

Keyaki, Chinese Elm, The Later Years by Jules Koetsch

In Last months "Clippings" the first year care was discussed. In this issue the story continues covering the second year and beyond. So now we should continue with Keyaki, Chinese Elm.

TRANSPLANTING AND SECOND YEAR CARE

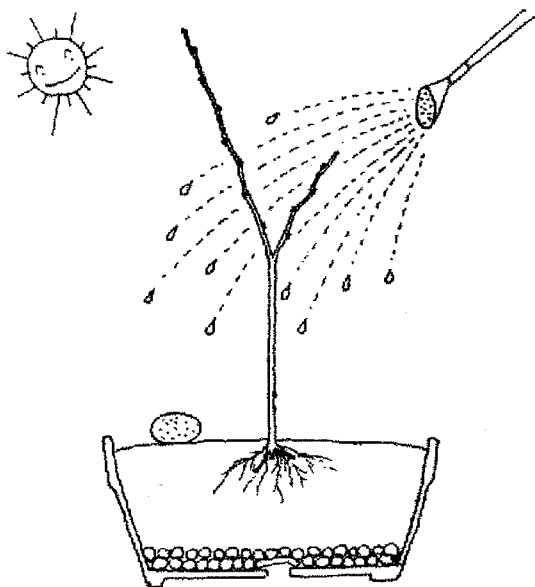
In the second year, between March 20th and 31st, first prepare the pot and other items for the first transplanting of the sapling tree. In the second year, pay attention to which leaves should be pruned. On a seedling tree with few leaves, branch segments will turn gray as the tree ages. Care should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

in not permitting branch segments to cross, the texture of the trunk will turn more beautiful, and in years to come, sprouts need only be plucked, and occasionally cut to continue to retain a broom style that is appreciated. As for now, skillfully transplant the sapling 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 has arrived.

Pruning: Pruning is a relatively normal, simple operation during the second year. The illustrations 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 to 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 stiving to achieve the basic broom style. Quickly remove any small, undesirable branches at the same time that the leaves are clipped.

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EDITORIAL

In the November issue of *Clippings*, I described the video of John Y. Naka repotting Goshin. That memorable event was captured on tape by Bill Orsinger, and he is owed a real debt of gratitude for so doing. In fact, after my initial viewing of the tape, I felt it was a far better tape than any others I have seen which attempt to cover various aspects of bonsai creation and maintenance. One other worthy video is the old Brooklyn Botanic Garden tape, "The Art of Training Potted Trees," which is sort of an overview or introduction to bonsai. All other tapes describing techniques and procedures for creating various styles of bonsai in specific species have left me with less than a warm, fuzzy feeling. They seem to fall short of completing any phase of the effort in significant depth. I do not think inadequate tape play-time is an important factor. Nor is it necessary to fill in with asides to show techniques not germane to the subject; or to show examples not directly related to the main theme. Remember Naka's advice and never say something like, "While I'm at it, I'll take you on a walk in the wild, and show you a shot of me digging up a tree." The tree plus the collecting are just lightly alluded to. The tapes often mirror what one sees and hears in a lecture/demonstration, which is for the most part an off-the-cuff presentation. I seriously doubt if a really good instructional bonsai video can be made by taping a lecture/demonstration. Because of time constraints, the material presented does not form a complete picture. Often the question and answer period following a formal presentation is not recorded. All the aspects of a movie production are missing - edited script versus an impromptu lecture; shooting from various angles; taking time for close-ups; and editing and rerunning to finesse the video. Oh well. Someday, somewhere, someone will direct and produce a definitive tape on a bonsai topic, such as creating and maintaining a pine or maple bonsai.

Besides the above tapes, which can be roughly called instructional tapes, there is another category of tapes whereon history has been recorded, such as the coverage of the transfer of the Japanese collection from Japan to the National Arboretum. Another video in this category is one made by my daughter Peg of John Y. Naka and 12 other artists receiving National Fellowship Scholarships on 22 September 1992. The awards were presented in Washington, D.C. (See the November '92 issue of *PBA Clippings*.) That tape remained in my home, uncopied until recently when I remembered I had never sent John Naka a copy. (Bill Orsinger was more prompt - he had mailed John a copy shortly after he took the original tape for editing.) In my case, the tape had been shelved with hopes of getting a better shot of Goshin for the final scene, and also to somehow edit out occasional glitches caused by using poor quality tape (all that was in the house at the last minute. Bad planning!).

