

21st ANNUAL PBA AUCTION
Location: Dawn Rose Building, Behnke's Nursery
Time: 10:00 a.m.,
May 18, 1996

It is time for the PBA Annual Auction once again, and with it the opportunity to thin out your stock and turn it into hard cash or add to your collection at possible bargain prices!

The format will consist of an auction only, with no consignment sales. There will be bidder registration with numbered bidding cards issued. Godfrey Trammell will once again coordinate this event, and he is in need of a few volunteers to help with the auction. Please call (301) 713-3295 and volunteer to help.

The following rules will be followed to make the auction more efficient:

1. To sell items at the auction you must be a member of a PBA-affiliated club.
2. A limit of seven "Lots" will be allowed each seller. A lot may consist of more than one item but everything in that "Lot" will be auctioned at one price.

3. The PBA commission will be 20%, all of which will go into the PBA Treasury.

4. The auction will end at 12:00 Noon.

Each seller will be given an individual registration sheet with seven numbered lines for a written description of each item to be sold: Where and when acquired; Common and botanical names; age; and minimum bid you will accept, if any. In addition, there will be tags, with corresponding numbers, to be tied on each auction item.

Schedule:

8:00 a.m.

Behnke's Nursery opens

9:00-10:00 a.m.

Bidder registration

Delivery of items for auction

10:00 a.m.

Auction begins

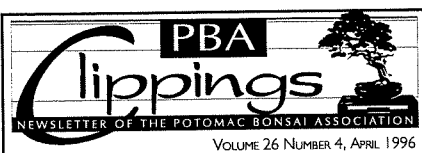
12:00 Noon

End of auction

The auction will be held rain or shine. The location is in the Dawn Rose Building, second floor. Guide signs will be posted. The Behnke's Nursery is located at 11300 Baltimore Avenue (U.S. 1), 2 miles north of Capitol Beltway Exit 25A, Beltsville, Maryland.

Once again, PBA is grateful for the generosity of Behnke's Nurseries in offering, at no charge, their facilities for this auction.

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VOLUME 26 NUMBER 4, APRIL 1996

The *PBA Clippings* (ISSN 0160-9521) is published by the Potomac Bonsai Association, Inc. (PBA), a nonprofit organization, in the interests of its affiliate member clubs and societies. Copyright 1996 PBA.

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 on the last page of this newsletter.

NON-MEMBER SUBSCRIPTIONS:

Individuals residing within the Baltimore, Washington, D.C., Philadelphia or Richmond metropolitan areas are encouraged to become members of a club to receive the newsletter. Annual subscription for 12 issues of the PBA Clippings only is US \$15.00 (US \$35 for International Mail) which should be made payable to the Potomac Bonsai Association and sent to Judy Wise, 1259 4th St., SW, Washington, DC 20024.

Advertising Rates :

Monthly rates: 1/6 page, \$15.00; 1/3 page, \$30.00; 1/2 page, \$45.00; full-page, \$90.00. 10% discount for 6 consecutive months prepaid, 20% discount for 12 consecutive months prepaid. Direct inquiries/payment (make checks payable to Potomac Bonsai Association) to: Jerry Antel, Jr. 6409 Middleburg Lane, Bethesda, MD 20817, (301) 320-5251. Send ad copy to editor at address listed below for articles.

Please send ad copy/articles to the editor:
J. F. Koetsch, 6709 Caneel Ct., Springfield, VA 22152; (703) 569-9378.

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PRESIDENT'S MESSAGE

On February 16 of this year, in the middle of a blinding snow storm, I had the privilege and pleasure of representing PBA at a meeting held at the National Arboretum. Present at the meeting were Dr. Thomas Elias, the Director of the National Arboretum, Mr. Felix Laughlin, the incoming President of the National Bonsai Foundation, and Mr. Larry Coughlin, the President of the Friends of the National Arboretum. This was an historic meeting as no one could recall the leaders of the four organizations ever having had a joint meeting. As part of our meeting, we also toured the new facilities of the National Bonsai and Penjing Museum, more specifically the International and the Chinese Pavilions. This will be a very outstanding and unique complex and many of you have very generously donated funds towards its construction. It will be officially dedicated in May; and there will be a celebration of the Museum as part of IBC '96 in July. I urge all of you to continue to support the National Arboretum and its activities by becoming members of FONA, and also by becoming volunteers to serve at the International Pavilion and the new Chinese Pavilion. Docents are always welcome and needed. We are indeed very fortunate here at PBA to have such a wonderful and exciting complex right here in our midst. This facility is unique, and there is nothing that compares with it.

IBC '96 is just around the corner! If you have not already done so, I strongly urge you to sign up with your local clubs to volunteer for the many various committees required to help at the Convention. Elsewhere in this issue, there will be a list of all the various committees and the Chairpersons of those committees. I personally would like to have some volunteers to help me with the performers. I would like to assign an individual to each one of the performers, to convey them to and from the airport. In addition these volunteers will also be the personal hosts for the performers during the duration of their stay. This is a wonderful opportunity to become a friend and associate of these bonsai artistes. Please contact me at (202) 331-0844 if you would like to become the personal escort of any of our performers. (Sorry, I get to draw Mr. Kimura!) In addition I would also like to have some volunteers to help me service the BCI Silent Auction table.

I urge you all to sign up early for IBC '96 and take advantage of the reduced registration fee for sending in your form and check prior to May 1. I also urge you all to volunteer in some phase of what promises to be a most outstanding Convention. Become closely involved with its operational aspects as well as with the wonderful group of performers who will be coming here for our edification and delight. Your committees have worked tirelessly and unselfishly to assure the great success of this congress. Bonsai enthusiasts will be coming from all over the world to attend what should be a very unforgettable gathering of bonsai lovers right here in our Nation's Capital. Let us all do our part to make our guests feel welcome and at ease and demonstrate to them our wonderful PBA hospitality!

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

Cyburn 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

CHESAPEAKE BONSAI SOCIETY

Call for meeting time and location
(410) 263-2748

GREATER PHILADELPHIA BONSAI SOCIETY

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

KIYOMIZU BONSAI CLUB

Clearwater Nature Center, Clinton, MD
4th Sunday, 2 PM
(301) 839-2471

LANCASTER BONSAI SOCIETY

Manheim Twp. Park, Stauffer Mansion
Lancaster, PA
2nd Thursday, 7 PM
(717) 872-5941

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

Call for meeting time and location
(540) 372-2084

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

Organizations sponsoring regular events of interest to PBA members:

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

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

April

Lancaster Bonsai Society
Thursday 11
Election of officers and a demonstration on Carving. Selection of trees for the PBA Spring Show.

Northern Virginia Bonsai Society
Saturday & Sunday 13-14
Annual Club Spring Show. All Club members are invited to bring trees for selection to the PBA Spring Show. All PBA members are invited to attend.

Chesapeake Bonsai Club
Fri., Sat., Sun. 19-21
CBF Bonsai Exhibition at the Paca House in Annapolis 19th 5-7 PM
Reception 20th 10-4 PM Exhibition, AM.. workshop, PM. demo
21st 10-4 PM Exhibition

Kiyomizu
No meeting scheduled, PBA Spring Show

May

Kiyomizu Bonsai Club
Saturday 4
Pickering Creek Day Workshop
Held at Pickering Creek on the Eastern Shore, times to come.

