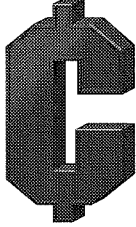


PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

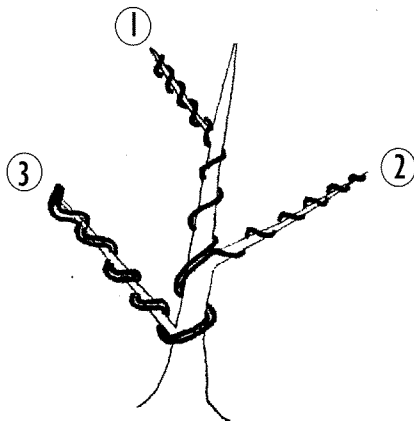
ISSN 0160-9521



IT MAKES  TO GO TO THE
PBA'S SPRING AUCTION
AT BEHNKE'S NURSERY
MAY 18.

THREE FOR THE EFFORT OF TWO

by Chris J. Yeapanis



The wiring technique that allows you to wire three branches with 1 (count it 1) piece of wire. SEE PAGE 10.

PRESIDENT'S MESSAGE	2
EDITORIAL	3
CALENDAR OF EVENTS	3
MONTHLY CARE TIPS	4
PBA'S AUCTION	5
TREE OF THE MONTH	6
IBC '96	7
PLANT COLLECTORS	11
LETTER TO NVBS	15
SENSEI SAM	15



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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.

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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

Our club and PBA Spring Shows are over, and we are now well into Spring. The Spring Shows were great successes and the trees exhibited continued to show better refinement, and at least to me, seem to get better every year. I am extremely proud of the quality and caliber of bonsai trees our members develop; and I am particularly proud of the increasing attention to detail that makes for a very fine show tree. All who have submitted trees for exhibition are to be thanked and congratulated!

Our next big task is to make certain that IBC '96, which we are hosting the first week of July, turns out to be an enormous success. This really must be a team effort, with every member contributing his or her time and expertise, so that we can truly say that the success is really to be shared by each and every member of PBA. Regardless of age, regardless of sex, regardless of physical strength or ability, there is going to be some job that each of you can do and do well. Please continue to contact your club presidents and/or Bob Sitnick or Bill Spencer, and continue to volunteer your services. Your committees have put in a tremendous amount of work to help assure a very successful outcome. Demonstrators from throughout the world will be coming into town, and most of all you owe it to yourself to see Mr. Kimura, "The Magician," display his virtuosity and skill on some very challenging trees. Each of our demonstrators and workshop instructors is dedicated to teaching you their particular expertise on the art of Bonsai.

Last but not least, I thank the PBA Board and the membership for the great outpouring of support you have shown me not only in this past year of my Presidency but in previous years serving PBA in various capacities including as your delegate, director and finally as Third Vice President of BCI. I hope that I can continue to serve you well in the coming year. You know that I will give 110% effort toward making PBA a greater and better organization. We have many more tasks ahead of us. We need to show support for the expanded Bonsai and Penjing Museum at the Arboretum. We need to support the National Bonsai Foundation financially as much as we can, and finally we need to support the Friends of the National Arboretum for the work they are doing and will continue to do in support of the outstanding treasure that sits right here in our Nation's capital. So let's really get on with the work of the year — making IBC '96 a great and wonderful success.

Joe Gutierrez

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

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

May

- Chesapeake Bonsai Club
Saturday 9
Pickering Creek Day Workshop
Held at Pickering Creek on the Eastern Shore, times to come.
- Northern Virginia Bonsai Society
Saturday 11
Green Springs Park
Dan Chiplis styles a maple forest.
- Lancaster Bonsai Society
Friday thru Sunday
Mini Symposium. Call club contact for more information.
- Greater Philadelphia Bonsai Society
Thursday 16
Pennyback Ecological Restoration Trust, Huntingdon Valley, PA
Forest/Group planting workshop. Material: Japanese Larch.
- ALL PBA
Saturday 18
The SPRING AUCTION at BEHNKE'S NURSERY. see page 5 for more details
- Baltimore Bonsai Club
Sunday 19
Cylburn Arboretum
Rock planting workshop.
- Kiyomizu Bonsai Club
Sunday 24
Clearwater Nature Center, Clinton MD
Azalea workshop, please bring materials.

