the giant panda's decline - the rapid destruction of its bamboo forest habitat." There is no reliable count of how many giant pandas are living in the wild since they are very reclusive. According to the article by Mr. Fackler, there were 126 pandas in captivity as of November 1999 with the most in China and 7 in U.S. zoos. There are diets being tried in the U.S. zoos which are aimed reducing the large daily amounts of bamboo eaten by pandas (by in part replacing some of the bamboo with food that may be more nourishing for them).

The following may be of interest to show how bamboo fits so prominently into the panda's diet. The following information was extracted from the San Diego Zoo's web-site. The panda is omnivorous. While bamboo represents 99% of their diet, they have also been known to eat fish, pikas, rodents, vines, irises, crocus, mushrooms, and rice grass. About 12 hours each day are spent feeding; and they consume 12-15% of their body weight each day. During this time they consume between 23 and 36 pounds of bamboo shoots and leaves. They have been known to consume as much as 84 pounds of "new" bamboo shoots at one sitting. Bamboo leaves contain the highest protein levels, stems have less. Twenty-five species of bamboo are eaten by pandas in the wild. Captive pandas will eat only 9 of these.

Norma Merritt confirmed what I remembered Bill telling me - that when the first pair of pandas came to the National Zoo, the zoo was harvesting bamboo then and even now from the property of one of their neighbors in Fort Washington. Norma Merritt says that once every week the zoo folks come to harvest "new" bamboo shoots from her 93-year-old neighbor's property.

This bit was gleaned from the National Zoo's panda site FAQs:

Can I donate bamboo?

Maybe. If you have at least one acre of bamboo, send your name, address, and phone number to pandas@fonz.org and someone from the Zoo will contact you when bamboo is needed. If you have less than one acre, you may donate smaller quantities but only if you can deliver it to the Zoo the same day you cut it. Send an email to pandas@fonz.org at least 48 hours in advance to arrange delivery. This bamboo is given to elephants and great apes, not to the pandas.



FONZ performing Quality Control Check

Here's another look at photo techniques borrowed from the Lake Charles Bonsai Society Newsletter, May 2001.

BONSAI PHOTOGRAPHY by Tom La Bron, norbalt@juno.com

Cameras today are not like those from days of old. Most fixed-style lenses will focus to 4 feet. All you have to do is read the instruction pamphlet. This is assuming that we are talking about 35mm cameras. I don't know about the Polaroid Captiva, but the Polaroid Spectra will focus at 3 feet and the Polaroid 600 and Time Zero would focus at 4 feet.

If you are using a camera that focuses in the 4-foot range and you are dealing with bonsai which are 12" to 24" tall, there will be no problem in getting a decent-sized subject framed in the photo. If you are dealing with bonsai smaller than 12", especially the 4"-6" range, you will need a close-up lens or a camera with a macro facility. Most of the cameras produced nowadays (with zoom lenses that do everything for you except point and frame) have macro or close-up modes.

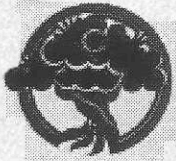
One of the most important things to have when taking pictures of your bonsai is a tripod, even if the light meter tells you that you have enough light. To not use this steadying equipment is one of the biggest mistakes that a lot of people make.

Have a neutral background. If you want to use a bonsai stand, place it on a table that is about 3 feet off the ground. This is to make it easy on the photographer and allows for some manipulation to get a better shot. Make sure the shot is more straight on than from an upward angle. Especially avoid a downward angle. Drape something dark and matte on the table. No shiny fabric. It is best to suspend the neutral background about 4 to 6 feet behind the back of the bonsai stand. When the camera is focused on the tree, the background will have a tendency to be out of focus. You can use a sheet draped from a clothesline. (Tie clean strings to the

corners, and use bricks to keep the sheet in place.) You will have to use your own judgment, but you want only a part of the table, the entire tree, and the background sheet in the picture. Make sure the sheet's top edge is high enough to stay out of the frame. By using a dark matte covering to the table, and an out-of-focus background, if your tree is in focus, then you have succeeded in making the tree the center of attention.