Northern Virginia Bonsai Society
Saturday 11
Dan Chiplis on Maple Forest Plantings.

Kiyomizu Bonsai Club
Sunday 26
Clearwater Nature Center, Clinton MD,
2:00. Azalea workshop, please bring materials

Editorial by Jules Koetsch

I've always been intrigued by the titles that been given to works of art. After all, bonsai is proclaimed to be a living art form, and why not give the trees titles to accompany their generic names on the labels at bonsai exhibitions. A title should clarify for the viewer what the artist wants to convey with his work, and cement the image in the viewer's mind. For me, Van Gogh's "The Starry Night" left untitled would be just one more scene of a town backed up by distant mountains beneath a sky with some whirling designs. Then there's the photograph of a dog reared up on its hind legs with head and forequarters in the water stream gushing from an open fire hydrant. The winning title—"Revenge of the Fire Hydrant." Abstractionists have a tougher time, as in the show I visited a few weeks ago at the Guggenheim Museum in New York City. They cop out with titles such as "Untitled No. 5" or "Anonymous.?" Since bunjin or literati bonsai tend to fall into the abstract art category, one need not lose heart. One example of a title I like is one given by Constantin Brancusi to his abstract sculpture, a long, vertical, slender object shaped like a feather in the round - the title "Bird in Flight." There is the impression of soaring flight with none of the details. Then I remember one occasion when a draftsman entered his rectangular, white ink blotter in a modern art contest. On it were randomly located the incomplete, black lines, circles, and curves left there from blotting the drying ink on his drawings. His choice of title made it a winner—"The Fencing Contest."

MONTHLY CARE TIPS FOR APRIL

April is a busy month. Not only are the bonsai bursting forth with renewed energy and growth but we must also show a burst of energy to keep the bonsai growing into good looking specimens. Name a bonsai chore and you more than most likely will have to do it.

REPOTTING: You can repot most species at this time of year except that in some cases people like to hold off disturbing azaleas until after they have bloomed. I have some trepidation about that since Satsuki azaleas bloom on the very edge of summer, mid-May through mid-June, when temperatures around this area start to zoom into the stratosphere. Disturbing roots at that time with the probability of losing some during the repotting doesn't seem to be a smart thing to do. In Japan, June marks their rainy season so that the cloudy weather keeps summer temperatures from soaring. It is suggested that Ume or Japanese plum or apricot (whatever name you prefer) can best be repotted in October but then again Ume blooms in February.

Make certain that the potting soil mix has some organic matter in it such as pine/fir bark mulch. Otherwise if it is something like Turface and Gran-I-Grits, organic fertilizer nutrients will most likely not be taken in by the roots. See page 90 of *THE BONSAI BOOK OF PRACTICAL FACTS*: by Jerome Meyer: The Purchase Publishing Co.: Purchase, N.Y. 1988, for the reasoning behind the previous statement.

WIRING: Coniferous plants can be wired at this time. Deciduous plants should have been wired before the new leaves start to break bud. If there is wire in place, having been left on during the winter, make a careful check to determine with the surge of

spring growth, that the wiring will not dig into the bark and cause wire marks. Remove the wire if there is any doubt, maples have a nasty habit of growing rapidly to the point that wiring may have to be removed and redone in a month.

FERTILIZING: If you potted or repotted do not fertilize for a month afterwards. However, fertilizing begins this month if you haven't been tempted to get an early start in March. Are you a liquid, solid or both types of fertilization person? Liquid fertilizer can be administered in weekly doses, full strength and only to the root mass if the soil is wet. Then the fertilizer does not burn the roots as it would if the soil was almost dry and the full strength solution of fertilizer will become more diluted by the water now present because of the prior watering.

Use only chemical fertilizers if the soil mix has no organic matter in it, otherwise fish emulsion fertilizer is a good one. In fact, try 3 different brands of liquid fertilizer rotating between them each week. In this way the micro-nutrients in one brand that were not in another brand can be made available to the plant. One way of insuring that the plants get their supply of micro-nutrients is to add some liquid seaweed solution to the liquid fertilizer. Fertilizer balls are always placed around the edge of the pot and replaced each month so that they do not disintegrate and get into the soil and cause fungus. Do not place the new balls in the same spots occupied by the ones being removed. The used balls can be dropped around the garden plants. How many balls to use? The number depends on the size of the bonsai. I've seen some photos of Japanese bonsai where the spacing between the balls are 1 1/2 to 2 inches. Some Japanese growers of bonsai have criticized the Americans

for over watering and under fertilizing their bonsai. Use your own judgment on how many fertilizer balls to a pot but you can use both the fertilizer balls augmented with weekly rations of liquid fertilizer without over doing it. The liquid fertilizer is good in the pot until the next one or two waterings after which it will have been leached out. The fertilizer balls release some nutrients with each watering of the bonsai.

WATERING: Time to get back on the watering schedule consistent with the additional requirements of the bonsai now that they have snapped out of their winter dormancy. Once a day, preferably in the morning, should do it.

PRUNING: Last but not least pruning at this time of year is a must depending on the bonsai species. Now that the sap has risen in the maples, pruning can be done. Even if there are no major pieces to be lobbed off, the growth at the ends of the smaller branches can be pruned back ("chased back" as the Japanese call it) to prevent the plant's shape from getting too leggy to the point that it loses its shape and in some cases the shape is irretrievable. Some plants such as Hinoki cypress do not respond to chasing back since that material does not have the ability to bud back on branches and trunk. Check your tree species before you do your pruning. Dan Chiplis just held 2 excellent workshops on chase back pruning at the U.S. National Arboretum. Unfortunately it was not well attended for which the attendees were thankful for. But, if Dan does it again next year, make an effort to attend. As for this year, study your bonsai literature and check with your club members if you're not certain as to what to prune.

IBC '96 Volunteers Needed

Below is a list of the Committee Chairpersons for IBC '96, which will be held at the Renaissance Hotel in downtown Washington, D.C..

Those noted with an * are seeking volunteers to help with large blocks of time during the conventions, but all inquiries welcome. The Manpower Committee will need the most help.

If you are unable to attend the Convention but would be able to help, we will exchange a free day at the convention. Also, if you are able to attend the convention and are willing to help out for an occasional hour or two, we'd appreciate that too. In either case, please contact the appropriate committee chairman as soon as possible for more detail and schedule.

There is another major area where help is needed and that is with raffle items. PLEASE contact Julie Walker for more information. ALL types of items welcome. (At other conventions held around the country raffle items have ranged from Bonsai items, TV's, weekend getaways and many more items.)

Remember to make IBC '96 as truly magnificent as it can be it will take a PBA team effort to make it so.

The Committees are as follows:

CHAIR

Bob Sitnick
h: (703) 237 - 2312
w: (301) 538 - 7296
f: (301) 495 - 7312

DISPLAYS*

Arschel Morell
h: (410) 744 - 6478
w: (420) 235 - 5336
Monitor the display room,
tend the plants.

FINANCE & REGISTRATION*

Jerry Antel
h: (301) 320 - 5251
Prepare registration packets
staff registration table.

RAFFLES/AUCTIONS*

Julie Walker
h: (202) 547 - 8497
Sell Raffle tickets.

