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LECTURE - DEMONSTRATION
FREE!!
BY
PBA VISITING ARTIST
DAN ROBINSON
AT
ARBORETUM 20 SEPTEMBER, SEE PAGE 2 AND CALENDAR OF EVENTS FOR
DETAILS

POTOMAC
BONSAI
ASSOCIATION
Newsletter

ISSN 0160-7321



Vol 14 No 9 September 1984

Bonsai Forest Plantings By: Koukou Shoujikichi
Translated By: Jules Koetsch

PBA VISITING ARTIST PROGRAM

DAN ROBINSON TO GIVE LECTURE-DEMONSTRATION

20 SEPTEMBER AT THE ARBORETUM

FREE RAFFLE TICKET TO ALL ATTENDING PBA
MEMBERS !

Dan Robinson will visit us again this year and conduct a free lecture-demonstration at the National arboretum on Thursday, 20 September 1984, at 7:30 p.m. Dan is bringing one of his collected trees from Seattle and will undoubtedly perform one of his masterly and unique carving exercises on the specimen. Following the demonstration the masterpiece will be raffled. This should be an exciting event. Each member of PBA who attends the lecture will receive :

ONE FREE RAFFLE TICKET.

Additional tickets will be for sale - but it only takes one to win!

Many of you are familiar with the large, collected Ponderosa pine that is on display at the National Arboretum. Our visiting artist, Dan Robinson, is the collector and stylist of this fantastic tree. In addition to being one of the premier collectors of

Dan using one of his improvised tools while Felix Laughlin steadies the tree.

native trees in the U.S.A. (actually Dan seems to be part mountain goat), he is one of the most exciting and certainly one of the most individual bonsai artists and lecturers on both sides of the continent. **NEW MEMBERS OF PBA ARE ESPECIALLY ENCOURAGED TO ATTEND.** This should be an exciting and educational event for all bonsaists, both new and experienced.

The lecture will begin at 7:30 p.m. in the Auditorium at The National Arboretum, with after-hours entrance at 26th and R St.s, N.E. For further information telephone Fred Mies, PBA Educational VP, at (301)299-6194.

Fred Mies

Photo by Howard Clark

Foreword: This is the third article in a four part series on forest planting, It has been translated from a portion of Koukou Shoujikichi's book "BONSAI FOREST PLANTINGS - A STUDY OF MANY SUBJECT PLANTINGS".

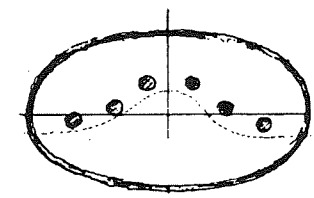
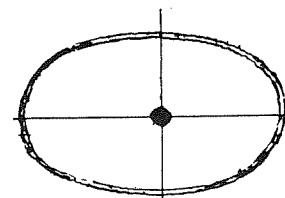
ARRANGEMENTS THAT DO NOT LOOK GOOD



Placing the tree in the precise center of the pot.



Trees equally spaced and graduated evenly in height from one side to another



STRUCTURING A FOREST PLANTING

If you ignore the structure and natural growth habits of the raw materials, you cannot hope to do a good job. A difficult but most significant factor is the ability to visualize the possibilities or future development of the raw materials. It is important to select the sequence in which to plant the trees, to work to visualize the scene in its best presentable form, - the joining together of the raw materials and their placement, and to grasp without doubt the environment and predisposition of specific tree species in nature.

In essence, it is seeing what you want in the raw materials you select "because one can collect any number of young trees, careful thought must be given to determine which of those trees might best be suited when first grouped in patterns of three and next into the overall forest planting or "block", so that you can begin to cull out the shapes you want.

The general classification and ranking of trees is in groups of three.