During the last week of November, Jane and I had cause to go to Los Angeles to visit very old friends. The whole trip was in part fostered by a possible loss of Mileage Plus miles on United Airlines. So we delivered a copy of the video of John's award ceremony with its slight imperfections to John and Alice Naka at their home. John had no objections to my suggestion to merge the award ceremony tape to the Goshen repotting tape, and making it available to the public. Currently, we're planning to provide Mary Ann Orlando, National Bonsai Foundation, with the tapes so that she can see what can be done to clean them up. We should hope to see the results in our club libraries in the near future.

JANUARY

FEBRUARY

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, Baltimore, MD.
3rd Sunday, 1 PM
(410) 668-1868

BOWIE BONSAI CLUB

Bowie Community Center, Bowie, MD
Last Monday, 7 PM
(301) 350-3586
(202) 667-1016

BROOKSIDE BONSAI SOCIETY

North Chevy Chase Recreation Center, Chevy Chase, MD
3rd Thursday, 7:30 PM
(301) 365-7621

GREATER PHILADELPHIA BONSAI SOCIETY

Pennypack Watershed, Willow Grove, PA
4th Thursday, eve.
(215) 663-1678

KIYOMIZU BONSAI CLUB

Clearwater Nature Center, Clinton, MD
3rd Saturday, 2 PM
(301) 645-3519

LANCASTER BONSAI SOCIETY

Lancaster Farm and Home Center, Lancaster, PA
2nd or 3rd Wednesday, 7 PM
(717) 394-0845

MEI-HWA PENJING SOCIETY

(Chinese language spoken)
Bowie Community Center, Bowie, MD
2nd Sunday, 1 PM
(301) 390-6687

NORTHERN VIRGINIA BONSAI SOCIETY

Greenspring Horticultural Center, Annandale, VA
2nd Saturday, 10 AM
(703) 255-2629

Rappahanock Bonsai Society

Todd Ellis
(703) 286-0351

RICHMOND BONSAI SOCIETY

Imperial Plaza, 1717 Bellevue Ave., Richmond, VA
4th Monday, 7 PM
(804) 353-6674

WASHINGTON BONSAI CLUB

U. S. National Arboretum, Washington, D.C.
3rd Saturday, 2 PM
(202) 543-7433

Northern Virginia Bonsai Society
Saturday 13
John Rike, from Meadows Farm Nursery on I.P.M. (Integrated Pest Management).

Baltimore Bonsai Club
Sunday 21
Photographing Bonsai: Bring camera, film, slides and examples of photographed bonsai for comparison.

Richmond Bonsai Society
Monday 22
Slab Construction

Baltimore Bonsai Club
Sunday 18
Matching containers to plants; repotting ;and wiring.

**Where oh where
have all the
calendars gone??**



Organizations sponsoring regular events of interest to PBA members:

U.S. Botanical Gardens
(202) 226-4082

U.S. National Arboretum
(202) 245-2726

PRESIDENT'S MESSAGE

A new year has begun, while our trees continue in dormancy. Hopefully, most of us have managed to avoid hibernation; and have remained busy planning repotting and restyling schedules. It is amazing how much bonsai activity one can perform during the winter months. PBA welcomes a new club into the fold, The Rappahanock Bonsai Society. ToddEllis, formerly of the Northern Virginia Club, has been instrumental in organizing our newest and youngest member club. We wish them well and extend to them our hopes for success and growth.

Planning for IBC'96 is virtually complete, except for a few details. Keep alert for additional information in these pages, as well as in Bonsai Magazine. The registration forms will soon appear; and you are all urged to register early, particularly if you are planning to sign up for a workshop. Additional workshops have been included, and one more artist has been added. BonnieKobert, from Brazil, will be leading a workshop on Saikei. To make IBC'96 an outstanding learning experience, there will be no fee charged for observers! However, it will be necessary to limit the number of observers in each workshop room at any

given moment. Observers will therefore be requested to make several return visits to the various workshops rather than staying in one room for the duration of the workshop. Giving full registrants the opportunity to observe and learn has been accorded greater priority than generating revenue from selling observer tickets. Hopefully this practice will be emulated at other conventions. It must be noted that you all have enjoyed the holidays and you all have a successful new year

Joseph E. Gutierrez, M.D.
JEG/cmh

MONTHLY CARE TIPS FOR JANUARY

Tips For January Bonsai Care.

