

Iowa Bonsai Association Newsletter

www.iabonsai.org

<https://sites.google.com/site/cedarrapidsbonsai/>



August 2021

Volume 82, Issue 6

From the Editor

Well, now it really is SHOW TIME! It's time to clean up your trees and pots, arrange moss on the soil, put a little oil on the pots and all that jazz. It's time to choose your companion plants and plan your displays (If you haven't spent the last two months thinking about it!).

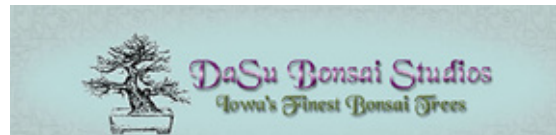
This month we have a great article from Cat Nelson on the maintenance of the Bonsai Collection at the Chicago Botanic Garden when Ivan Watters was curator. We also have a Few Thoughts on Showing from Randy Clark gleaned from the ABS Newsletter and we're re-running an article by Ryan Neil – The Essence of American Bonsai – all this to help get you ramped up for this month's activities. In addition, IBA's intrepid collecting Trio, Ron, Scott and Tim, were at it again in the month of June. See Ron's article about their trip to Wyoming. Don't miss Dave's Bonsai Inspiration. Dave has a link to some lovely music and poetry, too! IBA is selling some Really Cool T-shirts. This is a limited run, so order early! And, of course, we have some Timely Tips and a little bit about what's going on with the members.

Inside This Issue

From the Editor	1
From the IBA and EIBA Presidents	1-3
Timely Tips	4
On Display at the Chicago Botanic Garden	5-6
The Essence of American Bonsai	7-9
A Few Thoughts on Showing	
From Randy Clark	9-10
Member Activities	10
Collecting in Wyoming	11-13
Bonsai Inspiration	14
Bonsai Classifieds	15

Corporate Sponsor

DaSu Bonsai Studios



www.bonsaitrees.com/

Deadline for submission of letters to the editor, articles and classified ads is the 15th of the month prior to publication. Please send your submissions to me! We love to publish them!!

I hope to see you all at some point during the month of August! Looking forward to it!

Remember that prior Newsletters are available on the Iowa Bonsai Association website (www.iabonsai.org). There's a lot of good information there.

scdaufeldt@icloud.com

sdaufeldt@daufeldtlawfirm.com

(319) 430-3822

Susan Daufeldt

From the IBA and EIBA Presidents

IBA

IBA President's Report

IBA members and friends, Good day. I hope you and your trees are doing well. The IBA's July meeting was a huge success with a lot on new members showing up to re pot the trees they styled in the Bonsai for beginners'

class Ron, Sara and I taught at the Greater Des Moines Botanical Garden. The class was full, and we had a great time working with the 12 students. Members of the IBA lead Bonsai for beginners classes at the Greater Des Moines Botanical Gardens and Ted Lare Garden Center. If interested in attending one of these classes, please reach out to the centers and inquire about upcoming Bonsai Classes. The next one will be at Ted Lare Garden Center in Sept so if you're interested in that please contact Ted Lare directly at 515-981-1075.

The IBA is thinking about doing another workshop this fall. Please contact Scott Allen if you're interested. We're weighing the amount of interest before scheduling the workshop.

A few IBA members made the annual yamadori trek to Wyoming in early June. We had a great time and collected some fine trees. See attached article.

The next IBA meeting will be Saturday August 21st from 9-1 at the Greater Des Moines Botanical Garden. Bring a tree/trees to work on or just come observe and ask questions, that's why we're here. The meeting locations within the GDMBG change by month so please check with the front desk for meeting location.

In other news the all new IBA shirts are ordered. These are top quality T's from American Apparel and the new design from Jen Taylor of Vividpix & Design is outstanding. See attached pictures. If you want one contact Scott Allen as there are a limited number of each size M - 3XL. Shirts are \$25 and all proceeds will help grow bonsai right here in Central Iowa.

Hope to see you all soon!
Scott

EIBA

EIBA President's Report

I'm sorry to say that Club activities have been pretty sparsely attended. A big thanks to Cat Nelson for presenting her talk on Plant Physiology at the June meeting and Gary Gnade for presenting on his trip to Japan at the July meeting. In part of his presentation, Gary had pictures of trees from a Bonsai museum. Each tree pictured was followed by a picture of its tag. We had fun trying to guess what kind of tree we were looking at. Cat got EVERY ONE right! Too bad there wasn't a prize for that. She gets our esteem only. John Denny was there at the July meeting and it was good to talk with him!

