

Potomac Bonsai Association Membership Application

Welcome! We conduct a Spring Show and a Fall Symposium as well as other events. PBA is made up of the clubs listed to the right. Join one club and be eligible to attend any club meeting in addition to receiving the PBA Newsletter monthly. Residents of the Potomac Region and the Philadelphia Metropolitan area are expected to join a club to receive all membership benefits. Individuals beyond commuting distance of a club are invited to subscribe to the PBA Newsletter.

To become a member, call the contact person of the nearest club for current rates and where to send your dues. For subscription to the PBA Newsletter only, mail a check (payable to PBA) for \$15.00 to Cy Mill, 10300 Bushman Dr., #111, Oakton, VA 22124.

Regular meeting times and places are listed. Meeting times and locations are subject to change, call first! Events are listed in the monthly PBA Newsletter.

- | | | |
|--|--|--|
| <input type="checkbox"/> Individual | <input type="checkbox"/> Family | <input type="checkbox"/> Subscription Only |
| <input type="checkbox"/> Baltimore Bonsai Club | <input type="checkbox"/> Bowie Bonsai Club | <input type="checkbox"/> Brookside Bonsai Club |
| <input type="checkbox"/> Chesapeake Bonsai Society | <input type="checkbox"/> Kiyomizu Bonsai Club | <input type="checkbox"/> Mei-Hwa Penjing Society |
| <input type="checkbox"/> No. Virginia Bonsai Society | <input type="checkbox"/> Philadelphia Matsu-Momiji | <input type="checkbox"/> Washington Bonsai Club |

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 TELEPHONE: (Office) _____ (Home) _____

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

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- BALTIMORE BONSAI CLUB**
 Cylburn Arboretum, Baltimore, MD.
 3rd Sunday, 1PM
 Elaine Kendall, (301) 426-5421
- BOWIE BONSAI CLUB**
 Bowie Community Center, Bowie, MD
 Last Monday, 7 PM
 Terry Adkins, (301) 350-3586
- BROOKSIDE BONSAI SOCIETY**
 North Chevy Chase Recreation Center
 Chevy Chase, MD.
 3rd Thursday, 7:30 PM
 Jerry Antel, (301) 320-5251
- CHESAPEAKE BONSAI SOCIETY**
 Paca Garden, Annapolis, MD
 2nd Tuesday, 7:30 PM
 Stephen Choi, (301) 261-8131
- KIYOMIZU BONSAI CLUB**
 Clearwater Nature Center, Clinton, MD
 3rd Saturday, 2 PM
 Joan Stephens, (301) 423-8230
- MEI-HWA PENJING SOCIETY**
 (Chinese language spoken)
 Banneker Middle School, Silver Spring, MD.
 Sunday, 2PM (School year only)
 Akey Hung, (301) 390-6687
- NORTHERN VIRGINIA BONSAI SOCIETY**
 Green Spring Horticultural Center
 Annandale, VA
 2nd Saturday, 10 AM
 Chris Yeapanis, (703) 591-0864
- PHILADELPHIA MATSU-MOMIJI**
 Pennypack Watershed, Willow Grove, PA
 4th Thursday, Eve.
 Larry Chiger, (609) 753-0311
- WASHINGTON BONSAI CLUB**
 U. S. National Arboretum, Washington, D.C.
 3rd Saturday, 2 PM
 Julie Walker, (202) 547-8497



PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

ISSN 0160-9521

18th Annual PBA Symposium
 October 10th and 11th, 1992
 Crown Plaza Hotel, Rockville, MD
 Information and registration forms may be found on pages 11-14.

Broom Style Chinese Elm
 By Mr. Ko Takeyama
 Translated by Jules Koetsch



Broom style Chinese Elm

Article starts on page 15

Bonsai Exhibit Design Part II – PRODUCTION

This month ends a two part article on Bonsai exhibit design by Alan Giese. Alan discusses production issues for exhibits and the many factors one must consider to make an effective and informative exhibit.

Alan is a member of the Brookside Bonsai Society and is a tireless participant in many PBA events. His exceptional bonsai exhibit panels are displayed at many PBA and member club events. He continues to be one of the most active volunteers for events and has provided many hand built stands for other members use in addition to his information exhibit. We are all indebted to Alan for his exemplary club spirit.

Bonsai Exhibit Design, Part II begins on page 6.

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Subscriptions:

PBA Member Clubs/Societies: Annual subscription is included in the membership dues paid to the PBA Club or Society of your choice. Telephone numbers of points of contact for information about any member club or society and its annual dues, are listed under the "Calendar of Events" section of this Newsletter.

Non-Member Subscriptions: Individuals residing within the Washington, D.C. metropolitan area or the Philadelphia metropolitan area are encouraged to become members of a club to receive the newsletter. Annual subscription for 12 issues of the PBA Newsletter only is \$15.00 which should be made payable to the Potomac Bonsai Association and sent to Cy Mill, 10300 Bushman Drive, #111, Oakton, VA 22124.

Advertising Rates:

Monthly rates: 1/2 page, \$7.50; 1/4 page, \$12.50; 1/3 page, \$15.00; 1/2 page, \$25.00, full-page, \$40.00. 20% discount for advertisements that run 3 or more months.

Advertising and Articles - Please send to the editor: J. F. Koetsch, 6709 Caneel Ct., Springfield, VA 22152; (703) 569-9378.

PBA Officers:

- President Russ Kinerson
- Vice-President Chris Yeapanis
- Educ. Vice-President Arschel Morell
- Secretary Julie Walker
- Treasurer Jerry Antel, Jr.
- Public Relations Tony Meyer (301) 654-1854
- Membership Cy Mill
- Newsletter Editor Jules Koetsch

PBA Newsletter Staff

- Editor Jules Koetsch
- Art Director Jeff Stephanic
- Calendar Editors Hal Wise, Judy Wise
- Copy Editor Beth Potratz
- Contributing Artist Steve McCarthy

From the Editor . . .

CONOSCERE I BONSAI

Buon giorno or buona sera as the case may be. Please forgive me for trying to show off my few words of Italian but this editorial marks my recent return from my first visit to Italy. As in most European countries which I've visited over the years, Bonsai appears to be alive and well in Italy. Since I was in a party of 5 and sight-seeing famous places was the agenda, bonsai viewing being frowned upon, the above conclusion is based on the fact that almost every garden shop in large cities sold some bonsai and bookstores and newsstands in the train terminals handled at least one book on bonsai. This should not have come as a surprise when one considers that people of Italian descent in the USA have reputations for being expert gardeners. What the above signifies is that creating and developing bonsai has become a universal pastime and in many cases a livelihood.

The title of this editorial, *Conoscere i Bonsai* (Becoming Familiar with Bonsai) is from the title of a book by A. Ricchiari. The book was purchased in a bookstore in Milan and the heart of the book is 133 pages with each covering a single species of tree including a photograph or ink drawing and the essential facts concerning propagation, soil mix, light, water, fertilizer, wiring, re-potting, pruning, parasites and diseases and remarks.

In a tobaccoia (a combination newsstand and seller of bus trolley tickets) in Florence I found the Italian equivalent of the magazine *Bonsai Today*. The magazine *Bonsai & News* is a bimonthly publication. For those interested, it costs 65,000 lire or about \$57.00 for 6 issues. The one I bought is number 11 so you see the magazine has been in publication for about 2 years. The address is *Bonsai & News*, via Bissolati 7, 20025, Legnano (MI). Unfortunately I bought the magazine after being in Milan or else I would have made some effort to see the Crespi Bonsai Museum in Paraglago which was advertised in the magazine. The collection has bonsai by Japanese masters Kato, Kawamoto, Ogasawara, Nagoya, Kawahara, Masahiko Kimura and others. A return trip to Italy is now a must!

I had hoped to meet Bill Spencer (member of Brookside Bonsai Society) in Florence but the hotel at which I was staying did not acknowledge our being there even to my daughter who made a Father's Day phone call. Bill had the telephone number of the hotel and probably was given the answer "Nobody here by that name."

Ciao,
Jules Koetsch

National Bonsai Foundation Seeks Slides

The National Bonsai Foundation is currently seeking photographic slides taken at the dedication of the Naka Pavilion for use in promotional and fund raising activities and for the NBF archives. Of particular interest are: 1) ribbon cutting ceremony, 2) presentation of colors, 3) John Naka and others on platform, 4) the tent full of people, 5) the proceedings in general. Any individuals interested in providing slides to the NBF should contact Mary Ann Orlando at (202) 785-4847.

CALENDAR OF EVENTS

AUGUST

Meeting location and club contact number for additional information is as listed unless otherwise noted in calendar listing. A member of any one club is eligible to participate in any PBA or PBA member club event.

