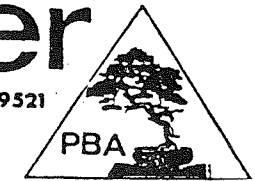


POTOMAC
BONSAI
ASSOCIATION

Newsletter

ISSN 0160-9521



DUES ARE PAST DUE !!!

PAY YOUR LOCAL TREASURER
OTHERWISE THIS IS THE LAST ISSUE

- page 3 ANOTHER SUCCESSFUL SPRING SHOW by Felix Laughlin
This article is an excellent report on why the PBA Annual Show 1985 at the National Arboretum was a giant step forward for bonsai at the National Arboretum. The importance of the show will be revealed when all the events now in motion crystallize in place. If you weren't at the PBA Annual Meeting, you will have to await details in a later Newsletter.
- page 5 PRESIDENT'S MESSAGE by Molly Hersh
This is our newly elected PBA president's first communique. In it, Molly clearly points out the importance of International Bonsai Congress in 1986. At that time PBA will be the host and as such will be responsible for arranging and conducting the entire event. People from the United States and a number of foreign countries are expected to attend. Many of them will be members of the American Bonsai Society and Bonsai Clubs International who are helping PBA sponsor the event. The reason PBA is hosting the event is that it marks the 10th anniversary since the Japanese pavilion at the National Arboretum was dedicated to mark the July 4th 1976 Bicentennial.
Read about IBC '85 beginning on page 6 and you will learn how the Greater New Orleans Bonsai Society rolled out the red carpet and what a hard act we have to follow. Your help and ideas are and will be sorely needed. Please contact Bob Sitnick as mentioned in Molly's message and offer your assistance.
- page 6 IBC '85 by Jules Koetsch
This article covers in a small part all that happened in New Orleans attending the International Bonsai Congress or IBC '85. My thoughts about attending and not learning new things about bonsai were in vain. These conventions

J.F. Finneyfrock/M. Hersh
102 Devon Court
Silver Spring, Md. 20910

POTOMAC BONSAI ASSOCIATION
% U.S. NATIONAL ARBORETUM
3501 NEW YORK AVE. NE
WASHINGTON, D.C. 20002

NON-PROFIT ORG.
U.S. POSTAGE PAID
SILVER SPRING, MD
PERMIT NO. 2359

PBA Newsletter: Published by the Potomac Bonsai Association, Inc., a non-profit organization, in the interests of its affiliate member clubs and societies.

Circulation: Over 300 internationally on a monthly basis.

Corresponding membership: \$6.50 for 12 monthly PBA Newsletters.

PBA Membership includes 12 monthly PBA Newsletters- covered by part of the annual membership dues.

For Corresponding Membership: Make check payable to Potomac Bonsai Association and mail it to M. Hersh, 102 Devon Ct., Silver Springs, MD 20910.

Advertising rates: monthly - \$5.00 for 1/4 page, \$10.00 for half a page, \$15.00 for a full page with 20% reduction for ads that run 3 or more months.

Send advertisements and articles to J.F. Koetsch, 6709 Caneel Ct., Springfield, VA 22152, (703) 569-9378

President: Bill Merritt (703) 536-4052
 Editors: Jules F. Koetsch (703) 569-9378
 Mary Holmes (301) 721-1309
 Snips and Slips Editor: Mary Holmes
 Subscription and Circulation: Molly Hersh and Josephine Finneyfrock (301) 589-3725

Layout Editor: Bill Spencer (301) 593-4681
 Production Mgr: Harvey Everett (301) 933-0483

hold much in knowledge for both neophytes and experts in bonsai. In addition you get a chance to meet and mingle with other bonsaiists and compare notes. On top of that are the extracurricular activities.

page 13 JOHN NAKA'S BONSAI COLLECTION ON TV

GOSHEN

page 14 PLANTS SUITABLE FOR INDOOR BONSAI by Edmond O. Moulin
This is a continuation of the list of plants suitable for indoor bonsai contained in the last issue of the Newsletter. If anyone has had experience growing any of these plants, it would be of value if you would be willing to share them with the readers. Jot them down in longhand and send them in.

page 17 MR. WU'S BONSAI COLLECTION
Page 17 is a reproduction of a flyer passed out at IBC '85 exhorting people to visit the bonsai collection at the Montreal Botanical Garden. Any of you traveling north to Montreal should make it a point to visit the garden. Montreal always seems to have some old-world atmosphere about it and makes a good spot to visit on one's Summer vacation, - especially to get away from Washington, D.C., hot, humid Summer weather.

page 18 CALENDAR OF EVENTS



Quarterly Publication On
Artistic Miniature Trees

- **Beginners**
- **Advance Subjects**
- **Art • Design**
- **Photography**
- **Japanese Gardens**
- **Questions & Answers**

1984 Subscription
\$16.00 U.S.
\$19.00 Foreign

INTERNATIONAL BONSAI
PO Box 23894 • PBA
Rochester, NY 14624 USA
Tel. (716) 334-2595

(301) 669-1487



BONSAI ASSOC., INC.
YOUR EVERYTHING FOR BONSAI COMPANY

1225 W. Lafayette Ave.
Baltimore, Maryland 21217

CATALOG \$1.00 Refundable

BOOKS **TOOLS**
PLANTS **INSTRUCTION**
POTS **LECTURES, DEMOS**
SOIL COMPONENTS
ANNEALED COPPER WIRE

ANOTHER SUCCESSFUL SPRING SHOW

As you know, we had our Annual Bonsai Show at the National Arboretum on April 26-28, and we drew more visitors than ever before. This year we had 1,855 visitors viewing our Show, as compared with 1,490 last year. This is our second year using the expanded format, and it seems clear that we should continue to use the expanded format in future years.