Garden Center Exhibitions in Iowa City. We have talked about arranging some small exhibitions at garden centers in the Iowa City area. I'd like to see this happen, but need someone to step forward to help organize these. August is pretty full right now, but if you have thoughts about this for the fall or the coming year, please don't hesitate to contact me to discuss.

The month ahead is a big one! I hope that everyone will participate in club activities as much as possible.

August 7, 2021 (Saturday)

Newbo Exhibition in Cedar Rapids. Set up starts at 8 am. Please come exhibit a few trees and/or bring something to work on for the day. Or just stop by and see the show, hang out, talk about bonsai



and have some good food. If possible, please RSVP to me with the trees you plan to bring so that we can get organized. But if you find you can come last minute, don't stay away just because you can't RSVP. We'll make it work. Thanks!

August 12, 2021, 6:30 pm

EIBA Board Meeting via Zoom. The link will be sent out the Monday or Tuesday prior to the meeting. Please contact me by phone prior to the meeting if you think you have not received the link.

August 15, 2021

Iowa State Fair Bonsai Show. If you are planning on showing, you should be in touch with Dave Richmond by now regarding logistics. Let me know if I can help you in any way. A big thanks to Tony Rose for doing the labels for the trees to be shown at the fair.

August 19, 2021

No Club Meeting!!!! We decided NOT to hold our usual Thursday evening meeting because it conflicts with the Chicago Show and we have Club Exhibitions on August 7 and Sept 4.

August 20-22, 2021

Mid-America Bonsai Society Show & Sale, Chicago Botanic Garden. Information available at midwestbonsai.org.

September 4, 2021 (Saturday)

Newbo Exhibition in Cedar Rapids. Please come exhibit a few trees and/or bring something to work on for the day. Or just stop by and see the show, hang out, talk about bonsai and have some good food. If possible, please RSVP to me with the trees you plan to bring so that we can get organized. But if you find you can come last minute, don't stay away just because you can't RSVP. We'll make it work. Thanks!

American Bonsai Society

Learning Seminars resume May 26-29, 2022, Olive Branch, MS. Forms and details available on the ABS website

Note that EIBA board meetings are OPEN meetings. This means that you do NOT need to be a board member in order to attend. Because board meetings are now being routinely held on ZOOM, the meetings are more accessible. The link for the board meeting will be sent to all members. Please feel free to attend

If you haven't had the opportunity to pay your dues yet, you can send dues or donations to our club Treasurer: Jim Rajtora, 3512 Sue Lane NW, Cedar Rapids, IA 52405. Checks should be made out to "EIBA." Dues without soil: \$15.00. Dues with one bucket of Soil: \$30.00

Susan Daufeldt

sdaufeldt@icloud.com

sdaufeldt@daufeldtlawfirm.com

(319) 430-3822

Timely Tips

Susan Daufeldt

This is a great time in the bonsai garden. Well, it is and it isn't. The trees should be really spiffy after all the early summer work. But this is also a time when environmental conditions can create a lot of stress. Watch your trees carefully for the signs. Proper/adequate watering and nutrition will help trees to resist disease. If you see signs of fungal disease and/or pests, address the problem as soon as possible. In my garden, too much sun is an issue and trees showing signs of stress go into more shade immediately. This helps a lot every time. In my first few years in Bonsai, I lost some trees in the course of one afternoon because of too much sun. (While not enough sun is a problem, it generally doesn't cause immediate death – just large leaves and long, weak internodes.). Too much brutal sun through the day can decrease a tree's resistance to fungal infections, as well.

Watering in the heat can require some restraint. Be sure the tree actually needs water. Trees' water uptake may have slowed in the heat and just adding more water to the pot will only reduced oxygen to the roots and create an environment where pathogens thrive (this can result in root-rot). But note: If you go out and the leaves at the end of branches are limp or wilted looking, you need to water immediately and a gentle misting or spray-down will help the tree to recover. (Trees both lose and absorb moisture through their leaves.) There is no watering formula – you have to learn your individual trees and how your environmental conditions affect them. Interestingly, I have a shady area in my bonsai yard where the trees actually require more water than those in the sun. There's a really good reason for this: That shaded area gets a lot of brutal South, Southwest and West wind. The portion of my bonsai yard that gets the most sun is sheltered from the South, Southwest, West wind. My home sits at the highest point in rural Iowa County. Anyone who's been here recently could not have failed to notice the giant wind turbines. They are here for a reason and that reason means many of my trees may need water daily or twice a day or three times a day, when my bonsai friends who live in more sheltered locations may not water certain trees for two or three days at a time.