- Baltimore Bonsai Club**
Cylburn Arboretum
(410) 668-1868
- Bowie Bonsai Club**
Bowie Community Center
(301) 350-3586
(202) 667-1010
- Brookside Bonsai Society**
North Chevy Chase Recreational Center
(301) 365-7621
- Chesapeake Bonsai Club**
Paca Garden, Annapolis, MD
(301) 261-8131
- Kiyomizu**
Clearwater Nature Center, Clinton, MD
(301) 645-3519
- Mei-Hwa Penjing Club**
Banneker Middle School
(301) 390-6687
- Northern Virginia Bonsai Society**
Green Spring Horticultural Center
Annandale, VA
(703) 591-0864
- Philadelphia-Matsu-Momiji**
Pennypack Watershed
Willow Grove, PA
(609) 753-0311
- Washington Bonsai Club**
U.S. National Arboretum
(202) 296-2441

Organizations sponsoring regular events of interest to PBA members:

- Richmond Bonsai Society**
Imperial Plaza, 1717 Bellevue Ave.,
Richmond, VA
(804) 749-4956
- U.S. Botanical Gardens**
(202) 226-4082
- U.S. National Arboretum**
(202) 475-4857

- National Arboretum** 1-9
"Visiting Exhibit," Susquehanna Bonsai Club.
- Saturday** 8
Northern Virginia Bonsai Society
"Junipers," with Mike Kling, 10 am.
Beginner's hour, 9 am.
Workshop, 1 pm, reservations required.
- Sunday** 9
National Arboretum Yoshimura Center
"Bonsai Demonstration," Susquehanna Bonsai Club, 1:30 pm.
- Sunday** 23
National Arboretum Yoshimura Center
Public Bonsai Demonstration, 1:30 pm.

SEPTEMBER

- National Arboretum** 5-13
"Visiting Exhibit," Northern Virginia Bonsai Society.
- Tuesday & Wednesday** 8-9
National Arboretum Yoshimura Center
"Bonsai Refinement Workshops," Tues. 1-3 pm, Wed. 6:30-9:30 pm. Reservations required. Fee. Call Arboretum.
- Saturday** 12
Northern Virginia Bonsai Society
"Japanese White Pine," with Robert Dreschler, 10 am. Beginner's hour, 9 am.
Workshop, 1 pm, reservations required, BYOT, Limit 10.
- Sunday** 13
National Arboretum Yoshimura Center
"Bonsai Demonstration," with Northern Virginia Bonsai Society, 1:30 pm.
- Thursday** 17
Brookside Bonsai Society
"Serissa and Malpighia," Martha Meehan, 7:30 pm.
Beginner's corner, 7:00 pm.
- Saturday** 19
Brookside Bonsai Society
"Serissa and Malpighia Workshop," Martha and Hugh Meehan, 8:30 am.
Limit 12; \$10.00 plus \$4-8 for plant.
\$5.00 per silent observer; limit 2.

- Tuesday** 22
Brookside Bonsai Society
Artist's Circle: Chase Rosade. Limit 10; \$10.00, registration required.
- Wednesday** 23
Brookside Bonsai Society
Member's Choice Workshop with Chase Rosade, 1:00-4:30 pm or 6:00-9:30 pm.
Limit 10 per session; \$20.00 per participant, registration required. Bring own material, tools, etc.
- Monday** 24
Greater Philadelphia Bonsai Club with Phil Tackbill. 6 pm. (215) 722-6286.

OCTOBER

- National Arboretum** 3-10
"Visiting Exhibit," Richmond Bonsai Society.
- Saturday & Sunday** 10-11
Potomac Bonsai Association Fall Symposium, Crown Plaza Hotel, Rockville, MD. More information later.
- Sunday** 11
National Arboretum Yoshimura Center
"Bonsai Demonstration," with Richmond Bonsai Society, 1:30 pm.
- Tuesday** 13
National Arboretum Yoshimura Center
"Refinement Workshop," 1-3 pm.
Registration required. Fee. Call Arboretum.
- Wednesday** 14
National Arboretum Yoshimura Center
"Refinement Workshop," 6:30-9 pm.
Registration required. Fee. Call Arboretum.
- Thursday** 22
Brookside Bonsai Society
Member's Choice: Bring bonsai to prepare for BBS Brookside Garden Show, 7:30 pm.
Beginner's corner 7:00 pm.
- Sunday** 25
Brookside Bonsai Society
BBS Brookside Garden Show.
- Sunday** 25
National Arboretum Yoshimura Center
"Bonsai Demonstration," 1:30 pm. Free. Open to public.

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OCTOBER	
31-Nov. 8	home of Stanley Chinn. Registration required, \$10.00 per participant (limit 10), \$5.00 silent observer (limit 2).
National Arboretum "Visiting Exhibit," Baltimore Bonsai Club.	Sunday Kiyomizu Bonsai Club "Pottery Making," at Chuck Bird's, 2 pm.

NOVEMBER ETCETERA

31-Nov. 8	Wolf Trap Nursery provides free lecture/demonstrations on Bonsai care. Lectures are held on the last Saturday of the month from 9-10:30 am. For information call (703) 759-4244. 9239 Leesburg Pike, Vienna, VA.
National Arboretum "Visiting Exhibit," Baltimore Bonsai Club.	
Sunday Brookside Bonsai Society Collect Virginia and Pitch Pines. Meet at Peter Bauer's home 8:30-9:00 am. Trip to Buddhist Wildlife Refuge. Allow two to three hours.	August 14-16, 1992 "Mid-American Bonsai Exhibit," Chicago Botanical Garden, Glencoe, IL. Lectures, demonstrations & workshops. Information: Carlos Martinez, P.O. Box 1373, Highland Park, IL. 60035.
Saturday National Arboretum Auditorium "Tropical and Indoor Bonsai," Lecture and demonstration, Marian Borchers, Tampa, FL., 1-4 pm.	August 28-30, 1992 Northwest Bonsai Convention Greenwood Inn, 10700 SW Allen Blvd., Beaverton, OR. John Naka, Ben Oki and John Uchida. Workshops, demonstrations, sales. Information: Len Graterl (503) 648-6428 or Jack Catillo (503) 699-0719.
Sunday National Arboretum Yoshimura Center Bonsai Demonstration with Baltimore Bonsai Club, 1:30 pm.	August 29-30, 1992 9th Annual Bonsai Show and Exhibit Redwood Empire Bonsai Society of Sonoma County Santa Rosa Veterans Memorial Building, 1351 Maple Ave., Santa Rosa, CA. 11:00 am - 5:00 pm Saturday and Sunday. Demonstrations a 1:30 pm. Free admission, door prizes, plant sales and bonsai bazaar.
Tuesday Artist's Circle: Bill Spencer and Dave Garvin. At Janet Lanman's, 7:30-9:30 pm. Registration required, limit 10, free.	September 4-7, 1992 The Bonsai Societies of Florida annual convention, BSF '92 Stouffer Orlando Resort. Demonstrations, workshops, exhibit and sales bazaar. Featuring Roy Nagatoshi, Vaughan Banting and the New Orleans Quartet: Rod Clemons with Tom Merrifield, Mary Madison, Russell Coker, Chris Frye and others. For info: Robert Hutchinson (305) 665-2950.
Tuesday National Arboretum Yoshimura Center "Refinement Workshop," with staff, 1-3 pm. Registration required. Fee. Call Arboretum.	September 5-6, 1992 Annual Show Mathael Botanical Gardens, Ann Arbor, MI Demonstrations. For info: Andy Jartz (313) 291-8514
Wednesday National Arboretum Yoshimura Center "Refinement Workshop," with staff 6:30-9 pm. Registration required. Fee. Call Arboretum.	
Saturday Northern Virginia Bonsai Society Bring finished problem trees, 10 am. Beginners' Hour, 9 am.	
Thursday Brookside Bonsai Society "Trident Maple: Root Over Rock," Stanley Chinn, 7:30 pm. Beginner's corner, 7 pm.	
Saturday Brookside Bonsai Society "Trident Maple: Root Over Rock Workshop," Stanley Chinn, 8:30 am at	

September 26-27, 1992
San Diego Bonsai Club Fall Show.
Demonstration and sales. For info: (619) 747-7011.

October 17-18, 1992
Bonsai Society of Greater Kansas City Fall Exhibit
Loose Park Garden, Kansas City, MO.
Demonstrations and sales. For info: (913) 451-2667.

Successful Spring Auction

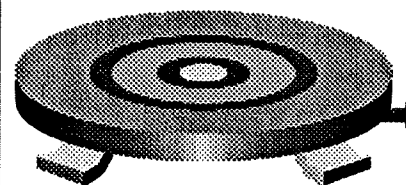
The 1992 Spring Auction at Behnke's Nursery on May 23 was very successful. Over 100 people were in attendance and during the day, 232 items were presented for auction. Gross receipts totaled \$8,270.00 with PBA realizing a profit of \$1,325.29 after expenses.

For the first time we used inventory tags for each item, bidder registration cards and a well organized "after sales storage area" for easier pickup for the customers. As a result, this was the smoothest running auction ever.

Special thanks goes to the enthusiastic help of the volunteers who ran the auction this year. PBA is sincerely grateful to Behnke Nurseries for their generosity in donating this year, as well as in past years, not only the space but also their time so that PBA could hold the Annual Auction on their premises.

Godfrey Trammell

Blooming during August at the National Arboretum:
Waterlilies, hibiscus, conifers, crapemyrtle, boxwood, herbs and annuals.



The Turntable Sensei Sam

Q How do you get rid of boring insects? Are there systemic applications, or spray-on chemicals or both? Are there any remedies which are safe for the environment? How long does it take for a borer to kill a tree? Are there other signs to look for before you discover the pile of "sawdust" on the soil surface?