PACKAGING

Mike Ramina
h: (410) 668 - 1868

COCHAIR/PUBLICITY

Bill Spencer
h: (301) 871 - 5768
w: (301) 736 - 4444
f: (301) 420 - 7366

WORKSHOPS*

Russell Kinerson
h: (703) 573 - 1301
Move materials, assist in
workshop, monitor
observers.

VENDORS*

Chris Yeapanis
h: (703) 591 - 0864
w: (301) 590 - 8580
ext. 319

SECURITY*

Jim Sullivan
h: (301) 262 - 9633
w: (301) 496 - 5195
Secure IBC '96 area and
equipment.

MANPOWER*

Chris Cochrane
h: (804) 353 - 6674
Move materials, equip
ment, transport speakers,
take tickets, whatever
needs to be done.



IBC '96

JULY 2-7, 1996

WASHINGTON, D.C.

Renaissance Washington D.C. Hotel

TREE OF THE MONTH

Ginkgo by Robert Blumberg, Brookside Bonsai Club



(Editor's note: Mr. Blumberg's tree is also a subject for a photography class that he is taking at Montgomery College. Way to go Bob.)

The pictured Ginkgo was started nine years ago from a cutting taken from an abused tree in front of a construction site in downtown Washington, D.C. It has been in a bonsai pot for about four years, during which time it has given us much pleasure in exhibiting it and in showing it off to friends who do not participate in bonsai.

Each fall the leaves turn to a bright yellow that lasts for from several, to as much as ten days. Its beauty lies in its color at a time when there is not much vivid color in the garden, and in the gracefull, curved shape of the overall plant, and of each leaf. At this time of the year, the pleasing effect of the tree can be enhanced by thinning out the crowded foliage to emphasize the repetitive pattern of each leaf. This was overlooked in the photo.

A test last summer showed that the Ginkgo can be encouraged to produce smaller leaves by stripping the leaves in early June. While this may be a positive direction, there is possibility that smaller leaves on this particular plant may not be as pleasing as the normal size. We shall know by next fall.

My wife and I share the hobby and have enjoyed the time and effort, the results, like the Ginkgo, and the people we have met through bonsai. We usually have one or two trees, whose beauty we are pleased with. This plant is typical of this small measure of success. We seem to do best with the less traditional bonsai species such as Ginkgo, Pyracantha, Cotoneaster, Natal Plum, and not as well with Pine, Maple, and Juniper.



IBC'96

JULY 2-7, 1996

WASHINGTON, D.C.

Renaissance Washington D.C. Hotel

P R O G R A M

TUESDAY JULY 2

All Day
VENDOR SET UP

8:00am - 5:00pm
BCI BOARD MEETING

4:00pm - 7:00pm
REGISTRATION

7:00pm - 9:00pm
WORKSHOPS
Bonnie Kobert: Kingsville Boxwood Saikei
Barton: Japanese Black Pine
Notter: Bring Your Own Material

WEDNESDAY JULY 3

7:00am - Noon, 1:00pm - 4:00pm
REGISTRATION

8:00am - 8:30am Ballroom
WELCOME

8:30am - Noon Ballroom
2 RING DEMONSTRATION
Rosade: Hinoki Forest
Valavanis/Yoshimura: Beech Forest

8:30am - Noon Workshop Room
ADVANCED WORKSHOP 1
Kimura: Very Large Junipers. Material furnished.

Noon - 1:00pm
LUNCH ON YOUR OWN

1:00pm - 5:00pm Ballroom
2 RING DEMONSTRATION
Barton
Notter: Scots Pine

1:00pm - 6:00pm Workshop Room
ADVANCED WORKSHOP 2
Bring your own tree.
Kimura, assisted by **Rosade, Valavanis, Yoshimura, Kuo** and **Kando**

1:30pm - 5:00pm Workshop Room
WORKSHOP/DEMONSTRATION
Ishii: Juniper Grafting
IN ENGLISH

WORKSHOPS are open to FULL registrants only. All workshops have 12 participants unless otherwise noted by number in brackets.

THURSDAY JULY 4

8:00am - Noon, 1:00pm - 4:00pm
REGISTRATION

8:00am - Noon Ballroom
DEMONSTRATION
Kimura

Noon - 1:00pm
LUNCH ON YOUR OWN

1:30pm - 4:30pm Ballroom
DEMONSTRATION concludes
Kimura

1:00pm - 6:00pm Workshop Room
WORKSHOP
Rosade: Evergreen Forest. Materials provided.

1:00pm - 6:00pm Workshop Room
WORKSHOP
Valavanis/Yoshimura: Japanese Black Pine Materials provided. [15]

1:00pm - 5:00pm Workshop Room
WORKSHOP
Ishii: Juniper Grafting.
IN SPANISH

4:30pm - 6:00pm Workshop Room
WORKSHOP
Kimura: Advanced Workshop 1 Continued.

Evening
ON YOUR OWN

10:30pm - ???
AFTER-THE-FIREWORKS
DESSERT PARTY

FRIDAY JULY 5

7:00am - 8:00am Ballroom
BCI DELEGATE MEETING

8:00am - Noon, 1:00pm - 4:00pm
REGISTRATION

8:00am - Noon Ballroom
2 RING DEMONSTRATION
Duran: Azalea
Kuo: California Juniper

7:30am - 12:30pm Workshop Room
WORKSHOP
Notter: Scots Pine. Material Provided.

WORKSHOP
Barton: Bring your own material.

9:00am - Noon Workshop Room
WORKSHOP
Kimura: Advanced Workshop 1 Continued

Noon - 1:00pm
LUNCH ON YOUR OWN

1:00pm - 5:00pm Workshop Room
WORKSHOP
Duran: Azalea [10]

WORKSHOP
Kuo: Shimpaku [10]

WORKSHOP
Valavanis: Korean Hornbeam Forest [10]

WORKSHOP
Rosade: Dawn Redwood [10]

5:00pm - 9:30pm
NATIONAL ARBORETUM TOUR
AND CATERED BAR-B-Q.
*The first bus will leave the hotel at 5:00pm.
The last bus will leave at 5:30pm.*

SATURDAY JULY 6

7:00am - 8:00am Auditorium
BCI GENERAL MEMBERSHIP
MEETING

8:00am - Noon, 1:00pm - 4:00pm
REGISTRATION

8:00am - Noon Ballroom
DEMONSTRATION
Kimura

8:30am - Noon Workshop Room
WORKSHOP
Duran: Azalea. Material provided.
WORKSHOP
Kuo: Bring your own material.

Noon - 1:00pm
LUNCH ON YOUR OWN

1:30pm - 4:00pm Ballroom
DEMONSTRATION concludes
Kimura

7:30pm - 11:00pm Ballroom
BANQUET AND DANCE
Black Tie Optional

SUNDAY JULY 7

8:00am - 9:00am
BCI SHORT BOARD MEETING

8:00am - 10:00am Workshop Room
WORKSHOP
Kimura: Advanced Workshop 1 Concludes

10:00am - Noon Ballroom
FAREWELL BRUNCH
Invitation to Toronto for IBC'97

WORKSHOPS

TUESDAY JULY 2

Bonnie Kobert. Ms. Kobert is the founder and President of the Brazilian Bonsai Society. She conducts classes in Rio de Janeiro Brazil where she takes particular interest in instructing beginners. This workshop will enable anyone to come away from IBC '96 with a beautiful Kingsville Boxwood Saikei. As an added bonus Bonnie can instruct the participant in English, Spanish, German or Portuguese. Workshop No. 1.

