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POTOMAC BONSAI ASSOCIATION
% U.S. NATIONAL ARBORETUM
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PBA NEWSLETTER: Published by the Potomac Bonsai Association, Inc. (PBA), a non-profit organization, in the interests of its affiliate member clubs and societies.

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POTOMAC
BONSAI
ASSOCIATION

Newsletter

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VOL 16 NO 3 MARCH 1986

CALENDAR OF EVENTS

8 March NORTHERN VIRGINIA (703) 644-4822: Green Springs Horticultural Center
Saturday Come at 9:30 a.m. with or without trees for a question and answer session before the regular meeting begins at 10:00 a.m. Topic: The MATHEMATICS OF BONSAI - John Simpson will describe how mathematics such as the "Golden section of Division" and Fibonacci numbers' sequencing relate to achieving proportion, balance and asymmetry in styling bonsai. Also the upcoming COLLECTING TRIP will be discussed. Copper wire of various diameters will be offered for sale, - pick up your wire for Spring wiring of your bonsai.

9 March BOWIE contact Jim Sullivan at work 496-5195 or home 262-9633. Bowie
Sunday Community Center. This will be an organizational meeting and also the upcoming collecting trip will be discussed.

16 March BROOKSIDE/BALTIMORE JOINT COLLECTING TRIP. 1:00 p.m. Ned's Woods will
Sunday be the collecting site and as in the past, we will meet at the Mr. Foto in the Patuxent Shopping Center in Crofton, MD. Directions: Follow Route 50 for about 10 miles north of the 495 Beltway towards Annapolis. Exit at Route 3 North in the direction of Baltimore. At about 3 miles, turn right onto Route 450 East. The Patuxent Shopping Center, Crofton, MD, is immediately on the right.

Questions? call Baltimore (301) 669-1487
Brookside (301) 871-5768.

BROOKSIDE WANTS TO REMIND EVERYONE IN PBA THAT THEY WILL BE MOST WELCOME TO ATTEND ANY OF THE PBA AFFILIATE CLUBS' MEETINGS AND SINCERELY HOPE THAT YOU WILL TAKE ADVANTAGE OF BEING A PART OF THE MARCH 21st and 22nd MEETINGS DETAILED BELOW:

21 March BROOKSIDE (301) 774-9028. Argyle Community Center, 7:30 p.m. DOROTHY
Friday YOUNG Lecture Demonstration on SAIKEI. All PBA members are invited to attend this program. Internationally known as an artist, teacher and author, this is a unique opportunity to see Dorothy at work. Her lecture/demonstration will be raffled at the end of the program. Phone the number above if you need directions to the Argyle Community Center.

22 March BROOKSIDE (301) 774-9028. Argyle Community Center. 10:00 a.m. to
Saturday 1:00 p.m. DOROTHY YOUNG SAIKEI WORKSHOP. In this workshop you will be able to apply the information from the lecture/demonstration of the prior Friday night in creating your own saikei. ALL materials will be provided. The plant material will be Kingsville Boxwood. Although priority for the workshop will be given to Brookside members, this workshop will be open to all of PBA. Participants are limited to 15, Observers are welcome. Fee for the workshop is \$40.00. Silent observers can attend for a fee of \$5.00. Please call (301) 774-9028 to make your reservations.

(Continued on the next page)

12 April NORTHERN VIRGINIA (703) 644-4822. Green Springs Horticultural center. Saturday At 9:30 a.m. question and answer period. 10:00 a.m. Regular meeting - Demonstration of how to do a forest planting by Bill Daly. Bring trees for potting, styling, wiring, - a workshop will follow the demonstration. Members who have trees which they wish to place in the Annual PBA Spring Show at the Arboretum should bring them to the meeting.

17 April BROOKSIDE (301) 774-9028. BEGINNERS' CORNER at 7:00 p.m. Regular Thursday meeting at 7:30 p.m. This meeting will be for the preliminary selection of trees for the Annual PBA Spring Show at the National Arboretum. We will probably schedule a final selection meeting on a Saturday closer to the show date.

20 April BALTIMORE (301) 669-1487: Cylburn Nature Center Sunday 2:00 - 2:30 p.m. Beginners' Workshop 2:30 - 2:40 p.m. Coffee, ELECTION OF OFFICERS 2:40 - 4:30 p.m. Collected material workshop Bring material from past years' collecting to work on.

EDITORIAL

Most of this Newsletter contains Bill Spencer's excellent rundown of what to expect at IBC '86.

It might be appropriate to explain for the benefit of newcomers to the world of bonsai that IBC '86 is being sponsored not only by PBA but also by BCI and ABS. Both BCI (Bonsai Clubs International) and ABS (American Bonsai Society) are home-based in the U.S.A., boast large memberships of bonsaiists, provide excellent bonsai publications, and organize yearly functions such as IBC '86.

The yearly functions are held in different locations each year and are geared to feature each specific location's local bonsai experts plus bonsai masters from outside of the local areas. This year PBA members should feel fortunate in not only that:

- A. The expense of air-fares, hotel reservations are not a factor to consider for local PBA members.
- B. The bonsai masters who will be lecturing, demonstrating and conducting workshops at IBC '86 are a cross-section of the finest that this country has to offer. (Remember - this has been singled out as the one bonsai convention with ALL U.S.A. talent.)

but also

- C. Each lecture/workshop will be with bonsai material that is native to the part of the U.S.A. where each speaker lives. Each speaker is bringing a demonstration tree which means not only that a beautiful bonsai will be the result of each of their efforts but as an attendee you can have the opportunity to try and win one in a raffle or at auction.