Todd Ellis, NVBS

A Insects classified as borers attack woody plants by tunneling under the bark or boring into the woody parts of the plant. An infestation may result in dead twigs and branches and sometimes may kill the tree. Most often borers attack weakened trees as a result of stress or injury. With bonsai this may result from transplantation, over or under watering, infestation of other pests, or placing the tree in the wrong environment (too much or too little sun/heat etc.). The length of time for the infestation to kill the tree is difficult to determine. The tree will continue to lose strength and often becomes susceptible to other diseases which are the actual cause of death.

The first sign of borer attack will be small holes in the tree bark which may be found before the "sawdust" (frass or insect excrement) is evident but usually at the same time. Following symptoms are: wilting, yellowing of leaves, leaf drop or dying branches. By the time

these symptoms are evident, the infestation is serious and warrants immediate attention.

Preventative measures are the first line of defense. Be sure the trees are as healthy as possible. Provide the correct soil, light and water conditions. Transplant at the correct time to minimize stress. Pruning wounds offer a sight for entrance and should be painted to prevent insect attack.

Mild infestations may be eliminated with pruning of infested branches. Attempting to cut the borers out may do more damage to the tree and should be performed a solid understanding of the physiology of the tree and with caution. Lindane is the preferred insecticide for orchard trees and may work on other bonsai. It will kill the borers as they emerge. Cover the soil at the base of the trunk to kill pupae or adults that emerge from the ground. Malathion or carbaryl will provide a protective coating that will be ingested by the borers while they eat. May to July is the best time to treat for borers and winter treatment has minimal effect as the insects are dormant.

I have been unable to find an environmentally safe insecticide specifically for borers. *Common Sense Pest Control* references research on using pheromones to control borers but does not mention any sources. Insecticides containing pyrethrum should work as they are toxic to all insects. Be advised that using this insecticide will eliminate beneficial

insects as well as the "bad guys." Keep in mind that pyrethrum breaks down rapidly when exposed to air, moisture and sunlight and therefore several applications may be necessary.

The following is a list of publications which should provide additional information on controlling pests:

Common Sense Pest Control, by William Olkowski, Sheila Darr and Helga Olkowski. Taunton Press: Newton, CT, 1991.

Controlling Lawn and Garden Insects, by editorial staff of Ortho Books, Ortho Books: San Francisco, CA, 1987.

The Encyclopedia of Natural Insect and Disease Control, by Roger B. Yepsen, Jr. Rodale Press: Emmaus, PA, 1984.

Tiny Game Hunting, by Klein and Wenner, Bantam Books, 1991.



Send questions or tips to Sensei Sam, 4228 Berritt Street, Fairfax, VA 22030 or to the Editor.

Bonsai Exhibit Design: Part II – Production

Alan Giese

This process depends very much on the talents and resources of the people involved. From the very beginning, keep your standards of quality high. The appearance of your exhibit will make as strong a statement about your organization as your wardrobe makes about you. The exhibit need not be lavishly expensive or extravagantly decorated, but its presentation should be impeccable; no smudges, no wrinkles, no crooked lines, no ragged edges.

Within your organization, look for people with talent and resources in:

1) Writing- It is important to compose clear and interesting texts for the exhibit and any accompanying printed handouts.

2) Computers- Desktop publishing capabilities are ideal for creating high quality text and graphics. At the very least, a word processing program will prepare your text for the services of a professional printer. At most, you can perform all typesetting, layout and printing functions, producing artwork ready for display. There are even video titling programs that will allow you to produce a video presentation complete with text, drawings and video photography.

3) Art and Design- A good artistic sense is important in putting together a unified design. High quality illustrations are invaluable and can be exhibited without being "cleaned up" by a secondary printing process.

4) Construction- An exhibit is like a piece of furniture. A well equipped wood working shop will let you build a more sophisticated structure.

GETTING STARTED

Divide the production of an exhibit into three main parts.

1) Gather, prepare and edit the information to be presented.

2) Produce the artwork, printed text and any other material that will be physically attached to the face of the exhibit for presentation.

3) Produce the exhibit structure. This includes the finished surfaces that make up the exhibit face and any structure or framing needed to support them.

These three steps apply to exhibits of any size, from a science fair project to a high-tech trade show display. Interpret them according to your own situation. In practice, after step 1) is complete steps 2) and 3) are approached simultaneously to insure that they fit together when finished. A scale drawing of the exhibit is necessary to insure that everything to be mounted on the exhibit face fits neatly into its allotted space.

Here are explanations of each of the three steps of production.

GATHERING THE INFORMATION

The information content of your exhibit must be carefully refined to be effective. Some guide lines are:

A) Define the audience. Aim the presentation directly at the type of person you would like to reach; the general public, novices or experts.

B) Outline the message or information you want to give your audience. Anticipate their point of view of the subject and communicate at that level.

C) Gather the material to present. Most of the basic information can be drawn from your own knowledge. Use reference books to verify any facts presented. Compose the text. Photographs, drawings and objects should be included where ever possible. They are much better attention-getters than printed words. Choosing objects that are interesting to see, and inviting and safe to touch will increase the viewers' interest.

D) Edit the material drastically. Then review it and condense it further. Remember that the audience's attention span will be very brief. Include only the most fundamental topics and try to cover each one in a sentence or two. To give

your audience any in-depth information and to tell them how to learn more about your organization, use a printed handout.

E) Lay out the material in a logical order. Exhibits are usually read from upper left to lower right. Using a scale drawing of the exhibit face, allot space to each topic, estimating the size of each block of text, each picture and each object.

The visual lay out of the material is important at this stage to create a sense of organization. Arranging successive topics in rows or columns will lead the viewer's eye from one to the next. Leaving a border of blank space around each topic will help the viewer break the total mass of information into manageable pieces. Titling each picture or block of text with a bold word or phrase will help the viewer scan the topics presented.

If the exhibit structure is made of separate panels, let the arrangement of the panels enhance the arrangement of topics as much as possible. For example, if one topic needs more space than others, try to provide a broad panel for it and place a narrower panel where a briefer topic will fall. Try to avoid having a topic "spill over" from one panel to another.

PRODUCING THE ARTWORK

Materials

Choose materials with a crisp, clean appearance and durability. Choose materials that can survive rough handling, repeated transportation and months of storage, and still look fresh and clean for the next presentation. It is nice, but not mandatory, to design the exhibit to be cleanable with a damp cloth. This means no bare paper surfaces. Every surface should be painted, varnished, laminated, mounted under clear plastic or made of a washable material. An investment in good materials will pay you back with a long and useful life for your exhibit.

A commercial art supply store is the best source of supplies and advice. Tell the sales people you are making an exhibit. They may have lots of suggestions and might even provide some production services, like preparing or reproducing artwork for display, or typesetting the text. At the art supply store ask about these useful materials:

FOAM CORE BOARD - Use for mounting sheets of paper or as exhibit panels. Light weight and stiff. Soft-skinned board cuts with a knife, hard-skinned board cuts with a saw. Several sizes and thicknesses available.

PLASTIC CHANNEL MOLDING - Covers edges of foam core board for finished appearance. Hinge molding also available to join adjacent panels to create folding tabletop exhibit.

PANEL CLIPS - Several styles of clips, brackets or hinges designed specifically for joining thin panels for display purposes.

SPRAY GLUE - Ideal for mounting paper or any thin material to a backing.

DOUBLE SIDED FOAM TAPE - Strong, permanent adhesive holds rigid flat objects even on rough surfaces.

SELF-ADHESIVE "VELCRO" STRIPS - For removable mounting. Used to hold artwork to rented exhibit structures.

Creating the Finished Text

Lettering should be bold and legible. Avoid the temptation to use fancy type styles. They are often laborious to read, Figure 1. Use only one or two different type faces and keep all the lettering the same size except to emphasize or de-emphasize.

A desktop publishing program in a home computer will let you easily produce titles and text. However, they should be printed on high

**THIS IS HARD TO
READ**
THIS IS EASY TO READ

1. Use a plain, simple type style.

quality paper using either a laser jet or ink jet printer at a resolution of at least 300 dots per inch. If you do not have access to a good printer take your work, on a computer disk, to a commercial printing company. Commercial printers or service bureaus routinely work from computerized copy. It is imperative, though, to first find out whether your computer program is compatible with theirs. Or, ask a computer dealer for the name of a local computer club. Their members are often eager to find an interesting computer project and may be glad to help you.

The finished text, printed on paper, must then be mounted on a stiff mounting board or directly on the exhibit face. Spray adhesive is ideal for this purpose. Cold mounting tissue or double-sided adhesive vinyl film are also available at the art supply store.

Without the benefit of a computer, a typewriter with a carbon film ribbon can produce text clean enough to be enlarged 200% - 300%. Type the text, each topic and each title separately, leaving plenty of blank paper around each. Have the text enlarged to its final size at a printing-copying company. Cut out each title and block of text, tape it in its final position on a blank sheet and have it copied again to create the finished copy. By rounding the corners of each cut-out piece and

taping every inch of cut edge with transparent tape, there will be little or no shadow around them on the finished copy. Ask the copier company what materials they can make copies on and what sizes are available. This will help you plan the rest of the exhibit.