The success of the Spring Show, particularly in light of all the extra things we are now doing, is directly attributable to the personal efforts of a large number of loyal PBA volunteers. I will never forget the dedication of people like Ham Wells who put in long and virtually solo hours at the Arboretum both on the days before the Show in setting up for it and also on the Monday after the Show in putting everything back in the brickyard.

Although the expanded format requires more volunteers, the success of the event can be objectively measured in terms of dollar and cents. This year, we grossed approximately \$5,400 and netted (after deducting expenses) approximately \$4,800. Out of the gross proceeds, we received \$3,711 from donations for admission to the Show, \$218 from hot dogs and cokes, and about \$1,500 from the vendors. (A final tally has not yet been possible.) In comparison, last year's net proceeds were about \$4,400.

The clubs did an excellent job in selecting fine examples of bonsai for display in this year's Show. Everyone I have talked to about the Show has commented on the refined quality of the bonsai that were displayed. Those with historical perspective like Bill Merritt had no doubt that we had come a very long way as compared with the quality of PBA shows, say, ten years ago. This is something that each club, and PBA itself, can be very proud of.

Molly Hersh has reported that 35 to 40 new PBA members have signed up as a result of the Show, and the calls and checks are still coming in. Getting people excited about bonsai is the principal purpose of this Show, and this influx of new members will give each of our clubs a shot in the arm. Next year perhaps we can even do better in getting new members to sign up at the Show.

There was also another important dividend from the Show. Hosted by Bill Merritt, VIPs from the Department of Agriculture, including the Assistant Secretary for Science and Education, Dr. Orville Bentley, and Mrs. Bentley,

visited the Show and were very impressed by the volunteer efforts being made by PBA in staging such an excellent exhibit. They were equally impressed with the endeavors by PBA to raise funds to expand the Bonsai Complex at the National Arboretum.

Again, I would like to thank Bill Spencer for the wonderful job he is doing with publicity for PBA events; Bill and Norma Merritt for their help with all aspects of the Show (including Norma's hot dog and coke stand); Janet Lanman for organizing the daily demonstrations, and each of those who put on the demonstrations; Fred Mies for coordinating the vendors in the Bazaar; Molly Hersh and Jo Finney-frock for manning the PBA hospitality table; Bob Drechsler for allowing us to display "Goshin" as part of our Show; all of the other PBA volunteers who helped in so many different ways; and Dr. Henry M. Cathey and Maryann Jarvis, who made it all possible.

If anyone has comments to make about the Show, especially regarding areas that could be improved, please contact me at 862-1040 during the day.

Felix B. Laughlin

PBA ANNUAL MEETING 1985

The 1985 PBA Annual Meeting was held at the National Arboretum on Saturday 27 April. The slate of officers for 1985-1986 were unanimously elected. Jack Wells agreed to continue as Treasurer until someone is found to fill the position, - (any volunteers?).

The new PBA officers for 1985 - 1986 are:

President	Molly HERSH
First Vice President	Fred MIES
Educational Vice President	Mike RAMINA
Secretary	Julie WALKER
Treasurer	Jack WELLS - Temporary

The Annual Meeting was an opportunity for those who attended to have a sneak preview of things to come. Everything looks great! As soon as those topics reported on at the meeting and now under development are finalized, a report will be forthcoming in the Newsletter.

For those who served as PBA officers for the last two years, - Bill Merritt, Fred Mies, Felix Laughlin, Godfrey Trammell, Jack Wells, and Julie WALKER, PBA owes a sincere vote of thanks for jobs very well done!!!

Also those who attended the meeting owe a big thank you to Norma Merritt for again catering the food and drink in fine style.

PRESIDENT'S MESSAGE

PRESIDENT'S MESSAGE

I got myself into this by saying "yes". All I can do now is humbly accept - so-o-o---my sincere thanks to all of you for the confidence you have shown and the honor you have bestowed in electing me President of PBA. The position, for me, is awesome. But Bill Merritt et al have left an excellently "oiled machine".

We now look forward not only to our Symposium this October 12 & 13, but to the event of the decade, IBC 86, July 9 thru 13, 1986, and here I go again - asking - not just help to make sure that things run smoothly at these events, but complete participation by every PBA member. Read the Newsletters, and attend your Club meetings for details, as they become available. Call Bob Sitnick, Chairman of IBC 86, (day-588-7296, night-821-3142) and volunteer your help - everyone is needed.

You-all have been wonderful in response to our pleas for help in the past - here's hoping you can be depended upon in the future to keep PBA one of the foremost Bonsai Group in the Nation - or is it World!

Your new President

Molly Hersh



B O N S A I
B 盆 栽 I

E & A B O N S A I HOUSE
16505 NEW HAMPSHIRE AVE.
SILVER SPRING, MD 20904
(301) 384-9879

"Laissez les bon temps roulez" (let the good times roll) was the motto of the International Bonsai Convention 1985 (IBC '85) in the city where those words apply at all times - New Orleans, Louisiana. The welcoming speech by Pat Kahn, President of the Greater New Orleans Bonsai Society (GNOBS for short) let it be known that the natives of New Orleans (pronounced, I am told, New Or-lins) favorite occupation is enjoying life. Soooo, us out-of-towners easily settled into that kind of routine. Donna Banting, Chairperson of IBC '85, deserves a big vote of thanks as she was the driving force behind the organization and execution of IBC '85. And another big vote of thanks goes to Pat Kahn and all the members of GNOBS for their parts in IBC '85.

The hotel where the convention was held, The Sheraton New Orleans, and where most everyone stayed, was conveniently located by the internationally renowned French Quarter. Yes, we had ample time to see the quaint architecture, browse through the shops, listen to the jazz played by the masters, and dine at any of an all too numerous supply of fine restaurants. In fact there were so many eating places to choose from that it was a challenge to reduce the number to fit into our available time. Restaurants which we ate at included breakfast at Brennans, dinners at the Commander's Palace and K-Pauls Louisiana Kitchen, and lunches at the French bakery on Jackson Square. For oyster lovers, New Orleans is a paradise, and since the month was April with an "r" in it, we ate our fill.