Now that winter has us fully in its grip and the bonsai have been bedded down and undergoing a winter's nap or are they? There are some who feel that conifers, especially the pines, don't sleep that soundly and don't mind an occasional weak solution of fertilizer. You're on your own with that one. The paramount thing to do is keep an eye on whether or not the bonsai are not drying out from lack of watering. Believe it or not there have been people naive enough to put their plants in winter storage and think that they will survive with no further attention until Spring breaks through. It's hard to get geared up to go out to the polyhouse or the outside area where the bonsai are wintering when the weather is cold. It still should be an every day affair

One caution to observe when storing bonsai in a poly-house, glasshouse, or old frame - the surface of the soil in the pot may appear damp but the sub-soil may be dry. This is due to the fact that the moisture in the enclosure settles on top of the soil camouflaging what the conditions are inside the pot. Good for moss but not the plant. By the way, have you removed all the moss from the surfaces of the soil? Remember, leaving it in place will invite root rot.

Watering needs:

Conifers and deciduous plants may need water every day

Flowering bonsai such as Crab apple, Crepe myrtle, Forsythia, Quince and fruit bearing such as Holly may only need water every other day.

Needle junipers and Sub-alpine fir - mist every day.

Pruning - no you haven't escaped this task.

This is a good time to refine your deciduous trees since the leaves are not obscuring the branches **PRUNE ALL MAPLES BEFORE MARCH** otherwise you will have to wait 2 months. If pruned in the above interval when the sap is flowing, a maple may literally "bleed to death."

White pines can have branches removed during this month.

Black pines can have their 2 year or older needles removed and needles on the ends of sprouts can be reduced in number to 2 or 3 fascicles or needle pairs for the upper section, 5 to 7 for the mid-section and 9 to 11 for the lower section of the pine.

TREE OF THE MONTH

FIFTEEN MINUTES OF GLORY by Jack Cardon

To the bonsai enthusiast, trees are like people. It is said that each of us has fifteen minutes of glory during our life, so it must follow that a bonsai also has a quarter hour of glory. My scotch pine had its fifteen minutes of glory — no more.

In 1986, I purchased nursery stock at the Rosade Bonsai Studio in New Hope. The material was approximately five years old; and in the Spring of 1987, I took it to a workshop at the National Arboretum. With the help of Bonsai Bob Drechsler, the tree was styled as an informal upright. With the Rosade pedigree and the artistic touch of Bob, it was inevitable that the tree would achieve its quarter hour of greatness.

There was one unusual aspect of this pine tree — its short needles. For some reason known only to God (and perhaps Chase Rosade), the needles were only one half inch long, which made for a pretty good bonsai. Yugi Yoshimura

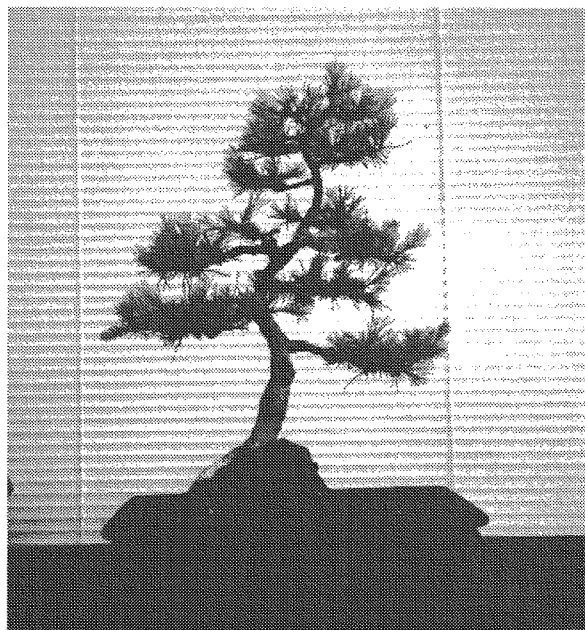
thought it had possibilities; Doc Orsinger was impressed; Dave Garvin was, too (although a branch here and there would have been better placed); and Janet Lanman, bless her heart, was most complimentary. Even my wife Edythe liked it.