Titles, headings and very brief text can also be produced using dry transfer lettering or die-cut, adhesive vinyl letters, both from the art supply store. Dry transfer letters are printed on a sheet of release paper and can be applied, one at a time, to any firm surface. They are best for letters smaller than 1/2 inch and look very good when carefully done. However, they are delicate and require protection from abrasion. Adhesive vinyl letters come as packaged alphabets, stick to most surfaces and are very durable. Use them for letters larger than 1/2 inch. Vinyl letters can also be custom cut by many sign companies and are ideal for the main exhibit title. They can be made in many colors, type styles and sizes, and come as complete words or phrases, ready for application.

Silk screen printing is used by professional exhibit shops to apply text to the face of an exhibit, but the process is expensive. It involves having text typeset, photographically enlarged, chemically applied to the screen, and manually positioned and printed on the exhibit. Drawings and

continued on next page . . .

Bonsai Exhibit Design

continued from previous page . . .

monochromatic photographs are printed in the same way. Because many prints can be made from one screen, you may find it practical to have your club logo printed on T-shirts, aprons, signs or banners.

School art departments and amateur artists often have silk screening equipment and knowledge and may be willing to help or find out if any club members have expertise in these areas.

Creating Drawings and Photos

Pictures must be bold and crisp, with large and uncluttered images. Drawings do not need to be rendered with photographic precision; simple line drawings are very effective. They must, however, be sharp and clean, without any trace of smudges or erasures. All drawings should be done in the same style and scale to maintain a consistent appearance.

For the non-artist, one practical method for producing a finished line drawing is to sketch on thin paper using a fiber tip pen. The drawing can then be refined or changed by tracing it onto another thin sheet. When you are finally happy with the drawing, add any titles or captions, either directly on the same sheet or on separate pieces of paper, taped in place. When the entire page has been arranged, photo-copy it, clean up the copy with correction fluid and/or ink and copy it again to make the finished drawing.

For a higher quality copy, take the drawing to a commercial printer to have a high contrast photostat made. He can enlarge or reduce the drawing to any size. As a rule, drawing should be done large and then be reduced to finished size so that any flaws and irregularities will also be reduced. Of course, a high quality drawing on good paper need not be copied at all and can be exhibited as is.

Photographs should be large and uncluttered. The subject of the photo should be instantly recognizable, brightly lit and sharply focused

against a plain background. Consider applying small stick-on arrows to the surface of the photo to point out important details.

Drawings, logos and monochromatic photographs can be silk screen printed on the face of the exhibit. To save money, a single silk screen can be used to print your logo on T-shirts, aprons and signs as well as the exhibit face.

Mounting Text and Drawings

There are four options for attaching information to the exhibit face.

1) Print or draw directly on the exhibit face. This includes silk screen printing, painting of designs and lettering, and direct attachment of cut out designs or letters, such as adhesive vinyl lettering. See Figure 2.

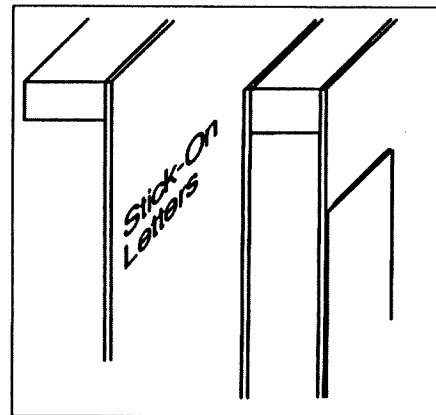
2) Mount pictures and sheets of text directly to the exhibit face. Material printed on separate pieces of paper can be glued to a smooth, flat exhibit face. Spray glue or double-stick tissue is best for this. It is even easier to first glue the paper to a piece of mat board or stiff cardboard, trim this assembly to its finished size and fasten it to the exhibit face with double-stick tape. See Figure 3.

3) Mount material slightly above the exhibit face. To achieve a "floating" effect put 1/2 inch spacers behind material mounted on stiff cardboard, plywood or foam core board from the art supply store. The exposed edges of the mounting boards can be painted or covered with tape or molding. Or each mounting board can be framed just like a picture and fastened to the exhibit with double-stick foam tape. See Figures 4 & 5.

4) Mount material behind the exhibit face. A rectangular window cut in the thin skin of the exhibit and warping. Cover exposed edges with plastic or wood moulding. Available in several sizes at art supply stores.

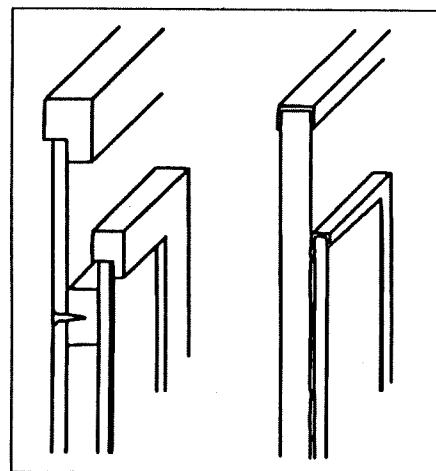
FOAM INSULATION PANEL - 4 by 8 foot Styrofoam panels 2 inches thick are light and stiff, but soft and

[FIGURES 2 through 8]
DIFFERENT TYPES OF PANELS AND
MOUNTING TECHNIQUES:
Mix and Match the Ideas Shown in these
Examples.



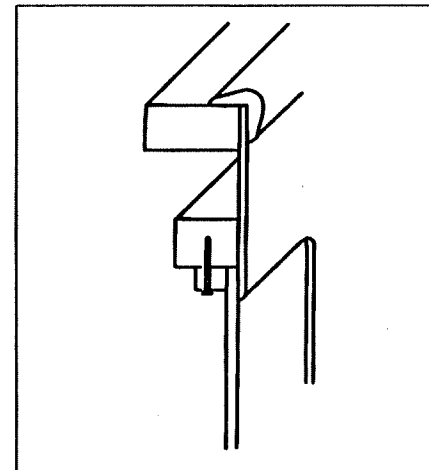
2. *Left* Artwork is applied directly to a thin panel supported by a framework behind.

3. *Right* Artwork on paper is glued to a panel made of a hollow core door.

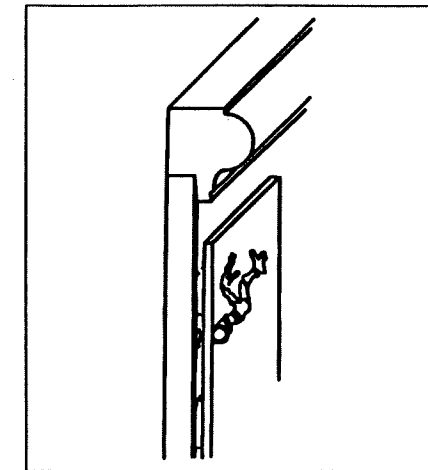


4. *Left* Artwork is mounted behind a cut-out in a thin panel that is supported by a framework and trimmed with molding.

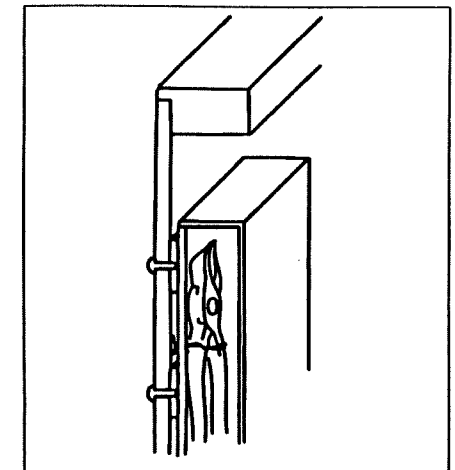
5. *Right* Foam tape holds a foam core mounting board to a foam core panel, both edged with plastic molding.



6. Matching moldings frame the panel and the mounting board "floating" on spacer blocks behind. Glass or plastic protects the artwork.



7. A small object is tied to a mounting board with fishing line. The board is velcroed to a panel covered with velcro fabric, framed with molding.



8. An object is tied to a mounting board and is protected by a plastic "box" picture frame. The panel's molding is deep enough to guard the material mounted to it during handling.

must be covered with a decorative skin such as fabric or wall paper. Available at lumber yards.

HOLLOW CORE DOOR - Ordinary interior grade doors are light and quite strong. Standard height is 80 inches; widths range from 18 to 36 inches. Use them full size. Cutting them to smaller sizes will expose their hollow cores and weaken them. Available at lumber yards.

PRE-FINISHED PANELS - enameled hardboard, wall paneling. Requires structural support to prevent warping, but needs no further finish.

Surface Treatments

VARNISH - for solid and veneered wood surfaces.

PAINT - for smooth, hard surfaces, (foam core board, hardboard, "masonite") Use spray or roller for best appearance.

FABRIC & WALL PAPER - to hide rough surfaces, create texture. Choose very subtle patterns to avoid distraction. Velcro fabric is available from art supply stores for use with other velcro fasteners.

FORMICA - beautiful, durable, but difficult to apply.

PRE-FINISHED MOLDING - to hide, decorate or protect edges of panels and mounting boards.

Wall Mounted Exhibit

For a wall mounted exhibit, light weight, rigid panels are necessary, unless the panels are to be permanently screwed flat against the wall. For temporary installations, mount several small panels side by side instead of one large, cumbersome panel. Remember, the prime viewing area is 3-7 feet from the floor.

Tabletop Exhibit

The simplest design is the "V" or "U" shaped type, using 2 or 3 foam core board panels (see Part I in July issue for illustration). This design can be extended with more panels hinged at their edges with plastic molding or temporarily joined with adhesive tape during assembly.