PLAN TO ATTEND IBC '86, SCHEDULE SOME OF YOUR VACATION TIME ! !

This issue throws some more light on the one-page ads that have been appearing on the back page of the Newsletter for the last few months relative to IBC '86.

Another word of explanation is in order concerning the black tie Gala Celebration invitation on the next to the last page. The Gala is not directly connected with IBC '86 but has as its purpose to raise funds to help the National Bonsai Foundation fund the construction of the remainder of the National Bonsai Pavilion. This is a worthy cause and you are urged to support it if you can. Remember part of the \$150.00 will be tax-deductible.

IBC '86 PREVIEW

By Bill Spencer

Many things have happened in the Potomac Bonsai Association in the ten years between the Convention in 1976 and the one this year in 1986. The membership of PBA has greatly expanded, injecting new ideas and talents into the group. Many people have moved away or out of bonsai, yet the original core remains mostly intact. Still serving as a driving force behind the PBA, this core of people has been instrumental in the great achievements made by PBA in those intervening years.

The new "blood" that has been introduced into this core of people has changed the core somewhat but the focus, then as now, is still to bring the best available information, talent and programs to the PBA membership. This mix of old and new is responsible for Washington, D.C. being selected as the site for the International Bonsai Congress in 1986. All members of PBA should feel proud of this honor as we are all responsible for the esteem in which PBA is held by the international bonsai community. We are all part of the PBA reputation and as such we have a responsibility to live up to the expectations of the bonsai community that will be attending IBC '86. So please, do not hesitate when you are asked to help in the myriad different ways in which you will be needed for IBC '86.

This will not only be a learning experience for everyone, but also an opportunity for those actively involved in IBC '86, to meet some of the true Masters in bonsai. This is your opportunity to become a part of another historical occasion sponsored by the Potomac Bonsai Association. Great events will be taking place at IBC '86 and it would be a shame for anyone in PBA to miss out. Ads for IBC '86 will be appearing in local newspapers and on the radio to attract new members, but you who have the most to gain, should try your best to attend the International Bonsai Congress in 1986. It is one of my great regrets, though no fault of my own, that I was not involved in bonsai in 1976 and therefore missed the arrival of the National Collection of Japanese bonsai to Washington, D.C. Therefore, we should ALL make every effort to attend the ground breaking ceremony for the American Pavilion. The ground breaking will take place during the festivities of the IBC '86 National Arboretum Bus Trip and Barbecue. This single event could prove to be the most important landmark for bonsai in the United States of America.

Well, enough browbeating. If I haven't been able to convince you to attend IBC '86 yet, then maybe the following article outlining the events of IBC '86 will give you the necessary impetus to get your registration in early and become a part of this great event about to unfold.

BUS TRIP TO THE NATIONAL ARBORETUM AND BARBECUE FEAST

Many people that were fortunate enough to have been able to have attended the International Bonsai Congress held in Washington, D.C. in 1976 will recall with fond memories the arrival of the National Bonsai Collection. This generous gift, from the Japanese people to the people of the United States on our bicentennial, stands out as one of the most important single events in bonsai to date. Think of how difficult it must have been for those Japanese bonsai masters to part with some of their most beloved bonsai. They probably thought that those trees were to be gone from their lives forever. Therefore, it gives me great pleasure to be able to announce the happy reunion of some of those master artists with their creations. On the occasion of the tenth anniversary of the arrival

of the National Collection, a large group of Japanese, including some of the masters who created those trees, will be attending IBC '86. At the National Arboretum Bus Trip and Barbeque Feast, a ceremony will be held to honor these great masters and their priceless gift to us, the people of the United States.

Many of us have been able to see the National Collection during daylight but very few of us have had the opportunity to see the Collection at night. The backdrop of a starry night and the muted colors of the surrounding walls, only serves to add to the magical quality of these masterpiece creations. You should'nt take my word for it though. You should make plans now to attend this beautiful and momentous event.

As I mentioned earlier, another MAJOR event awaits the attendees of the Bus Trip. You will have the opportunity to witness the birth of the American Pavilion adjacent to the National Collection of Japanese bonsai. A ground breaking ceremony, courtesy of the National Bonsai Foundation, will be taking place during the festivities at the National Arboretum. We of PBA may have the most to gain from the American Pavilion due to it's being located in our own back yard. PBA, which has given so much of it's time, energy and money to support the efforts of the National Bonsai Foundation, should feel honored and proud of these achievements and it behooves us to turn out in force to be a part of this historical event.

As I am writing this article with the aid of Superbowl Sunday, another event is brought to mind. Well you might ask what Super Sunday and bonsai have in common. Redskins. Redskins? Football? What in the name of all that is holy, does football of all things have to do with bonsai? Redskins, I repeat. Yes a part of the Redskins which even non football fans can appreciate will be attending the Bus Trip to the National Arboretum. No, we are not going to have the HOGS or The Fun Bunch or any of the other football greats of the Washington Redskins, but we are going to have their cook. Yes, the Official Washington Redskins Master Barbeque Chef will be on hand to cook us up a meal in the great tradition of summer cook-outs. What could cap an evening of Americana better than a barbecue feast.