There was also an opportunity to take a ride on what is now an old trolley. It brought back memories of my childhood.

As part of the available IBC '85 extras, a riverboat ride in a sternwheeler on the Mississippi River filled-in as the Friday night event. Fortunately it was a beautiful, moonlight night and the rain held-off until the next night. That didn't matter since the banquet was scheduled for Saturday night.

The Saturday night banquet was a fitting climax to the excellent convention. The banquet opened with a New Orleans jazz band marching in. They played a number of hot tunes and marched out. They were followed by a group clad in New Orleans Mardi Gras finery who performed the way they would have performed in the Mardi Gras parade.

Sunday morning was "goodbye time". The Sunday brunch in the hotel featured local dishes, - yes grits were part of the menu.

Mr. Hatsugi Katoh, the bonsai master from Japan, showed an excellent movie on bonsai and the establishment of the World Bonsai Federation in Japan. The movie emphasized the fact that bonsai is international in its appeal by showing scenes of visitors to Japan viewing bonsai. The movie indicated the roll bonsai plays in establishing better international understanding and thereby plays a part as a means for maintaining worldwide peace.

"International" in the title of the convention was not in vain. There were representatives from a number of foreign countries including Argentina, Australia, Canada, Columbia, Costa Rica, Great Britain, Italy, Japan, Mexico, South Africa, and Venezuela. The International Panel was a "first" as part of these conventions. Panel members gave slide presentations about some topic of bonsai indigenous to their native lands. The panel consisted of Peter Adams from Great Britain, Milagros-Rauber Herrera from Venezuela, Zillah "Zill" Wilmot from Australia, Derry Ralph from South Africa, and Gianfranco "Frank" Giorgi from Italy.

Peter Adams introduced us to collecting Scots in its natural habitat, - Scotland. (Note: Some books mistakenly call Scots pine "Scotch" pine and some say the words are interchangeable which I thought to be true for a long time. However, as Peter pointed out, it rightfully is Scots pine and Scotch should be reserved for the whiskey.) He is probably the leading expert in the world on Scots pine bonsai.

Milagros-Rauber Herrera lives in Valencia, Venezuela, and she is the author of the book "How To Grow Bonsai" and co-author of the book "Bonsai in Venezuela". Both books are in Spanish. She showed slides and talked about the species of trees growing in Venezuela, - trees that are suitable for bonsai. The ones shown probably would make fine indoor bonsai in this country.

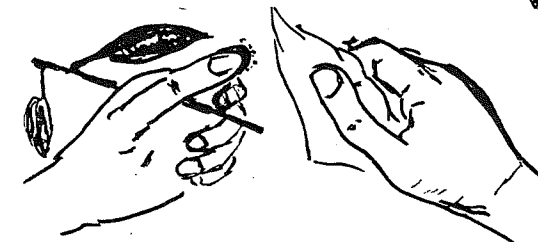
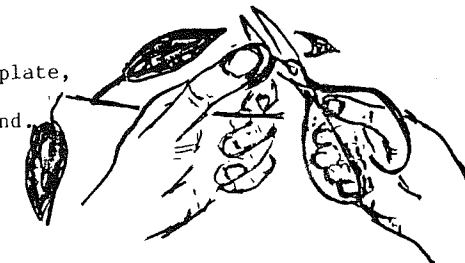
Frank Giorgi of Florence, Italy, has been creating bonsai from material collected in Italy over more than 20 years. Some species are found only in Italy. From the slides that he showed of his bonsai, one could draw only one conclusion, - he has a superb bonsai collection.

Zill Wilmot talked about growing plants in her homeland, Australia. The climate where she lives borders on the semi-tropical. She gave the audience one clever trick on reducing the size of ficus benjamina leaves. This is shown below.

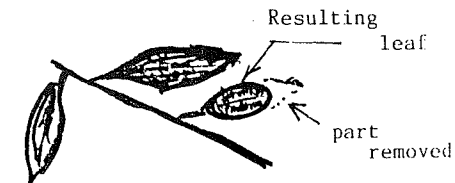


Place your thumb on the leaf so that it covers the portion that is to remain and such that the tip of the thumb is pointing towards the tip of the leaf.

Using your thumb as a template, cut around your thumb with a scissor to remove the excess end.



Wipe off the white sap that oozes out using a cloth or tissue.

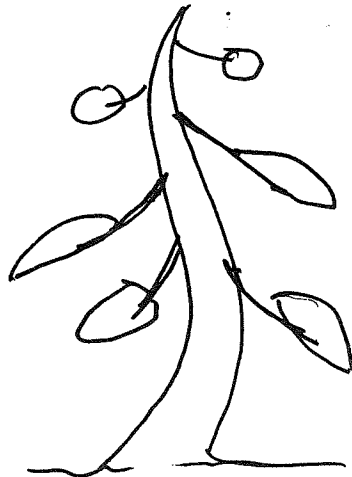


Derry Ralph from South Africa showed some efforts in bonsai styling that are under development in his country. Derry Ralph made a very welcome gift to the National Bonsai Foundation, - he donated his entire expenses and fee for appearing at the convention to the Foundation.

What follows are some of my recollections of some of the things said and done.

Bill Valavanis gave a very interesting Bonsai Design Lecture using excellent slides to illustrate his points. He also has come up with a novel pamphlet titled "1985 Bonsai Design Test". The test entails your selecting from pairs of pictures, the ones which you feel are the better design. Every page has two bonsai on it for comparison along with another pair of bonsai or two design patterns for comparison. It's fun trying your hand at it but it is more interesting to compare your answers with those of others since no answer sheet is provided. This is a good club activity. It is suggested that those interested contact Bill by writing The International Bonsai Arboretum, William N. Valavanis, 412 Pinnacle Road, Rochester, NY 14623.