BLOCK OF A SINGLE GROUP OF TREES (See Figure 1)

In the single group forest planting all the trees are gathered closely together in one spot in the pot and the middle of the pot is left void of any trees. On the subject of plant trunks, use dexterity so that the space between the trunks is such that the branches do not touch. It is good if there are a number of spare branches on the trees. (These can be removed to permit fitting adjacent trees without having branches contacting one-another.) For a slanting trunk design, absolutely all of the trees must give an impression that they and their tops slant uniformly in the same direction otherwise the impression is not a favorable one. For a scene where the trees stand erect, - to unify the whole composition the spaces between the trunks must be adjusted to permit branches which are opposite each other on separate trunks to be able to grow in the directions in which they are headed. It is important, in order to have a balanced or harmonious composition, that the outline of the group as a whole flows in a complete circuit.

Then the good points to keep in mind for a single group planting are:

- * Out of a large number of trees from which to select raw material, only a few are suited for combining into a forest planting.
- * The plants are placed so that they are not located in the precise center of the pot but are offset with an empty space. (The ground surface slants downward from the trees.)
- * The soil around the master tree should contrast with that around the other trees to emphasize the master tree's individuality.
- * In using bunjin style material, the branches are few in number and contrast between the master tree and the other trees is obtained through different thicknesses of the trunks and secondly the branches.

BLOCK OF TWO GROUPS OF TREES (See Figure 2)

The area around the center of the pot is left clear to give the impression that in that place a path, a stream, low ground and the like is what joins the two groups together. The shorter trees are placed to the back so that a feeling of depth is developed.

An effective presentation is where one has a feeling that a lane exists in the midst of a peaceful forest with the trees lining the pathway or instead of the pathway that there is a small stream.

Then some of the points to keep in mind for a two-group forest planting are:

- * Separate the master or number 1 (biggest) tree in one group and the next biggest or number 2 tree in the other or secondary group.
- * The soil around the master tree group is mounded so that it appears to be distinct from the soil mounded around the secondary group.
- * Collect in the individual groups those trees whose trunks slant in similar ways.

BLOCK OF THREE GROUPS OF TREES (See Figure 3)

Consolidate the biggest trees in the group with the master tree. Place the second or third largest tree in the second grouping along with some of the larger trees. The third group is placed in its own mound to the rear to give the feeling of depth.

In order to distinguish the space that is to represent an opening into the forest, do not plant the trees individually but bring them close together in groups of three and then into the larger group.

The results can express a gentle, deciduous forest, a remote mountain forest, or a shrine garden.