It is best to shoot pictures on a high cloud day. In other words, it is cloudy with no sun peeking through, and the clouds are there, but not looking like it is going to rain in the next minute. The best time of the day to shoot is between 1000 and 1400 hours. Between these hours, the color of the light is at its best. Any other time, the atmosphere and sun will shift the colors of your film.

As for film, any 100 ASA (ISO) print film is good. If you like slide films as I do, use one of the higher speed Kodachromes. If you use this speed on a high cloud day, there should be more than enough light; and even with auto flash cameras, this time of the day and speed of film, chances are the camera will find no need to activate the flash. Even if it does, chances are that with the background set 4 feet away and reflecting the flash, the flash will be ever so brief and give you no shadow problems (especially if you used the dark, matte covering to the table). While in Iceland, I used my Linhof almost exclusively and used 100 ISO films. With the smallest f/stop on most of my lenses being f/5.6, I was always closing down to f/11 or 16, so Canadians should have no trouble with this technique either. Just do it before your days are only 3 hours long.



International Scholarly Symposium on Bonsai and Viewing Stones

The purpose of this International Scholarly Symposium is to provide more in-depth information about the history and development of the art and science of bonsai, suiseki, and related art forms. The combination of bonsai demonstrations and lectures linked to the presentations will provide an unusual forum for participants to learn from and interact with some of the leading scholars and specialists in this field. This will be a rare opportunity to advance one's understanding of these ancient art forms. Participation is limited to 140 participants. Register early to ensure a place.

Friday, October 26

12:00-5:00 p.m. Registration

1:00 p.m. Demonstration: Re-creation of Pre-bonsai Tray Landscape "Kasuga Gongen Kenkie" from 1309 A.D. in the Kamakura Period
Mr. Gerald Stowell

3:30 p.m. Dedication of the Kato Stroll Garden

4:00-5:30 p.m. Reception

Saturday, October 27

8:00-4:30 p.m. Registration

9:00 a.m. History of Bonsai in Japan
Mr. Hideo Marushima

10:00 a.m. Discovery & Introduction of Bonsai to the West
Dr. Thomas S. Elias

10:45 a.m. Break

11:00 a.m. Larz Anderson & His Bonsai
Dr. Peter Del Tredici

12:00 p.m. Lunch

1:00 p.m. Introduction to Tray Landscapes
Mr. William Valavanis

1:30 p.m. Demonstration: Modern Tray Landscape or Forest Planting
Mr. Warren Hill & others

4:30 p.m. Optional Dinner Program*

Sunday, October 28

8:00-10:00 a.m. Registration

9:00 a.m. Introduction to History of Viewing Stones
Mr. Hideo Marushima

10:30 a.m. Chinese Scholars' Rocks
Mr. Robert D. Mowry

11:00 a.m. Break

11:15 a.m. Development of Viewing Stone Appreciation in California
Mr. Larry Ragle

12:15 p.m. Lunch

1:00 p.m. Japanese Suiseki—Lecture & Demonstration
Mr. Arishige Matsuura

3:00 p.m. Break

3:15-4:30 p.m. Critique of Individual Stones
Mr. Arishige Matsuura

*additional fee charged - see registration form

Hotel Accommodations

The Arboretum has reserved a room block at the Holiday Inn Capitol, 550 C Street, SW, Washington DC 20024. To reserve a room call the hotel directly at (202) 479-4000. You must identify yourself as a participant of the "Viewing Stones October 25th Program." Special symposium rates apply to the evenings of October 25-28 only. Reservations MUST BE MADE by 5:00 p.m. on Friday, September 28, 2001 to guarantee the special rate of \$129 per night plus tax.

