

Bonsai Courses Set

PBAer Albert Smith forwarded a copy of the schedule of short courses being held at the Brooklyn Botanic Garden during the Winter-Spring season of 1972. Five are of particular interest to PBAers. These are the bonsai courses, as follows:

- Bonsai for Beginners - 3 Tuesdays, 6:30 to 8:30 p.m., beginning February 8, \$20.
- Bonsai for Beginners - 1 Wednesday, 10 a.m. to 4:30 p.m., February 16, \$20.
- Advanced Bonsai I - 1 Wednesday, 10 a.m. to 4 p.m., March 1, \$24.
- Advanced Bonsai II - 1 Wednesday, 10 a.m. to 4 p.m., March 8, \$24.

In all these, Frank Okamura is instructor or co-instructor. Also, each includes plants, containers, and students take their creations home with them.

- Bonsai Critique - 1 Monday, 10:30 a.m. to 3 p.m., May 8, \$20. Instructor is John Naka. Students bring their own bonsai for appraisal and suggestions for future training. Soil and wire is provided. Students wishing to attend without bringing a bonsai may do so for fee of \$2.

Also in the brochure is a notice of a Women's Auxiliary Plant Sale and Bonsai

Market for the benefit of the Botanic Garden, Wednesday, May 3 through Thursday May 4, at 1000 Washington Avenue, the Garden's address in Brooklyn, N.Y. 11225. All enrollment is limited, and registration fees must be in advance.

Temporary Bonsai Container

John Naka once recommended to a student working on a 19-tree group planting that until the planting developed to a point that justified a bonsai container for it,



a temporary -- and economical -- container may be justified. A wooden flat can easily be cut down, as shown in the accompanying sketch, by about one-third. Remove one board, cut off the ends to match the remaining boards (two-thirds width), and put sides back on.

(permission of BONSAI Magazine)


●●●●●●PAID YOUR DUES?●●PLEASE DO!●●●●●●

POTOMAC BONSAI ASSOCIATION
c/o Brookside Botanical Gardens
1500 Glenallen Avenue
Wheaton, Maryland 20902

TO:

FIRST CLASS

BONSAI CONGRESS '72 - Learning Together



POTOMAC
BONSAI Northern Virginia-Maryland-District of Columbia
ASSOCIATION

Newsletter

Vol 2, No 2 February 1972

Show Job Assignments Made

by RUTH LAMANNA, General Show Chairman

This show is an introduction of bonsai to the Washington metropolitan area by the Potomac Bonsai Association. The exhibit will be limited to bonsai displayed on stands or mats, without other accessories. Arrangements and committee jobs are shown below:

POTOMAC BONSAI ASSOCIATION

presents

BONSAI IN WASHINGTON

National Arboretum
24th & R Streets, NE

April 29-30, 1972

12 noon to 6 p.m.

- Each person entering a tree must know its botanical name. Assistance in identifying the scientific names will be given on or before the March 26 pre-show trial run (details below).

- Each tree will be displayed with a card stating both the botanical and common names. These identifying cards will be filled out on or before the day of entry of trees at the Arboretum.

- There will be loose categorization of trees, but there will be no judging; this first show is not a competition. Categories will be:

- Novice - trees in training six months to two years. These do not have to be in bonsai pots; clay pots are acceptable.
- Trees trained two years or more from nursery stock, seedlings; from seed or grafting; from air layering. They may include: single trees in pots, groves (multiple plantings), trees trained on or over rocks, and indoor bonsai.
- Collected trees (old).
- Imported trees.
- Invitational - trees belonging to invited guest growers; these will have the owner's name on the identification card; no other trees will bear the owner's name.
- Mame - small bonsai, trained more than two years.
- Educational - live plant material arranged to illustrate techniques or (see SHOW..., page 4)

Saikei With Kawamoto

Toshio Kawamoto, guest of honor at the Bonsai Congress '72 in July, has agreed to conduct a limited number of saikei workshops before his return to Japan, according to ABS Director, Dorothy Young.

Although no definite dates have yet been set, it is anticipated Mr. Kawamoto will be in the Washington area around July 25.

Workshops can be scheduled for 3 or 4 hours, with a maximum of 15 persons. The cost per day for one workshop is \$200 for the first day and \$150 the second day, plus meals and motel accommodations for Mr. Kawamoto and his assistant. Since they both speak English, no translator is needed.