It's pretty close to time to stop pruning on deciduous trees, if you haven't already done so. Trees will grow when and where you cut them during the growing season. If you keep on cutting, the tree will be pushing new growth when it should be preparing for a long winter's nap. This is a month when we need to begin to think about that transition. It seems a long way away, but it's really just around the corner. And in the middle of show prep and all that jazz, we need to keep the seasonal nature of the art in mind.

If you have pine, early August is the time to start fertilizing them. Recently repotted tropicals should also be ready for fertilization. Remove weak, yellowed, foliage from junipers. Watch your wire -especially on deciduous trees. Wire bite is most likely to occur in the crown of the tree or where branches have been sharply bent, but can show up anywhere. Be sure to rotate trees so that they get sun evenly on all sides. If your trees are against a wall or fence, you can lose half a tree in one season by failing to rotate it.

Have a great month and be sure to contact someone in the club for help if you need it. That's why we have a club!

Information in this month's Timley Tips specifically relating to conifers and tropicals was gleaned from prior Timley Tips written by John Denny.

Susan Daufeldt

On Display at the Chicago Botanic Garden

Cat Nelson

This was originally written when Ivan Watters was the Curator of Bonsai at the Chicago Botanic Garden and details the practices during his tenure.



A lot of work goes into the maintenance and display of a public bonsai collection. Behind the scenes at the Chicago Botanic Garden there is one curator and over a dozen volunteers who work together to keep over 30 trees on display at any one time in the two bonsai courtyards. Each courtyard has 16 benches, each with a tree and an accent that need to be kept in display ready condition, monitored and swapped out on a regular basis. There are a few trees that love the conditions in the courtyards and can be kept out there all season, and there are trees that are only brought out for short periods of seasonal interest. Fast growing species can only be kept in display readiness condition for a certain length of time, so for their health they are brought back to production to recover after their stint in the courtyards. This constant turnover means that at any given time during the display season (approx. April - October) you can find a volunteer prepping a tree for transfer to the courtyard.

That prep work starts with Ivan Watters, Curator of Bonsai, evaluating the trees on display and deciding which ones need replacing. He will select trees from the collection that he wants to move out to use and prepares a list for the volunteers. That list has the steps outlined for the tree's preparation, and volunteers are required to mark off the progress of a tree towards display readiness. Since many of the trees are large trees, often the tasks can't be accomplished in one session necessitating the need to track what has been done to what tree. The steps to readiness start with cleaning the tree, and move on to cleaning the pot, checking wire, weeding & preparing the soil surface, lime sulphur of deadwood, mossing & finish soil application.

The first step in prepping the trees is to trim them. If a simple silhouette trim is needed, then the volunteers are allowed to proceed. If there is specific design trimming that needs to be done, a notation will be made on the sheet that Ivan is to do the trimming. There is a difference between trimming for display (silhouette trimming) and maintenance & design pruning. Maintenance and design pruning are very hard prunings, which generally leave a tree too sparse for display purposes. The lighter display pruning leaves the trees pleasantly full of foliage, while maintaining the design's silhouette. Once Ivan has signed off on the tree's appearance, the rest of the prep work can proceed.

The next step in prepping the trees is washing the trees. Toothbrushes and water are used to scrub moss and algae off of trunks & branches of smooth-barked species. Rough barked species have their deadwood (if any) scrubbed and any moss carefully scraped off their bark. It's best to start with the messy jobs at the top of the tree and work down, cleaning as you go. The Garden waters with lake water, therefore the predominance of algae, but it is also a problem that's encountered in various municipal water supplies as well.

Once the tree has been scrubbed down, the soil surface is looked at. Weeds are pulled and the soil's surface is scraped back a little to allow room for moss and finishing soil. Any protruding roots are trimmed back, and the rest is smoothed out. The goal is to have the soil line below the lip of the pot, so that water doesn't just run off, and to leave room for the moss and finishing soil applications.