Please note: This symposium has been generously cosponsored by your club member, Mar;y

Speakers and Demonstrators

Dr Thomas S. Elias is Director, US National Arboretum. He is the author of several articles on various aspects of the history of bonsai; most recently, a 2-part series on Mansei-en and the Kato family; and has authored seven books and numerous papers. He serves as the Historian for Bonsai Magazine. He has studied the plants of Asia and North America for many years.

Dr Peter Del Tredici is Research Horticulturist at the Arnold Arboretum (Harvard University) and has supervised the management of the Larz Anderson Collection of Bonsai, one of the earliest collections of bonsai in the US. Dr. Del Tredici is the author of many scientific and popular articles relating to trees, as well as the important work, Early American Bonsai.

Mr Warren Hill has been Curator of the National Bonsai and Penjing Museum, US National Arboretum, and is recognized as an outstanding bonsai artist and teacher. He has been practicing bonsai for over 40 years, and has been a featured demonstrator at national and international bonsai conventions.

Mr Hideo Marushima, an attorney in Tokyo, is Japan's leading authority on the history of both bonsai and suiseki. He is the author of many books on the subject, including Studies on the Historical Influences of Chinese Penjing on Japanese Bonsai, History of Japanese Stones, and The World of Chinese Penjing in 3 volumes, co-authored with Hu Yun Hua and published in 2000.

Mr Arishige Matsuura, Chairman, Nippon Suiseki Association, is recognized as one of the world's leading authorities on suiseki. He is the Editor of the recently published Important Suiseki and Tools Photobook, and is widely respected for his knowledge of viewing stones. He provides important international leadership to develop a worldwide appreciation of suiseki.

Mr Robert D. Mowry, Curator, Asian Arts Department of the John G. Fogg Art Museum, Harvard University. He is a recognized authority on Chinese Scholars' Rocks and is the author of the widely respected Worlds Within Worlds: The Richard Rosenblum Collection of Chinese Scholars' Rocks.

Mr Larry Ragle, is a leading bonsai and suiseki authority and has served as President of Golden State Bonsai Federation and cofounder of the California Aiseki-Kai. He serves on the Board of NBF.

Mr Gerald Stowell is a well-known bonsai teacher and writer. He was a founding member and first president of both the Greater New York City Bonsai Society and the American Bonsai Society.

Mr William Valavanis is founder of The International Bonsai Arboretum in Rochester, NY; and publisher/editor of *International Bonsai Magazine*. He studied bonsai in Japan with Toshio Kawamoto, Kakutaro Komuo, and Kyuzo Murata; and is an internationally known bonsai artist and teacher.

Mrose (NVBS). If you see her there, thank her for thinking of us and our education. See page 23.

REGISTRATION FORM

<p>Registration deadline is October 12. No cancellation refunds after October 18. Registration fee is \$150 for the general public, \$135 for NBF, FONA & PBA members, or \$75 for One Day Only. Optional Evening Program is \$40. Please make checks payable to the National Bonsai Foundation. Sorry, we do not accept credit cards.</p> <p><input type="checkbox"/> Full registration - \$150 (3 day program, reception Friday, refreshments and lunch Saturday and Sunday)</p> <p><input type="checkbox"/> One day registration - \$75 <input type="checkbox"/> Friday (includes reception) <input type="checkbox"/> Saturday (includes lunch) <input type="checkbox"/> Sunday (includes lunch)</p> <p><input type="checkbox"/> Optional Dinner Program - \$40 per person # of guests _____ (reception, pin swap, book sale & signing, dinner, live auction)</p> <p>Total enclosed _____</p>	<p>Name(s) _____</p> <p>Affiliation _____</p> <p>Address _____</p> <p>Country _____</p> <p>Daytime Telephone _____</p> <p>Fax Number _____</p>
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(Please turn over)

I would like to receive directions to the National Arboretum

My food preference is: Vegetarian Carnivore

I require special accommodations (other than for food or hotel):

This form (though not official) can be used to register for the symposium.

Make your check payable to the NATIONAL BONSAI FOUNDATION.