The other type of tabletop exhibit, (see Part I in July issue for illustration), has a more comfortable viewing area, but requires a more complicated supporting structure. Panels can be hollow core doors, supports can be wood or metal braces.

Free Standing Exhibit

This style can take many forms, made up of panels bracing each other at angles, (see Part I in July issue for illustration). For stability's sake, the end wings should extend back at least 2 feet. The panels can be hollow core doors, or thin plywood or other sheet material supported from behind by a wooden framework. Join panels using hinges, clamps, screws or metal angle brackets.

Metal or plastic clips, from the art supply store, can hold foam core panels in a variety of configurations.

It would take many pages to describe all the construction details needed to build any of these exhibits. Rely on your common sense and experience as well as advice and literature from local art and building material suppliers to work out a practical plan. With luck you will find expertise and enthusiasm within your group to pull together an exhibit that will showcase your organization in an eye-catching and professional way and serve as the flagship of your public presentations for years to come.

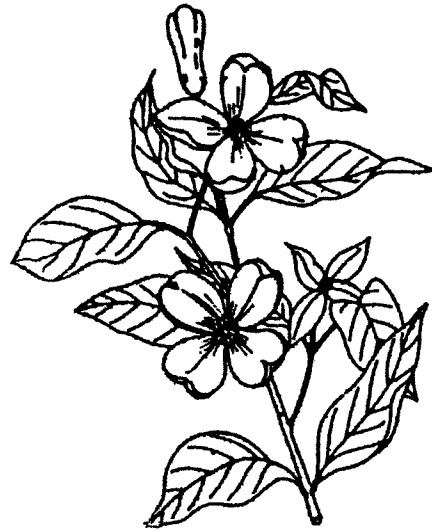
You Can't Grow Dogwood Bonsai and other archaic distaff's tales

by Jim Sullivan

The most frequent comment I heard as I monitored our club's trees at the PBA Spring Show was "I didn't think you could grow dogwood as bonsai." I had been told the same, except more emphatically; "You can't grow dogwood bonsai." When I inquired as to the source of this knowledge, I was told this person heard it from another who "knows a lot about bonsai." The fountainhead of this wisdom remains a mystery; it may be a circle.

Bonsai pots are just fancy nursery containers, some of dramatically different proportions to be sure, but containers nonetheless. These containerized plants in the nursery have the same requirements as bonsai: regular watering, excellent drainage, regular feeding, adequate sunlight, insect control, winter (and perhaps summer) protection. We see about every type of woody plant imaginable in nursery pots doing quite well for years. This includes most traditional bonsai material and those that "don't do well as bonsai" such as dogwood.

About 7 years ago I rescued my bonsai-to-be dogwood from a future subway site. I chose it because, though only 9 feet high, it was loaded with flower buds. I cut this precocious specimen back to a 16" stub and planted it in a 16" x 16" x 4" deep pressure treated wooden box where it flourished. After two years of unrestricted growth, I selected a future apex and a future branch array. All other growth was removed. That year (the third) flower buds appeared. In the spring of the fifth year the dogwood was transplanted into an oval 20" x 15" x 2" deep bonsai pot, its' present home.



Approx. one half the root mass was removed to accommodate the pot. The transfer was made with no apparent setback. That year the tree had 75 blossoms (yes, I counted every one!). The following spring, this year, there were 155. It may be important to remove the blossom remnants before the berries form if a heavy blossom set is desired the following year. If not done, as with apples, alternate year bearing may result. But the fruit (berries) are

If you like a particular tree, shrub, or vine, don't dismiss it because "it won't grow in a bonsai pot", or "its' leaves are too big" or "its' flowers are not in proper scale."

certainly attractive so I may let them develop this year. The fall foliage colors of dogwood are also often spectacular.

The planting media for the training box and bonsai pot was the same: equal parts coarse Turface (fired clay approx. 3/16" dia.), grower size Granit Grit (granite fragments approx. 1/8" dia.), and pine bark mulch (smallest particle size brand I could find). I did substitute orchid seedling media (fir bark approx. 3/16" dia.) for the pine bark in the bonsai pot for aesthetic reasons. All ingredients except the bark was sieved to remove particles less than 1/8" dia. The Flowerock (volcanic cinders approx. 3/16" dia.) mentioned further on was also washed to remove its' high component of dust which resists the sieving process. However, this mix may drain too freely. I have to water every day, and sometimes twice daily during the growing season. At repotting I plan to change the ratio to 1 part Turface, 1 part Gran-I-Grit or Flowerock, and 2 parts bark. This tree has been doing fine for 7 years with no apparent signs of decline and with increased flowering each year.

If you like a particular tree, shrub, or vine, don't dismiss it because "it won't grow in a bonsai pot", or "its' leaves are too big" or "its' flowers are not in proper scale." If you like the plant, give it a try! Your interest (passion?) for your favorite plant is more likely to lead to a healthy bonsai of your own creation, not a copy of an "accepted" species.

Well, enough said in the defense of orphan trees. I have to figure what to do about these damned huge leaves on my redbud bonsai!

EIGHTEENTH ANNUAL POTOMAC BONSAI ASSOCIATION SYMPOSIUM

October 10th and 11th, 1992
Crowne Plaza Hotel
Rockville, MD

1992 18th Annual Potomac Bonsai Association Symposium
 October 10th and 11th, 1992
 Crowne Plaza Hotel, Rockville, MD

- **New Format:** This year the lecture/demonstrations will be conducted as "two-ring circuses." This format will allow more time for the demonstrators to complete their trees. It will also allow attendants to get a closer look at the work in progress.
- **Lower prices:** We have lowered the prices of the registration fees for member and non-members alike. We have also lowered the prices for workshops.
- **New Location:** After a number of years at the National Arboretum we will be returning to the Crowne Plaza Hotel. With an amphitheater for our lecture/demos, workshop, display and vendor rooms adjacent to the amphitheater, we will have an entire section of the hotel to ourselves. With glass elevators, a waterfall and raised gazebo, the Crowne Plaza has one of the most dramatic lobby's in the area.

- **4 Headline Artists**
- **4 Workshops**
- **Amphitheater for Presentations**
- **Display Room for Quality Trees**
- **Luncheon Plus Breaks Each Day**
- **Convenient Location**
- **2 Large Vendor Rooms**

Ernie Kuo Mr. Kuo has been a student of John Naka for many years. He recently spent three months with Kimura, "The Magician," outlined in *Bonsai Today*. Mr. Kuo will bring his many talents to bear on a large piece of collected stock and conduct a workshop.

Hal Mahoney From Long Island, NY, Mr. Mahoney, a popular bonsai artist for many years, will be doing a lecture/demonstration in the Chinese style. He will use a 40" marble tray with rocks, plants and figurines. Mr. Mahoney will also conduct a workshop using a smaller tray and the same material.

Chris Rojas Editor of *Tropical Bonsai*, Ms. Rojas is a very skilled teacher of tropical bonsai techniques. Ms. Rojas will style a large tropical stock plant and will also conduct a workshop.

Jerry Stowell Author of *The Beginner's Guide to American Bonsai*, Mr. Stowell will be conducting a lecture on Scots Pine, probably the finest American pine for bonsai. Mr. Stowell has some very provoking thoughts on the training and care of Scots Pine. He will also conduct a workshop.

For further information please call Bill Spencer at (301) 871-5768.

Fill in and return the registration forms to the right as soon as possible.

Please note the September 11th cut-off deadline for hotel reservations.

Mail this portion directly to the hotel for room reservations.

Holiday Inn • Crowne Plaza

1750 Rockville Pike, Rockville, Maryland 20852 (301)468-1100
 1-800-638-5963 (USA) 1-800-492-1331 (MD)

Please Reserve _____ room(s) for _____ persons
 Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone (business) (____ area code) _____
 Telephone (home) (____ area code) _____
 Arrival Date _____

Rates:	Single	Double Occupancy
2 Double Beds	<u>\$79.00</u>	<u>\$79.00</u>
King Bed	_____	_____
Suite	_____	_____
Other	_____	_____
Extra Person Charge	<u>\$10.00</u>	
Rollaway beds are additional.		
Children under 12 stay free with their parents.		

Potomac Bonsai Association
 Name of Group or Organization
8683
 Group Number
9/11/92
 Reservation cut-off deadline
 Reservations received after 6:00 PM on the above date will be accepted on a space availability basis. What time do you expect to arrive?
 Departure Date _____
 Rooms which are not guaranteed will be honored until 6:00 PM. We suggest that all reservations be guaranteed by enclosing a check or money order (payable to Crowne Plaza Holiday Inn) for the first night's room rate plus 12% tax, or a credit card number and signature.
 Diners Club _____ CarteBlanche _____ AmericanExpress _____
 Visa _____ MasterCard _____ Discover _____ Choice _____
 CardNumber _____ Exp. Date _____
 Signature _____

Cancellation: A guaranteed reservation will be held all night. Should you need to cancel your reservation prior to arrival, please cancel no later than 6:00 PM the day of arrival, or you will be charged for (1) one night's room and tax. (Make sure you get a cancellation number).