Editorial by Jules Koetsch

Just a little while back, "Mame Growers of America," Volume XVIII, No. 4, Winter, 1996, four pages, arrived with a "Sayonara" note on the last page from the editor, Doris Froning, indicating that it was the final issue. For those bonsai newcomers, Dorie Froning is "Miss Mame Bonsai," having published "Mame Growers of America" for 20 years. The publication was always a composite of tips on all aspects of mame bonsai culture interspersed with

June

- Northern Virginia Bonsai Society
Saturday 8
Annual Picnic at John Simpson's house.
- Washington Bonsai Club
Saturday 15
National Arboretum
Azalea Workshop with Archel Morell.
- Baltimore Bonsai Club
Sunday 16
Cylburn Arboretum
Pot making in a potters' studio. (Maps given at May's meeting).
- Greater Philadelphia Bonsai Society
Thursday 20
Wood / Jin Carving.. Demo with dremel, power chisel.
- Kiyomizu Bonsai Club
Sunday 23
Clearwater Nature Center, Clinton MD.
Juniper raft style workshop, please bring materials

haiku (Japanese poems) and sources for bonsai related items. In those 20 years, Dorie has seen two of her mame bonsai go into National Collection (a Trident Maple and a Zelkova grove). She is currently a member of the National Bonsai Foundation's Board of Directors and has conducted numerous workshops and lectured on mame bonsai.

Looking through old PBA Newsletters, I ran across an article covering Dorie's lecture at the National

MONTHLY CARE TIPS FOR MAY

By now the chances of there being any frost has well passed and indoor plants can be safely moved outdoors.

Pruning: Heavy pruning, that is pruning of established branches that are unwanted should have been done. Sprout pruning is the order of the day to keep the new growth from becoming too leggy. Sprout prune Hinoki cypress, Sawara or blue moss cypress, Hemlock, Juniper, Larch, Spruce and Yew, Hackberry, Beech, Weeping willow, Andromeda, Japanese apricot, and Azaleas. For azaleas, one should do it after flowering

to get the full benefit of the flowers. New growth of Japanese maples can also be removed or cut back.

Repotting: Hinoki cypress, pines, and Junipers (except for Shimpaku) can be done in the early part of the month. Azaleas can be repotted after they flower, - towards the end of May.

Wiring: Always check the wiring to see that it is not digging into the bark of the bonsai. Wiring can be done on Hinoki cypress, Junipers, black pine, Crab apple, and Japanese Apricot.

Fertilizing: Fertilizing routine should have been started last month. Continue for all plants.

Watering: Be certain to check the plants on a daily basis to ascertain that they have adequate water. If the soil mix and location of the plants is correct the bonsai should require watering once per day. The preferred time is in the morning up to about 10:00 a.m. Avoid very late in the afternoon waterings, - after 5:00 p.m. as the plants will not assimilate as much water as they would earlier in the day since they are entering their periods of rest. The latent water can lead to root rot.

Editorial, continued from page 3

Arboretum on June 2, 1990. The little joke she told then about fertilizer balls always makes me chuckle. It concerns the vulgarity "shit balls" being used to more directly describe fertilizer balls made of cottonseed meal, blood meal, and bone meal (partly because of their color and also their smell especially when freshly made and containing bone meal). For a more ladylike expression, Dorie calls them "ouglah" balls which she explained came about from this tale about a U.S. Senator. The Senator was delivering the usual political speech filled with rhetoric and wild promises to a tribe of American Indians on their reservation. During the pauses and stops denoted by the

speech writers as places for applause, the Indians instead chanted very vociferously the words ouglah, ouglah, ouglah. After receiving ouglahs throughout his speech, the Senator felt that it was a smashing success and happily accepted the Indians' invitation to get on one of their horses and tour the reservation. However, while the Senator was going behind the horse to get on, he was cautioned by an Indian, "Watch out - don't step in the ouglah!" It's time to invite this charming, little lady back to enlighten us on growing mame bonsai. After all they take up much less room than the usual run-of-the-mill bonsai, and are a helluva lot easier to lift and move about. Septuagenarians and the

less robust take note. Putting together all the 20 years of Mame Growers of America in one volume would make a worthy publication.