Ben Oki styled pines collected in Louisiana. He emphasized that one fault to be guarded against in bonsai material is the so-called "pidgeon breast trunk".



Moyogi style or common black pine style, - informal upright.



Pidgeon breast trunk is usually more prominent in the way it obtrudes and may have a reverse taper in the trunk at the base of the trunk.

Sometimes judicious selection of the front of the tree can turn the tree so that the curvature is not pronounced when viewed from the front.

Bar branches and branches emanating from the same place on the trunk of the demonstration trees were identified and remedied.

Ben also had brought two azaleas from California, and he proceeded to style them as an extra bonus. He mentioned that one way to fatten the base of the trunk of an azalea is to bind the roots at the base of the trunk with string after sphagnum moss has been interposed between the roots to give the trunk the desired girth at its base. Plant the azalea so that that portion with the sphagnum moss and string is above the soil level. Leave the string in place for 2 to 3 years. In that time the roots should have merged to form a large unified base to the trunk.

John Naka worked with water elms (*planera aquatica*) which were collected under a unique set of circumstances. There is an area near New Orleans which is flooded part of the year. After the area has been given its annual drainage the bonsaiists have the opportunity to go in and collect specimens for bonsai. Under such conditions the water elms apparently attain good trunk girth with a minimal of growth in height.

John demonstrated the making of two water elms into slightly different broom styles. Broom style was in keeping with the tree in its environment. John noted that in creating a bonsai one can do one of two things - either create a bonsai so that it has the shape of a tree in nature or create a bonsai with an artistic shape. He noted that one may find it difficult to create a bonsai that both looks like a tree in nature and is artistic in appearance as well. If you combine both in a bonsai, you have achieved the ultimate goal. More often than not one is forced to relax the goal and style the tree to reflect a person's ability to be artistic in creating a beautiful bonsai but not necessarily a representative of a tree in nature.

In collecting bonsai material, John noted that one mentally creates the shape that he wants and then goes in search of material from which the shape can be achieved. This applies to collecting anywhere, - in nurseries, the wild, or wherever. All in all one must visualize what the ultimate shape of the tree will be.

One suggestion that John made was to test the flexibility of the tree to bending when being wired, by flexing a branch that is to be removed. Then one can ascertain the limits to which the branch can be bent by curving it until it reaches the breaking point. He also noted that wiring should be done to a tree that has been allowed to dry-out for one to two days so that the trunk and branches are more limber.

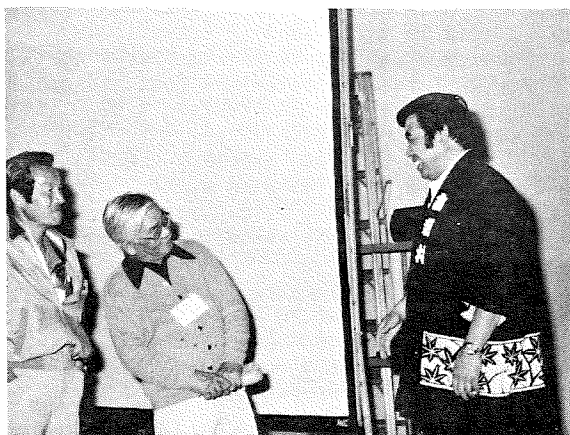
John, on the day after he did his first lecture/demonstration continued where he had left off. He cautioned that one must not fail to be thorough in wiring and not fail because of lack of patience to do even the fine, detailed wiring. Because the completion of the wiring would have been tedious and boring for the audience to watch, and may not seem important since the audience was not forced to watch it (it was done following the lecture/demonstration), he did not want anyone to feel that detailed wiring should be neglected.

During the wiring operation, if in bending a branch it cracks, - do not try to bend it back upon itself. Leave it alone, provided it has not broken free completely. Put some cut-paste in the broken area so that it will heal.

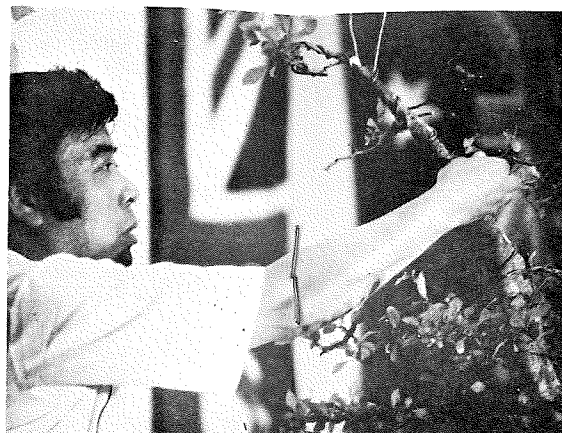
It is considered good practise to have only one branch coming out of the tree trunk at one height. Sometimes there is a need to fill in the space or void to the rear of the tree by bending one branch to fill the void and then two branches can be left at the same height on the trunk. Also do not hesitate to use heavy branches as back branches since they will offset the forward lean of the trunk.

In handling moss, John suggested two things. One, - remove in so far as possible, the soil from the bottom of the moss so that it can better merge with the soil in the pot. Two, - a good way to get a good cover of moss is to collect the moss, then remove the soil, let it dry out, crumble it, place it in a coffee can. When needed, sprinkle the dry moss on the soil in the pot, cover it with moist sphagnum moss, and keep the sphagnum moss moist. The moss spores will take hold and the moss cover will look like it really is part of the soil in the pot.