After the surface soil is prepared, the pots are looked at. Algae and other dirt is washed off, and the lime deposits are tackled. There is always a debate on the best way to clean lime deposits off the pots – and each volunteer has their favored method. Some use fine sanding blocks, some use CLR, some use vinegar. Ivan's order of preparation is logically designed to keep the flow of the work going, without having to go back and redo any step. If the pot was washed before the tree was scrubbed – the dirty water would slop over the edge and get the pot dirty again, etc.

Once the lime has been removed, pots are very lightly oiled with rancid olive oil. Ivan purchases the cheapest olive oil he can find, and then allows it to go sour. The slight acidity of the rancidity helps fight future lime deposits. Oiling pots is a very delicate business. Only a few drops of oil are used at a time, and they are spread out as far as they'll stretch. This very light coating of oil will hide the last traces of lime that could not be removed with cleaning and will deepen the color of an unglazed pot. Care is taken so that the unglazed pot doesn't look shiny or have a dangerously slick surface for handling the tree. Many trees in the Garden's collection are two-man trees, so having a slick pot would spell disaster when moving them.

The final step in preparing the trees is the moss. We start with a thin layer of surface fines (Turface MVP is the soil particle of choice at the CBG, and the sifted out fines are used in a variety of applications), to provide a moisture-holding undercoating for the moss. Small pieces of moss are gathered, the bottoms are trimmed, and they are placed around the trees. Chopsticks or fine bamboo sticks are used to work the pieces of moss together to form a solid carpet, and work the bottom of the pieces into the surface fines. Multiple varieties of moss are preferred, as that helps create a natural texture, though choices are limited to what's looking good in the moss trays at the time. The best moss has a very tight, fine texture. Looser, 'hairier' moss is used sporadically to add texture and fill in back areas.

Moss is propagated in trays at the Garden, and large amounts are gone through in a year preparing trees. Trees coming off display will have their moss removed and returned to the moss trays for future use. Due to frequent moss shortages, trees are often mossed only around their bases and the full pot is not filled in. While it is not ideal to only partially fill in the pots, the chronic shortage of moss combined with the many very large trees on display, has made it a necessity. Care is used to keep the final look artistic, to make it look like a deliberate choice verses economizing. The remainder of the soil surface will be filled in with an even coating of surface fines, to create a uniform final image.

The final step is taking the tree up to the courtyard for display. Name tags are found, the tree's large white identity tag is removed, an accent plant is chosen to accompany it and the tree is loaded onto a vehicle for the trip across the Garden's grounds. The bench alarms are turned off and the new exhibit is swapped out for the tree that will retire for a rest back in production.



Bald Cypress No. 1 Evolution

Ryan Neil, Renowned American Bonsai Artist, Portland, Oregon

The Essence of American bonsai

Bald Cypress #1 embodies the diversity of landscape and form Mirai strives to explore through our trees. Its rapid taper, flat-topped foliage, and overall Dr. Seuss-esque form demands consideration. However, its influential presence is not isolated to Mirai. This tree extends beyond the garden as a representative piece of the American Bonsai Movement, capturing the essence of the Southeastern American landscape on the internet (Amazon has them). For fertilizer Dr. Earth 5-5-5 from Menards works great.

The story behind the design of Bald Cypress #1 began with a cross-country road trip from Oregon to New York on the way to the National Show in 2012. Having returned from Japan in 2010, I was still deeply questioning what it meant to do bonsai as an American. As I drove from West to East, I noticed the nuanced beauty in the people and their surrounding environments, each with unique identities tied to the land.



FALL

2012



SUMMER

2012

form—I thought it was amazing. So much style and authenticity, no shame in deviation from tradition, and glowing in its organic form.

I followed the judges through a portion of their judging and paid particular attention to the discussion surrounding the bald cypress. To my disappointment, the Japanese judge graded the tree poorly, he said it wasn't how a formal upright tree should be styled. From the Japanese perspective of the common pine form he was correct in his assessment, but this wasn't a pine.

Once the trees were on display at the National Show, I was immediately drawn to a wonderfully executed bald cypress, with a lanky, flat-topped form—I thought it was amazing. So much style and authenticity, no shame in deviation from tradition, and glowing in its organic form.