Pius Notter. This "bring your own material" workshop will enable you to take advantage of Pius Notter's expertise. The ability to work on your own material with a master bonsai artist is an opportunity not to be missed. Workshop No. 2.

Dan Barton. Using 2-4" caliper Japanese Black Pine from The International Bonsai Arboretum, Dan will provide an opportunity for most budgets to take advantage of his unique style and this wonderful material. Workshop No. 3.

WEDNESDAY JULY 3

Masahiko Kimura. Master Class Workshop 1 begins today. The participants in this workshop will work on their material for four days during the convention. Each participant will receive daily personalized instruction from Kimura. The material for this workshop will be a massive 6" caliper Juniper. This material has been field grown and has been hand picked from the Rosade Bonsai Studio. The participants of this workshop will come away with a truly world class bonsai to add to their collection. Workshop No. 4.

Masahiko Kimura. Advanced Workshop 2. This workshop will focus on the individual who has a mature bonsai specimen in his/her collection that could benefit from guidance from Kimura. Participants will supply their own material. Mr. Kimura will be assisted by Chase Rosade, Bill Valavanis, Yuji Yoshimura, Ernie Kuo and Mr. Kando. Ample time will be allowed for the completion of your masterpiece. Workshop No. 5.

Masaru Ishii. ENGLISH workshop. The master of grafting will guide participants through the delicate art of grafting. If you don't know how to get that particular branch just where you need it, THIS is the workshop for you. Juniper whips for scions will be provided for this workshop. This will truly be an opportunity to work with a master in a personal setting. PLEASE NOTE: There will be no live material used for this workshop. Participants will learn grafting only, they WILL NOT leave the workshop with a live bonsai. Workshop No. 6.

THURSDAY JULY 4

Chase Rosade. Evergreens will be the focus of this forest planting workshop. Chase is well known around the world for his insight and relaxed approach to bonsai. Any of those who have attended the Philadelphia Flower Show have witnessed first hand Chase's abilities with Hinoki Cypress. This will prove to be an ideal opportunity to work with a master in his field. Workshop No. 7.

William Valavanis & Yuji Yoshimura. Rarely will anyone have the opportunity to work with two masters of this caliber in one workshop. Yuji has probably done more to introduce bonsai to the Western world than anyone else in bonsai. Bill Valavanis has tirelessly worked at improving our skills and appreciation of bonsai for more than two decades.

The participants in this workshop will style Japanese Black Pine. These LARGE trees have a caliper of at least 4" and have been container grown for a number of years. This material is truly out of the ordinary and will provide years of enjoyment to each participant. Don't pass up this opportunity to work with two of the finest practitioners of the art of bonsai. Workshop No. 8.

GENERAL NOTES ON IBC'96 WORKSHOPS

- ▶ Workshops are open only to full registrants of IBC'96.
- ▶ All workshops are scheduled so as not to conflict with any of the special events taking place during IBC'96.
- ▶ Workshops are expected to be in great demand. Please register as early as possible.
- ▶ PARTICIPANTS FOR BOTH KIMURA WORKSHOPS WILL BE SELECTED BY LOTTERY. LOTTERIES WILL BE DRAWN ON JUNE 1, 1996. SELECTIONS FROM THE LOTTERY ARE FINAL THERE WILL BE NO SUBSTITUTIONS OR DELETIONS ALLOWED.
- ▶ ALL OTHER WORKSHOP PARTICIPANTS WILL BE SELECTED ON A FIRST COME, FIRST SERVED BASIS.
- ▶ Regarding materials purchased from the vending area: There will be a complete packaging service offered at IBC'96 as well as a representative from the United States Department of Agriculture on hand to fill out any necessary export documents. Any size or shape of material can be packaged for you right at the convention site. There is also a U.S. Post Office in the food court area adjacent to the hotel. In other words, you never have to leave the hotel to get your material packaged and shipped home.

Masaru Ishii. For our Spanish speaking participants, we are offering this grafting workshop in your native tongue. Please take advantage of this unique opportunity to work with a world class master in the art of grafting. Juniper whips as scions will be provided. PLEASE NOTE: There will be no live plant material used for this workshop. Participants WILL NOT leave the workshop with a live bonsai. Workshop No. 9.

FRIDAY JULY 5

Pius Notter. World renowned bonsai artist Pius Notter will be working with Scots Pine during this workshop. Long associated with pine trees, Pius will help you turn these beautiful trees into a bonsai that anyone would be proud to claim as their own. These large Scots pine have a caliper of at least 4" and have been grown and initially pruned by Lee Hopkins of Pennsylvania. Rarely will you have the opportunity to obtain material of this caliber. This material will truly be a

welcome addition to anyone's collection. Workshop No. 10.

Dan Barton. Have a tree that you just don't know what to do with or in which direction it should go? Then this troubleshooting workshop is for you. Author, photographer and renowned bonsai expert, Dan is well-versed in all aspects and styles of bonsai design. Anyone who has read Dan's book, *The Bonsai Book*, is aware of his meticulous attention to detail. A lively and entertaining instructor, Dan will bring out the best in you and your material. Workshop No. 11.

Maria Elena Duran. Large collected azaleas will be the focus of this workshop. These mature specimens will be a stunning addition to anyone's collection. Long appreciated in her own country of Colombia, Maria has a grace and style rarely seen in bonsai. Her thorough knowledge of azalea styling and culture, make Maria a welcome addition to IBC'96. Make sure to take advantage of this unique opportunity to work with collected azaleas and Maria Duran. Workshop No. 12.

Ernie Kuo. A rising star in bonsai circles, Ernie will bring to bear his many talents in this workshop devoted to Shimpaku. Take the opportunity to become familiar with this up-and-coming bonsai talent. This moderately priced workshop should make Ernie's talents available to everyone. Workshop No. 13.

William Valavanis. In this workshop Bill will be working with Korean Hornbeam. This forest planting should prove to be an asset to your current collection. Workshop No. 14.

Chase Rosade. For this workshop Chase will be working with Dawn Redwood. The reasonable cost of this workshop will make Chase's many talents accessible to all. Workshop No. 15.

SATURDAY JULY 6

Maria Elena Duran. Well-known in her native Colombia, Maria is an engaging and informative instructor. In this workshop Maria will be working with medium sized azaleas, a material in which she is well versed. The size and the price of this particular workshop should enable anyone to take advantage of Maria's expert instruction. Workshop No. 16.

Ernie Kuo. After studying with John Naka and Masahiko Kimura, Ernie has embarked on a career of his own in bonsai instruction. Ernie's gentle manner and thorough knowledge of all aspects of bonsai make him an invaluable asset to the bonsai community. In this workshop, Ernie will devote himself to your problem tree. Bring in your own material for Ernie's expert advice and direction and come away with a revitalized bonsai that you can proudly display. Workshop No. 17.

REGISTRATION

Please complete the application form and return with a check in U.S. dollars or the appropriate charge card information to **Conference Registration, IBC '96, 6409 Middleburg Lane, Bethesda, MD 20817 USA**

Full Registration includes all lectures, demonstrations, and meetings for the entire conference, bus trip and Bar-B-Q at the National Arboretum, After-the-Fireworks Dessert Party, Banquet, and Sunday Brunch. *Workshops are not included in the registration.*

Day Registration is for one day only, and includes any lectures, demonstrations, and meetings on that day. Special event tickets may be purchased separately.