Detach the form and mail, along with your check, to:

Program Coordinator
US National Arboretum
3501 New York Avenue, NE
Washington, D.C. 20002

Integrated Pest Management (IPM) for August by Scott Aker, IPM Specialist

The following pertaining to bonsai have been excerpted from the U.S. National Arboretum's web-site <http://www.usna.gov/Gardens/pestmgmt.html>. Scott also authors a weekly column, "DIGGING IN" in Thursday editions of The Washington Post's "HOME" section wherein he answers gardening questions submitted by the readers. The reason for the August date is that the September IPM Tips come out too late for our deadline. However, the tips sometimes can carry over for some portion of the next month.

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 IPM as is done at the US National Arboretum, we can control pests in an environmentally conscious manner. IPM means using a combination of methods to control and prevent pests. Here are some tips with a variety of control methods to help you start your own IPM program. Last updated August 3, 2001.

Most trees are subjected to drought stress at least once over the course of their lives. Damage that is currently happening may not appear until next spring, or even years from now. Leaves in the canopy may look healthy, but the root system could be damaged. The most common symptom to watch for is tip die-back in the upper branches. Die-back will continue into the larger branches as the tree continues to decline. Annual growth is reduced and susceptibility to infestation by borers, bark beetles, and cankers is increased. Since it is impossible to repair damage from drought stress, prevent damage by watering trees one to four inches every 10 days when there is no significant rainfall. Water in the early morning or evening to maximize uptake. Don't fertilize or prune your trees during a drought since this increases stress. If you do lose a tree, try replacing it with a native species that is adapted to the water conditions of your area.

Inspect your garden weekly to reduce insect damage. Start at the base of each plant and work your way up through the

foliage. Beat test plants by tapping a branch against a white piece of paper to look for pests and beneficials. Take a particularly careful look at the underside of leaves where many insects lay eggs and feed.

With summer's warm, humid evenings, lightning storms are a common late afternoon occurrence. Lightning strikes the tallest object in an area, so tall trees such as oaks and tulip poplars are more likely to be stuck. Trees that are hit may burst into flames or lose a strip of bark down one side. Sometimes, no outward signs may be evident and what appears to be a healthy tree suddenly dies. Keep your trees well watered, especially during drought conditions, so they are as healthy as possible in the event of a strike. If a tree does get hit, remove injured bark and keep the tree well watered to help it recover from the shock of the strike. Do not mulch or fertilize since neither will lead to faster healing and may actually stress the root system. The tree should be watched for several years to see if it will survive. If you do lose a tree, try replacing it with a less vulnerable species such as a birch or beech. (*Editor's note: Best location for outdoor bonsai is **NOT UNDER TREES**. I'm not so lucky and the only space for the bonsai collection is under tall poplars and oaks. Every now and then a giant limb comes crashing down, not to mention leastwise the leaves and twigs constantly littering plants and tables.*)

Did you know that 90% of the insects around your home are beneficial to or do not harm your plants? They eat pest

insects, recycle organic debris, or feed on plants without causing any noticeable damage.

Look for slug damage to be a problem this year due to wet weather. Check plants for silvery slime residue and look for irregularly shaped holes with tattered edges in the leaves. To help prevent problems, don't mulch around hostas and other plants slugs prefer. Use copper flashing to encircle valuable plants. Place a saucer of beer or yeast solution (add a cup water to a teaspoon of yeast) flush with the soil surface in your garden. Change the solution every 2 days and remove any slugs you find. Continue to use the traps until you no longer find any slugs in the saucer.

Physical control of pests is simple and highly effective. Damage to your plants is stopped in its tracks, and it takes less time than applying a pesticide. Simply remove pests from plants as soon as you spot them. Small insects such as aphids and mites can be removed with a thorough washing down of the infested plant with your garden hose. Other pests can be picked off or tapped into a bucket of soapy water.