The Crowne Plaza Hotel is in Rockville, Maryland, at the heart of Montgomery County, in the greater Washington, D.C. area. The hotel is linked by a superhighway network to every point in the Washington, D.C. area. Adjacent to the Twinbrook Office Center, the Crowne Plaza is served by the Metro System (Red line - Twinbrook station); with service to Capitol Hill, National Airport, Union Station and most major tourist attractions, government complexes, business and commercial areas.

Mail this portion directly to Mr. Jerry Antel, 6409 Middleburg Lane, Bethesda, MD, 20817; (301)320-5251.

I/we wish to attend:

	Non-Member	Member	Number	Total
Lecture/Demo Program:				
Entire Program (Sat & Sun)	\$95.00	\$80.00	_____	_____
Saturday Only	\$65.00	\$65.00	_____	_____
Sunday Only	\$65.00	\$65.00	_____	_____
Workshops:				
	Participant	Observer		
Stowell (Sat)	\$70.00	\$10.00	_____	_____
Mahoney (Sat)	\$100.00	\$10.00	_____	_____
Kuo (Sun)	\$70.00	\$10.00	_____	_____
Rojas (Sun)	\$70.00	\$10.00	_____	_____

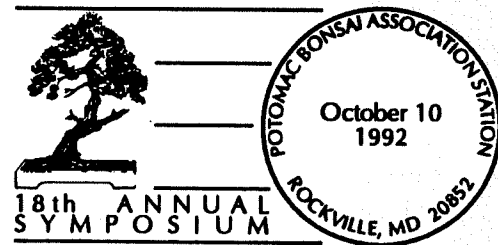
TOTAL DUE _____

NAME _____
 ADDRESS _____
 CITY _____ STATE _____ ZIP _____
 TELEPHONE: (Office) _____ (Home) _____
 Baltimore Bonsai Club Mei-Hwa Penjing Society
 Brookside Bonsai Club No. Virginia Bonsai Society
 Bowie Bonsai Club Philadelphia Matsu-Momiji
 Chesapeake Bonsai Society Washington Bonsai Club
 Kiyomizu Bonsai Club Other _____

For symposium registration, please make checks payable to: Potomac Bonsai Association

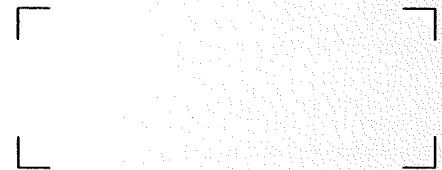
1992 18th Annual Potomac Bonsai Association Symposium
 October 10th and 11th, 1992
 Crowne Plaza Hotel, Rockville, MD

Attention Philatelists: PBA has designed a new cancellation stamp for the symposium and has arranged for the U.S. Postal Service to be present on Saturday, October 10, 1992 for First Day cancellations. The new illustration is reproduced below. Stamp designed by Jeff Stephanic, tree illustrated by Steve McCarthy.



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

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 Not Deliver
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Broom Style Chinese Elm
 By Mr. Ko Takeyama
 Translated by Jules Koetsch

The following article has been adapted from the Japanese book *Directions for the Preparation of Miscellaneous Notes*. The author is Mr. Ko Takeyama.

Geyaki or Chinese elm grows sprouts in the Spring, new leaves in the Summer which turn crimson in the Fall before dropping leaving a fine branch structure, all reminiscent of one's own fields of military glory. The growth on a Chinese elm or Geyaki is rapid and is an example of delicate branch structure.

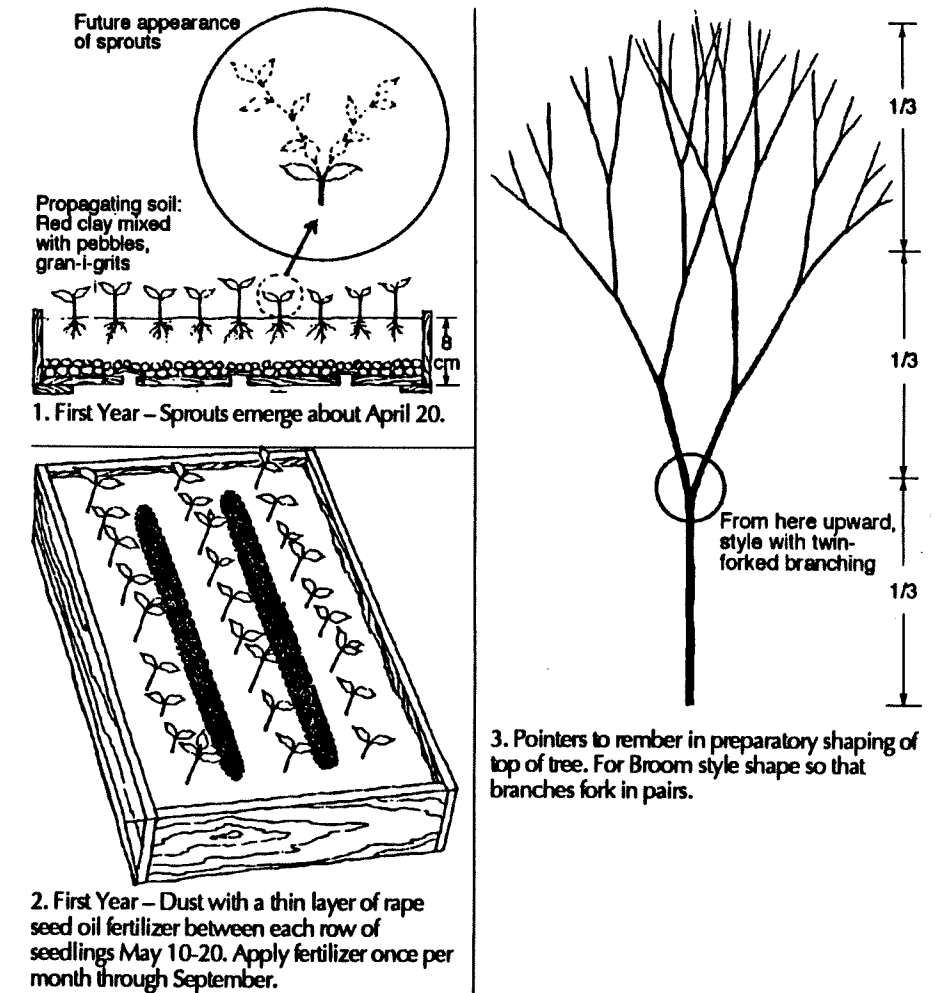
Geyaki has a yatsubusa (very small leaves) variety with a rough, peeling bark. The newly formed sprouts on the small branches have stems of red. Another variety of excellent beauty has bluish sprouts. Either of the two varieties can be used for bonsai. One should preferably select a seedling tree with leaves that are small, a nice textured trunk and an upright shape. Also the branches should be arranged in the form of an unfolded fan so that the tree can be styled into a broom shape.

Propagation Method and First Year

Geyaki can be propagated from seed, purchased (one about three years old) or collected in the mountains. In order to unify the shape and control the direction of the growth, it is best to concentrate one's effort on growing from seed.

First of all, the seeds should be collected or possibly purchased in the Fall, placed into a plastic bag along with moist soil, and stored in a cool, dark place. Remove the seeds between March 20 and April 10. The time frame for sowing the seeds may coincide with the Spring Equinoctial week (Vernal Equinox) and the sprouts will slowly emerge.

Having sown the seeds in rows, apply tap water and place them in a sunny area, and after April 20th,



sprouts will emerge (Figure 1). After that water thoroughly once a day until fluid is seen flowing from the bottom of the box. Sprinkle rape seed fertilizer powder between the rows of seedlings in a line parallel to the young plants (Figure 2). Thereafter, the fertilizer is sprinkled once per month and the watering is continued on a daily basis.

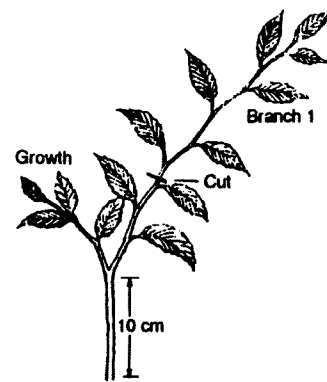
When Summer has arrived, much of the branch growth has been in the interior, and a satisfactory, healthy arrangement should be attained by pruning in accordance with Figures 3 & 4. In order not to risk destroying

the tree shape, and not to deprive the healthy branches of nourishment, and also assist the desirable branches in growing more rapidly, the internal branches should be pruned.

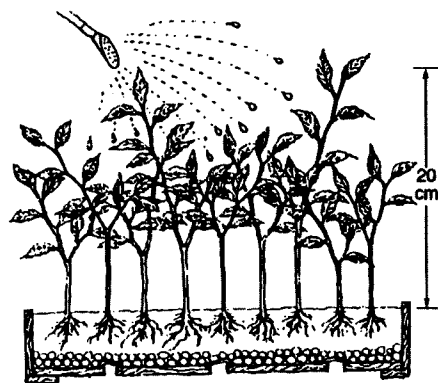
The pruning of the long branches should be done so that a broom style is achieved. The question is what is the visible difference between the shape of the natural growth and the desired broom style. The key to this problem is to understand what branches are to remain. The ideal broom style into which one wishes to develop the finished tree, is one wherein the lower 1/3 of the height is

continued on next page . . .

Chinese Elm continued from previous page . . .