FULL REGISTRATION	BCI MEMBER	NON-MEMBER
Early-Bird Full Registration by May 1, 1996		
<input type="checkbox"/> Individual	\$335	\$375
<input type="checkbox"/> Family [two from the same household]	\$635	\$675
Full Registration AFTER May 1, 1996		
<input type="checkbox"/> Individual	\$385	\$425
<input type="checkbox"/> Family [two from the same household]	\$685	\$725

REGISTER NOW AND YOU MIGHT ATTEND FOR FREE! A raffle for one FREE Full Registration will be drawn from all Early-Bird Full Registrants.

DAY REGISTRATION	BCI MEMBER	NON-MEMBER
Early-Bird Day Registration by May 1, 1996	\$150	\$160
<input type="checkbox"/> Wednesday		
<input type="checkbox"/> Thursday		
<input type="checkbox"/> Friday		
<input type="checkbox"/> Saturday		
Day Registration AFTER May 1, 1996	\$160	\$170
<input type="checkbox"/> Wednesday		
<input type="checkbox"/> Thursday		
<input type="checkbox"/> Friday		
<input type="checkbox"/> Saturday		

NAME(S) _____

ADDRESS _____

CITY, STATE/PROVINCE, COUNTRY, MAILING CODE _____

BCI MEMBERSHIP STATUS: MEMBER Membership # _____
 NON-MEMBER

WORKSHOPS

WORKSHOPS are open to FULL registrants only. All workshops will have 12 participants unless otherwise noted by number in brackets. Mark choices 1, 2, etc.

- TUESDAY July 2**
- _____ No. 1 Bonnie Kobert - Kingsville Boxwood Saikei \$ 70
 - _____ No. 2 Pius Notter - *Bring Your Own Material* \$125
 - _____ No. 3 Dan Barton - Japanese Black Pine \$200
- WEDNESDAY July 3**
- _____ No. 4 Masahiko Kimura Advanced Workshop 1- Very Large Juniper [10] \$600
 - _____ No. 5 Masahiko Kimura Advanced Workshop 2- *Bring Your Own Material* \$200
 - _____ No.6 Masaru Ishii - Grafting [20] ENGLISH \$ 50
- THURSDAY July 4**
- _____ No. 7 Chase Rosade - Evergreen Forest \$250
 - _____ No. 8 William Valavanis & Yuji Yoshimura - Japanese Black Pine [15] \$350
 - _____ No. 9 Masaru Ishii - Grafting [20] SPANISH \$ 50
- FRIDAY July 5**
- _____ No. 10 Pius Notter - Scots Pine \$300
 - _____ No. 11 Dan Barton - *Bring Your Own Material* \$125
 - _____ No. 12 Maria Duran - Azalea [10] \$350
 - _____ No. 13 Ernie Kuo - Shimpaku [10] \$250
 - _____ No. 14 William Valavanis - Korean Hornbeam Forest [10] \$250
 - _____ No. 15 Chase Rosade - Dawn Redwood [10] \$225
- SATURDAY July 6**
- _____ No. 16 Maria Duran - Azalea [10] \$250
 - _____ No. 17 Ernie Kuo - *Bring Your Own Material* \$125

SPECIAL EVENT TICKETS

- _____ Extra After-the-Fireworks Dessert Party Tickets @ \$20 each \$ _____
- _____ Extra Bar-B-Q/National Arboretum Tickets @ \$35 each \$ _____
- _____ Extra Banquet Tickets @ \$60 each \$ _____
- _____ Extra Brunch Tickets @ \$25 each \$ _____

Total Registration \$ _____

Total Workshops \$ _____

Total Special Event Tickets \$ _____

TOTAL DUE \$ _____

Check Enclosed. Make out to IBC '96

Bill my VISA MasterCard

Card # _____

Expires _____ Bank # (MC only) _____

Name on card _____

Signature _____

HOTEL RESERVATIONS

Renaissance Washington D.C. Hotel
POTOMAC BONSAI ASSOCIATION/IBC '96

1-800-HOTELS 1 (202) 898-9000 FAX (202) 962-4445
 999 9th Street, N.W., Washington, DC 20001-9000
Mail or fax this form directly to hotel. Do NOT send with your registration form.

ADVANCE DEPOSIT
 All reservations require a one night's deposit (including 13% tax plus \$1.50 per room per night occupancy tax) to guarantee the reservation. Payment can be made by: a) an enclosed check or money order covering the first night's stay; or b) major credit card number with expiration date and signature.
 The Renaissance Washington DC Hotel will not hold your reservation after 4:00 p.m. on the day of arrival without guaranteeing the reservation with one of the above.
 Deposits will be refunded only if cancellation notification is received at least 24 hours prior to arrival. Early departure from the date confirmed at check-in will result in a \$50 early departure charge.

Type of room	No. of Rooms	Convention Rates	
		Main Hotel	Club Tower
Single		\$104	\$124
Double		\$124	\$144
Triple		\$144	\$164
Quad		\$164	\$184

Special Request _____

Club Tower accommodations include complimentary Continental breakfast, newspaper, and use of Club Tower lounge in addition to special guest room services and amenities.

Date of Arrival _____ Reservations received after June 3rd, 1996 or after the room block has been filled are subject to availability and prevailing rates.

Time of Arrival _____

Date of Departure _____ Guaranteed by one of the following:

Check in: 3 p.m. Check out: 1 p.m.

Check or money order enclosed

American Express Carte Blanche

VISA MasterCard

Diners Club Discover

NAME _____

ADDRESS _____

Amount \$ _____

CARD NUMBER _____

EXPIRATION DATE _____

TELEPHONE _____

Sharing Room with _____ SIGNATURE _____

SPECIAL EVENTS

These events are all included in Full Registration packages. Tickets can be purchased separately for Full Registrants' companions or by Day Registrants.



THURSDAY JULY 4

Watch the fireworks on your own (on the Mall about 9:15), then join us for the **AFTER-THE-FIREWORKS DESSERT PARTY!** 10:30 p.m. until ????

FRIDAY JULY 5

Enjoy the **NATIONAL ARBORETUM TOUR AND CATERED BAR-B-Q** and spirited company amid the lovely gardens of the National Arboretum. The Arboretum's hospitality includes tours of its extensive bonsai collection. Buses will leave the hotel between 5:00 and 5:30 p.m. and return at the end of the party. 5:00 p.m. - 9:30 p.m.

SATURDAY JULY 6

Don't miss our annual **BANQUET** and awards ceremony. Its a black tie optional affair which will be the perfect cap to a terrific convention. In the Ballroom from 7:30 p.m. to 1 a.m.

SUNDAY JULY 7

How can it be over so quickly? Don't worry. At the **FAREWELL BRUNCH**, instead of saying "goodbye," say "'til we meet again"! Find out about IBC'97 to be held in Toronto. In the Ballroom from 10 a.m. to noon.

GENERAL INFORMATION

REGISTRATION CONDITIONS

Ticketing: All tickets will be issued at the registration desk

Cancellations: Cancellations must be received in writing before May 31, 1996. No cancellations will be accepted after May 31, 1996 but a substitute participant may be named (notification must be received in writing by June 15, 1996).