Unchecked populations of deer are an increasing problem for gardeners throughout the country. If you want to

limit deer damage, start early. Barriers (such as electric fencing and tall barrier fences often constructed of plastic mesh that deer cannot see well and frightens them when they walk into it) have proven to provide the best control where populations are high. Electric fences are usually baited with peanut butter and supply a mild shock that deters deer without harming them. Both types of barriers are based on conditioned responses; deer avoid an area if they have been startled repeatedly. Fences must be checked periodically to ensure that they are functioning well. Several deer repellent products are available and may be used as a spray on the foliage of the plants you are trying to protect, or in dispensers that produce an odor unpleasant or alarming to deer. These work well only when deer populations are low or moderate since deer can overcome their aversions when the food supply is low. If your garden has been ravaged by deer, consider planting ornamentals that are unpalatable to them. Decimated yews can be replaced with Japanese plum yew, *Cephalotaxus harringtonia*. Azaleas and rhododendrons can be replaced with our native mountain laurel, *Kalmia latifolia*.

♻️ VOLUNTEER PBA NEEDS VOLUNTEERS VOLUNTEER PBA NEEDS VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER PBA NEEDS VOLUNTEERS VOLUNTEER PBA NEEDS VOLUNTEERS VOLUNTEER PBA NEEDS VOLUNTEERS ♻️

Who knew? Found this - <http://www.americanbamboo.org/> through the NBF website links:

The **American Bamboo Society** was formed in 1979 and today we have over 1100 members living throughout the US and in 39 other countries. The ABS issues a bimonthly Magazine and a Journal to disseminate information about the use, care, propagation and beauty of bamboo. We sponsor lectures, conferences, tours and plant sales in the Chapter areas. Chapters maintain bamboo libraries, distribute publications and donate plants to public gardens.

Bamboo is just grass, but it varies in height from dwarf, 1-foot (30 cm) plants to giant timber bamboos that can grow to over 100 feet (40 m). It grows in a lot of different climates, from jungles to high on mountainsides. Bamboos are further classified by the types of roots they have. Some, called runners, spread exuberantly, and others are classified as clumpers, which slowly expand from the original planting. There are also varieties of root systems that are a mixture of these types. Generally, the tropical bamboos *tend* to be clumpers and the temperate bamboos *tend* to be runners.

Bamboo is both decorative and useful. In many parts of the world it is food, fodder, the primary construction material and is used for making great variety of useful objects from kitchen tools, to paper, to dinnerware.

The species identified with the giant panda is *Gelidocalamus fangianus*.

MONTHLY CARE TIPS for SEPTEMBER *compiled by Jules*

The following tips have been compiled from 4 Japanese bonsai magazines and the Yuji Yoshimura/Giovanna Halford book, Miniature Trees and Landscapes.

Fertilizing: One procedure often followed is to not fertilize bonsai during the hot summer months since this can possibly stress the tree by making it expend too much energy trying to produce new growth. It is interesting to note that for some of the plant material listed below, the Japanese book suggests applying fertilizer during the month of August. Wherever fertilizing is to be done, it is noted as "apply fertilizer balls" since that is how the Japanese do it. If you do not use fertilizer balls you can consider applying the fertilizer of your choice during that time. One application of fertilizer balls is expected to be good for about 30 days. For example, if you are using a certain strength liquid fertilizer and apply it once per week, you can apply it once every week for a month starting from when the words "apply fertilizer balls" appear. If a gap of more than a month appears between "apply fertilizer balls" in the schedule, consider holding back on applying any fertilizer during that time period.

Location: Plants thrive best when placed where they will receive an adequate amount of sunlight. Some plants thrive on one-half a day of shade in the hot summertime while others like a full day in the sun. Locations are those suggested by the Yoshimura/Halford book. In this area the plants requiring half-day shade during the hot summer months can be placed in full sun when autumn begins.