THANKS A MILLION, DORIE,
FOR 20 YEARS OF MAME
GROWERS OF AMERICA NEWS-
LETTERS.



PBA Spring Auction
Saturday, May 18
9:00 am - 12:00 pm
Behnke's Nursery

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 and
 Delivery of items for auction**

10:00 a.m.

Auction begins

12:00 Noon

End of auction



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 Meidilands • Miniature & "Baby" Tree Roses

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TREE OF THE MONTH

Collected Douglas Fir by Joe Gutierrez

Over the Memorial Day weekend in 1994, I had the privilege and pleasure of collecting trees in the rugged mountains of the Colorado Rockies with some of my favorite bonsai friends. The altitude was well over 8,000 feet and perhaps closer to 9,000 feet, on a cool and mostly sunny day. High up on a mountain slope, shortly after a brief lunch break, this enormous Douglas Fir was spotted by my good friend and frequent collecting buddy, Tony Johnson. It took four people the better part of an hour to trim and dig out this tree. A portion of the rock in which it was growing had to be removed with the base of

the trunk. The tree, with a trunk measuring 13 inches in diameter at its base, was then balled and burlapped. Finally, we all agreed, it was the prize tree of the entire collecting trip. I trimmed a considerable amount from the top of this tree to make it manageable. Some very large roots also had to be trimmed to produce a more compact rootball.

You can see a photograph of the tree of the tree as it appeared balled and burlapped just before it was placed into a training pot.

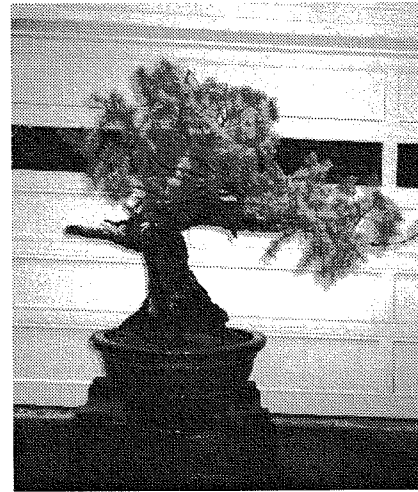
The pot is an enormous one, and not necessarily the appropriate pot for this tree, nor is the tree in the appro-

priate position within the container. However, it will flourish in this container quite nicely in the next few years; and during that time, additional shaping and training can take place.

Barely over one year later, with no training but only regular watering and fertilizing to keep the tree alive, I did the preliminary wiring. The branches were laid out, but no carving was done at this time. Wiring and laying out of the branches improves the exposure to sunlight and leads to a much better development of foliage. The future challenge will be reduction of the rootball to fit into a shallower container, and carving of the dead wood.



Balled and Burlap



After One Year of Growth



After Preliminary wiring



IBC'96

JULY 2-7, 1996

WASHINGTON, D.C.

Renaissance Washington D.C. Hotel

PROGRAM

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

WELCOME

Ballroom

8:30am - Noon

2 RING DEMONSTRATION

Rosade: Hinoki Forest

Valavanis/Yoshimura: Beech Forest

Ballroom

8:30am - Noon

ADVANCED WORKSHOP 1

Kimura: Very Large Junipers. Material furnished.

Workshop Room

Noon - 1:00pm

LUNCH ON YOUR OWN

1:00pm - 5:00pm

2 RING DEMONSTRATION

Barton

Notter: Scots Pine

Ballroom

1:00pm - 6:00pm

ADVANCED WORKSHOP 2

Bring your own tree.

Kimura, assisted by **Rosade, Valavanis, Yoshimura, Kuo** and **Kando**

Workshop Room

1:30pm - 5:00pm

WORKSHOP/DEMONSTRATION

Ishii: Juniper Grafting

IN ENGLISH

Workshop Room

THURSDAY JULY 4

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

REGISTRATION

8:00am - Noon

DEMONSTRATION

Kimura

Ballroom

Noon - 1:00pm

LUNCH ON YOUR OWN

1:30pm - 4:30pm

DEMONSTRATION concludes

Kimura

Ballroom

1:00pm - 6:00pm

WORKSHOP

Rosade: Evergreen Forest. Materials provided.