I followed the judges through a portion of their judging and paid particular attention to the discussion surrounding the bald cypress. To my disappointment, the Japanese judge graded the tree poorly, he said it wasn't how a formal upright tree should be styled. From the Japanese perspective of the common pine form he was correct in his assessment, but this wasn't a pine.

I recognized if I was truly going to make bonsai reflective of culture, nature, and the individual, I couldn't necessarily consider the traditional Japanese design canon any longer. I had to expand beyond it. I needed to learn how to interpret trees and identify the components that make them different. My education really started at that moment of realization.



After that show, I immediately wanted to work with bald cypress. So I called Mary Madison, the preeminent collector and she said she had just the tree for me—totally natural, uncut, with rapid taper—an incredible piece of material.

When the tree came to Mirai, it was love at first sight. At that point, I had never visited the Florida Everglades, so I had to design the tree with an intuition of what that landscape feels like. It took me no longer than an hour to first style Bald Cypress #1, but I was consumed with this new exploration, conjuring a connection to an iconic environment.

The design carries forward this feeling, the spirit of the Southeastern United States. Bald Cypress #1 has been utilized more than any other tree at Mirai to offer the public a glimpse into bonsai's capacity to capture an entire landscape in one composition.



There is immense power in its simplicity—this slender, upright tree with a flat tuft of foliage, minimal branching and an impressive, buttressing base. It holds the spirit of what it means to practice American Bonsai, and beyond that bonsai that represents region and the environment because it falls so far outside of the traditional Japanese aesthetic.

After having visited this tree's native landscape, I recognized the feeling of the original design remained true—a snapshot of nature, culture, and the individual. This tree catalyzed my journey as a bonsai professional working with native trees that represent North American landscapes. Bald Cypress #1 helped me find that direction outside of the traditional Japanese form and to undertake.

After having visited this tree's native landscape, I recognized the feeling of the original design remained true—a snapshot of nature, culture, and the individual. This tree catalyzed my journey as a bonsai professional working with native trees that represent North American landscapes. Bald Cypress #1 helped me find that direction outside of the traditional Japanese form and to undertake the exploration of a new approach, something unique, and find the forms I see closer to home and truer to the culture that created me.



A Few Thoughts on Showing

Susan Daufeldt

The July ABS Newsletter had a link to an interesting article from the Bonsai Learning Center entitled, "Getting Your Bonsai Ready to Show: How to Prepare A Bonsai for Exhibition," by Randy Clark. Randy writes,

"No matter whether you are a rank beginner or an accomplished expert, your bonsai deserve to be seen by others. Indeed, to create and grow bonsai and not take them to shows is a little like becoming a gourmet cook and never having anybody over for dinner.

The Argument often made is that "My bonsai are not good enough for a show." It is a hollow argument.... Judging and prize awards at bonsai shows are almost always separated into categories such as novice, intermediate and advanced. If you are a rank beginner, no one expects you to enter trees in competition against practiced veterans of the art. What they do expect is that you have enough pride in what you are doing to share a little of your art with friends. Over and above this fact is the knowledge that club shows are not easily put together. They require fellow club members to put forth a lot of time and hard work in the planning and staging the show. Such effort can seem pointless if you, as a club member, do not make an effort to exhibit a tree or two when the opportunity presents itself."

Randy goes on to set forth a number of things that you should consider when preparing your trees for a show. Some are things that are not necessarily obvious, especially to those who are new to the art, and are well worth mentioning here:

"Make certain the tree is in a healthy condition and free from disease or insect infestation. Try spraying the tree with insecticide a week or so before the show just to make sure. Don't do it the day before. The stink of the insecticide will be offensive in the exhibit room. Remember that most show committee chairmen reserve the right to reject diseased or unhealthy trees from entry in the competition."

"Make sure trees are thoroughly watered before bringing them to a show. The show committee

usually has someone assigned to attend to the watering needs of bonsai on display, but it's a good idea to water them well in advance, just to be safe."

"The last thing you do is write your name on a piece of masking tape and tape it to the bottom of the pot. This should also be done to any accent plants or plant stands that you plan to use in conjunction with your show tree. This is a safety consideration. Although bonsai rarely get lost or stolen from shows, there are a lot of trees in exhibition and having your name on all your trees helps keep things from going astray."