PBA members wishing to take advantage of this rare opportunity to study saikei (see SAIKEI..., page 6)

Philosophy Beginning Of Bonsai Creation

(This is the first in a series of articles on bonsai as taught by this PBA member, who operates the Bonsai-Saikei Institute at her home in West Severna Park, Maryland.)

by HARUKO KAWASOYE

First, let me explain some of my philosophy. We must begin this way.

The reason is that to create a bonsai, or any art, you first must have the right philosophy, the right frame of mind. Only then can you free yourself to see and shape beauty.

It used to be that a man-woman relationship was formed of 70% man and 30% woman. Today everything must be 50-50. But man is naturally the stronger and should protect the home and family. Yet he does not, he cannot, for he does not have the right philosophy. He has turned to science and the machine and away from nature. Through his technology he has lost confidence in himself. And everyone suffers when there is no leadership.

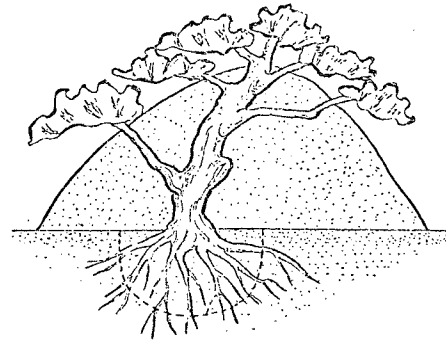
Today man is occupied with making money and has forgotten everything except the world of science. Now it is more money, more machinery, more taxes, overtime, the rat race. This means less exercise, less relaxation, less fun, less re-creation, no picnics, no peace, no families together, no interest in anything outside oneself.

Perhaps the solution is to have picnics in the country. Fresh air does almost as much as relaxation in making a pure mind.

Silly, you say? How long since your last picnic?

There is much to be gained through a study and appreciation of nature. A knowledge of bonsai can be gained only that way. Fortunately, the reverse also is true: to study bonsai is to begin to appreciate nature, to love beauty, and to begin finding a lasting happiness.

To shape a bonsai is to do many things. It is more than just shaping a tree. It is a work of God. He sends you your inspiration after you have found peace of mind. It is better therapy than a psy- (see PHILOSOPHY..., page 5)



BURY TREE FOR FAST ROOTS

A temporary planting method that helps a collected tree take root fast is suggested by Keiji Murata and Takema Takeuchi in their book, Bonsai For Pleasure.

Cover it with soil to the level of the small branches, as shown in the accompanying sketch. (from BONSAI Magazine)

Program Schedule

February 18

Carl Hahn, Director of the Brookside Botanical Gardens, will be the featured speaker at the February meeting, to be held in the Nature Center auditorium at 7:30 p.m.

His topic, "Plant Physiology," will cover such aspects of tree growing as facts about cuttings, potbound roots, the effects of too little and too much water, how fertilizer affects growth, and others. A question and answer session will follow his presentation.

Also on the program, PBA member Walter Schmidt will demonstrate how to make bamboo rafts. His presentation is especially timely, since exhibit stands and mats will be needed beneath all trees being entered in the April Show at the National Arboretum

March 26

The pre-Show trial run at the Arboretum (see lead story, front page) on March 26 will take the place of the regular March meeting.

April 29-30

Annual Bonsai Show, National Arboretum.

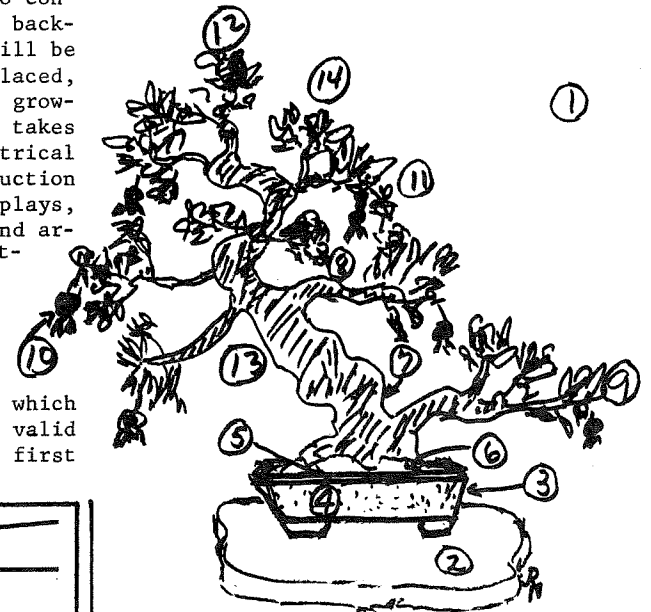
May 19

Subject will be propagation. Details (see PROGRAM..., page 5)

14-Point Checklist Guide For Displays

Displaying bonsai must take into consideration three main factors: the background in front of which the tree will be shown, the base on which it is placed, and the bonsai itself. The bonsai grower, in showing off his handiwork, takes on many characteristics of a theatrical producer. If his attention to production details is sloppy, the tree he displays, regardless of its horticultural and artistic perfection, will not be as attractive to viewers as it could be.