The gardener's mantra is: "Morning sun, afternoon shade equals being in the shade for the entire day; morning shade, afternoon sun equals being in the sun for the entire day," from Lynn L. Remly's article "Grateful Shade" in the Sunday Journal, June 4, 2000.

pH: If soil in the pot is not the correct pH, one can consider making it more acid by spreading some aluminum sulfate crystals around the edge of the pot or drenching the soil with a solution of one teaspoon of vinegar to one gallon of water. The latter method lowers the pH a value of 1.0 on the pH scale. 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 before increasing the dosage to reach the desired pH.

CONIFERS

BLACK PINE: Water 3 times per day. Note that the Japanese usually plant a black pine in a soil mix, usually sand, which does not hold water for too long. Gage your watering based on your soil mix's ability to hold water, and weather conditions. Any time after the 10th of the month remove unwanted sprouts and 2-year-old needles. Also after the 10th of the month, one can wire the tree. The pine may be repotted any time after the 20th of the month. Repotting need only be done every 3 or 4 years. Fertilize during the first week of the month. 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. In the last 10 days of month apply fertilizer balls. Wiring can be done any time during month. Prune every new sprout to maintain the desired shape, and pinch back new growth. Wire any time during month. Apply fertilizer balls during last 10 days of month. Place where it gets half-day of shade. pH 5.5 - 7.0

HEMLOCK: Water whenever the top of the soil appears dry. Apply fertilizer balls

once during the middle of the month. Wire after the 20th of the month. Place where it gets half-day of shade. pH 5.0 - 6.0

HINOKI: Water whenever the top of the soil appears dry. Wiring can be done up to the 10th of month. Make certain no existing wire is biting into bark. Repotting can be done any time during the month. Repotting is done every 3 years. Pinch off the tips of foliage to prevent legginess. Apply fertilizer balls once during the last 10 days of month. Place where it gets half-day of shade. pH 5.0 - 6.0

LARCH: Water whenever the top of the soil appears dry. Repotting can be done during the first 10 days of month. Repot every 3 years. During the last 10 days of month, apply fertilizer balls once. Clip rangy growth. Place where it gets half-day of shade. pH 5.0 - 6.5

NEEDLE JUNIPER: Water 2 times per day including the leaves. Check existing wiring to prevent digging into bark. Rewiring can be done any time. Pluck new growth to reduce legginess. Apply fertilizer balls once during the last 10 days of month. Keep in full sun all day. pH 6.0 - 7.0

SAWARA CYPRESS: Water whenever the top of the soil appears dry. Pluck new growth to keep it from getting too leggy. Wire can be done any time during the month. Repotting can be done during the first 10 days of month. Repot every 3 years. If the plant has not been repotted, apply fertilizer balls once during the first 10 days of month. Place where it gets half-day of shade. pH 5.0 - 6.0

SHIMPAKU (Sargent juniper): Water twice per day from the foliage down. Wiring can be done any time during month. Apply fertilizer balls once during the middle of month unless you are repotting. Repotting can be done after the 10th, and it need only be done every 3 years. Keep in full sun all day. pH 5.0 - 6.0

SPRUCE: Water 2 or 3 times per day.

Apply fertilizer balls during the last 10 days of month. Pruning, wiring and repotting can be done any time during month. If repotting, do not apply fertilizer balls. Repotting need only be every 3-5 years. Keep in full sun all day. pH 5.0 - 6.0

WHITE PINE: Water 2 times per day. During the last 10 days of month remove the old needles by cutting each of the 5-needle groupings with scissors so that about 1/8 inch remains above the branch. The new growth on the end of the branch is left untouched. Also during that time, remove unnecessary branches and old needles. Wiring can be done any time. Fertilizer balls can be replaced during the last 10 days of month. Keep in full sun all day and preferably where there is wind or air movement. pH 4.5 to 6.0

YEW: Water as needed. During the first 10 days of month, apply fertilizer balls once unless repotting during month. Repotting need only be done every 3 years. Check wire for cutting in and rewire where necessary. Place where it gets half-day of shade. pH 5.0 - 6.0

DECIDUOUS

(Non-fruiting/non-flowering)