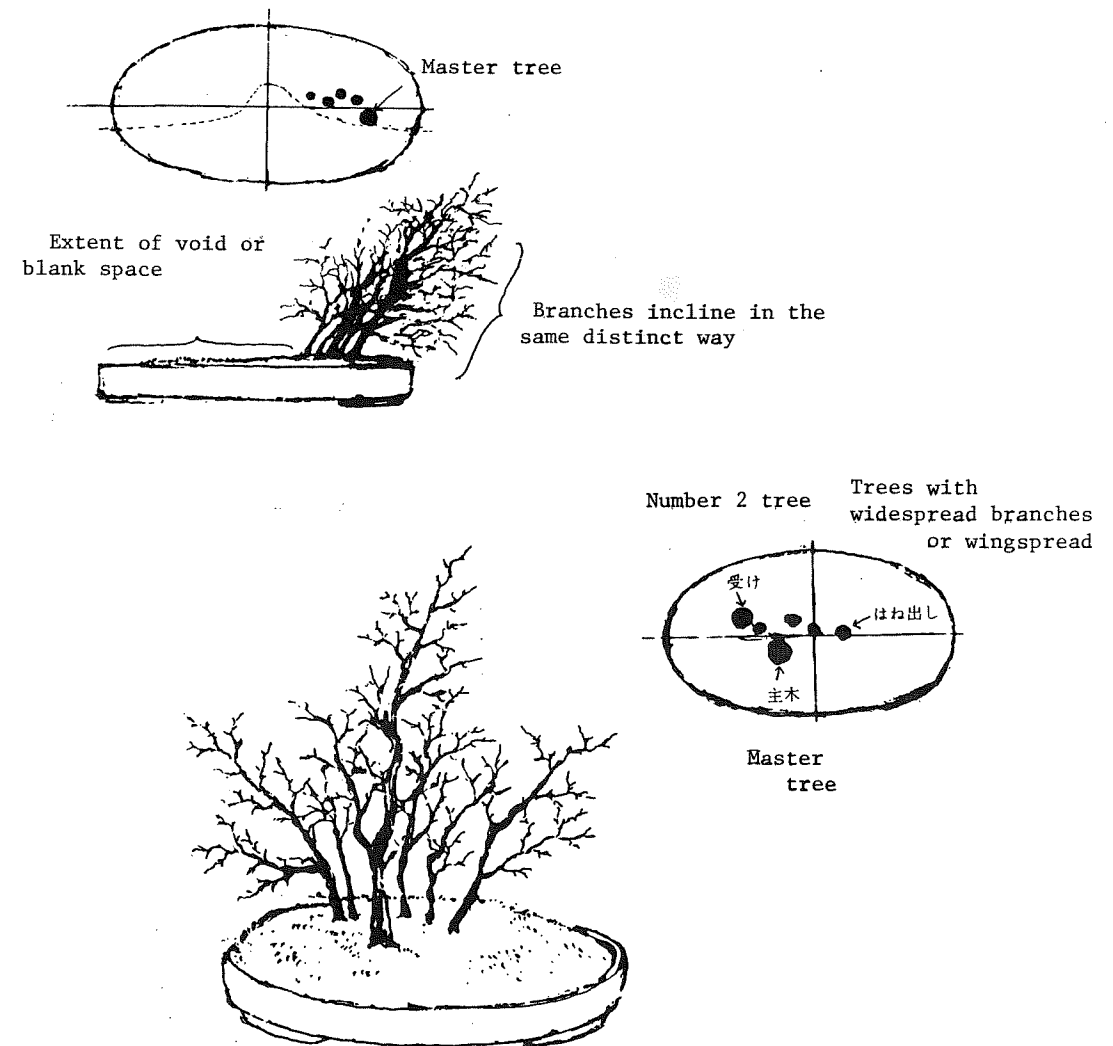
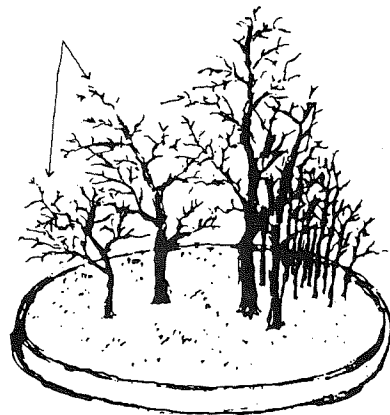
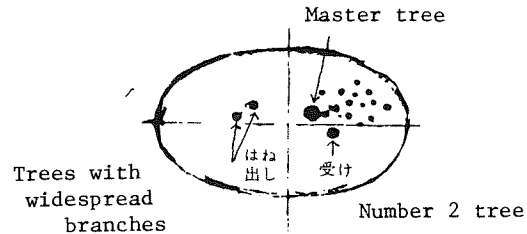


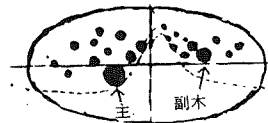
Figure 1. USE OF A SINGLE GROUP OF TREES



The above is one version of the use of good trees with average trees.



Appropriate use of trees with widespread branches and run-of-the-mill branch-spread



Master tree Number 2 tree

Good use of the master tree with other trees that are similar or like in appearance, - i.e. widespread branches.