Mary P. Case, a founding member of the American Bonsai society, presented a talk on how to display bonsai at the first ABS Symposium in Cleveland in 1968, in which she laid out 14 points that make a valid and valuable checklist for PBA's first Annual Bonsai Show.



- 1 The tree or trees are displayed in front of a wall or screen of neutral color so that outline and pattern of the tree's shape are clear.
- 2 The tree is displayed upon some sort of base, low table, box, or mat which harmonizes with the style of the tree.
- 3 The container is spotlessly clean, the base polished, or clean if of dull texture.
- 4 The container in style, shape, and color complements and harmonizes with the style of the tree or trees.
- 5 The surface of the soil in the pot is free from weeds and gives viewers the impression of seeing a natural scene in meadow, woods, or mountains. If there is an underplanting of pebbles, or moss, these are in scale with the main tree, but are kept low or subdued and do not obscure the pattern of surface roots on the soil.
- 6 The surface roots make a gentle pattern radiating out from the base of the trunk. No roots are crossed one over the other, nor are any exposed in (see CHECKLIST..., page 7)

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Officers for 1971

President.....James R. Newton
 First Vice-President.....Leo Marcus
 Educational Vice-President.....Wm. E. Craig
 Secretary.....Leo J. Meyer
 Treasurer.....Molly Hersh

* * *

PBA holds regular meetings at
 BROOKSIDE BOTANICAL GARDENS
 1500 Glenallan Avenue
 Wheaton, Maryland 20902

* * *

Member, Bonsai Clubs International

* * *

Submissions may be addressed to
 James R. Newton, Editor
 5565 Columbia Pike, #802
 Arlington, Virginia 22204
 (703) 671-3290

SHOW...

(continued from page 1)

stages of bonsai raising; this display may include posters.

● Chairmen of committees charged with show responsibilities were chosen at the January meeting. There are:

- Entries and Staging - Bob Roland assisted by Dottie Warren and Ruth Lamanna.
- Education - Dottie Warren.
- Publicity - Jim Newton.
- Entry Acceptance - Molly Hersh.
- Hostess (Tree Guards) - Evelyn Solf.
- Clean-Up - Lee Marcus.
- Information Table - Jo Finneyfrock.

Help is needed on all the committees to ready for the show. All members are urged to volunteer in some capacity.

All trees being entered in the show must be brought to the National Arboretum on Sunday, March 26, for the pre-show trial run. The selection committee composed of Ruth Lamanna, Dottie Warren, and Bob Roland, will give each entry the

Special pre-show trial run is a must for PBA members entering trees in, or participating in some activity related to the April show. Bring trees to the National Arboretum, 24th & R Sts., NE; meeting time is 2 p.m.

benefit of their knowledge. Trees must be brought so that space can be planned. This pre-show meeting will also familiarize members with the show layout.

In addition to tips on-the-spot at the March 26 pre-show meeting, three workshops will be held during April for members to take care of any show trees needing repotting, moss added, or other work to ready them for display. Workshop dates and locations are:

- April 1 - at Bob Roland's house
3216 Prince William Drive
Fairfax, Virginia
- April 8 - also at Bob Roland's.
- April 15 - at Ruth Lamanna's house
3812 North 37th Street
Arlington, Virginia

Members should bring their own soil for repotting.

Entries will be accepted on the following dates and times:

- Friday, April 28 - 11 a.m. to 4 p.m.
- Saturday, April 29 - until 10 a.m.

The annual business meeting of the PBA membership will be held at 9 a.m. on Saturday, April 29. The agenda will be announced at a later date, but will include election of officers for 1972-73.

Background Reading For Understanding Japanese Gardens

by RUTH LAMANNA

(Ed's Note: Last month's front page story "Japanese Gardens Good Possibility at Brookside B C" sparked the following comments from one of the more experienced PBA members. Other comments on this subject, or any other subject, are welcome)

A Japanese garden does not just happen. It is a special kind of art, and closely weaves together symbolism and national tradition. Very often the eager westerner, in his enthusiasm to recreate a bit of this beauty in his home area, does too much. One is to mar the beauty and lose the depth of feeling because of the loss of the element of simplicity inherent in the model being imitated.