BEECH: Water 3 times per day and drop back to 2 times per day after the 10th. Remove wire during the first 10 days of month. Place where it gets half-day of shade. pH 5.0 - 7.0

CHINESE ELM: Water as needed. Apply fertilizer balls once during middle of month. Keep in full sun all day. pH 6.0 - 7.5

GINGKO: Water often. Keep in full sun all day. pH 6.0 - 7.0

HORNBEAM: Water 2 to 3 times per day. Prune unwanted branches and pinch back new growth. Remove wire during first 20 days of month. Place where it gets half-day of shade. pH 6.0 - 8.0

JAPANESE MAPLE: Water 3 times per day. Prune to establish desired contour of tree and remove unwanted growth

(branches) before 20th of month. Apply fertilizer balls once during first 10 days. Wiring should be checked to insure none is about to dig into the bark. Place where it gets half-day of shade. pH 6.0 - 8.0

TRIDENT MAPLE: Water 3 times per day. Remove unwanted branches, sprouts and leaves before 20th of month. Wiring should be checked to insure against wire marks. Apply fertilizer balls once during middle of month. Place where it gets half-day of shade. pH 6.0 - 8.0

WEeping WILLOW: Water once per day and keep in dish of water during the month. Apply fertilizer balls once some time during middle of month. Trim to prevent legginess and maintain shape. Place where it gets half-day of shade. pH 5.0 - 6.0

WINGED EUONYMOUS: Water as needed. Prune unwanted branches and pinch back new growth. Apply fertilizer balls once during middle of month. Keep in full sun all day. pH 5.5 - 7.0

Flowering/Fruiting Plants

CHERRY: Water twice per day up to 10th of month and thereafter once per day. Remove wire. Repotting can be done after 10th and need only be done every 2 to 3 years. Place where it gets half-day of shade. pH 6.0 - 8.0

CRAB APPLE: Water 3 times per day.

Check the wire and remove any about to dig into bark. Keep in full sun all day. pH 5.0 - 6.5

GARDENIA: Water as needed. Remove unwanted lengths of branches. Place where it gets half-day of shade. pH 5.0 - 6.0

PYRACANTHA: Water once per day. Apply fertilizer balls once during first 10 days of month. Remove unwanted lengths of branches. The berries will appear during the middle of month. Keep in full sun all day. pH 5.0 - 6.0

QUINCE: Water 3 times per day up to the 10th, and thereafter 1 to 2 times per day. Remove wire and repot after the 10th. Repotting need only be done every 2 years. Keep in full sun all day. pH 6.0 - 7.5

SATSUKI (azalea): Water 3 times per day. Place where it gets half-day of shade. pH 4.5 - 5.0

UME (Japanese flowering plum or apricot): Water 3 times per day. Remove wire during first 20 days of the month. Apply fertilizer balls in the first 10 days of month. Repotting can be done after 20th of month. Repotting need only be done every 2 or 3 years. Keep in full sun all day. pH 6.0 - 7.5

WISTERIA: Water often. Apply fertilizer balls once during the middle of month. Remove wire. Place where it gets half-day of shade. pH 6.0 - 8.0

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Insight * Mary Mrose (NVBS)

Ms. Mrose's lifetime avocation has been the identification of trees. In 1991, she became a volunteer in the library of the US National Arboretum, which afforded her many opportunities to add to her impressive knowledge and introduced her to the fascination of bonsai. Ms. Mrose's generosity is legend; her spirit, indefatigable. Her hopes for the future? "That the National Bonsai and Penjing Museum always maintain a world-class reputation. That it inform and educate those who visit it. That it open visitors' minds and help them understand other cultures. And that the Museum inspire people to get into bonsai or, should they not actually do that, help them develop a love of trees, both large and small."

Authors: David Garvin (BBS) & Mary Ann Orlando (NBF), September 1995 [stolen from a complete bio on the NBF website - why it wasn't shared with *PBA Clippings* I don't know, since we are always begging for member info, etc.]