To view the whole article click

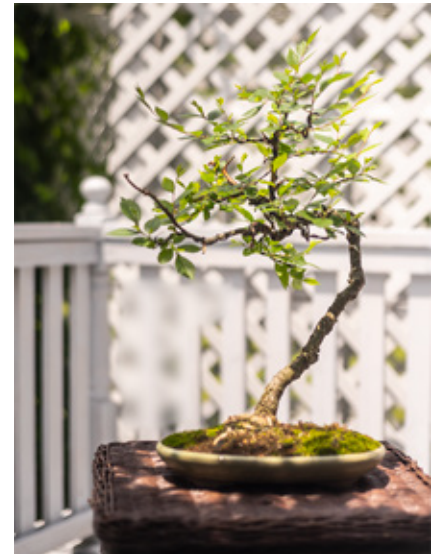
<https://bonsailearningcenter.com/2016/12/exhibition/>

Member Activities

Susan Daufeldt

July seems to have been a quiet month in our local bonsai world after the flurry of activities in June. There is, of course, the administrative turbulence as your officers prepare for local exhibitions and The State Fair. Early in July, Harvey Ireland, John Daufeldt and I made a flying trip to Ames to visit Ron Heinen's garden and relieve him of some of his fabulous collected material. While there, we met new IBA member Jared Wall, who relieved me of a couple of old friends and Ron of another of his collected trees.

David Richmond's Collected Elm



Shitakusa - White Clover on wood.

On July 10, 2021, I participated in Michael Hagedorn's online class, Wild for Accents. This was one three-hour morning session. I spent the afternoon making bonsai accents and Kusamono. For those who don't know (and I didn't), small plants or plantings intended to accompany a bonsai in a display are called Shitakusa (pronounced "sheet-a-kusa"). Kusamono are stand alone plantings. They can be very small or quite large - three feet tall, in some cases. I found the class EXTREMELY inspiring. In a tiny little pot, I put white clover and grass (with moss). In a cascade pot, I planted Canadian thistle, Queen Anne's Lace, Dandelion, Plantain and grasses (with moss). On old wood, I planted white clover (with moss) and, separately, yarrow and grass (with moss). On burls, I made a large planting with yarrow, grass and white clover (with moss) and, smaller, yarrow with grass (with moss). In a small Ron Heinen pot, I planted red oxalis, grass and plantain. I would have kept going, but I was exhausted.

Send me a picture or two - even if you have already contributed. Or just a few lines about what's going on with your trees! See you at the Exhibitions!

Susan Daufeldt

scaufeldt@icloud.com

sdaufeldt@daufeldtlawfirm.com

Wyoming Yamadori (2021)

Ron Heinen

Once again we packed and prepared for a grueling trip to the Big Horn mountains:
Back pack/digging tools/burlap/first aid kit/hiking boots and winter gear, etc. etc.



A good UTV and mountain gear is necessary



Tim Peterson, Scott Allen, and I set out for Wyoming at 5 a.m. Saturday morning, June 5th.

With hopes of finding that world class specimen, we arrived early evening at our cabin and set out to explore the area we had googled and virtually explored several times before.

When we arrived at our first sight we were disappointed to see that the area was logged since our last visit. We scouted the area for a couple of hours and returned to the cabin.

DAY 1:

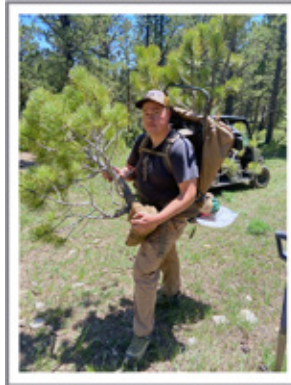
We decided to go for sub-alpine fir at tree-line. Unfortunately, a flat tire on the UTV (horse shoe nail), persuaded us to cancel the drive (approximately 12-14 miles) to an area we had googled. We had a can of foam blow-up air spray that temporarily fixed the tire, but we couldn't risk a breakdown 14 miles from the trail head at 11,000 ft. altitude.

However, the day was not a complete disaster. We found some wonderful Aspen clumps that were very collectible. Aspen are extremely difficult to separate successfully from the mother plant, but these aspen seemed to flourish in isolated rock pockets far removed from the mother plant. I have great hopes that they will survive.