For those interested in future planning of a Japanese area at the Brookside Gardens, may I suggest some background reading to familiarize oneself with plant material, types of gardens (dry, water, tea, etc.) and the influence of Buddhism on garden development.

- Japanese Gardens and Miniature Landscapes, Brooklyn Botanic Garden Handbook No. 37.
- Japanese Gardens, Harada, J., Studio, Ltd., London.
- Gardens of Japan, Takakuwa, Gisei, Mitsumura Suiko Shoin, Ltd.
- Story of Gardening, Wright, Richardson, Dover Publications.
- Plants For A Japanese Garden, Yoshimura, Yuji, "Bonsai Bulletin," Vol. 9, No. 2, Bonsai Society of Greater New York.
- The Zen Gardens, Okamoto, Toyo and Gisei Takakuwa, Mitsumura Suiko Shoin Ltd.

(see READING..., page 6)

PHILOSOPHY...

(continued from page 2)

chiatrist. He only works from the outside. Doing a bonsai gives you the enjoyment and peace needed to soothe and cure yourself. And it costs relatively little money.

Bonsai also is sharing with others. You share whenever you show someone else your trees. This perhaps is the most important aspect of bonsai.

To do bonsai we must not forget that we are part of nature, too. We must keep a balance between the worlds of science and nature. No matter how ugly technology and machines sometimes make the world seem, we must remember it is really a wonderful and beautiful world. And perhaps through studying bonsai and enjoying the world, we can learn how to get along better with each other. And if we can do that, perhaps we are making the world even more beautiful.

In the next article I shall begin to deal with some of the basic principles of bonsai culture.

SQUEEZE BOTTLE FOR WATERING

A plastic or rubber squeeze bottle, seen in stores as both a flower watering device and a clothes sprinkler, makes an excellent watering device for bonsai and tray landscapes. Most have either plastic or old-fashioned cork sprinkler tops with fairly small holes, the smaller the better, of course. There is no erosion or flooding, since the user's hand quickly controls the pressure and thus the amount of water sprayed.

(Adapted from Orrin Hale's idea as shown in Bonsai Newsletter, November 1966.)

Tree Care Show "Secret"

How can one predetermine conditions so that a favorite bonsai may be at its best for a show?

Dan Buckley, writing in BONSAI Magazine's popular "Screenings" column, offers some advice:

- Use a regular spray and feed program.
- Use a regular weed and groom program.
- Rotate your trees regularly.
- Have a cool place and a warm area to hold or accelerate any particular tree for bloom.
- Keep some spare moss to replace worn or discolored spots.
- Watch your wires so the tree is spotless when it is presented for public appreciation.

The point, Dan emphasizes, is that this "secret" is just the reasonable care you should be giving your tree all year.

PROGRAM... (continued from page 2)

are being worked out and will be announced as they are firmed.

Also in the May offing, though the date has not been set, is a field trip led by Dottie Warren to collect sweet gum and beech trees.

June 16

Ruth Lamanna will demonstrate and conduct a workshop on azalea bonsai.

July 28

Meeting date will be slipped one week to permit compilation of a report to the PBA membership on activities and happenings at the Bonsai Congress '72. Dottie Warren will follow with a demonstration of techniques of leaf-cutting (defoliating) bonsai.

- bonsai & saikei lessons

- bonsai stock — Japanese tools

- bonsai — imported containers

— write or call —

Haruko Kawasoye —

207 Hollyberry Rd. —

— Baltimore, Md. —

— (301) 647-1942 —

BONSAI-SAIKEI INSTITUTE

Here's February

Although February is still winter, it also marks the dividing line between cold and warmer weather. Seasons may vary in their starting times. Certainly when this month ends, the beginning of growth in bonsai can be looked for -- if it hasn't already started.

Work schedules and priorities should have been laid out. The sequence for repotting will put bloomers and fruiterers first (except quince and any done in the fall), followed by firs, Hinoki, spruce, deciduous trees, pines, and junipers. Later will be time for those to be repotted after new wood hardens.

As growing starts, so will the bugs! Sprays should be readied, along with the records you'll keep for each tree.

Feeding will be started, too, but only lightly when trees begin their growth. Wait until leaves grow large enough so you can see the shapes they will take. Use one-half to three-quarters strength plant foods.