Last Spring, Jerry Antel asked for photographs of trees suitable for the bonsai silhouette appearing on the postage cancellation commemorating the 1995 PBA Symposium. Of course, I entered it and the tree was chosen from a large field (three, to be exact) of entrants. The final touch came in the artistry of Steve McCarthy who, with a little poetic license, gave the tree real class. Its quarter hour of glory had come at last! The glory (if that was it) was too much. The tree produced an abundance of those fine little needles and then slowly died, turning from the pale green of Spring to brown. (De-needling will not be necessary this Fall.)

The exact cause of death is unknown, but one horrible thought keeps passing through my mind. Several years ago I visited Hawaii and brought home a volcanic rock which I placed against the trunk of the scotch pine to balance its slanted nebari. Legend has it that rocks must not be taken away from the islands without the blessing of the gods, none of whom I knew. In my ignorance, I had broken the law, but ignorance is no excuse. And even though I had later replaced the rock with a piece of good old Pennsylvania limestone, the gods had no alternative — the kiss of death!!

Moral: Don't ignore the lore.

Editor's note: The rest of this particular lore is that you must return the lava to Pele or she may take out more than your famous tree. Get yourself to the post office. You won't be the first to send a rock General Delivery back to Pele.



Keyaki, Chinese Elm continued from page 1

SECOND YEAR CARE ILLUSTRATIONS

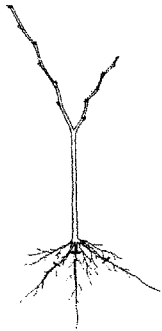


figure 1

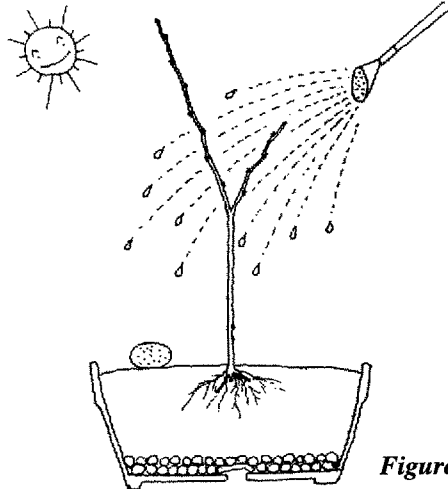


Figure 2

Prepare your pot for transplanting using the combination of: 7 parts red clay; 3 parts leaf mold and a layer of red clay pellets for drainage at the bottom of the pot. The size of pot that should be used is a number 3 or 4. When preparing seedling for transplanting be sure and cut off the tap root and any other long sturdy roots leaving the fine feeder roots. See figure 1. After the seedling has been transplanted to the prepared pot be sure and 1) Do not expose to full sun 2) the seedling will need adequate watering to ensure survival. See figure 2.



Close up picture of the top of the seedling at time of transplanting



When the seedling has been transplanted bind both branches with hemp string to narrow the fork. See above illustration.



In this period leaves emerge, the gap between the branches has been narrowed and the hemp string can be removed.

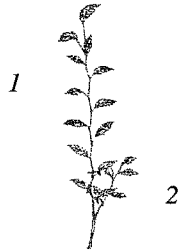
Leaf Clipping: Leaf clipping takes place during the second year at the -same time and on the branches that are pruned (see illustrations). This leaf clipping is equally important as is the pruning in order to rapidly achieve a finished shape as the tree ages. Leaf clipping is done over periods of 10 days being careful to also remove sprouts of small branches 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 must be maintained so that the balance of the tree is not destroyed.

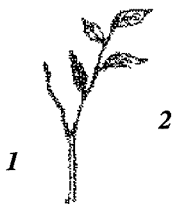
May 10 - 20

Keyaki, Chinese Elm continued from previous page

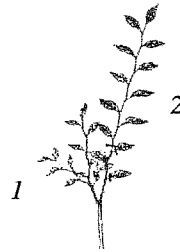
June 1 - 10



Cut the longer branch (1) back to 2 to 3 segments (leaves) and clip all leaves from the branch and leave the shorter branch (2) alone.



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.