So, be sure to bring your appetites both of the mind and body to enjoy a truly memorable evening at the National Arboretum.

JAPANESE EMBASSY RECEPTION

We who are involved in the art of bonsai owe a great debt to the Japanese. We look to the Japanese for inspiration in our own bonsai and hold a special place in our hearts for the Japanese. It is almost impossible for someone who is involved in bonsai not to come to appreciate many of the other facets of Japanese culture and sense of beauty. We have come to appreciate the understated, the veiled and the beauty in something plain and unadorned. It is therefore very fitting that during our Congress we will have the great honor of being the guests of the Japanese Embassy. This event which is still talked about by those that attended the 1976 Congress, will fuel the memories of attendees of IBC '86 for many years to come. The graciousness of our Japanese hosts and the gorgeous grounds of the Japanese Embassy are rivaled by none.

It is IMPERATIVE, for those wishing to attend the Japanese Embassy Reception, to have your registration in by June 1, 1986. The Japanese have designated June 1, 1986 as their deadline for receiving our guest list. Please make every effort to submit your registration by June 1, 1986.

THE IBC '86 BANQUET AND AUCTION

Those of you who attended the Convention in 1976 will recall the style and beauty of the Shoreham Hotel. Done in the grand style of years gone by, the Shoreham Hotel was opened in 1930. The site of every Presidential Inaugural Ball from Franklin Roosevelt to Ronald Reagan the Shoreham is a familiar landmark for many Washingtonians. Many of you may have seen the now nationally famous Mark Russel perform in the Shoreham. The age and style of the Shoreham will be a fitting setting for our International Bonsai Congress.

Appropriate to the age and setting of our banquet, Bob Israel and his band, specializing in the sounds of the 1930's and 1940's, will provide the pre-banquet cocktail hour music.

While our meal in the Regency Ballroom is drawing to a close, a special suprise awaits us. Wandering magicians will be performing slight of hand at your tables to astound and entertain you. When the wandering magicians have completed thier performance, a "star" magician will take to the stage to perform solo acts of magic guaranteed to confuse, confound and enthrall us.

After the stage magic is complete we will all be able to participate in the traditional post banquet auction. There will be many specimens of bonsai and tools of the trade to tempt you to part with your money. This is the one time where you can be made richer and poorer all at the same time.

As always, the banquet is probably the best time at any gathering to renew old acquaintances and to make new bonsai friends. Most of the time we are too busy and involved in the convention to stop and socialize. This magical evening will surely provide memories to share for years to come.

IBC '86 BAZAAR

Fred Mies has done his usual thorough job in garnering the best available merchants for the bazaar. As this will be a very competitive situation for the various vendors, you should be able to get the tools and materials of bonsai at a very reasonable price. This bazaar will afford you the opportunity to purchase items not normally available to you at one place.

BONSAI EXHIBIT

The IBC '86 Bonsai Exhibit, site of the Exhibit Critiques, will be full of bonsai to inspire us to attain greater heights in our own trees. The exhibit will be open daily from 10:00 am to 5:00 pm but closed during lecture/demonstrations and during the Exhibit Critiques.

EXHIBIT CRITIQUES

Prompted by the popularity of the Exhibit Critiques in New Orleans in IBC '85, we have decided to offer them again at IBC '86. This is a unique opportunity for you to take a tour of the Bonsai Exhibit with a small group and to see these trees through the eyes of a bonsai master. These Critiques will be conducted in private and are limited to fifteen people. Conducting the Exhibit Critiques will be: John Naka, Chase Rosade, Vaughn Banting and Dan Robinson. Please don't forget, these Exhibit Critiques are limited to fifteen people so the sooner we get your registration, the better your chances are of attending the Critique of your choice.

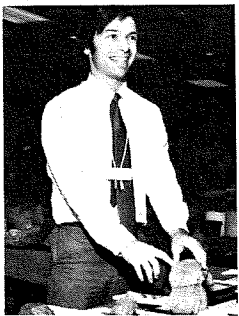
LECTURES/DEMONSTRATIONS



RANDY CLARK, from Minneapolis, Minnesota is currently involved with the National Bonsai Foundation in the capacity of fundraising. An owner of some 200 bonsai, Randy also teaches beginning bonsai for his club and provides lectures and demonstrations for horticultural organizations and civic groups. A past president of the Minnesota Bonsai Society, Mr. Clark is the chairman for IBC '87 which will be held in Minnesota.

The Scots pine is a two needled pine which originally was a native of the Scottish Highlands. Now naturalized in the United States, the Scots Pine will reach 70 feet if left to itself. A very hardy tree, the Scots Pine will easily handle the minus 40 degrees of a Minnesota winter.

Scots Pine respond very well to the rigors of the bonsai art. Like most pines, the Scots Pine prefers a granular, well drained soil and as much sunlight as it can get. The short blue green needles and the flaking red bark make this tree one of the best pines available anywhere in the world.