Workshop Room

1:00pm - 6:00pm

WORKSHOP

Valavanis/Yoshimura: Japanese Black Pine Materials provided. [15]

Workshop Room

1:00pm - 5:00pm

WORKSHOP

Ishii: Juniper Grafting.

IN SPANISH

Workshop Room

4:30pm - 6:00pm

WORKSHOP

Kimura: Advanced Workshop 1 Continued.

Workshop Room

Evening

ON YOUR OWN

10:30pm - ???

AFTER-THE-FIREWORKS

DESSERT PARTY

FRIDAY JULY 5

7:00am - 8:00am

BCI DELEGATE MEETING

Ballroom

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

REGISTRATION

8:00am - Noon

2 RING DEMONSTRATION

Duran: Azalea

Kuo: California Juniper

Ballroom

7:30am - 12:30pm

WORKSHOP

Notter: Scots Pine. Material Provided.

Workshop Room

WORKSHOP

Barton: Bring your own material.

9:00am - Noon

WORKSHOP

Kimura: Advanced Workshop 1 Continued

Workshop Room

Noon - 1:00pm

LUNCH ON YOUR OWN

1:00pm - 5:00pm

WORKSHOP

Duran: Azalea [10]

Workshop Room

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

BCI GENERAL MEMBERSHIP

MEETING

Auditorium

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

REGISTRATION

8:00am - Noon

DEMONSTRATION

Kimura

Ballroom

8:30am - Noon

WORKSHOP

Duran: Azalea. Material provided.

Workshop Room

WORKSHOP

Kuo: Bring your own material.

Noon - 1:00pm

LUNCH ON YOUR OWN

1:30pm - 4:00pm

DEMONSTRATION concludes

Kimura

Ballroom

7:30pm - 11:00pm

BANQUET AND DANCE

Black Tie Optional

Ballroom

SUNDAY JULY 7

8:00am - 9:00am

BCI SHORT BOARD MEETING

8:00am - 10:00am

WORKSHOP

Kimura: Advanced Workshop 1 Concludes

Workshop Room

10:00am - Noon

FAREWELL BRUNCH

Invitation to Toronto for IBC'97

Ballroom

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

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.

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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) _____

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 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 \$ _____
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Total Registration \$ _____

Total Workshops \$ _____

Total Special Event Tickets \$ _____

TOTAL DUE \$ _____

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Mail or fax this form directly to hotel. Do NOT send with your registration form.

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

NAME _____

ADDRESS _____

Amount \$ _____

CARD NUMBER _____

EXPIRATION DATE _____

TELEPHONE _____

Sharing Room with _____ SIGNATURE _____

THREE FOR THE EFFORT OF TWO

by Chris J. Yeapanis

Betty and I visited California in early November for a vacation and to take in our second Golden State Bonsai Federation Convention (GSBF 1995). The trip was great, and we spent a few days with Lindsay and Debbie Shiba. (We got to know these special people because we volunteer, help host visiting speakers, and have been club and PBA officers.) The convention was informative, fun, well run, and the best (as I have said) since we went to our first GSBF convention in 1993. Enough about the convention. I am writing this article about a wiring technique I learned from Lindsay Shiba in his workshop.

Lindsay asked me to help him with his workshop. I was thrilled to be helping at a GSBF convention. I figured I would get a good chance to see a workshop up close and assumed I would be doing grunt work (i.e., cleaning-up, making wire and soil available to the participants), but the workshop required a lot of wiring.

Each participant had seven spruces to wire in the formal upright style and then plant as a group to create a chokan-style forest. I wired for almost three hours helping the participants. (Betty says in quilting, if you've worked your quilting stitch for three hours in a session, your fingers have learned it. Wiring could be the same.) Lindsay taught the class a wiring technique which I think was worth the cost of the workshop. This technique helps the wiring go faster and possibly use less wire. I used this trick many times during the three hours.