Figure 2 USE OF TWO GROUPS OF TREES TO FORM ONE BLOCK

Continued on page 11

1984 PBA SYMPOSIUM HIGHLIGHTS OF THE FORTHCOMING BAZAAR

One of the most delightful benefits of attending our annual symposium is the opportunity it offers to purchase tools, plants, books, stands, viewing stones, and, of course, bonsai from the vendors who participate in the bazaar. It is also an opportunity to meet some very delightful and knowledgeable bonsai artists and extract valuable information and advice from the many experts who man the booths. This opportunity can be enjoyed by both experienced and novice bonsaists alike.

As usual we have attracted an outstanding collection of vendors to the 1984 PBA Symposium. For the 4th year we are using the same facilities at the Bethesda-Marriott Hotel and will accommodate eleven booths. Several of these are being shared so that we actually have 14 different vendors offering their wares. Locally we have the following participants:

Bonsai Associates, Inc.	Virginia	Plants, tools, pots, etc.
Chuck Bird	Maryland	Plants, handmade pots
Mike's Bonsai	Virginia	Bonsai, plant material
Vince Covello	Washington DC	Viewing stones, <u>book*</u>

Our more distant participants from previous years are:

Phil Tacktill	New York	Pots, tools, supplies
Sharon Muth	Washington	Handmade and imported pots
Linda Mayben	Florida	Plants, supplies
Lee Abrahamson	New York	Tools, supplies
Chase Rosade	Pennsylvania	Bonsai, pots, supplies
Bill Valavanis	New York	Bonsai, books, supplies

This year we welcome four newcomers:

Marion Borchers	Florida	Plants, bonsai
Cliff Pottberg	Florida	Bonsai
David Cook	Georgia	Plants, stands, lanterns, etc.
Dorothy Young	Pennsylvania	<u>Book*</u>

* There will be an Authors' Corner with Vince Covello and Dorothy Young presenting their newly published books.

The bazaar will open at 8:00 a.m. on Saturday, 20 October. It is advisable to arrive early and make your selections before someone else buys the items you are looking for or would have liked to have. The good items always go fast. First come - first served.

Fred Mies
PBA Educational VP



Golden State Bonsai Federation

7th Annual Convention

will be held at the
Oakland Airport Hilton
November 2, 3 & 4, 1984

Featuring lectures and demonstrations by
Yasuji Matsuda — Japan Tosh Saburomaru — Palo Alto
Katsumi Kinoshita — Monterey

WITH ADDITIONAL WORKSHOPS BY

Tosh Saburomaru	Khan Komai	Jim Barrett
Meiba Tucker	Roy Nagatoshi	Harry Hirao
Terry Ward	Ben Oki	Mas Imazumi
Sandy Planting		

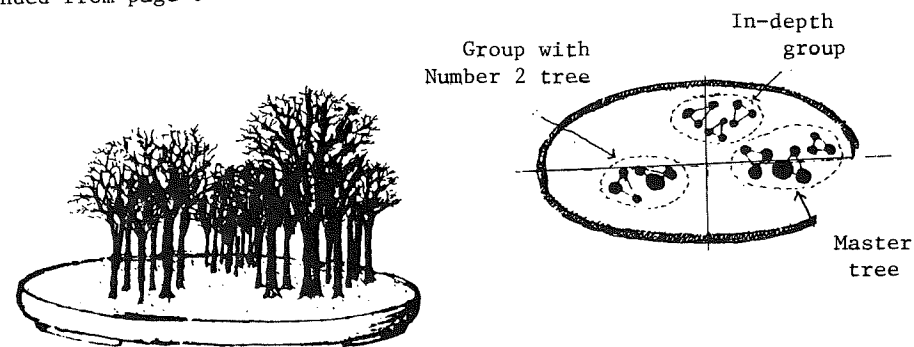
Plus the Bazaar, Bonsai Exhibits, Reception
 Banquet Raffle Prizes and Tours
 for further information and registration forms

Ruth Ishizaki, Registrar 2018 Yorkshire Way
(415) 967-4885 Mountain View, Ca 94040



Going to California around the above dates? Maybe you can take
 in the excellent convention in the above advertisement.

Continued from page 6



Forest planting of keyaki or
 Japanese gray bark elm.