Reduced fees for members. There will be two tiers of registration fees for IBC'96. Members of Bonsai Clubs International will receive a reduced registration rate. Please take the opportunity IN ADVANCE to join Bonsai Clubs International to receive the many membership benefits as well as a reduced IBC'96 registration rate. Some of the membership benefits include the discounted book buying service, audio visual library, a source book as well as the *BCI Magazine* published six times a year.

Registration Categories: Full Registration includes all lectures, demonstrations, and meetings for the entire conference, bus trip and Bar-B-Q at the National Arboretum, After-the-Fireworks Dessert Party, Banquet, and Sunday Brunch. *Workshops are not included in the registration price.*

Day Registration is for one day only, and includes any lectures, demonstrations, and meetings on that day. Special event tickets may be purchased separately.

WORKSHOP CONDITIONS

Workshops are available to FULLY REGISTERED participants only. All KIMURA workshop participants will be selected on a lottery basis. The selection of workshop participants will take place on June 1, 1996 and participants will be informed immediately. All other workshop participants will be selected on a first come, first served basis.

Workshops are an additional charge and must be registered for separately.

[There will be *no charge* for Observers at IBC'96. A proctor at the door of each workshop will control the number of observers allowed at any one time for each workshop. In consideration of the Instructors and Participants, it is requested that all Observers remain silent and keep their stay brief to allow others to observe.]

Those wishing to participate in workshops should indicate their preferences on the registration form [i.e. 1st choice, 2nd choice or 3rd choice] This will enable us to place you in another workshop if you are not successful in your first choice.

A waiting list will be created to replace any workshop cancellations.

Substitutions must be in writing and received by June 15, 1996.

Refunds for those not able to participate in a workshop due to space limitations will be made as soon as possible by IBC'96.

A fully registered participant in a workshop who is accepted and later cancels his/her status as a full registrant will forfeit his/her placement in the workshops.

No portion of the prepaid registration fee will be refunded after a registrant has participated in a workshop.

One tree and necessary wire will be provided to each participant with the exception of those workshops where the participant is to provide the plant material. For those participating in the "bring your own tree" workshops, wire will be provided. Tools will not be provided for any of the workshops.

PACKAGING

Complete packaging services will be offered on site at IBC'96. There will also be a representative from the United States Department of Agriculture to assist in the export of any plant material you purchase

during IBC'96. Any size or shape of plant material or other bonsai material will be accommodated by the packaging staff at IBC'96. So please don't hesitate to buy any material you want or take any workshop that strikes your fancy.

HOTEL INFORMATION

The Renaissance Washington D.C. Hotel is conveniently located in downtown Washington, D.C. The hotel is minutes from the famous Mall and the Smithsonian museums. Many of Washington's other major attractions are within easy walking distance. Taxi and limo services are offered at the hotel to three airports: Washington National, Dulles International, and Baltimore-Washington International. The beautiful and spacious accommodations as well as the world-class convention facilities will ensure that your visit to Washington, D.C., is a memorable one. The hotel is offering special convention rates for three days prior to and following our convention. Rates are as follows:

MAIN HOTEL

Single.....\$104.00	Double.....\$124.00
Triple.....\$144.00	Quad.....\$164.00

RENAISSANCE CLUB TOWER

Single.....\$124.00	Double.....\$144.00
Triple.....\$164.00	Quad.....\$184.00

All rates are subject to a Washington, D.C. tax of 13% and hotel occupancy tax of \$1.50 per room per night. These taxes are subject to change. Call 1-800-HOTELS 1 or 202-898-9000 to reserve and mention Potomac Bonsai.

FLIGHT INFORMATION

United Airlines is the official airline of IBC'96. Travel from June 29 to July 10, 1996 to Washington, D.C., is eligible for reduced rates. Call **1-800-521-4041** to reserve space. Refer to ID number **5602C** when making reservations.

Taxonomy by Brent Walston

Taxonomy is the study of plant names and relationships. In any horticultural pursuit, and bonsai is just that, it is important to know exactly what plants we are growing so that we may intelligently talk about them without ambiguity. I'm going to make this short so you aren't bored to death.

Plants have two names. This is called the binomial system. Their first name is their genus (plural is genera). Plants in the same genus are closely related and may interbreed with each other. If they do, the resulting plant is a hybrid, identified by an X in the name. For example, all maples are in the same genus: *Acer*.

The second part of the name is the species, and follows the genus. Plants in the same species always interbreed with each other. This is part of what makes a species a species (e.g., *Acer palmatum*—*palmatum* is the species, Japanese Maple). An interesting point is that the species names are descriptive or sometimes someone's name. *Palmatum* is just what it sounds like—palm like, and refers to the shape of the leaf.

Now, I know I just said that plants have two names, but there are 'varieties' of plants, that occur naturally or through breeding. Manmade varieties are known as cultivars, and this is a third part of the name. So, *Acer palmatum* 'Bloodgood' is (1) Genus *Acer* (Maple) (2) Species *palmatum* (Japanese Maple) and (3) Cultivar 'Bloodgood.' Cultivars must always be clones of the parent plant. They are genetically identical; therefore, they are propagated by cutting, grafting, tissue culture or other means.

A seedling of 'Bloodgood' cannot be called 'Bloodgood' because it will not be identical genetically, and will not show the same plant characteristics. Many people are confused by this. Cultivars are important because they insure that a plant will be exactly like the named plant.

Now the finicky part, the genus is always capitalized, the species is always lowercase, and the cultivar is always capitalized and in single quotation marks ('). If you want to be really picky, the genus and species are always italicized and the cultivar is not.

What good is this? For one thing, when you use the botanical name, there is absolutely no confusion about what we are talking about. Each plant has its own individual name. How many Mock Oranges are there? Another thing is that plants in the same genus have similar characteristic usually, so this tells you something about the plant. For example, if you see a plant marked *Acer grosseri*, immediately you know it is a maple, it has opposite leaves, is probably a water lover and most likely has palmate, 3- or 5-lobed leaves.

Pronunciation of the names: This is probably the biggest reason people resist botanical names. First, let me say that there is no internationally accepted convention (unfortunately) for pronouncing the names, so you can't be wrong. Even experts disagree on how some things should be pronounced. For example, how do you say, 'Gypsophila (Baby's Breath)' Some people say Gypsof-e-la with the accent on 'sof,' and

some say Gyp-so-fee-la with the accent on the 'fee.' There ain't no right way, only what most people say. One place you can't go wrong is where a species or cultivar is named after a person. Don't get fancy—just say the person's name and follow it with ee-eye. For example, Blue Oak is *Quercus douglasii*. Just say Quer-cus douglas-ee-eye. Two i's (ii) at the end of a name are always pronounced ee-eye.

The preceding information was shared between Chris Cochrane (PBA-Richmond) and Brent Walston, (Ukiah, California) on the Internet. Chris obtained permission from Brent and some background on him to share with the rest of us: "I'm the manager of Evergreen Gardenworks Nursery. We sell bonsai stock, rock garden plants, and unusual ornamentals retail by mail order. We also have a retail store in Ukiah, CA. We grow nearly everything we sell ourselves. I am the propagator and everything else—it really is a one-man show. We specialize in cutting propagation, and I have been working on cutting grown Japanese Maples and *Prunus*, particularly *P. mume*. We have been in the nursery business for 7 years and I have been into bonsai for about 15 years, just long enough to start achieving some fine large trunked specimens."