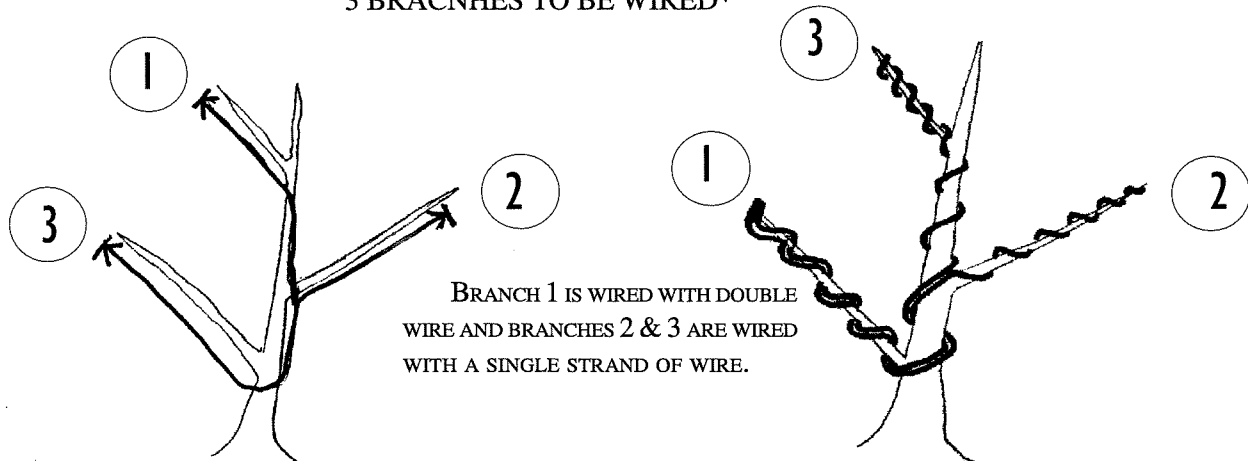
At first, Lindsay did not think he should take credit for this wiring technique, but I have never seen it written about or shared before; therefore, I am giving him credit. I also found out a week after the convention that Lindsay had done the program for the Santa Anita Bonsai Society, which has members like Marybel Balendonck, Jim Barrett,

Bill Hutchinson, Kay and Khan Komai. During the program, he presented the wiring technique which was well received and was something new to the members.

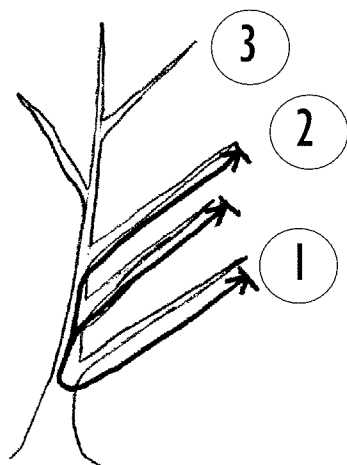
This wiring technique allows you to wire three branches with 1 (count it 1) piece of wire. This technique works well with three branches of about the same size, or when one branch is up to twice as big as the other two branches.

Select the three branches to be wired. To determine the length of wire, estimate the amount of wire needed to wire the two furthest branches and double it. You will use the doubled portion of wire to wire the heaviest branch, if there is one, and the two ends of the wire to wire the two remaining branches. The sketches should serve as a better description. There are two examples in the sketches. Example A shows traditional branch placement, and example B shows the branches all on one side (i.e., windswept style).