Start pinching to control the form of your trees. As the leaves appear, be sure they grow as you want the shape to be. Watch for shoots with internodes too long; cut them early. Be sure all the branching taking place in your tree is the way you want it.

Winds and weather will be erratic; protect your trees as needed so they don't get too hot or too cold, too wet or too dry, nor be blown about and damaged.

In other words, have fun with your bonsai by making sure they will be the best you can make them. Ask questions; read; and, above all, experiment.

SORRY ABOUT THAT! Instead of this being a special issue on bonsai pots, as promised last issue, events have made it more logical to include special material about the coming Annual Bonsai Show by the PBA in April.

Bonsai pots will be the subject of a future special issue. We promise!

READING... (continued from page 4)

These represent only a very small number of available publications. Check your local library.

(One that immediately comes to mind, and one readily available in this area, is Sunset's Ideas For Japanese Gardens, Lane Books, Menlo Park, Calif., \$2.95 - Ed.)

Knowledge of the theory of Japanese landscape design and symbolic approach will make a worthwhile positive contribution to Brookside Gardens by preservation of the true character of a Japanese garden.

SAIKEI... (continued from page 1)

under an acknowledged master of the art should contact Jim Newton as soon as possible. The earlier a reservation is made the better; absolute deadline to schedule Mr. Kawamoto for the PBA is before July 15.

A \$15 fee from each of 15 people would be sufficient for a one-day workshop; \$25 per person would take care of a two-day workshop.

"BONSAI CONGRESS" - July '72 - K. C.

I am a new company. _____ Goyo-matsu?

My new name is... _____ Aka-ezo-mitsu?

Croton Hill Farms Momiji?

I can get any bonsai material you may want. Keaki?

Call me and let's talk about your needs. _____

Cliff Pottberg Or just call and we'll chat. **(301) 366-8844**

Volunteers Needed

PBA members have an opportunity to contribute to a worthy cause by donating a small amount of time periodically to help keep the fine Library at Brookside Botanical Gardens open during weekends.

The Library manning is all on a voluntary basis, with civic-minded citizens offering minimum two-hour shifts during times of heaviest visitor attendance, Saturdays and Sundays. Since the facility is not a lending library, no onerous administrative details are required.

PBA members willing to donate two or more hours on weekends, on an as-needed

basis only, are asked to call Jim Newton at 671-3290 immediately. Each volunteer will be contacted by the Gardens' Volunteer Library Chairman with details on scheduling and duties.

Here is a chance for PBA to positively support our adopted home, Brookside. Since the Library has a fine start on a collection of bonsai books, all would not be lost for PBA volunteers. Library contents also include other fascinating publications on a wide variety of horticultural and gardening subject matter.

Please - offer your help. Now!

CHECKLIST... (continued from page 3)

- an extreme and unnatural manner unless in keeping with the style of the tree.
- 7** The trunk is positioned in the container in an esthetically satisfying spot for its particular style, and approximately the first third is clearly visible, the second third partially visible. The trunk tapers from the earth where it appears to the growing tip where it stops, in ever diminishing proportion, and with no abrupt or artificial-appearing changes.
- 8** The main branches are gracefully arranged left, right, and rear of the trunk, and the distance between them is of equal proportion on all parts of the tree. None crosses another.
- 9** The twigs which grow from the branches make fine and precise patterns, all of about the same length. If there are training wires, they are applied neatly to both branches and twigs, and are

- of a dull color so that they do not disturb the overall effect more than necessary. (A completely "finished" bonsai has no wires.)
- 10** Leaves, flowers, or fruits are in good proportion and scale for the size and style of the tree. They must be free from insect damage or other blights, perfect in every respect.
- 11** If the tree is a variety grown especially for enjoyment of its flowers, it is not displayed except when the flowers are blooming, or, at least, in bud.
- 12** If the tree is enjoyed for its fruit, the fruits are arranged in a balanced fashion upon the tree and, if they are a little large compared to the tree, a number of them are removed to achieve a more natural presentation.
- 13** There is no evidence of stubs left from pruning or marks from wires, props, weights, clamps, or other techniques used in training.
- 14** All parts of the tree radiate good health -- no dead or dying tips anywhere, no wind-burn, no sun-scald. The exception is the special style called driftwood, or lightning-struck, where a dead section is surrounded by living material ("jin" or "shari") is present and has been treated to have a natural silver sheen (paint with lime-sulphur mix and expose to the sun), and has been carved to get rid of unnatural-looking pruning cuts.

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for one or two persons

\$5 ea.

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