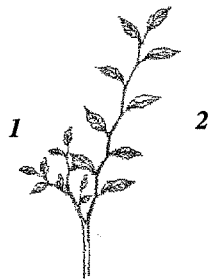


July 10 - 20

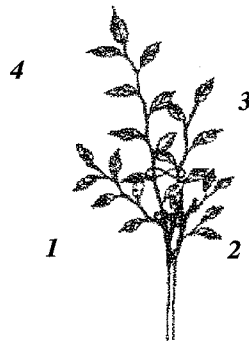
Results of pruning and leaf clipping



June 20 - 30

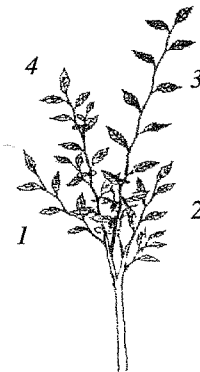


Branch 2 has been flourishing in its growth. Smaller leaves appear in branch 1 after the pruning and leaf clipping.



Having cut branches 1 and 2, number 3 branch show the signs of the most growth. Apply a hemp string loop to branches 3 and 4 to narrow the fork.

August 1 - 10



Cut branch 3 which grown to be the longest, so that 2 to 3 segments and then trim off the remaining leaves on branch 3.

Additional tip:

*Directions for Bending Branch
To spread branches so that they don't cross, twist as above (rolling the young branches in opposite directions)*

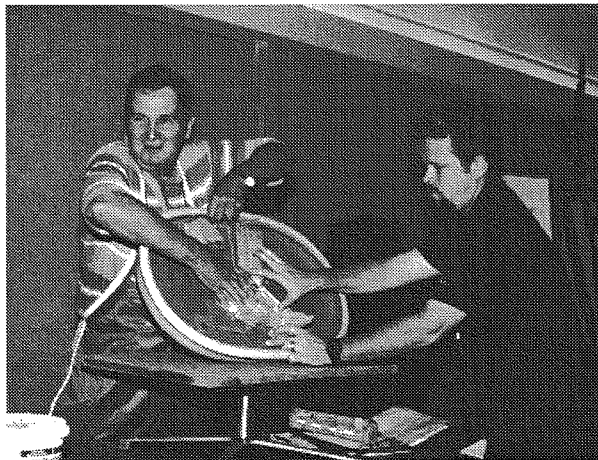


Hal Mahoney's Ravine Saike by Chris Cochran, Richmond Bonsai Society

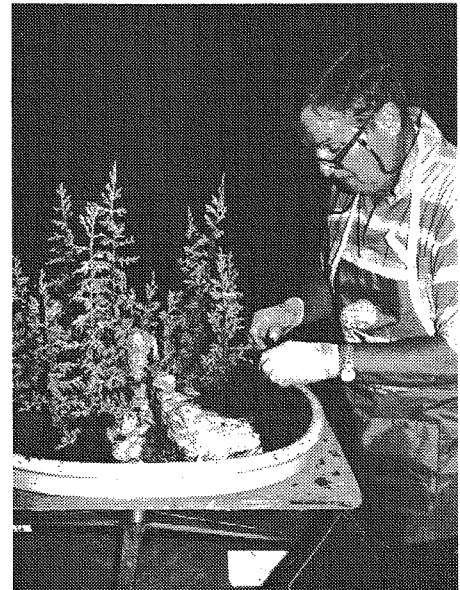
Occasionally, a bonsai artist presents a technique which attracts because of its newness. Rarely does an artist manage to accomplish that time after time. Hal Mahoney is an exception. At a recent club show, Hal produced the latest of his marvels. As usual for Hal, he was incredibly prepared to teach his audience

see great depth (he refers to 1,000 miles depth in his rock plantings) in a 20" tray. For this presentation, Hal uses a 26" x 16" oval pot. The first element to design is the deep ravine bed. Hal recommends: (a) large and most finely detailed rocks to the front; (b) sides converging

Thoro Waterplug) on the wax paper where needed to hold the rocks in place. He applies a 1" wide strip to the inside edge of the pot to assure that the stone ravine will be stable. The result is a gorgeous ravine that can be separated from the pot for replanting.



Preparing pot for stone ravine with rock and wax paper.



Planting trees into pot containing placed stones

a new method for creating a deep ravine saikei. Hal is known to PBA symposium audiences and Bonsai Magazine readers for his rock penjing. He is likewise well-known for his personal "cleft style" bonsai, a cross between raft and clump styles. Hal's latest creation is a combination of his clever rock plantings and the wiring technique of cleft style bonsai.