VINCENT COVELLO, Washington, D.C.'s own will be conducting a Lecture/ Slide Presentation on the Japanese art of stone appreciation, Suiseki. As a recent co-author with Yuji Yoshimura on the book "The Japanese Art of Stone Appreciation" Vince is considered to be the foremost authority on Suiseki in the United States. Vince will be using slides of Japanese Suiseki as well as slides of his own extensive collection. Mr Covello will be bringing examples of Sueseki from the many different regions of the United States illustrating the fact that Suiseki can be found in many places in this country. Hopefully, Vince will impart some of his collecting prowess to us. I can't help but think that there are Suiseki all around us if we could only see the Suiseki in the raw

piece of stone. Something like training the eye to see the future bonsai in that piece of raw nursery stock. Please do not miss this informative lecture on the fascinating art of suiseki which is closely related to bonsai.



HARUO KANESHIRO is a gentleman whose outstanding personal bonsai collection is evidence of his thorough knowledge of bonsai. He will teach but will not preach. He guides but does not set the pace.

"Papa" Kaneshiro began his bonsai career over fifty years ago. Each tree in his collection has been guided rather than forced into it's present shape. No wire marks or drastically reduced specimens will be found. Although Japanese Black Pine remains his specialty, his collection contains a number different types of material and unique styles. Though his collection is large, he only has room for the promising young trees and those of sentimental value. In 1980 "Papa" was honored in a ceremony

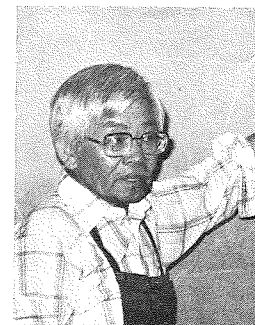
naming the "Kaneshiro Style" an official style. This style was invented by "Papa" in his search for a more natural cascade style. This innovative style is only one of "Papa's" contributions to the art of bonsai. Due to the great distances involved, it is infrequent that "Papa" can visit the East coast. It therefore gives us great pleasure to welcome Haruo Kaneshiro back to Washington, D.C. and the International Bonsai Congress

in 1986. We are all looking forward to "Papa's" unique style and approach and how he will apply these to his Lecture/Demonstration material, the Chinese Banyan.



MARY MADISON is a native Floridian working almost exclusively with native, tropical collected-material. Even though she doesn't admit to a preference in bonsai stock, her skills with Buttonwood that has been collected in Florida have earned her the well-deserved title of "The Buttonwood Queen". A student of Ben Oki, John Naka and Joe Samuels, Mary is now a much sought after teacher herself. Mary also has the honor of being the creator and owner of "Sen-Ryu". This is one of only nine "named" trees in the United States. A favorite instructor in her native Florida, we are all fortunate that Mary has decided to become a part of IBC '86.

The Buttonwood is a native of the Florida Keys. The twisted and knarled trunk of this plant material make it a much sought after plant by the bonsai artist. Although the collecting sites in Florida are beginning to dwindle, there are still some areas left for collecting. Even the small young Buttonwood makes an impressive addition to your collection. At times trying, though not impossible to grow in the North, the cultural requirements must be adhered to. Plenty of light and temperatures that don't fall below 55 degrees will go a long way in keeping your Buttonwood happy.



JOHN NAKA, is a name that is familiar to all of us involved in bonsai. As probably the best known and greatest bonsai artist in the United States today, John Naka's reputation is known and appreciated on a global scale. Recently, John Naka was awarded the "Fifth Order Of The Rising Sun". This honor was bestowed upon him by the Emperor of Japan for his contributions to and furtherance of the art of bonsai. This award is the highest award given to private citizen. It is indeed a great honor welcome to IBC '86 this world renowned MASTER bonsai artist. For this particular person, I will dispense with the usual biographical background. John Naka has done more than

any other person to further the art of bonsai in the United States. Through his patience and his gentle nature he has taught us all what the art of bonsai can mean in our lives.

John Naka will be using the California Juniper as his material for the lecture/demonstration. John has probably been the person most responsible for the popularity of this material in this country. Even the Japanese have begun to import the California Juniper into their own country to use as bonsai stock. What higher praise can there be for an American tree?

A native of the Southwest, the California Juniper's twisted trunk with it's large sections of driftwood exemplifies the struggle of a tree in it's battle against natural forces. We are indeed fortunate to have one of the worlds great masters working on one of the worlds great trees.



DAN ROBINSON began his interests in plants during his youth by collecting barrel cactus in the desert and by pruning his grandfathers fruit trees. Dan's study of bonsai began in earnest during his collegiate years at the University of Washington. His major in forestry and his classes in dendrology furthered his interests in tree shapes and forms. On the weekends he and his Uncle roamed the Cascade Mountains where Dan first came in contact with naturally dwarfed trees. It was during these trips that Dan met an elderly bonsai grower and was introduced to the members of the Seattle Men's Bonsai Group. These people aided his youthful enthusiasm with inspiration and direction.

Today, Dan is one of the new breed of bonsai artists in the United States. As one of the best collectors of bonsai,

he has perfected certain root enhancement techniques that greatly increase the survival rate of collected trees. As a bonsai artist that relies on his observations of ancient trees in the wild, his respect for the traditional Japanese methods is tempered by his own unique creativity and refinement talents allowing him to capture the magic of American bonsai.