Mr. Hatsugi Katoh was the eminent speaker from Omiya City, Japan. His father is the world-famous bonsai master Mr. Saburo Kato(h). Mr. Hatsugi Katoh is the third generation of bonsai masters and shares in the responsibility of running the family bonsai nursery Mansei-en which is an absolute "must stop" on any visit to Omiya City. I understand for the Japanese that no business



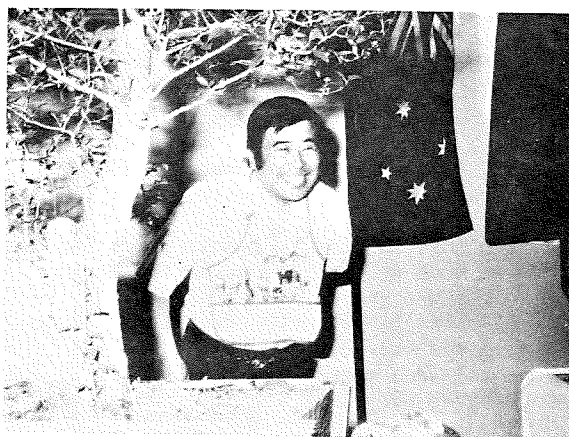
Ben Oki and John Naka admire Mr. Katoh's Japanese coat before he started his demonstration



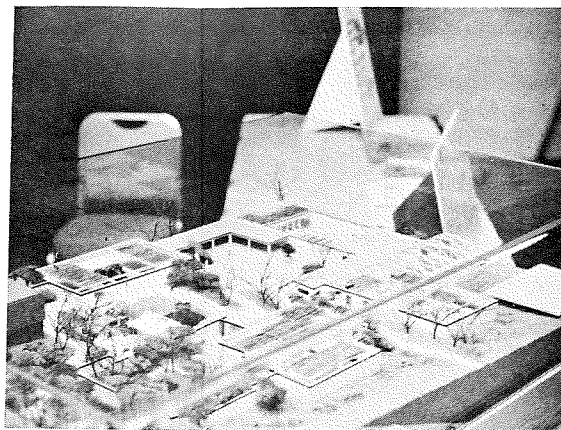
Mr. Katoh, well into the demonstration, - adjusting the bend of a wired portion of the tree.



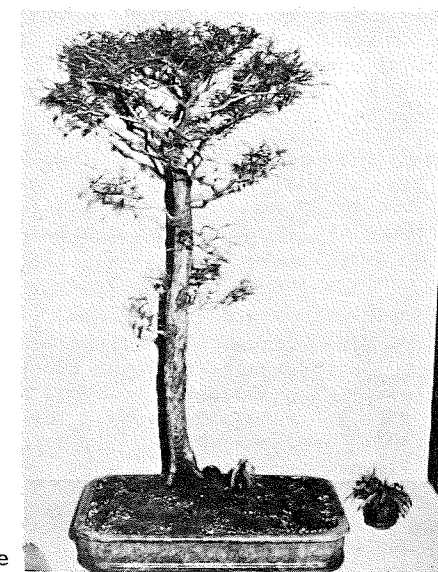
Closeup view of the trunk of the hawthorn which Mr. Katoh styled showing branches bent downward



Mr. Katoh wearing the skoshi apron given to him as a joke by Mr. Naka.



Model of proposed development of the National Bonsai Collection provided by Randy Clark.



To the right is one of the trees exhibited by GNOBS. It illustrates the "flat top" look typical of old trees found in that part of the country. Vaughn Banting has been a proponent of the flat top look for old trees and Dan Robinson has also expressed his opinion that old trees develop this characteristic in general.

Photos by
Bob Sitnick

is well-established, - that no product of that business has reached top-of-the-line perfection, until that business has been in a family for a minimum of three generations. Hence IBC '85 gave the attendees the privilege of seeing perfection in action in the form of Mr. Katoh.

Mr. Katoh preferred to speak in his native language so John Naka acted as the translator. John is never one to miss a trick whenever he detects a way to make something humorous, and Mr. Katoh had a good sense of humor. John mentioned at the start of Mr. Katoh's demonstration that he would translate Mr. Katoh's Japanese into English. However, if Mr. Katoh said something in English, John would translate it into Japanese. It wasn't long into the program before this happened and John left Mr. Katoh laughing and some of the audience perplexed and asking "What did you say, John?"

Mr. Katoh stated in the beginning of his demonstration that one should study the tree that one is going to style into a bonsai and try to understand what the tree is trying to tell you that its image should be. Once you understand that and have a clear enough vision of how to proceed to the point that you can describe it in detail, then you are ready to begin the actual styling operations.

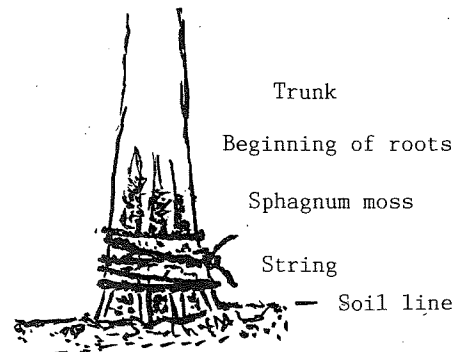
Needless to say, Mr. Katoh did a superb job of transforming a collected hawthorn into a moyogi style (informal upright). He also mentioned that wiring is a not to be neglected operation. That he did not take time to complete all of the wiring while on stage was not an indication that it was not important. Mr. Katoh also suggested that you think of a part of the tree that is to be bent and wired as if it were a rubber hose which if you try to break it, - will never break.

Now IBC '85 is a kaleidoscope of memories among which are the moments spent talking with some of the international members, at the banquet - with Milagros Rauber-Herrera from Venezuela and Gianfranco Giorgi from Italy; at the Sunday farewell brunch - Marcelina Serrot de Kuttng from Argentina. Mrs. de Kuttng mentioned that she had made some unsuccessful attempts to obtain a copy of the book "Man Lung Artistic Pot Plants" by Mr. Wu Yee-Sun of Hong Kong. I promised to give her a copy if she comes to IBC '86 to be held here next year.