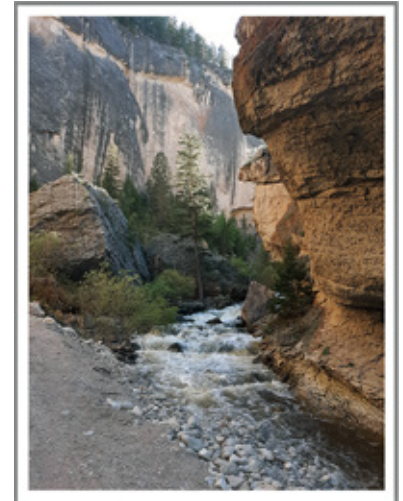
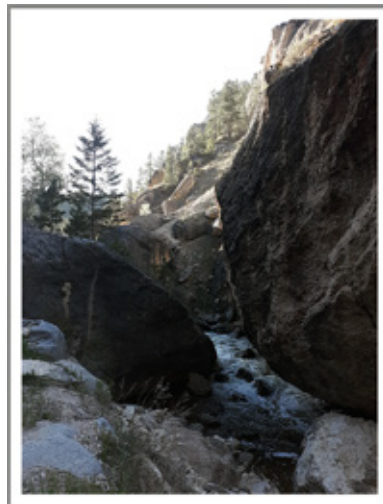


DAY 2:

After driving into town to fix the tire we re-visited our initial search area. After negotiating the logged area and climbing a rocky mountain road to the summit, we found some extremely old ponderosas.



The drive down was not for the faint of heart. We have been doing this for years, and I remain in awe of Scotts grit and driving skills.



DAY 3:

We explored more of our backyard, tagging a couple of Lodgepole pine, Engelmann spruce, and Douglas fir.

DAY 4:

Driving back to our day 1 sight we discovered a mountain road we had not travelled. Although we didn't find the honey hole, we did find the remains of an old gold mining operation replete with a gold sluicing box, an out building and some old vehicles.

We also discovered a mountain range/ridge that was visible due to the logging. After a challenging hike up the ridge we were rewarded with some very nice spruce and fir. We were able to tag out and return to the cabin to load and prepare for the long ride back the following morning.

Once again, we had a successful trip. Beyond collecting some worthy yamadori and accent plants, we made life long memories.

Returning to 90 degree (+) temperatures was challenging, but we managed to pot the trees and **HOPE** for the best.



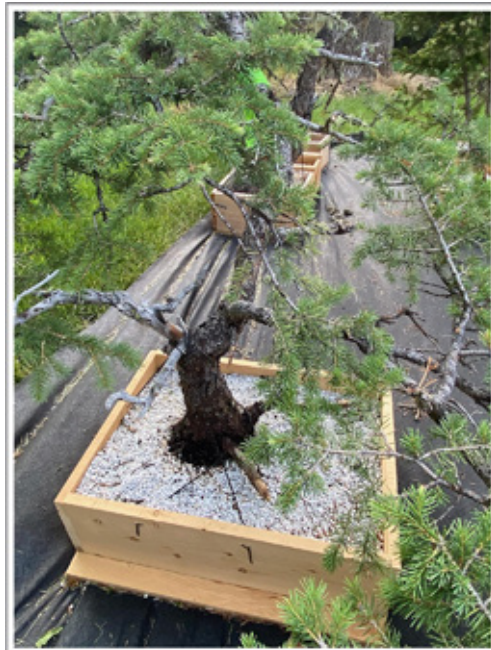
A quick look at some of our treasures:

My bounty (Below)



Scotts before and after. (Left)

Tim would not be outdone. (Right)



Bonsai Inspiration

David Richmond

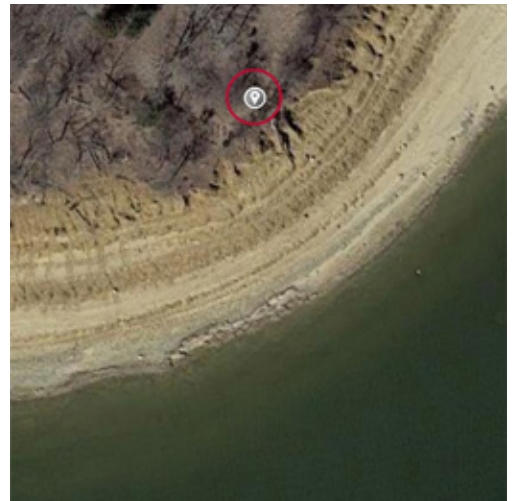


Photo Credit: David Richmond

During the middle of the Summer Solstice on June 21, 2021, I was traveling as usual to Pella. See information on the Summer Solstice:

<https://earthsky.org/astronomy-essentials/everything-you-need-to-know-june-solstice/>

I pulled into my usual location at 7:11 AM Central (DLT) Time. I drove into the usual parking lot looking over Red Rock lake, 41.418824, -93.051583 (see location indicated on the satellite photograph)



The radio was tuned to, 96.3 Iowa Public Radio out of Pleasantville, Iowa. I was listening to *The Frog Galliard*.