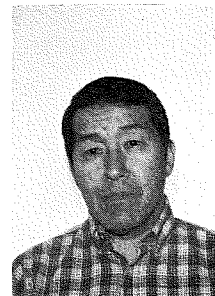
ALPINE HEMLOCK, is the material that Dan has chosen for his Lecture/Demonstration. This plant material is a denizen of the loftiest of the Western Alpine places. This material lends itself willingly to the art and grace of bonsai. Short linear needles, light green to blue green in color, grow all around the twig giving the tree a soft yet compact appearance. The bark on mature trees will become thick and furrowed giving the tree an ancient rugged look. The natural realm of the Alpine Hemlock burdens it with heavy snows. This single natural force is responsible for the amazing shapes found in the high country. It is these forms for which the bonsai collector searches. From ground hugging to formal upright the shapes are varied endlessly.



CHASE ROSADE, a name well known in the Washington area will be visiting us again for IBC '86. A graduate of the Delaware Valley College, with a degree in Ornamental Horticulture, Chase is one of the best known bonsai artists on the East coast. After marrying, Chase took an extended trip to Japan where he discovered the world of bonsai. It was in Japan that Chase became an apprentice of the bonsai master, Kyozo Yoshida. It was there that Chase learned of the Japanese style of apprenticeship. 8 to 20 hours a day of watering, mixing soils, wiring and all of the many painstaking requirements of bonsai.

Now the proud owner of the Rosade Bonsai Studio, Chase is able to impart his knowledge to any of us that wants to take advantage of his close proximity to Washington, D.C. Chase's full line of classes, tools and bonsai plants for sale make his Studio a very welcome haven for bonsai nuts.

American Hornbeam will be the subject of Chase's lecture/demonstration. Many of us are familiar with this Eastern native. The rippled trunk and twiggy branching habits of this tree make it an ideal subject for the bonsai artist. Easily adaptable to life in a bonsai pot this tree will make a welcome addition to anyone's bonsai collection. The naturally small leaves will reduce even further with bonsai training. Able to bud back by adventitious buds beneath the bark, it is possible to cut a forest tree back to one or two feet and form a new top. Readily available to all of us in the Washington area, nobody should be without at least one of these trees in their own collection.



HAROLD SASAKI was born and lived in Hawaii before he moved to the Denver, Colorado area. While in Hawaii around 1955, he started in bonsai with seeds and locally grown plant material. After settling in Colorado, Mr. Sasaki started working with Ponderosa Pine and is now one of the foremost authorities on Ponderosa Pine. Mr. Sasaki is a past president of the Rocky Mountain Bonsai Society and has been a member of that club for sixteen years. Harold is also serving as a second term director of the American Bonsai Society. Since 1978, Mr. Sasaki has conducted bonsai classes at the Denver Botanic Gardens and has served as a bonsai instructor with the Jefferson County Adult Education Program. A professional wholesale and retail bonsai grower in the Denver area since 1977, Mr. Sasaki also specializes in native specimen trees for the yard or patio.

Ponderosa Pine is an ideal material for bonsai culture. With rugged bark, good natural taper and a resistance to drought, this pine lends itself to the bonsai artists efforts. Collecting from the wild has been the principal method of obtaining the Ponderosa Pine, but seedlings can be made into beautiful bonsai due to the quick growth habits of this material. Due to the flexible characteristics of Ponderosa Pine it is an easy subject to train. Easily adaptable to pot culture, the Ponderosa Pine will put out much more foliage in the pot than in the wild. It is easy to see why this pine is much sought after and favored in the Rocky Mountain area.

WORKSHOPS



VAUGHN BANTING, from New Orleans, will be using one of the South's finest materials in his workshop. The Bald Cypress. Vaughn is attempting to work out the logistics involved in bringing collected Bald Cypress for his workshop. It will be great if he is able to bring these trees from one of his favorite collecting sites. As a headliner at IBC '85, Vaughn proved his abilities as a bonsai artist. Although involved in bonsai for many years, recognition on a national scale was slow in coming to this "new" artist. Instrumental in the formation of the Bonsai Society of Greater New Orleans, Vaughn is a truly capable and thoroughly enjoyable instructor. Those of you who saw him at the PBA Symposium in 1984 will now have the opportunity of working with him in his workshop.



DORIS FRONING, current president of the American Bonsai Society will be conducting her workshop on Mame bonsai. As editor of the Mame Newsletter, Doris is well known as one of the best mame artists in the country. Doris' creations have been on exhibit at the Philadelphia Flower Show, the Delaware Flower Show and at numerous national conventions. A former student of such bonsai masters as Yuji Yoshimura, John Naka, Kyuzo Murata and Toshio Saburomaru Doris is a fully qualified and informative instructor. Unfortunately we will have to limit the size of Doris' workshop to twelve participants. Due to the size of the material involved, creating a mame bonsai requires that the instructor work almost on a one to one basis with participants. So, don't hesitate. Sign up early.



MARION GYLLENSWAN is a person near and dear to the people of PBA. Marion has been a speaker or an instructor at many of the PBA Symposiums. Currently the president of the National Bonsai Foundation, Marion's busy schedule still permits her to keep up her renowned skills as a bonsai instructor. For this workshop, Marion has selected Crab Apple as her material. This material is one of the nicest materials available to us locally. The beautiful Spring flowers and the many varied fruit colors and sizes will make this bonsai a welcome addition to your collection. Having been a student, and friend, of Yuji Yoshimura for over fifteen years, Marion's skills as a bonsai instructor are nationally recognized. Don't pass up this chance to work with one of the country's best.