4. First Year – Cut long branches from June 20th-August. Healthy, long branches are cut so that 3 or 4 leaf segments remain. For a tree height of 30 cm (12”), the first branching begins at 10 cm (4”). Cut long branches of eqarly growth so that 3 to 4 leaf segments remain. Do not cut the secondary branches emanating from the twin fork. Maintain the twin fork pattern as growth occurs during this season.



5. First Year – By November, the seedlings should reach a height of 20 cm (8”).

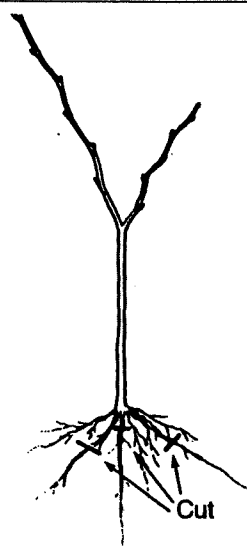
free of branches. For example, if the ultimate tree height is to be 30 cm (12 inches), the selected branches should start 10 cm (4 inches) from the surface of the roots. The basis of the broom style lies in the makeup of the branch segments. ALWAYS keep in mind that no more than two branch segments are to emanate form a fork (Figure 3).

Summer having passed and the Autumn season upon you, fertilize for the last time in September, but continue to water adequately. In November, the seedling has reached a height of about 20 cm (8 inches),

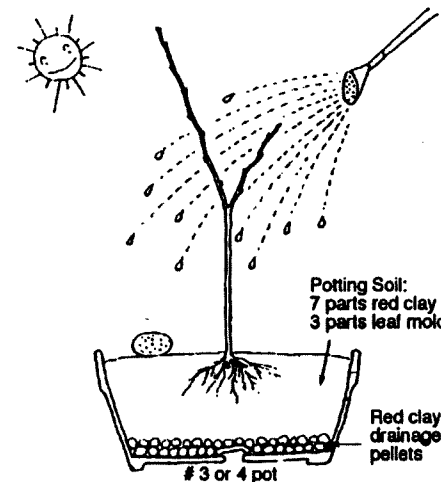
(Figure 5). Between November 20th and 30th, place the tree indoors for Winter protection.

Transplanting and Second Year

In the second year, between March 20th and 31st, prepare the pot and other items for the first transplanting of the sapling tree (Figures 6 & 7). In the second year, pay attention to which leaves should be pruned. On a seedling tree with few leaves, branch segments will turn gray as the tree



6. Second Year – Prepare pot and cut tap roots and long, sturdy roots.



7. Second Year – Pot in #3 or #4 pot, apply rape seed fertilizer by April 10, water adequately and do not expose to full sun.

ages. Care should be exercised in not permitting branch segments to cross. The texture of the trunk will turn more beautiful, and in the years to come only sprouts need to be plucked and occasionally cut to continue to retain a broom style that is appreciated.

As for now, skillfully transplant the tree and then water sufficiently one time using tap water. Every month, beginning in April apply one rape seed fertilizer ball. The operations continue once Summer arrives.

Pruning

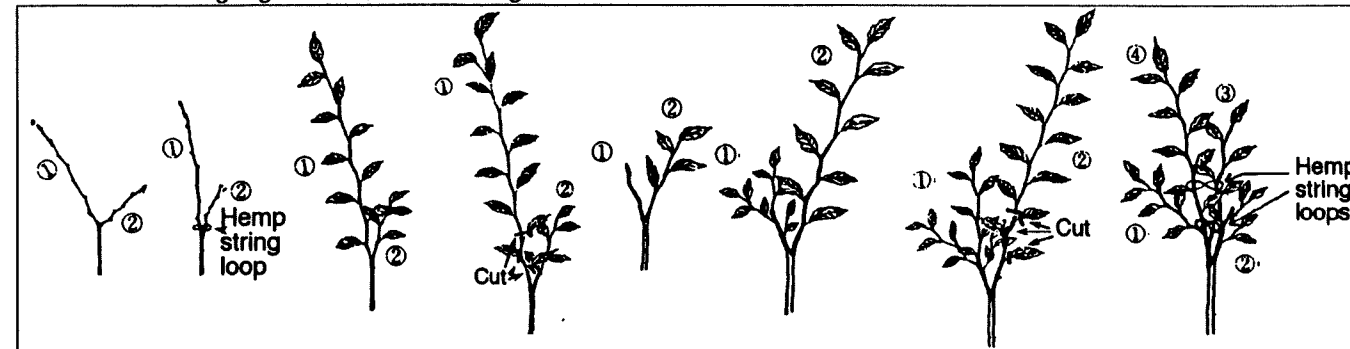
Pruning is a relatively normal, simple operation during the second year. The illustrations (Figures 8-19) show the pruning techniques. In general, branches of about 10 cm (4 inches) in length are cut back so that three segments (leaves) remain. More often than not, branches which have been cut back to one segment (1 leaf) quickly die, while those cut back to 2 to 3 segments survive. Having cut branches about 10 cm in length down to two three segments, retrace your steps but do not cut any branches back to one segment. Repeat the pruning from June 1st to 10th through September 1st through 10th while striving to achieve the basic broom style. Quickly remove any small, undesirable branches at the same that the leaves are clipped.

Leaf Clipping

Leaf clipping takes place during the second year on the branches that are pruned (see illustrations 8-19). This leaf clipping is equally important as is the pruning in order to rapidly achieve a finished look as the tree ages. Leaf clipping is done over periods of 10 days being careful to also remove small branch sprouts on the branches being leaf clipped.

The above pruning and leaf clipping of healthy, long branches, during this time period, suppresses the energy in the tree which otherwise would be expended in not only developing longer, weaker branches and bigger leaves, but an equilibrium

Second Year Pruning (Figures 8-19, from left to right)



8. March 10-20 – Seedling at time of transplanting.

9. March 10-20 – When transplanting is finished, bind both branches with hemp string to narrow the fork.

10. May 10-20 – In this period leaves emerge, the gap between the branches has narrowed, and the hemp string may be removed.

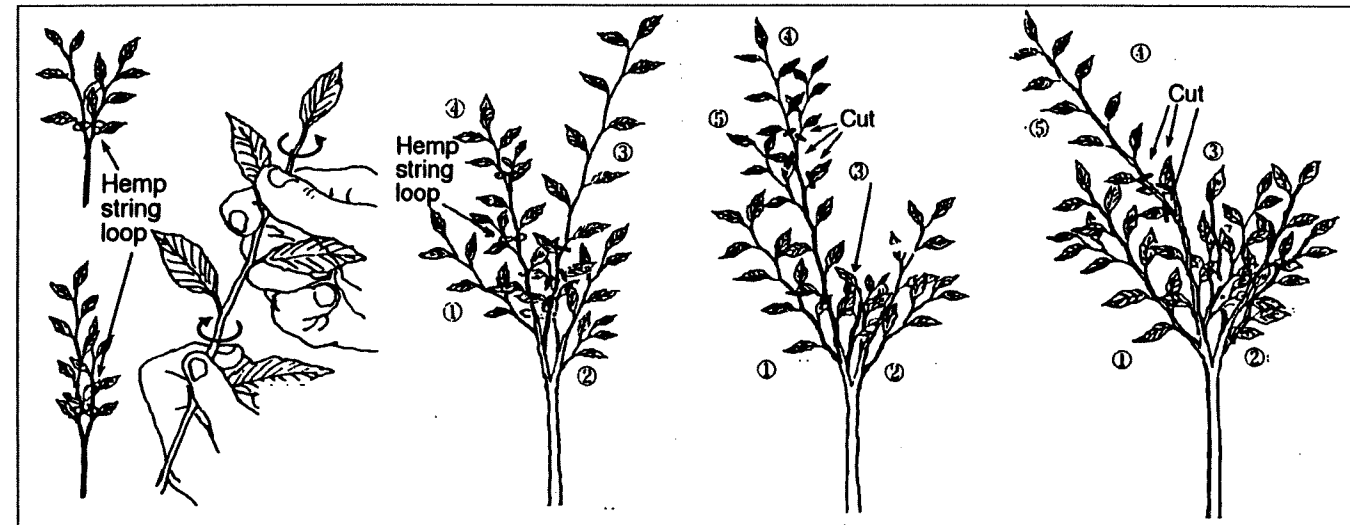
11. June 1-10 – Cut the longer branch (1) back to 2 to 3 leaf segments and clip all leaves from branch (1).

12. June 1-10 – Results of pruning, leaf clipping.

13. June 20-30 – Branch (2) has been flourishing in its growth. Smaller leaves appear on branch (1) after the pruning and leaf clipping.

14. July 1-10 – Grooming of branch (2) is the same as for branch (1). Cut so that 2 to 3 sections (leaves) remain and clip leaves from branch (2).

15. July 10-20 – Having cut branches (1) and (2), number (3) branch shows the signs of most growth. Apply a hemp string loop to branches (3) and (4) to narrow the fork.



16. Directions for bending branch. To spread out branches so that they do not cross, twist as above (rolling in opposite directions).

17. August 1-10 – Cut branch (3) which has grown to be the longest to 2 to 3 segments and clip the leaves.

18. August 10-20 – Clip branch (4) which has grown long to 2 to 3 segments and leaf clip.

19. September 1-10 – Branch (5) has now become the longer branch. Prune it back to 2 to 3 segments and then clip all the leaves from branch (5).

must be maintained so that the balance of the tree is not destroyed.