He begins by reminding the audience of historical references: defining bonsai (potted plant) vs. bonkei (potted landscape, including artificial landscape elements) vs. saikei (plant landscape, indicating a living landscape without artificial elements). Hal explains saikei should include reference to rocks, water, and plants; and that the dimension of depth in saikei is as important as in rock penjing. Hal wants the viewer to

as the ravine trails away from the viewer; (c) the stream bed twisting out of sight toward one side of the pot; and (d) an upright stone at the converging end of the ravine, preferably with a vertical cleft. The end stone's cleft can be seen as a dry waterfall source for the gorge at a great distance, or as the still vanishing stream bed on the distant horizon.

First, Hal carefully chooses and places Chinese Ying Tok stones with natural clefts moving in the same direction, parallel to the stream bed. He then outlines them with chalk. It is not necessary to cut the rock bottoms flat because the rocks will bond better if left rough on the bottom. After lifting rocks from the chalk-marked pot, Hal inserts a piece of wax paper big enough to cover the areas outlined with chalk. He places 5-minute hydraulic cement (brand name:

Hal then selects a number of relatively young procumbens nana junipers in 1/2 gallon pots. He notes that the best candidates for his styling are the spiky-shaped young plants commonly found with a few limbs extending like star tips from the main foliage mass. Choosing one of the smallest, Hal begins to wire and wire and WIRE! It was obvious that his presentation would take hours, as spiky branches were wired down, out, and up to create individual trees. One-third of the way through his meticulous wiring of his smallest tree, Hal reaches back and pulls a completely wired tree from a plastic garbage bag. Another follows. He has marked the front of each and knows exactly how they will fit in the pot. The underside of tree limbs used for roots are shaved and root hormone applied for establishing new roots as in

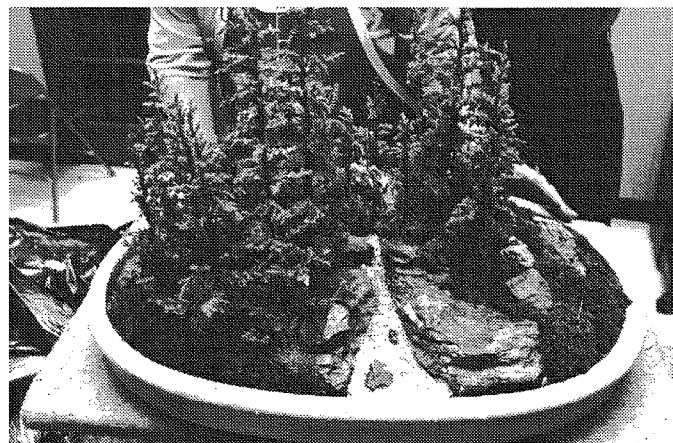
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Ravine Saikei continued from previous page

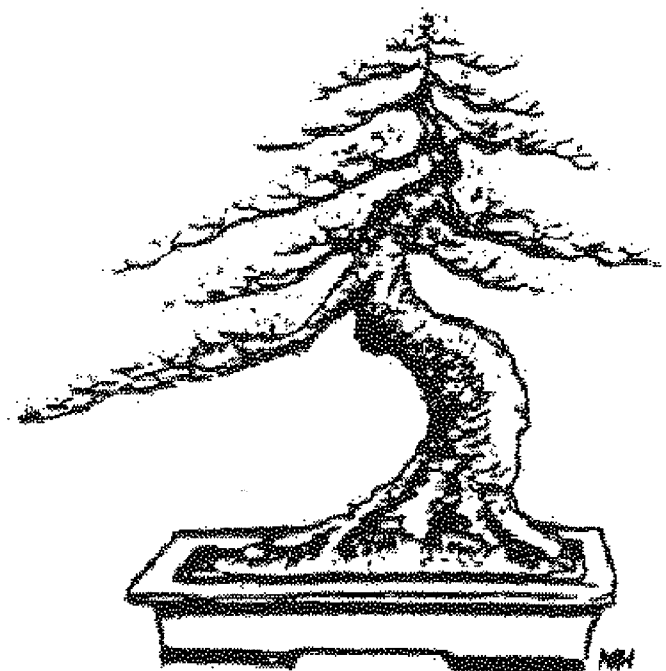
raft-style plantings. The pot is at least 2-1/2" deep and added soil easily fills in around the roots (untrimmed, but flattened) of two tree groups. Hal notes that in some cases, three groups would be best, but he borrows limbs from his two plants to establish a third tree group directly behind the vanishing stream bed in this saikei.