Figure 3 USE OF THREE GROUPS OF TREES TO FORM A BLOCK.



A VERY SPLENDIDLY EXPRESSED FOREST PLANTING .

THE COLLECTING CONNECTION

OR TALES OF A MIDNIGHT MARAUDER

I can hardly claim to be in the same league with those legendary collectors David Andrews and Dan Robinson, but in my small way I have left a few dents in the ground where a tree or shrub once stood. Collection gets to be an addiction and, along with a few other of my favorite sins, it's a habit I have no intention of giving up. I'm convinced it's the only way to acquire decent stock (since I'm not into mame) without paying an arm and a leg, and, besides, it's fun. When you think of all the other nasty addictions I might have acquired, collecting looks pretty harmless.

Picture blue skies, warm sun on your back, wide open spaces, lovely countryside. Then think about the all-too-frequent reality of rain, cold winds, no shelter in sight and a long hike back to the car. You've got to be some kind of nut to be out tramping around in that stuff, digging up trees when you could be home with a minimum of a fire in the fireplace, Beethoven (or Roberta Flack, depending on your mood) on the stereo, a glass of wine or cognac and a good book. Collecting time is best at the change of season when the weather's most likely to be changeable and the change is usually to miserable. If ever the means justified the ends, though, collecting does. Besides, sometimes the weather is nice, and then you wouldn't be indoors for the world.

This sport is best done with someone, both for safety and for companionship. (If there's a secret spot, the swearing of the blood oath and massive retaliation should suffice to guard your interests.) Anything can happen out in the middle of nowhere and besides, it's so satisfying to have someone you can crow to when you find a prize, or to congratulate when they do. (Said of course between your teeth.) If I cant con someone into going with me, I'll at least take my dog Galahad. He's 100-pounds of chicken but he's intimidating and I at least feel safer, even though he's lousy to crow over.

Having mentioned weather and the the potential nastiness thereof, it behooves me to mention its consequences - mud. Mud is some form or other is inevitable on any collecting trip, if only to get under your fingernails and across your nose. I've collected in bone-dry places and come out muddy, though the worst, I think, was in Canada this year (followed closely by the way back from Canada last year). It was raining and the tree I found was in a shallow depression. By the time I'd finished crawling around and digging this tree out, I was mud from head to foot and suffering from a severe case of drowned-rat syndrome. (I did manage to get my hands on most of the photographic evidence of this.) The injustice of it all was when John Walton, who was riding in my car on his way back to Toronto (which car was transporting his trees) refused to get out of said car to go into a store unless I took off my muddy parka. I had, at least, changed into clean (dry) jeans, while he was no prize of cleanliness. But such is life, and it makes a good story. If you cant stand mud, stay home and water your African violets.


One of the correlaries of collecting is that you often end-up with more in the rootball than you might have bargained for. I'm a firm advocate of taking the smallest rootball possible, but I have two cannonball-sized basalt rocks from Mt. Hood, Washington, in my back yard that I inadvertently brought home. I cant top Terry Sutherland of Toronto, though, who claims to have opened up a rootball at home to find a small rattlesnake. (Nor do I want to.) It was from the same area I collect in, but there are supposed to be rattlesnakes there too, and it gives one pause for reflection, if only momentary.

Essential is the acquisition of a wardrobe of rough clothing if you are to embark on a career of collecting - jeans and heavy boots especially. And like any sport, each participant has his traditional ritual or his lucky charm. Mine is a pair of jeans that are so old that there are more patches than original material. And those patches will have grandchildren before I'll ever throw those things out. I'm not superstitious, mind you, (only cautious) but every time I've worn those jeans collecting I've found extra-super trees.

One final (sad) note, and that is that not every tree you collect will live. You do everything to ensure its survival and it still wont make it, and there's nothing you can do about it. A little experience with a particular species will teach you how long you have to wait to find out whether your prize will make it or not, and it hurts when it dies. The memory of place you found it, the circumstances, and the victorious feeling you had on discovering it are all somehow diminished a bit at its loss. The only compensation for the demise of a tree is that you now have room again on your bonsai bench to go out and collect some more.