Well, that's enough for now, I hope this helps, if so leave me a note, I like to get e-mail too.

Editor's note: Well, Brent's E-mail address is bonsai@pacific.net. Let him know if he helped you out.

PH: ITS ROLE IN PLANT GROWTH AND BONSAI CULTURE BY ED MULHOLLAND, BSGNY

FROM THE BONSAI BULLETIN

PH. It's a term frequently used by gardeners and bonsai enthusiasts, but very few of us know exactly what pH means. It is an abbreviation for potential hydrogen. Whenever the letter h is used as a symbol for hydrogen, it is capitalized. That's why the p is lower case and the h is upper case pH is a chemical measurement of hydrogen ion (H+) concentrations, which cause an acid reaction, and hydroxyl ions (OH-), which cause an alkaline reaction. The pH scale reads from 1 to 14, 7 being neutral, neither acid nor alkaline. Any value under 7 is considered acid, or "sour", and any over 7 is alkaline or "sweet": low = acid; high = alkaline.

1 2 3 4 5 6 7 8 9 10 11 12 13 14
very acid, acid alkaline

The pH is a negative logarithm of the hydrogen ion (H+) concentration.

Therefore, a pH value of 5 is ten times more acid than the value of 6 and onehundred times (10 x 10) more acid than a value of 7.

There is, probably, an optimum pH value for each particular plant, but most grow well in soils with a fairly wide range of values. Even plants of different species of the same genus can be markedly different in soil needs. The exact pH required by each species has never been clearly defined, and opinions do differ. Trust me, I've checked!

Ericaceous plants, such as Rhododendrons, Andromedas and Blueberries, and most evergreens and conifers prefer acid soil. Juniper, Lilac, Atlas Cedar and some of our native western pines, on the other hand, prefer a sweeter, less acid planting medium.

In bonsai, we try to create an artistic interpretation of a mature tree or other natural setting. For our bonsai to be healthy as well, we must recreate the tree's culture or growing conditions. Rhododendrons and Blueberries, for example, are woodland plants. They usually grow in the understory of a forest in a soil that is high in organic matter, a naturally acid soil. On the other hand, the Atlas Cedar is indigenous to the Atlas Mountains in North Africa that have

an alkaline limestone based soil. Most of the soil in the western half of the United States is also alkaline. This is why some lime incorporated into your soil mix might be beneficial for pines native to the western states.

It is not easy to change the pH of a planting medium, whether it is in the bonsai container or the ground. One advantage of bonsai is that you have total control of the planting medium right from the start. The first considerations concerning your soil mix are good structure and drainage.

If you have a plant like a Juniper or Cedar (Cedrus) and you want to raise the pH of the planting medium, use ground limestone for the best results. It lasts longer and will not burn your plants as easily as other forms of lime. Ground limestone is in the form of CaCO₃, calcium carbonate. CaCO₃ reacts with hydrogen ions (H+) and by lessening their concentration raises the pH value:



It is preferable to incorporate the ground lime into your planting medium rather than applying it afterwards on the surface. This is because lime has slow horizontal and vertical movement in soil. The more evenly dispersed it is the better it can react with the hydrogen ions.

But how much lime should be added? A sandy soil mixture, such as used in bonsai, needs less lime to change the pH value than does the heavier soil in your garden. In a bonsai soil mixture, one ounce of ground limestone per bushel of planting medium should be enough to satisfy plants which prefer a sweeter soil mix. If you are mixing less soil, 1/2 teaspoon of lime per inch pot will also be sufficient.

For acid-loving plants, incorporate peat moss or shredded pine bark into your bonsai planting medium, as they have an acidic effect. Also, many fertilizers are formulated for acidic plants. Those with aluminum (Al), sulfur (S) or ammoniacal nitrogen (NH₄) will acidify the soil.

Many fertilizers for acid plants will contain iron. This is because if the pH level of the planting medium is not low enough (acidic enough), iron will form compounds with other elements and become chemically unavailable for plant absorption. Though commonly referred to as iron deficiency, the iron is not deficient, it's simply unusable. Plants that naturally grow in acid soils (pH 4.5) suffer from the lack of available iron at high pH levels.

Iron deficiency may cause interveinal chlorosis or yellowing of the new leaves on a plant. Rhododendrons and Gardenias may exhibit these symptoms. I have even seen it on Burning Bush. Using fertilizer with iron in your regular fertilizing program will help prevent or correct the situation, but for quicker results, use a fertilizer with chelated iron. It resists forming compounds and stays chemically available to plants.

Needless to say, read and follow directions on all fertilizers. The line between deficiency and toxicity is very fine, especially with trace elements. Too much is often worse than too little. Most plants will not suffer from a deficiency of a trace element if natural soil is a component of the planting medium. Peat- and bark-based mixes also contain small amounts of micro nutrients. If you use a totally soilless planting medium, however, more attention should be paid to possible nutrient deficiencies.

How do you find out the pH of your soil? Test kits are available from most nurseries and garden centers, or you can mail a sample to your county agricultural agent. Test kits are not as accurate but are the more popular method, especially for testing the soil in many pots.

Fertilizers and the salts they contain can temporarily lower the pH reading without affecting any permanent change in the pH of your soil sample. And kits all need water or dampness to conduct pH tests. The pH of the water used to conduct the test can also influence the reading so you should check the pH of your water. This should not surprise us.

pH, continued from previous page

After all, if you combine a hydrogen ion and a hydroxyl ion we get HOH: $H^+ + OH^- = HOH$ better known as H_2O !

Pure water, the common solvent to all soils, has the same quantities of hydroxyl ions as hydrogen ions, so it would have a pH value of 7—neutral—as does distilled water. I doubt that the water used in pH test kits, or to irrigate your bonsai, is anything close to pure.

Rainfall, especially in the New York area, can be very acidic, hence the term "acid rain". Sulfur emissions into the atmosphere from automobiles and industry are the principle causes. In some areas, these emissions can be bad enough to injure or kill plant life. Acid rain has killed all plant and, consequently all marine life, in thousands of bodies of fresh water in our region. The pH of rain water in the New York area can be 5 and even less at times. Hardy bonsai usually receive natural rainfall supplemented or superseded by tap water. Water from your tap differs markedly from rain water. Tap water in most areas is sweet or alkaline, primarily because of the addition of calcium and other minerals.

If your bonsai are tropical or indoor plants, they will receive most, if not all of their water from the tap. In some areas, the water contains such a large amount of suspended minerals that will start to accumulate on your container and in your planting medium. If this the case, try to use water that has stood for at least 24 hours to allow some mineral ions to dissipate or volatilize.

Another way to try to counteract this mineral buildup, and its alkaline effect, to add one teaspoon of vinegar to one gallon of water, and soak your bonsai it. This should be done once per month. Little has been published on the specific effects on bonsai of water and soil pH. Information from readers on the result of any tests or on pH problems they have experienced or solved, would be welcomed.