Jules Koetsch

P.S. For early registration at IBC '85, the bonus gift was a cassette recording of "The Sounds of Old New Orleans".

P.P.S. I think this is what Ben Oki described as the method for thickening the base of the trunk of an azalea.



John Naka's Collection on Television

One Sunday night a few months ago, just after dinner in the early evening, I flipped on the TV set to Ripley's Believe It Or Not. The clock had just struck seven and the lead-in to the program had just begun. It took only a matter of seconds to recognize that the narrator was in John Naka's bonsai garden. By the time I had aroused my wife's attention, the scene was replaced by an angle-shot of the Nation's Capitol. I thought that the program was leading into something about the National Arboretum here in Washington, D.C. No such luck!

At IBC '85 I found out that the film crew tied-up John Naka's home and premises for a complete day just so that they could edit the tape down to a scant one minute on TV. In fact they didn't really make it clear what being in John's garden was all about. They could have made a good story and told about all of the bonsai fanatics in this country and the effort now underway to complete the two other bonsai pavilions at the National Arboretum, and about John's donation of Goshen as the first tree for the American collection.

The excellent series now showing on TV - The Heart of the Dragon, also gave us a glimpse of one of the new (capitalistic) business ventures being conducted by a Chinese family on mainland China, - growing bonsai for export. Such bonsai can be imported into West Germany without ever having to leave the pot that it is in and the German importers do just that. In this country, the only bonsai that make it are those who evade the requirements to be bare-rooted and fumigated to rid them of insects and disease.

Jules Koetsch

GOSHEN

John Naka's superb bonsai masterpiece Goshen has now been on display in the National Collection at the National Arboretum for a short period of time. From what I've been hearing, it is the one bonsai the viewers first comment on when they talk about having been there and their impressions. It's the bonsai that looks like a stand or grove of giant redwoods.

An interesting event occurred at the PBA Annual Spring Show. The National Arboretum where the show was held, graciously allowed PBA to exhibit John Naka's Goshen in the auditorium along with the PBA show's trees. This was indeed an honor for PBA. When four PBA members were rolling Goshen on a hospital gurney back to its place inside the walls surrounding the National Collection, it passed by a young man wheeling a small tot in a stroller just outside the gates to the enclosure. The gates were already closed to the public. When we went back out through the gates, he was excitedly explaining to the rest of his party, - "Did you see that! They just rolled by what looked like a miniature of a giant redwood forest only it was in a large tray."

From all of us who have and will see Goshen, many thanks John for making Goshen available so that many people can marvel at its splendor.