Mary Holmes

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CALENDAR OF EVENTS

8 September NORTHERN VIRGINIA (703)920-8361: Green Spring Horticultural Center at 10:00 a.m. Balraj G. Sakkappa will show slides of trees in nature that would be excellent models for bonsai.

Workshop: Bring trees for discussion on styling and other helpful hints. There will be a general question and answer period.

9 September BOWIE (301)262-8578: Bowie Community Center at 2:00 p.m. STYLING WORKSHOP. Bring problem trees.

14 September Joyce Pelletier will begin teaching a 5-weeks long course - Friday A BASIC COURSE IN BONSAI, at the Davidsonville Y.W.C.A. starting on 14 September at 7:00 p.m. Contact Joyce at (301)262-8578.

15 September Yama Ki Bonsai Society presents - "A DAY OF CLASSICAL BONSAI Saturday WITH YUJI YOSHIMURA". This will be at the Westchester Marriott Hotel, Tarrytown, N.Y. from 9:00 a.m. to 5:00 p.m. See the July '84 PBA Newsletter for details. The program includes: ADOPT-A-TREE, this feature was the hit of last year's program; THE ART OF DISPLAY, the effective use of bonsai in daily life; and DEMONSTRATION OF TRAY LANDSCAPE DESIGNS. There will be an exhibit of exceptional bonsai from collections in the metropolitan area.

20 September PBA VISITING ARTIST PROGRAM: Lecture-Demonstration by Thursday Dan Robinson
7:30 p.m. at the Auditorium, National Arboretum, R and 26th Streets, N.E. Washington. FREE - FREE - FREE
BROOKSIDE (301)871-5768 (No club meeting this month,- be at the above event.) WILL RAFFLE A TICKET TO THE 1984 PBA SYMPOSIUM.

13 October NORTHERN VIRGINIA (703)920-8361: Green Spring Horticultural Saturday Center at 10:00 a.m. WORKSHOP ON ALL SPECIES OF PINES - time to wire and prune branches. Winter-care will be reviewed for new ideas and good practises.

14 October BOWIE (301)262-8578: Bowie Community Center at 2:00 p.m. Sunday WORKSHOP.

20 and 21 October TENTH ANNUAL POTOMAC BONSAI ASSOCIATION SYMPOSIUM
Saturday and
Sunday REGISTER NOW

For information on the following clubs telephone as follows:

ANNAPOLIS	(301)263-3995	KIYOMIZU	(301)423-8230
BALTIMORE	(301)669-1847	WASHINGTON	(202)583-2676

1983 PBA SYMPOSIUM REVISITED

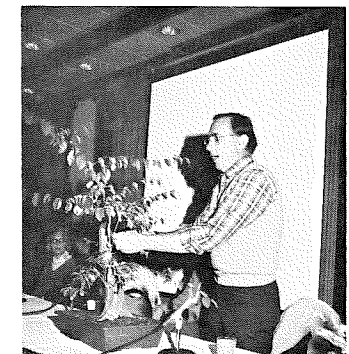
PANEL OF EXPERTS



A panel of experts from PBAs membership and consisting of the combined talents of (from left to right) Mary Holmes, Richard Meszler, Vicki Ballantyne and Fred Mies discussed the hows, whys, and wherefores of collecting and caring for deciduous trees. First hand information gotten through hard experience, especially in collecting, was given on indigenous material. It was an excellent opportunity to ask questions.



On the left Mary Holmes shows the strong rootage that one can find on a collected tree. This is a big advantage of taking trees from the wild since it is difficult to obtain good rootage in a short period of time for plants grown from seed or bought from nurseries. Remember, rootage is the first thing the Japanese look for in a good bonsai.



On the right Fred Mies talks about the development of the branches and foliage