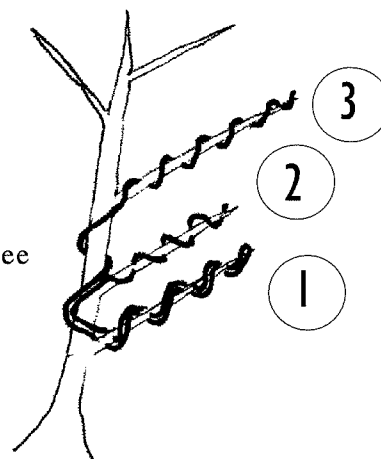
EXAMPLE A
3 BRANCHES TO BE WIRED*



Three for one wiring example B



Example B of wiring Three Branches with One Wire



PLANT COLLECTORS - ROBERT FORTUNE & DR. J.L. CREECH

By Jules Koetsch

Last November your editor received a very welcomed and interesting letter about a 19th Century plant collector, Robert Fortune, from Dr. John L. CREECH, a modern-day plant collector. For those who do not date back to the days when the National Bonsai Collection was established, it must be mentioned that Dr. CREECH played a very instrumental, key part as Director of the National Arboretum, in selling the idea, bringing the collection from Japan, and in the construction of the facility on its present site. Since this year marks the 20th anniversary of the opening of the National Bonsai Collection, now part of the U.S. National Bonsai and Penjing Museum, it is befitting to once again review the history of how it all came about. What history of those events we have previously published has been reprinted in recent PBA Clippings.

Getting back to Dr. Creech's letter: "One of the most fascinating narratives on Japan is that written in 1863 by the famous English plant collector, Robert Fortune, when he spent almost two years in that newly opened Empire. Sadly, this book is no longer available, even from rare book dealers; and yet it should be read by everyone who is attracted to the great array of ornamental plants that have come from Japan. I am exploring the idea of a facsimile if it is possible."

"During one of his visits to the Japanese nursery regions, Fortune recounted his observations on bonsai, and this may be the first extensive discussion of the art although you will note that 'President Meylan in 1826 saw a box which he describes as only one inch square by 3 inches high in which were actually growing and thriving a bamboo, a fir, and a plum tree, the latter being in full blossom.' Meylan, I think must have been one of the Dutch factors who lived on the

island of Deshima, a prison-like artificial island in Nagasaki harbour, to which the Dutch traders were restricted between 1639 and almost 1854 (when Perry 'opened Japan'). "The reason for me sending you these pages from Fortune's book is obviously that bonsai folks may be interested in his observations." (To the latter statement, all that can be said is, "Thank you very much Dr. CREECH!")

Before publishing the pages excerpted by Dr. CREECH from Fortune's book, it may be worth mentioning something about Robert Fortune. He was one of a number of botanists who were running hither and thither like ants as the 19th Century opened. The only places where they met more than physical difficulties were in the Far East. The information in this paragraph comes from HUGH JOHNSON'S ENCYCLOPEDIA OF TREES; Portland House, NY; 1990.

Continued on next page

YEDO AND PEKING

A NARRATIVE

OF

A JOURNEY TO THE CAPITOLS

OF

JAPAN AND CHINA.

WITH NOTICES OF

THE NATURAL PRODUCTIONS, AGRICULTURE, HORTICULTURE, AND
TRADE OF THOSE COUNTRIES, AND OTHER THINGS MET WITH BY
THE WAY

BY ROBERT FORTUNE

WITH MAPS AND ILLUSTRATIONS

LONDON:
JOHN MURRAY, ALBEMARLE STREET
1863

THE RIGHT OF TRANSLATION IS RESERVED.

On the next few pages will be an excerpt from this book with regards to the dwarfing of trees.

Japan and China excerpt by Robert Fortune

Each nursery covers three or four acres of land, is nicely kept, and contains thousands of plants, both in pots and in the open ground. As these nurseries are generally much alike in their features, a description of one will give a good idea of them all.

On entering the gateway there is a pretty little winding path leading up to the proprietor's house, which is usually situated near the centre of the garden. On each side of this walk are planted specimens of the hardy ornamental trees and shrubs of the country, many of which are dwarfed or clipped into round table forms. The beautiful little yew (*Taxus cusidata*) which I formerly introduced into Europe from China, occupies a prominent place amongst dwarf shrubs. Then there are the different species of Pines, Thujas, Retinosporas, and the beautiful *Sciadopitys verticillata*, all duly represented.

Plants cultivated in pots are usually kept near the house of the nurseryman, or enclosed with a fence of bamboo work. These are cultivated and arranged in the same way as we do such things at home. The Japanese gardener has not yet brought glass-houses to his aid for the protection and cultivation of tender plants. Instead of this he uses sheds and rooms fitted with shelves, into which all the tender things are huddled together for shelter during the cold months of winter.