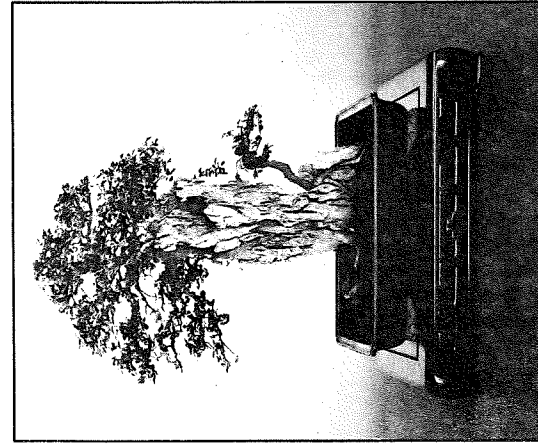
PLANTS SUITABLE FOR BONSAI ^{INDOORS}

<i>Cotoneaster microphyllus</i> 'Thymifolius' (3) to (5) cotoneaster, small-leaved form Himalaya shrub, 2' to 2½' Rosaceae	<i>Ficus deltoidea</i> (<i>F. diversifolia</i>) (1) mistletoe fig India, Malaya shrub, 3' Moraceae	<i>Ilex crenata</i> 'Helleri' (5) Japanese holly, cultivar shrub, 3' to 3½' Aquifoliaceae	<i>Ligustrum japonicum</i> 'Rotundifolium' (3) Japanese privet, cultivar Japan, Korea shrub, 10' Oleaceae
<i>Cryptomeria japonica</i> 'Compacta' (3) to (5) China, Japan shrub Pinaceae	<i>Ficus retusa</i> var. <i>nitida</i> (1) Indian-laurel Malaya tree, 30' Moraceae	<i>Ilex crenata</i> 'Microphylla' (5) Japanese holly, cultivar shrub, 3' to 3½' Aquifoliaceae	<i>Ligustrum lucidum</i> (3) glossy privet China, Japan, Korea shrub, 30' Oleaceae
<i>Cuphea hyssopifolia</i> (3) false-heather Mexico, Guatemala shrub, 2' Lythraceae	<i>Fortunella hindsii</i> (3) Hong Kong wild kumquat China tree, 10' to 12' Rutaceae	<i>Ilex vomitoria</i> (3) yaupon S.E. US shrub, tree, 20' Aquifoliaceae	<i>Lonicera nitida</i> (3) box honeysuckle China shrub, 6' Caprifoliaceae
<i>Cupressus arizonica</i> (3) to (5) Arizona cypress Arizona, New Mexico tree, 40' Cupressaceae	<i>Fortunella margarita</i> (3) Nagami kumquat China tree, 10' Rutaceae	<i>Ixora javanica</i> (1) jungle-geranium Java shrub, 4' Rubiaceae	<i>Malpighia coccigera</i> (3) holly malpighia West Indies shrub, 3' Malpighiaceae
<i>Cupressus macrocarpa</i> (3) to (5) Monterey cypress California tree, 40' Cupressaceae	<i>Fuchsia hybrida</i> 'Little Beauty' (4) fuchsia shrub, 2' Onagraceae	<i>Ixora duffii</i> (<i>I. macrothyrsa</i>) (1) king ixora Sumatra shrub, 9' Rubiaceae	<i>Melaleuca leucadendron</i> (1) paperbark tree Australia, New Caledonia, Malaya tree, 30' Myrtaceae
<i>Distylum racemosum</i> (3) or (1) S. Japan shrub, tree, 80' Hamamelidaceae	<i>Gardenia jasminoides</i> var. <i>radicans</i> (2) gardenia China, Japan shrub, 1' Rubiaceae	<i>Jacaranda mimosifolia</i> (1) sharpleaf jacaranda Brazil tree, 60' Bignoniaceae	<i>Murraya paniculata</i> (4) orange-jessamine India tree, 10' to 12' Rutaceae
<i>Duranta repens</i> (1) golden dewdrop Mexico, W. Indies shrub, tree, 18' Verbenaceae	<i>Grevillea robusta</i> (3) silk-oak Queensland, New South Wales tree, 150' Proteaceae	<i>Juniperus procumbens</i> 'Nana' (5) Japanese dwarf juniper shrub, 2' Cupressaceae	<i>Myrsine africana</i> (3) Africa, India, China shrub, 10' Myrsinaceae
<i>Euphoria longana</i> (<i>Nephelium longana</i>) (3) or (1) longyen India tree, 40' Sapindaceae	<i>Hedera helix</i> 'Conglomerata' (3) English ivy, cultivar vine Araliaceae	<i>Juniperus squamata</i> 'Prostata' (5) prostrate juniper shrub, 2' Cupressaceae	<i>Myrtus communis</i> (3) myrtle S. Europe, W. Asia shrub, 10' Myrtaceae
<i>Ficus aurea</i> (3) fig S. Florida, Bahamas, Cuba, Jamaica, Hispaniola tree, 60' Moraceae	<i>Hedera helix</i> cv. (3) English ivy vine Araliaceae	<i>Lantana camara</i> (3) lantana W. Indies shrub, 4' Verbenaceae	<i>Myrtus communis</i> 'Variegata' (4) variegated myrtle shrub, 10' Myrtaceae
<i>Ficus benjamina</i> (1) to (2) India, Malaya tree, 30' Moraceae	<i>Hibiscus rosa-sinensis</i> var. <i>cooperi</i> (1) E. Indies shrub, 20' Malvaceae	<i>Laurus nobilis</i> (5) bay laurel Asia Minor shrub, tree, 40' Lauraceae	<i>Nandina domestica</i> (5) nandina, heavenly-bamboo China, Japan 8', bamboo-like companion Berberidaceae
	<i>Homalocladium platycladum</i> (3) ribbon bush Solomon Islands 2' to 20', herbaceous companion Polygonaceae	<i>Leptospermum scoparium</i> 'Ruby Glow' (3) Australia, New Zealand shrub, 8' Myrtaceae	

BY Edmund O. Moulin

<i>Nicodemia diversifolia</i> indoor-oak Madagascar shrub, 5' Loganiaceae	(1)	<i>Punica granatum</i> var. <i>nana</i> dwarf pomegranate Iran to Himalayas shrub, 6' Punicaceae	(3)
<i>Nothofagus cunninghamii</i> Tasmania tree, 200' Fagaceae	(1) or (3)	<i>Pyracantha fortuneana</i> Chinese firethorn S.E. China shrub, 9' Rosaceae	(3)
<i>Olea europaea</i> European olive Mediterranean tree, 30' Oleaceae	(3)	<i>Pyracantha koidzumi</i> Formosa firethorn Japan shrub, 10' Rosaceae	(3)
<i>Olea europaea</i> 'Manzanillo' European olive, cultivar tree, 30' Oleaceae	(3)	<i>Quercus suber</i> cork oak S. Spain, Portugal, N. Africa tree, 50' Fagaceae	(3)
<i>Oxalis hedysaroides</i> var. <i>rubra</i> fire-fern Colombia, Venezuela, Equador shrub, 3' Oxalidaceae	(3)	<i>Raphiolepis umbellata</i> yeddo-hawthorn S. Japan shrub, 12' Rosaceae	(3)
<i>Oxera pulchella</i> New Caledonia vine Verbenaceae	(1)	<i>Rhododendron indicum</i> 'Satsuki' azalea 'Satsuki,' cultivar Japan shrub, 6' Ericaceae	(3) to (5)
<i>Pelargonium peltatum</i> 'Crocodile' ivy geranium, cultivar herbaceous companion Geraniaceae	(3)	<i>Rhododendron</i> 'Flame Creeper' azalea 'Flame Creeper,' cultivar shrub, 1' Ericaceae	(3) to (5)
<i>Pittosporum tobira</i> Japanese pittosporum China, Japan shrub, 15' Pittosporaceae	(3)	<i>Rhododendron kiusianum</i> kyushu azalea Japan shrub, 3' Ericaceae	(3) to (5)
<i>Podocarpus macrophyllus</i> subsp. <i>maki</i> <i>kusamaki</i> , <i>rakan-maki</i> , or <i>maki</i> Japan shrub, tree, 50' Podocarpaceae	(3)	<i>Rosmarinus officinalis</i> rosemary S. Europe, Asia Minor shrub, 6' Labiatae	(3)
<i>Polyscias fruticosa</i> 'Elegans' Polynesia shrub, 8' Araliaceae	(1)	<i>Santolina pinnata</i> S. Europe shrub, 1' Compositae	(3)
<i>Psidium cattleianum</i> strawberry guava Brazil shrub, 10' Myrtaceae	(3)		

BONSAI



伍宜輝

An exhibition of 30 of the most beautiful bonsai in the world, donated by internationally renowned collector, Wu Yee-Sun, of Hong Kong.

Botanical Garden

4101 Sherbrooke Street East
Métro Pie IX
Montreal, Quebec
(514)252-1173

All the best
montreal

Escape from the Web of the Earth's Dust

More than 1700 years ago, scholars and mandarins of Imperial China complained they were falling 'into the Web of the Earth's Dust', a quote from poet T'ao Chien.