<https://www.youtube.com/watch?v=h8LEvYca7Rw>

This is a very old piece of music with a strange name originally written for lute by John Dowland. (See information about John Dowland below)

<https://study.com/academy/lesson/john-dowland-biography-music-songs.html>

The Summer Solstice has inspired humans all over the earth for centuries to create art. Probably the most famous is Stone Hinge in England. A piece of art not as famous but very beautiful is the poem that was written for the Solstice (Found on the URL below)

<https://www.poetryfoundation.org/poems/53598/summer-solstice>

Words that should inspire any Bonsai Artist.

Bonsai Classifieds

FOR SALE: IBA T-Shirts – \$25.00 each.
Unisex sizes m l xl xxl xxxl. A limited offer.
First come, first served.



FOR SALE: At our greenhouse DaSu Bonsai Studio, 27887 Timber Rd., Kelley, Iowa we have sixteen varieties of companion plants stock coming in!! Should arrive this Wednesday or Thursday. Ten percent off to Bonsai Assn. members with a \$100 purchase. Come get some crushed lava for your planting needs and take some very cool miniatures home!

FOR SALE: Seedlings will be available at the farm/greenhouse. I have ordered: 100 Washington Hawthorn for sale \$2.50 each, 50 Malus Baccata Crabapple for sale \$2.56 each, 50 Nanking Cherry for sale \$2.80 each. I will also be offering grow bags (one and 2 gallon size) for growing out in the ground and developing your seedlings. \$2.00 and \$2.50 each per bag. As an incentive free lime sulfur will be given away with a seedling or other item purchase. BRING YOUR OWN CONTAINER TO BE TOPPED OFF or bring a four ounce dark colored bottle with tight fitting lid. Washington hawthorns immediately make great little forests. The other two items are probably best grown out in the ground or a larger container. Bring buckets to fill or waterproof bags for any of our 22 tons of bonsai lava, \$9 per five gallon bucket. Call 515-769-2446 if you have questions or need directions, and/or requests that you would want ready/reserved for pickup. Dave at DaSu Bonsai Studio.

FOR SALE: Pumice \$30 for five gallons. Akadama \$32 per bag, \$30 for members.
Bio Gold fertilizer from Japan, \$92.50 per 5kg bag Contact Scott Allen or Tim Peterson

FOR SALE: I have a variety of Yamadori for sale. Ponderosa Pines, Englemen Spruce and Douglas Fir. I also have some 2-4 year Trident's, a couple of Japanese, Maples, a Garden Spruce, some 3-5 year Japanese Black Pine, and a couple Shimpaku juniper. Call if you're interested in seeing what I have. Anything that doesn't sell before the fall show will be sold there. Scott Allen 515-480-4437

WANTED: (1) **Autumn Olive** (*Elaeagnus umbellata* a/k/a Autumn Berry); (2) **Box Elder** (*Acer negundo*); (3) any variety of native **Hawthorn**; and (4) any variety of **Oak**. Susan Daufeldt, scdaufeldt@icloud.com, sdaufeldt@daufeldtlawfirm.com, (319) 430-3822

FOR SALE: I do have trees for sale. If you want to have a look, give me a call. I'd love to have you visit. Susan Daufeldt, 1896 P Ave, Conroy, IA 52220, scdaufeldt@icloud.com, sdaufeldt@daufeldtlawfirm.com, (319) 430-3822.

Articles in this newsletter are the intellectual property of the authors. If information or ideas are excerpted, paraphrased or duplicated in any way, proper credit must be given to the originator. Authors of articles published here also are expected to respect intellectual property rights and to give credit to sources they use. Neither the Iowa Bonsai Association nor the Eastern Iowa Bonsai Association are responsible or liable for opinions expressed or advice given by contributors in this newsletter. The Publication Staff welcomes letters to the Editor, but reserves the right to determine whether or not publication of any and all content is appropriate and timely.