Adding moss and a few random stones that match the ravine stones contributes to the saikei's natural look. Gray gravel is placed in the bottom of the ravine, and a small rock is added to further capture the appearance of a rugged stream.

Hal has engaged his audience completely. At evening's end, three club members vie for ownership of Hal's creation as auction bids exceed \$200.



Finished Product



**Atlanta Bonsai Society
presents
"BONSAI IN THE SOUTH-
EAST".**

Its 3rd Annual Bonsai Conference.

The speakers will be Jim Barrett (CA), Dan Barton (England), E. Felton Jones (No Ca), Hal Mahoney (NY), and Gary Marchal (LA). The dates will be February 23, 24, & 25, '96. Please call Donnie Golson for more Information at (404) 874-6583.

SYMBOLISM: TRIANGLE VERSUS CIRCLE BY GAIL O'DONNELL (NVBS)

Japanese symbolism uses the symbol of the triangle in traditional bonsai - the triangle is a philosophical concept representing heaven, earth and the human being. This symbolism is a part of the Japanese culture, and is manifested in many of their arts and philosophy. In bonsai, the triangle is physically present in the structure that the bonsai tree is styled in; the viewer, when contemplating the bonsai is contemplating spiritual, philosophical, as well as the physical aspects of the whole. The Japanese culture has other symbols, including the circle, but structural design of traditional bonsai is based on the triangle, perhaps because the human being is so evident in this symbol.

In native North American cultures, as well as many others, the circle is a paramount symbol. It has multiple meanings- the ones I am thinking of are concepts of cyclical time (vs... linear time), duality, and evolution. This is present in nature as a day (day/night duality), seasons (duality and cyclical time),

the small life/death present in spring/winter, the greater life/death of all living things, the concept of rebirth (the small rebirth in spring, the greater rebirth - reincarnation and evolution of the spirit). The concept of evolution is present in the spiral - a modified circle, or wave. The wave is the circle in motion - representing change, present in all things. The human being is not as evident in the circular symbol. The circle has a broader universal symbolism, inclusive of all nature, without singling out any one aspect.

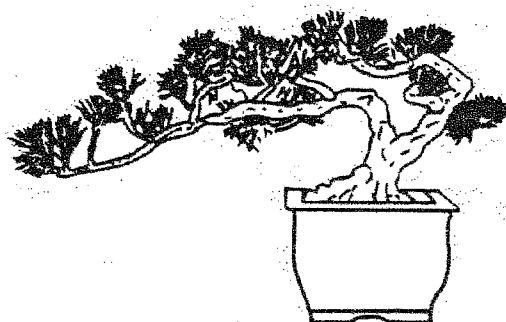
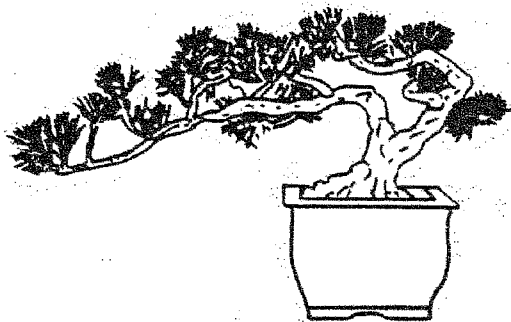
I am experimenting in embodying the circular concepts and symbol in a few of my 'bonsai'. For example, the *Mimosa pudica* I have closes its leaves at night, representing physically the symbol of duality, day/night. Physically, I'm styling it (clip 'n gro) as a half globe. I also have a *Ficus Salicifolia* - I started to style it as a cascade (triangle) - but it had a beautiful natural wave. The habit of the leaves is to grow in circular groups. I've wired it to take ad-

vantage of its natural beauty and habit - looking straight at it, one sees a wave. Depth is provided not by foliage but from the branch and trunk structure. This design provides a good view of the nice trunk and branches.

Other climates and countries will have unique material (cactus, shrubs, trees, etc.) to work with, and symbols with meaning developed in that environment. As the master John Naka says, "Study nature", and I agree. Study the physical nature, and work with the material in your environment. The natural physical nature can give one 'clues' to contemplation and symbolism.

Yes, I do have a little oriental Mud Man sipping tea under my trad styled *Ficus benjamina*- it is peaceful and evocative. But a tiny tire swing suspended from a mini apple tree branch is also evocative of my childhood, my country.