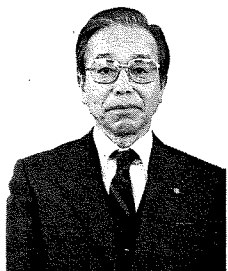


MARY MADISON has selected the Buttonwood for her workshop. It is truly fortunate for us as the collecting sights are fast disappearing in Florida. Mary will be supplying workshop participants with collected Buttonwood, as well as her expert guidance. Those of you who are trying to build an indoor collection should take this opportunity to learn from the person most often thought of when Buttonwood is mentioned. Mary will be an invaluable source of information as to the proper care and the cultural requirements of the plant material. It is not often that Mary Madison gets this far North, so please take advantage of this unique opportunity to learn from "The Buttonwood Queen" herself.



DAN ROBINSON will be conducting his workshop using live Shimpaku Juniper attached to driftwood. Dan has been able to acquire large Juniper "Snags" for the foundation of this planting. We will try to have enough tools on hand for everyone that needs a tool to carve the channel for the Shimpaku. If you own such a tool, please bring it to the workshop.

As you have probably seen in Japanese bonsai books, this type of planting with live material attached to a piece of driftwood makes a very powerful bonsai. After a few years, the live Shimpaku will fill the grooves that were cut and it will be impossible to tell that they were once two separate pieces of material.




KENKO ROKKAKU. Although not really a workshop instructor, I am including Mr. Rokkaku in this section due to the information he will impart to us. As the owner and publisher of the Japanese publication, Monthly Publication on Azalea Mr. Rokkaku is one of the worlds foremost authorities on azaleas. Directly following the Sunday Brunch, Mr. Rokkaku will be presenting a slide show. Not only will we be able to see his vast personal collection but we will also be able to see his photographs taken at the May 1986 Japanese Azalea Festival. Please make sure to stay and see this unique slide show on Sunday morning.



CHASE ROSADE will be using the American Hornbeam as his workshop stock. This will be the same material as used for his lecture/demonstration. The unique properties of this plant material make it readily adaptable to bonsai culture. The leaves which already small, will reduce even further in the pot. The red leaves of Autumn and the bare twiggy branches in Winter truly make this a tree for all seasons. If you haven't had the opportunity to visit the Rosade Studio or take any of the workshops offered during the PBA Symposiums, please make sure to sign up for Chase's workshop this time.

Bill Spencer




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U.S. NATIONAL ARBORETUM

The U.S. National Arboretum will install a feature garden, "America/Gateway To A Dream", at the Washington Flower and Garden Show held at the new District of Columbia Convention Center, March 12 through 16, 1986.

The Garden was designed by W. Jackson Douglas, ASLA, of Douglas Associates, Charlottesville, Virginia, in cooperation with the American Society of Landscape Architects. Construction was funded by the Friends of the National Arboretum through a generous donation from Costain Builders of Vienna, Virginia.

The garden theme "America/Gateway to a Dream" will emphasize the transition between formal gardens of Colonial times to the romance and beauty sought for in every private garden. Mr. Douglas' design will feature the great landscape plants of North America and will blend in the best of introduced plants from around the world, as well as National Arboretum introductions. A broad path, white picket fencing, and brilliant beds of color will guide the visitor from one area to another. An open to the sky, vine covered garden arbor will be used to separate the public from the private areas. As the garden is a place of reflection, small two-faced mirrors will be placed randomly in the arbor walls allowing the visitors to be seen and to be reflected.

An American garden is a melting pot of many styles. In this year's feature garden, Douglas has utilized symmetry and simplicity, and provides color through a rainbow garden of perennials and bulbs - a red, white and blue spring flowering border. Groupings of white birch, crapemyrtle, and boxwood add interest and screening to the display. The garden design will be used to implement the creation of the Great American Garden on the grounds of the U.S. National Arboretum.

The D.C. Convention Center is located at 900 Ninth Street, N.W. The hours of the show are 10a.m. to 10p.m. except on the last day when the show will close at 8p.m.

BONSAI REFINEMENT WORKSHOP, Tuesday, April 8, 1p.m. Robert Drechsler, Curator of the National Bonsai Collection, will conduct a Bonsai Refinement Workshop in which he will assist individuals in repotting or refinement of their own bonsai plant, according to seasonal requirements. Participants must bring their own bonsai plant, bonsai tools, wire, container and soil if repotting is planned. The Arboretum will provide no supplies or equipment.

There is no charge for the workshop which will be held in the Bonsai Workroom adjacent to the National Bonsai Collection. The workshop will be limited to five (5) persons, and advance notice is required. To register, please phone the Arboretum Education Department at 475-4857. Bonsai Refinement Workshops will be held on the second Tuesday of each month.

PREREQUISITE: A BEGINNING BONSAI CLASS

FLOWER SHOWS

April 12 and 13 Camellia Show
April 25, 26, 27 Bonsai Exhibition
April 30 - May 4 Spring Flower
Festival sponsored by Ikebana
International.

EXTRA

PENJING GIFT ACCEPTED

The U.S. Department of Agriculture has agreed to accept a gift of Chinese penjing from Mr. Wu Yee-sun, founder and Chairman for 43 years of the Wing Lung Bank, Ltd. in Hong Kong. The gift includes 31 trees, ranging in age from 15 to over 100 years. The 100-year old specimen is a Jasmine Orange (*Murraya Paniculata*) which is contained in a greenish white rectangular pot made in Shiwan, Guangdong more than 300 years ago. Other trees included in the gift are a Chinese Elm clinging to a Ying Tak stone in a rectangular white marble pot, a 50-year old Fukien Tea in a round antique pot, a Guangdong Fir, and a Small-leaved Banyan over 50 years old.