They longed for serene mountains, far from the humdrum of their official duties. While wealthy Chinese could afford large gardens with imitation mountainous terrains, trees, streams and ponds, less affluent people created miniature landscapes in marble trays, called 'penjing' or 'vistas in a pot'. The art of the bonsai, or dwarf tree, soon spread to other parts of China and to Japan. At the turn of the 20th century, the art of training bonsai soon spread throughout the world attracting enthusiasts in North America, Europe, Australia, Argentina and South Africa.

The Montréal Botanical Garden Collection

The Montréal Botanical Garden has become an international centre of excellence for the study and appreciation of this fine art. It's collection of bonsai and penjing is the largest outside Asia; it is also the world's only collection which includes specimens from the three recognized schools of this art: the schools of Japan, China (represented by Shanghai), and of Hong Kong.

The bonsai from Japan and penjing of Shanghai were donated to the Garden during Florallies internationales in 1980. However, the masterpieces of the collection arrived at the Garden in the fall 1984, donated by a wealthy collector from Hong Kong.

The Wu collection

Internationally recognized as world master in the art of training penjing, Wu Yee-Sun, a Hong Kong banker has devoted his life to creating the world's foremost private collection of dwarf trees. Striving to attain perfection in the most puristic sense of the word, Mr. Wu transformed every tree into a living sculpture, a work of art.

The objective in training each penjing, is to create a dwarf tree which shows all the strength and maturity of an old tree in nature, to bring out the natural qualities and force of each penjing. Angular branches, the removal of fine branching give these trees a weathered look.

The Garden of Weedlessness

With artists from Montréal's Chinese Community, the Botanical Garden has created a Chinese garden to display the Wu Collection.

Upon passing through the "moon gate", the visitor is transported into a dream half a world away. One can admire the \$1,000,000 collection of penjing as well as a collection of miniature penjing from Shanghai. One can also contemplate on Du Lien poems dating back to the Tang and Ching dynasties, hung along the walkway. But, above all, he can let the entire atmosphere seep into his consciousness as in China where a garden is a painting of a landscape in three dimensions, and where one must find himself in close harmony with nature.



Wu Yee-Sun, internationally recognized master of the art of training penjing and donor of the Montréal Botanical Garden's \$1,000,000 collection.

The Montréal Botanical Garden wishes to express its appreciation to CP Air, the official airline of the Wu collection.



Ville de Montréal
CIDEM-Communications

CALENDAR OF EVENTS

8 June BEGINNERS' COURSE 1:00 to 5:00 p.m. at the National Arboretum.
Saturday

9 June BOWIE(phone Jim Sullivan either at home, (301) 496-5195, or
Sunday work, 262-9633). Bowie Community Center at 2:00 p.m.
Follow-up on Beginners' Workshop and general workshop.

15 June WASHINGTON (202) 232-6126: National Arboretum at 2:00 p.m.
Saturday

15 June BROOKSIDE LONGWOOD GARDENS/DORIS FRONING TRIP. Doris Froning
Saturday is a name expert. Bring trees if you wish them critiqued.
Telephone Norma Brand, (301) 774-9028 to arrange details of
the car caravan. We will meet at 8:00 a.m. at Argyle Community Center.

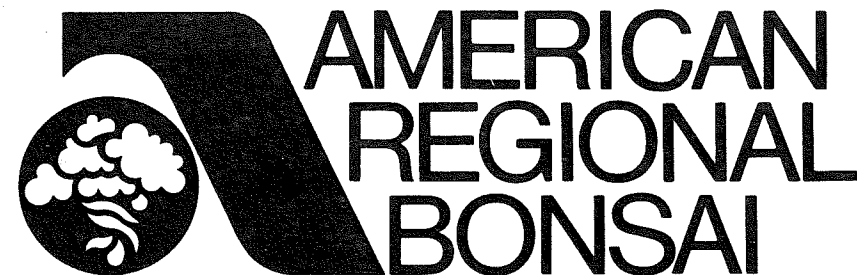
15 June NORTHERN VIRGINIA (703) 933-0683: 10:00 a.m. through the
Saturday noon hour and into the early afternoon, - bring lunch. Refresh-
ments such as coffee, tea, soft drinks, beer, wine will be
available. Meeting will be at the home of John Simpson which is beautifully
situated on the shore of Lake Barcroft, - 3617 Ridgeway Terrace. Directions
will be provided to NOVA members in the mail. Other interested parties
telephone John, (703) 256-4615. This will be an opportunity for the
members who attended the Beginners' Workshop to do the follow-on tasks.
It is also a workshop for all others, - from soup to nuts. In case of
rain telephone John or Cy Mills at 933-0683

23 June BALTIMORE (301) 557-9399: OUTDOOR FOREST WORKSHOP 1:00 p.m.
Sunday at Marion Banfields. Bring your own plant material. Tree-of-the-
month --pines. Remember - Problem trees and Raffle.

27 June BROOKSIDE (301) 871-5768: Argyle Community Center at 7:30 p.m.
Thursday NEW MEMBER'S WORKSHOP. This is a follow-up on the PBA Beginners'
Course. Old members are encouraged to attend the meeting
to help the new members.

14 July BOWIE (301) 496-5195 - work, 262-9633 - home, Jim Sullivan.
Sunday Meeting is at Akey's place at 2:00 p.m., 12412 Shadow Lane,
Bowie. Air-layering demonstration and "instant" driftwood
bonsai. Any questions? - Call Jim Sullivan.

IBC '86 PRESENTS



July 9-13, 1986

SHOREHAM HOTEL—WASHINGTON, D.C.

Featuring Bonsai Masters from all
Regions of the United States

•
10th Anniversary of the National
Bonsai Collection from Japan

•
Dedication of the American
Bonsai Collection