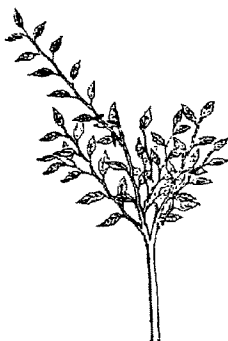
As Bobby Mahler said, even the Japanese break the rules. But first they understand the rules, and can design in the traditional style. Then they break the rules. I like that.



Keyaki, continued from page 7



Having done branch (3), clip branch (4) which has grown long so that only 2 to 3 and then leaf clip all the leaves from branch (4)

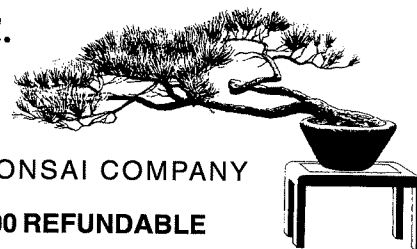


Branch (5) has now become the longer branch. Prune it back to 2 to 3 and then clip all the leaves from branch (5).

Next month we will finish the story of Keyaki, Chinese Elm. So stay tuned for the exciting conclusion.

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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's meeting, in addition to receiving *PBA Clippings* monthly. Residents of Baltimore, MD; Lancaster, PA; Philadelphia, PA; Richmond, VA; and the Washington, DC metropolitan areas are expected to join a club to receive all membership benefits including *PBA Clippings*.

To become a member, call the contact person of the nearest club for current rates and where to send this application and dues. (Please make check payable to the club joined.)

Individuals residing beyond commuting distance of a club are invited to subscribe to PBA Clippings. For a subscription only (does not include participation in club events), complete application and mail with a check payable to PBA for US \$15.00 (US \$35.00 for an international subscription) to: Jeff Stephanic, 1305 Bayliss Drive, Alexandria, VA, 22302. For additional information, please call Jeff Stephanic: (703)671-6881.

Regular meeting times and places are listed. Meeting times and locations are subject to change. Call first! Events are listed monthly in PBA Clippings.

<input type="checkbox"/> Individual Club Membership (Includes <i>PBA Clippings</i>)	<input type="checkbox"/> <i>PBA Clippings</i> , Subscription Only, US \$15 (does not include club activities)
<input type="checkbox"/> Family Club Membership (Includes one copy of <i>PBA Clippings</i>)	<input type="checkbox"/> <i>PBA Clippings</i> , International Subscription, US \$35 (does not include club activities)
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<input type="checkbox"/> Brookside Bonsai Club	<input type="checkbox"/> Lancaster Bonsai Society
<input type="checkbox"/> Chesapeake Bonsai Society	<input type="checkbox"/> Mei-Hwa Penjing Society
<input type="checkbox"/> Northern Virginia Bonsai Society	<input type="checkbox"/> Richmond Bonsai Society
<input type="checkbox"/> Washington Bonsai Club	

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Cylburn Arboretum, Baltimore, MD.
3rd Sunday, 1 PM
Elaine Kendall, (410) 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
- GREATER PHILADELPHIA BONSAI SOCIETY**
Pennypack Watershed, Willow Grove, PA
4th Thursday, eve.
Larry Chiger, (215) 663-1678
- KIYOMIZU BONSAI CLUB**
Clearwater Nature Center, Clinton, MD
3rd Saturday, 2 PM
Joan Stephens, (301) 423-8230
- LANCASTER BONSAI SOCIETY**
Lancaster Farm and Home Center, Lancaster, PA
2nd or 3rd Wednesday, 7 PM
Frank Thomas, (717) 394-0845
- MEI-HWA PENJING SOCIETY**
(Chinese language spoken)
Bowie Community Center, Bowie, MD
2nd Sunday, 1 PM
Akey Hung, (301) 390-6687
- NORTHERN VIRGINIA BONSAI SOCIETY**
Greenspring Horticultural Center, Annandale, VA
2nd Saturday, 10 AM
Judy Wise, (202) 554-3045
- RICHMOND BONSAI SOCIETY**
Imperial Plaza, 1717 Bellevue Ave., Richmond, VA
4th Monday, 7 PM
Chris Cochrane, (804) 353-6674
- WASHINGTON BONSAI CLUB**
U. S. National Arboretum, Washington, D.C.
3rd Saturday, 2 PM
Julie Walker, (202) 547-8497

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