Cultivation of artistic pot plants originated in China more than seventeen hundred years ago. There were many contacts between China and Japan during the Sung Dynasty (AD 960 - 1280). It was during this period that Zen Buddhism, many applied arts, as well as penjing were introduced into Japan from China.

Mr. Wu Yee-sun, who is now over 80 years old, learned the penjing art as a young boy from his father and grandfather. His grandfather was a founder of the "Lingnan School" of Artistic Pot Plants. This school uses the "grow and clip" technique of dwarfing plants, which is one of the factors that distinguishes penjing from Japanese bonsai. Another factor relates to one definition of penjing--"tray landscapes"--wherein the elements of a miniature scene are often depicted more explicitly than would be found in bonsai.

It is expected that Mr. Wu's trees will be shipped from Hong Kong in early Spring. They will immediately be placed in quarantine under Department of Agriculture supervision at Glendale, Maryland, for a period of 18 to 24 months. The trees will not be placed on public display until authorities are satisfied that there is no risk of any potential harm to U.S. agriculture. Eventually, the penjing are to be displayed in a Chinese Pavilion at the U.S. National Arboretum as part of the expanded Bonsai Complex.

Bill Merritt

P.S. Bill Merritt has been trying to identify the trees that Mr. Wu has offered to give by referring to Mr. Wu's book "MAN LUNG ARTISTIC POT PLANTS". For those who have the book, some of the trees are pages/numbers: 173/#128, 219/#190, 233/#210, 267/#257, 289/#291, and 338/#352.

BONSAI CLASS FOR BEGINNERS, The course will consist of four 2-1/2 hour sessions, Tuesday and Thursday mornings, 10a.m. to 12:30p.m., April 15, 17, 22 & 24 and will be taught in the Administration Building Classroom. Mr. Robert Drechsler, Curator of the National Bonsai Collection, will conduct the class. The U.S. National Arboretum offers the class which is designed to introduce students to the basic techniques of developing and growing bonsai through lectures, films and workshops.

The class will include a short history of bonsai, basic principles, culture and styles. Primary techniques of branch pruning, root pruning, wiring, and potting will be discussed.

This class will be limited to fifteen (15) students and advance registration is mandatory. Don't delay as this class is always popular. For reservations, call the Education Department at the Arboretum (475-4857). There is no charge for the class. The cost of the required text and materials will be \$30.00. A reduced fee of \$25.00 for FONA members will be charged. The text and materials will be given out at the first class meeting. All checks for materials should be made out to the Friends of the National Arboretum and mailed to the Education Department at the National Arboretum before a reservation is confirmed.

LIVING LEGENDS ABOUT NATURE'S WAYS

AT THE U.S. NATIONAL ARBORETUM
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WEDNESDAY, APRIL 2, 1986
SUNDAY, APRIL 6, 1986

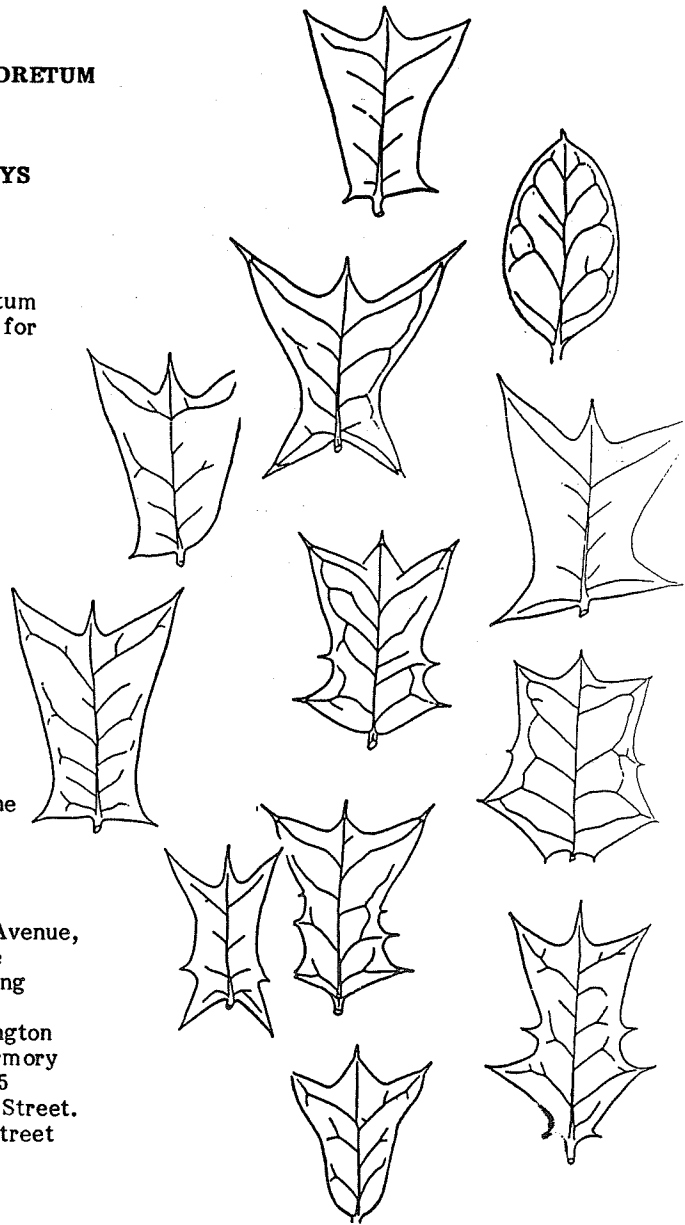
Join the staff of the U.S. National Arboretum
in the Administration Building at 1:30p.m. for
DEMONSTRATIONS/LECTURES on:

- 0 The Story of Hollies
Dr. Theodore Dudley
Botanist
- 0 The Story of Hawthornes
Kevin Conrad
Chadwick Fellow
- 0 The Story of Mimosas
Alice McArdle
Horticulturist
- 0 The Story of Ginkgos
Robert Drechsler
National Bonsai Collection

The Arboretum is easily accessible from the beltway and downtown Washington. It is bounded on the west by Bladensburg Road, on the north by New York Avenue and on the south by M Street, N.E. Follow signs to enter from the gate at 3501 New York Avenue, N.E. Follow signs to the Auditorium in the Administration Building. Ample free parking is available. To reach the Arboretum by Public Transportation—from Central Washington take metrorail or bus No. 42 to Stadium Armory Station; then change to bus B-2, B-4, or B-5 to intersection of Bladensburg Road and R Street. Walk east on R Street 300 yards to the R Street gate.

A beverage will be provided by the Friends of the National Arboretum at 3p.m. A question and answer session will complete the visit.

U.S. DEPARTMENT OF AGRICULTURE, AGRICULTURAL RESEARCH SERVICE
U.S. NATIONAL ARBORETUM, 3501 NEW YORK AVENUE, N.E., WASHINGTON, D.C. 20002



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- Robert Dreschler
- Yoshimura and Barrett Workshops

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Place: Ramada Inn, North Haven, CT

Cost: Full registration, \$75, plus lodging.

Saturday only, \$50; Sunday only, \$35.

For more information write:

Mid-Atlantic Bonsai Symposium, Box 1060, Secaucus, NJ 07094

Bergen (NJ) Bonsai Society

Great Swamp (NJ) Bonsai Society

Hartford Bonsai Society

Bonsai Society of Greater New York

Long Island Bonsai Society

Pennsylvania Bonsai Society

Yama Ki Bonsai Society

SEE THE NEXT TWO PAGES FOR THE SCHEDULE OF EVENTS AND REGISTRATION FORM.

PROGRAM of ATTRACTIONS

Saturday - April 12

7:30 AM Breakfast
 8:30 AM Registration
 Sales Area - Open All Day
 9:00 AM Robert Dreschler
 Lecture
 9:45 AM Break
 10:00 AM Chase Rosade
 Lecture / Demonstration *
 12:00 Noon Lunch
 1:30 PM Marion Gyllenswan
 Lecture / Demonstration *
 3:00 PM Break
 3:15 PM Yuji Yoshimura
 Lecture / Demonstration *

Saturday Evening

7:00 PM Social Hour - Cash Bar
 8:00 PM Banquet - Auction

* Material will be raffled

Donated material for Saturday night auction would be greatly appreciated.

WORKSHOPS SUNDAY AFTERNOON

Workshops will only be open to persons registering for both days of the symposium.

	<u>COST</u>
Yuji Yoshimura	\$75.00
Jim Barrett	\$50.00

If you wish to observe a workshop, fee is \$10.00 payable at the door.

Workshops will be limited to 15 persons each. Trees and containers will be furnished.

Please bring your own tools and wire.

Sunday - April 13

7:30 AM Breakfast
 8:00 AM Sales Area - Open All Day
 8:45 AM Dr. David L. Andrews
 Lecture / Demonstration *
 10:00 AM Break
 10:15 AM Jim Barrett
 Lecture / Demonstration *
 12:45 PM Lunch
 2:00 PM Workshop -
 to Yuji Yoshimura
 5:00 PM Jim Barrett

MAIL THIS PORTION TO:

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Sat. (Including lunch)	\$55.00	_____	_____
Sun.	\$30.00	_____	_____
- Breakfast - Saturday	\$8.75	_____	_____
- Breakfast - Sunday	\$8.75	_____	_____
- Buffet Lunch - Sunday	\$10.50	_____	_____
- Saturday Night Banquet	\$25.00	_____	_____
- Workshops - Choose One *			
Jim Barrett	\$50.00	_____	_____
Yuji Yoshimura	\$75.00	_____	_____
Total		_____	_____

Registrations received after March 30, 1986 or at the door \$10.00 additional cost.

* Workshops are limited to 15 persons. Trees and containers supplied,
bring your own tools and wire.

Workshops registrations will be closed March 30, 1986.

Make check payable to: **Yama - Ki Bonsai Society**
please print

Name _____ Phone _____

Address _____

_____ State _____ Zip _____

Club Affiliation _____

Please check here if you will be staying overnight, use separate registration card attached.

Friday Night

Saturday Night



The Board of Directors
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and
Members of the National Committee
of
The National Bonsai
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cordially invite you to attend
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on July 8, 1986 at

The U.S. National Symposium
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of
The Tenth Anniversary

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Doris Froning	Vaughn Banting	Marion Gyllenswan

For More Information, Contact:

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