(Editor's note: We hope readers of the Bonsai Bulletin will respond. We noted that a reader of American Honbuculturist Nov. 1989, found that his municipal water was kept at a pH of 8.3 to prevent corrosion in the mains. He set up an automatic watering system that adds two cups of vinegar per 90 gallons

of water with "outstanding" results in terms of the color and vigor of his bonsai. The editor commented that he had come up with an excellent and cheap method controlling the pH of his bonsai soil. We calculate this to equal 1 tsp./gallon and apply it when a lot of watering is needed due to lack of rain. LW)

Optimum pH Range for Plants

African Violet	6-7	Ilex sp. Winterberry	acid
Alder	acid	Juniper	6-7
Almond	6-7	Larch, European	5-6.5
Apple	5-6.5	Laurel, Mountain	4-5.5
Andromeda	acid	Leucothoe	4.5-6
Ash, White	6-7.5	Lilac	6-7.5
Aspen	4-5.5	Linden	5.5-7.3
Arborvitae	4.5-5.5	Maple, Sugar	6-7.5
Azalea	4-5	Magnolia	5-6
Barberry, Japanese	6-7.5	Oak, black	6-7
Beech	5-6.7	Oak, Pin	5-6.5
Blueberry	4-5.5	Oak, white	5-6.5
Boston Ivy	6-8	Peach	6-7.5
Burning bush	5.5-7.5	Pear	6-7.5
Camellia	acid	Pecan	5.5-7.3
Chamaecyparis	acid	Pine, Eastern White	5-6
Chrysanthemum	6-7.5	Pine, Jack	4.8-5.5
Citrus	6-7	Pine, Red	5-6
Cranberry	4-5	Pine, Scots	4.8-5.5
Dogwood	6.5-7.5	Quince	6-7
English Ivy	6-8	Rhododendron	4-5.5
Enkianthus	acid	Sphagnum moss	4-5
Fir, Balsam	5-6	Spruce, Black	4-5
Fir, Douglas	5-6.5	Spruce, Colorado	6-7
Gardenia	5-6	Spruce, White	5-6
Hazel	acid	Sycamore	6-7.5
Hemlock	4.5-5.5	Tamarack	4-5.5
Holly, American	5-6	Texas Elm	alkaline
Holly, English	acid	Wisteria	6.5
Honeysuckle	alkaline	Yew, Taxus	acid

Soil Reactions to Fertilizers and Soil Conditioners

Aluminum Sulfate	acid	Manure, Poultry	alkaline
Ashes	alkaline	Oak Leaves	acid
Bat Guano	acid	Osmocote 14-14-14	acid
Bone Meal	alkaline	Peat Moss	acid
Coffee Grounds	acid	Perlite	neutral
Cottonseed Meal	acid	Schultz	acid
Dried blood	acid	Sewerage Sludge	acid
Fish Emulsion	acid	Super Phosphate	acid
Granite Dust	neutral	Tea Leaves	acid
Greensand	neutral	Vermiculite	neutral
Horn & Hoof Meal	neutral	Water, Municipal	alkaline
Manure, Cow	acid	Water, Rainfall	acid
Manure, Horse	acid		

Editorial, continued from page 3

Such titles, as they are, are rather dull and mundane, offering no encouragement to a viewer to see further into the thoughts of the bonsai's creator. Is the bonsai meant to be reminiscent of a tree in the Cascade Mountains, or one along the Maine coastline, or in a meadow?

One way of getting your bonsai titled is to first have it considered by your peers to be in the "masterpiece" category. Then take an 8" by 11-inch photograph, and send it with appropriate details to a group in California. They, in turn, may judge the bonsai a masterpiece, and forward the photo and paperwork to the Nippon Bonsai Society. The Nippon Bonsai Society will give the final approval as to whether or not the bonsai is a masterpiece, and send a title for the bonsai along with a certificate to the California group. Sometimes the titling of the bonsai is left to the California group. They arrange for a little sign with the tree's title calligraphically drawn on it which is placed in the front on top of the soil. A number of bonsai in this country have been named via that process (e.g., John Y. Naka's 11-tree planting at the U.S. National Bonsai and Penjing Museum with the Japanese title of "Goshin" on the sign in Kanji). Now you're on your own to decide if the English translation completely covers the title in the Japanese sense. Goshin translates as "Guard or Protector of the Spirit."

Another somewhat notorious tree with a name is the one which Mr. K. Murata had trained and which is in the Brooklyn Botanic Garden (BBG) - a Shimpaku juniper with the name of "Fudo." Near as I can figure, "Fudo" might translate as "One of Nature." When Fudo died, BBG denuded it of foliage and enshrined it in a display case with a message thanking it for all the joy it had provided its viewers. Such an expression of gratitude is not unique, for in Japan a bonsai fancier may hold a Shinto ceremony for a deceased bonsai.

All of us do not have "masterpiece" bonsai, but that should not deter us from honoring our bonsai with titles. Unfortunately, Westerners do not enjoy the legacy of gods or spirits capable of living in trees, mountains, rocks, or streams as do the Asians or the American Indians. Names such as "Phoenix" or "Dragon" are found among the names of Japanese bonsai, such as the title for one of Japan's nationally acclaimed bonsai masterpieces—"Dragon Flying Through the Clouds" pictured as Plate 114 of Yuji Yoshimura's book.

But do not lose heart. Jeff Stephanic gave some ideas from what he tells his art students at George Washington University when they raise the question of how to title their art. One can consider that there are four categories as follows:

1. Literal title: simply what has always been done "Japanese maple (*Acer palmatum*)" or the like, which is what you can do if your creative spirit doesn't move you.

2. Poetic title: such as "Methuselah," "Stairway to Heaven," "Sentry in the Pass," "Sleeping Dragon."

3. Title alluding to some memory: "Ridge, Olympic Mountains;" "The Tree That Held My Swing;" "A Tree at Great Falls, Potomac River."

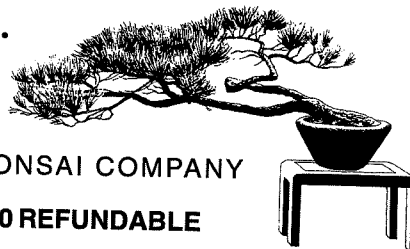
4. Titles symbolizing something in life: "Solitude;" "Fortitude;" "Guardian of the Spirit;" "Eternal Spring."

The last category reminds me of a Cliff Pottberg class a number of years back. He suggested that the students come up with titles for bonsai. Mary Fox came through with a winner - all her dead bonsai planted around a single, living bonsai with the title, "Hope."

One might say that a title could stifle the viewer's imagination, so that he no longer puts the bonsai in his own setting. Ostensibly, that's why the Japanese do not include rocks, houses, or other figurines on their bonsai - it's a no-no. However, I feel that an appropriate title to a bonsai completes the story as to why you crafted it into its finished form. So, until you have created that masterpiece bonsai, and without embarrassment can try the Nippon Bonsai Association route,

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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

Call for meeting time and location
Marc Jartman, (410) 263-2748

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
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Essie Wilson, (301) 839-2471

LANCASTER BONSAI SOCIETY

Manheim Twp. Park, Stauffer Mansion
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Ken Morgan, (717) 872-5941

MEI-HWA PENJING SOCIETY

(Chinese language spoken)
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Akey Hung, (301) 390-6687

NORTHERN VIRGINIA BONSAI SOCIETY

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

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Call for time and meeting location
Todd Ellis, (540) 372-2084

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

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