Here I observed some South American plants, such as cacti, aloes, which have found their way here, although as yet unknown in

China—a fact which shows the enterprise of the Japanese in a favourable light. A pretty species of fuchsia was also observed amongst the other foreigners. In one garden I saw a large number of a species of acorus with deep green leaves. These were cultivated in fine square porcelain pots, and in each pot was little rock of agate, crystal, or other rare stone, many of these representing the famous Fusi-yama, or "Matchless Mountain" of Japan. All this little arrangement was shaded from bright sunshine and protected from storms by means of a matting which was stretched overhead. There was nothing else in this garden but the acorus above mentioned, but of this there must have been several hundred specimens. The pretty Nanking square porcelain pots, the masses of deep green foliage, and the quaint form and colouring of the little rocks, produced a novel and striking effect, which one does not meet with every day.

In Japan, as in China, dwarf plants are greatly esteemed; and the art of dwarfing has been brought to a high state of perfection. President Meylan, in the year 1826, saw a box which he describes as only one inch square by three inches high, in which were actually growing and thriving a bamboo, a fir, and a plum-tree, the latter being in full blossom. The price of this portable grove was 1200 Dutch gulden, or about 100l. In the gardens of Sumae-yah dwarf plants were fairly represented, although I did not meet with anything so very small and very expensive as that above mentioned. Pines, junipers, thujas,

bamboos, cherry and plum trees, are generally the plants chosen for the purpose of dwarfing.

The art of dwarfing trees, as commonly practised both in China and Japan, is in reality very simple and easily understood. It is based upon one of the commonest principles of vegetable physiology. Anything which has a tendency to check or retard the flow of the sap in trees, also prevents, to a certain extent, the formation of wood and leaves. This may be done by grafting, by confining the roots in a small space, by withholding water, by bending the branches, and in a hundred other ways, which all proceed upon the same principle. This principle is perfectly understood by the Japanese, and they take advantage of it to make nature subservient to this particular whim of theirs. They are said to select the smallest seeds from the smallest plants, which I think is not at all unlikely. I have frequently seen Chinese gardeners selecting suckers for this purpose from the plants of their gardens. Stunted varieties were generally chosen, particularly if they had the side branches opposite or regular, for much depends upon this; a one-sided dwarf-tree is of no value in the eyes of the Chinese or Japanese. The main stem then, in most cases, twisted in a zigzag form, which process checked the flow of the sap, and at the same time encouraged the introduction of side-branches at those parts of the stem where they were most desired. The pots in which they were planted were narrow and shallow, so that they held but a small quantity of

Continued on next page

Fortune excerpt continued from previous page

soil compared with the wants of the plants, and no more water was given than was actually necessary to keep them alive. When new branches were in the act of formation they were tied down and twisted in various ways; the points of the leaders and strong-growing one's were generally nipped out, and every means were taken to discourage the production of young shoots possessing any degree of vigour. Nature generally struggles against this treatment for a while, until her power seem to be in a great measure exhausted, when she quietly yields to the power of Art. The artist, however, must be ever on the watch; for should the roots of his plants get through the pots into the ground, or happen to receive a liberal supply of moisture, or should the young shoots be allowed to grow in their natural position for a time, the vigour of the plant, which has so long been lost, will be restored, and the fairest specimens of Oriental dwarfing destroyed. It is a curious fact that when plants, from any cause, become stunted or unhealthy, they almost invariably produce flowers

and fruit, and thus endeavour to propagate and perpetuate their kind. This principle is of great value in dwarfing trees. Flowering trees such, for example, as peaches and plums—produce their blossoms most profusely under the treatment I have described; and as they expend their energies in this way, they have little inclination to make vigorous growth.