Third Year Operations

During the third year, the same operations are done in the same time periods as cited for the second year, but with the addition of wiring.

Wiring is done during June-July using paper wrapped copper wire

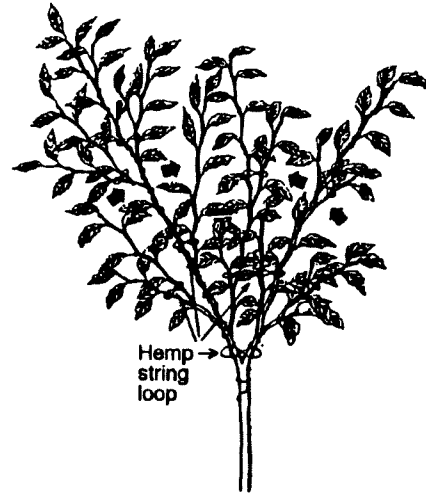
which has the strength to correct, by bending any and all the branches to broom style, twin fork arrangement. Permit the wire to remain in place for about 20 days (Figures 20 & 21).

Apply loose hemp string, as in the second year, in April and let them remain in place until September 20th to 30th. By applying the string, no injuries will occur to the branches as

the loops maintain the narrow spacings in the forks of the branches. Also, between the first and second year, to quickly narrow the spaces between the forked branches, wrap the entire tree into a bundle using the hemp string once all the leaves have fallen in the Fall-Winter time frame (Figure 22).

continued on next page . . .

Chinese Elm continued from previous page . . .



20. Third Year Wiring – June 1-10. Wire the long branches and correct their placement by bending them in the directions of the arrows. Apply loops of hemp string to narrow the angle at each fork. Wire is left on for 20 days.



21. Results of Third Year Wiring.



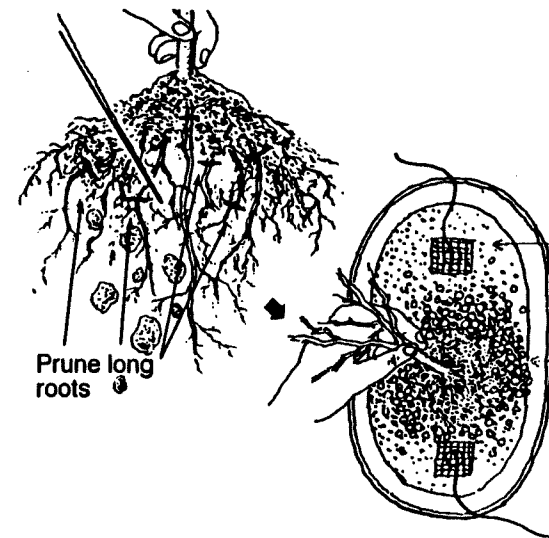
22. Entire tree may be wrapped after all leaves have fallen to tighten forking over winter.

Placing in a Bonsai Display Pot

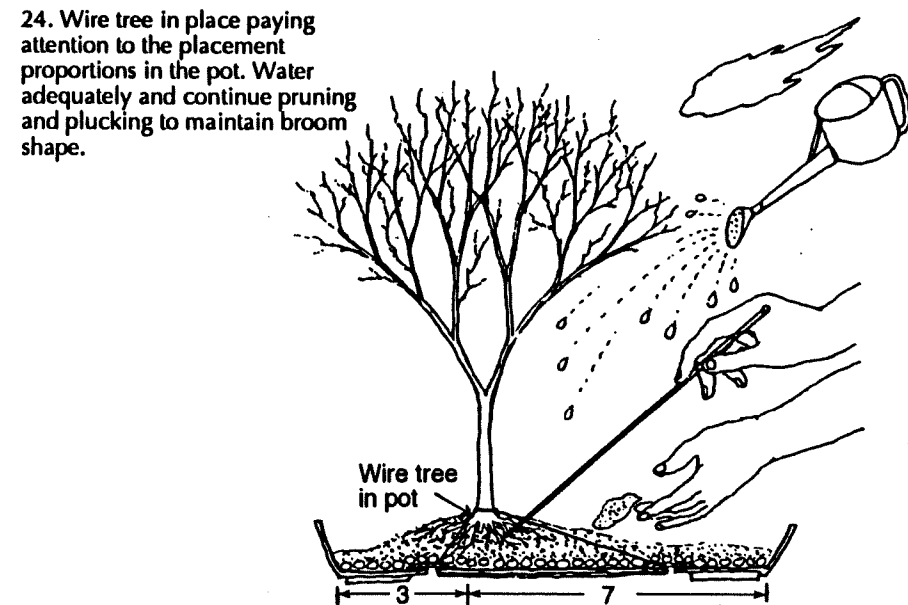
During the fourth year in the week of Spring Equinoctial (Vernal Equinox), the next order of work is to put the tree in a bonsai display pot (Figures 23 & 24). Select either an elliptical or rectangular shaped pot, but one that is shallow. After potting continue the same routines of leaf clipping, sprout plucking and pruning during the time periods specified for the second year.

As in the second year, pruning and sprout plucking are continued at the same times. In the Spring, until the

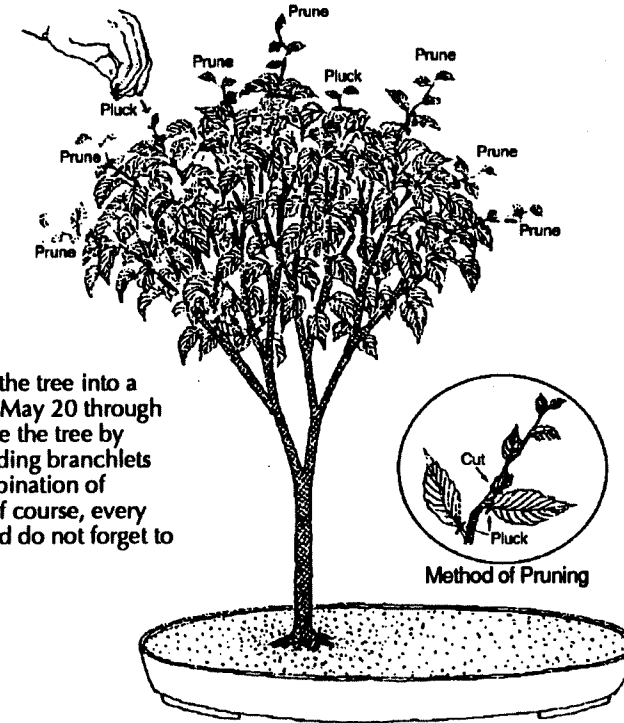
plum season begins, pluck segments with one to two leaves. Too often longer growth than one to two leaves is plucked and the remaining branches are too fat or clumsy and out of place. Then the essentially delicate look of the Geyaki will be lost. Continually pluck the short segments (Figure 25) and the energy of the branch growth will be curtailed. Where thin branches begin to grow, pluck them when the growth has extended to 2 to 3 segments. Always pluck so that only a two branched fork remains. Continue plucking until Autumn.



23. Trim long roots and place in display pot as shown in overhead view. Note off center placement.



24. Wire tree in place paying attention to the placement proportions in the pot. Water adequately and continue pruning and plucking to maintain broom shape.



25. Having transplanted the tree into a bonsai display pot, from May 20 through August, continually shape the tree by removing useless, protruding branchlets and sprouts using a combination of pruning and plucking. Of course, every month apply fertilizer and do not forget to water adequately.

“Have you ever noticed that very often the same people who wince (or groan) when you severely prune a plant are the same characters who want to know where you got that plant next year?”
 –Terry Davis, formerly of Gainesville, FL from *Florida Bonsai*, Vol VII #2, Spring, 1977.

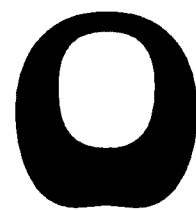
26. Work Schedule for Geyaki

DATE	YEAR			
	1st	2nd	3rd	4th
March 20-30	Seedlings sprout Place outdoors on bonsai shelf.	Prepare for potting and pot	Prepare for potting and pot	Plant in bonsai display pot.
	Water adequately →			
April 1-10		Place outdoors on bonsai shelf. Fertilize once each month →	Water adequately →	
May 10-20	Fertilize once each month			
June 1-10 20-30 Sept. 1-10		Prune Leaf Clip Remove sprouts	Prune, Leaf Clip Apply wire in beginning, remove in 20 days	Prune Leaf Clip Remove sprouts
June 20-30 thru August	Prune long branches			
Oct. 1-10	Stop Fertilizing →			
Nov. 20-30	Place under cover			
Dec. 1-10		Place in greenhouse →		
In the 5th and subsequent years repeat the 4th year operations. Repot only every 2 years.				



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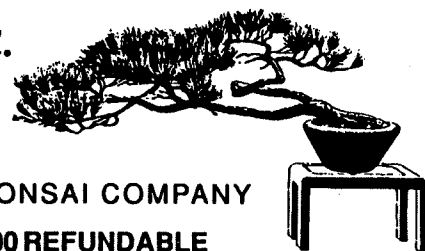
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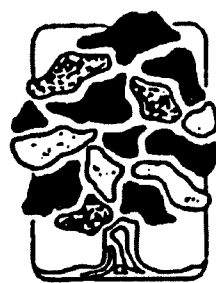
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