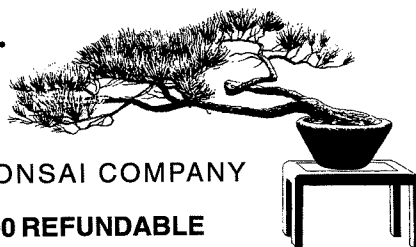
The most remarkable feature in the nurseries of Su-mae-yah and Dang-o-zaka is the large number of plants with variegated leaves. It is only a very few years since our taste in Europe led us to take an interest in and to admire those curious freaks of nature called variegated plants. For anything I know to the contrary, the Japanese have been cultivating this ta-te for a thousand years. The result is that they have in cultivation, in a variegated state, almost all the ornamental plants of the country, and many of these are strikingly handsome. Here is a list of a few to give some idea of the extent and number of these extraordinary productions: — Pines, Junipers, Retinosporas, Podocarpus, Illiciums, Andromeda japonica,

Euryas, Eleagnus, Pittosporum, Tobira, Euonymus (yellow), Aralia, Laurus, Salisburia adiantifolia. I have already said we must look upon the Aucuba japonica of our gardens as only a variegated variety of that species. Then there is a variegated orchid! a variegated palm! a variegated camellia! and even the tea-plant is duly represented in this "happy family!" The beautiful *Sciadopitys verticillata*, which is no doubt one of the finest conifers in Asia," has produced a variety which has golden-striped leaves.

It may readily be imagined that I was able to select a great number of new ornamental shrubs and trees which will one day, it is hoped, produce a striking and novel effect upon our English parks and pleasure-grounds. Having settled the prices of the different plants selected, all the particulars were carefully written down by my attendant yakoneens, as on a former occasion, and the vendors were requested to bring my purchases to the British Legation on the following morning. We then took our departure for Ogee.

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A Letter from Britany by Beth Potratz.

This letter was written as a thank you for sponsoring a very enthused young lady, Brittany Brian to the 1995 PBA Fall Symposium. We as a club voted to share this letter with all PBA members, since it is the epitome of PBA, teaching Bonsai to one and all. We hope that you enjoy this letter as much as we did.

Northern Virginia Bonsai Society

Dear Members of the Northern VA Bonsai Club,

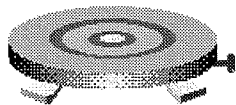
My name is Brittany Brian. I am 10 years old. I have been interested in Bonsai for 3 years and have read all the Bonsai books in the Montgomery County Library.

Thanks you very much for the scholarship you sponsored for me to go to the convention this past fall. I learned a lot and had fun. My family would not have been able to afford for me to go otherwise.

I have not been able to attend your wonderful meetings since Nov. to March, as I participate in a premier science program, "Adventure In Science", every Saturday morning during those months, however, I hope to attend again in the spring.

I plan on entering a speech contest with my topic as Bonsai at the 1996 4-H fair.

*Yours truly,
Brittany Brian*



SENSAI SAM

I have a theory. My theory is that it may not matter the size of the root ball when trees are dug from the field but rather when they're dug. This year has provided up with a very late spring after a cold and snowy winter. Normally, I would dig trees in late February or throughout March back in Pennsylvania. This year in West Virginia I had the opportunity to dig Chinese Quince, Scotch Pine, Japanese Black Pine and Cork Elm. However, I had to dig them the second week in April and so they were dug. The trees were semi-bare rooted and then potted the next day after they're dug. The weather became warm

80-85° for two days. The weather was then supposed to cool off to the seventies with rain on Sunday (April 14th) and Monday. This is the ideal weather for newly dug trees.

But, any way back my theory. The root balls were not the best on all the trees, but the candles were growing and some leaves showing on the deciduous trees. My theory is that all the trees will survive because the top growth will force root growth. Of course, I'll mist the tops for a few days and give trees some sun. Do people agree or disagree with my thoughts?

Sensei

Matsu-Momiji Nursery



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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: Judy Wise, 1259 4th St., SW, Washington, DC, 20024. For additional information, please call Judy Wise: (202) 554-3045.

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

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3rd Sunday, 1 PM
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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
4th Sunday, 2 PM
Essie Wilson, (301) 839-2471
- LANCASTER BONSAI SOCIETY**
Manheim Twp. Park, Stauffer Mansion
Lancaster, PA
2nd Thursday, 7 PM
Ken Morgan, (717) 872-5941
- 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
Michael Smith, (703) 255-2629
- RAPPAHANOCK BONSAI SOCIETY**
Call for time and meeting location
Todd Ellis, (540) 372-2084
- 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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