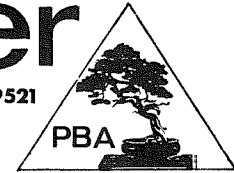


POTOMAC
BONSAI
ASSOCIATION

Newsletter

ISSN 0160-9521



Bonsai Forest Plantings By: Koukou Shoujikichi Translated By: Jules Koetsch

Note; The following is the second part in a series of articles which began in the last issue of the PBA Newsletter. It is a translation of part of the book "BONSAI FOREST PLANTINGS - A STUDY OF MANY SUBJECT PLANTINGS" by Koukou Shoujikichi.

PRINCIPLES OR GENERAL RULES OF FOREST PLANTINGS

When the season to create a forest planting has arrived, one hastens with a great deal of enthusiasm to search in several places and selectively collect the raw materials. Trees that are thick at their bases and with good taper are what one looks for but nearly almost all of the time in the end, the trees that are selected are seedlings. They are almost identical so that it is difficult under that type of situation to possibly select a main or master or number 1 tree from the duplicates.

However, if "useless raw materials are used", the beginner will retrograde in the early stages and not develop into a proficient creator of forest plantings. Of the majority of the people only 10% have the ability to appreciate that fact. A beginner is not with good intentions and will not learn unless from the beginning, good trees with a natural appearance are used to train with. Often one can note the merit in the above by simply arranging the raw materials in their assorted sizes from large to small in a single row along the centerline of the pot. Then any doubts concerning your own inherent ability in selecting trees will be put to rest.

Therefore, in the beginning one should see to it, if possible, to keep away from using inexpensive raw materials. In addition one experiences seeing a variety of designs that that person wishes to create but at first, one must follow what one can visuallize in one's mind.

If the above is followed, the work will be immediately enjoyable and of merit and no unreasonable risk will be involved. Please see to it that uppermost in your desires to select material that you choose both healthy trees and species that you are fond of. It is better to place a tree with sparse growth in a small pot and allow it to grow and add some dignity to its appearance so that in time it responds as a bonsai and its beauty deepens, rather than try to place it in a forest planting.

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The entire composition centers or pivots around three main trees which are chosen at the start from the collection of raw materials. The number 1 or master tree is the tallest and has a top or wick that makes it the tallest to be followed in size by the number 2 and then the number 3 trees.

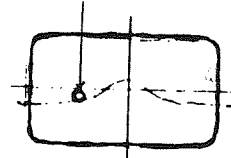
However, if creating the impression of perspective is a serious consideration, the raw materials must vary from big, through middle to small sizes. One must think about and recognize what effect the forest planting is to present to the viewer so that a scene emerges which utilizes variations in tree sizes to depict the desired expanse of the scene.

A problem exists with forest plantings that does not exist with placing a single tree in a pot. One must think about the anticipated result and decide upon the number of trees. In the extreme there are an infinite variety of natural landscapes that can be reproduced. The main strength in a forest planting lies in the number of plants used. A hint that follows a custom from the old days is to stop at an odd number of trees, - for example 5, 7, 9, and arrange the trees in odd-number groupings.

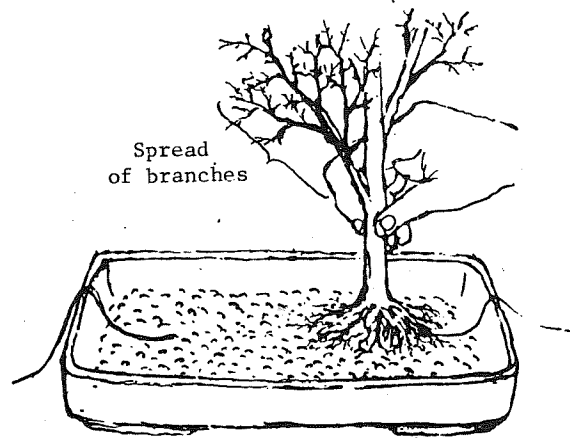
In reality, if one sees a forest planting in a single pot with an even number of trees or groups of trees, it seems to be too orderly, - a layout lacking in variation.

MASTER TREE - DECIDING THE DIRECTION FOR PLACEMENT

Placement for branches to spread to the right.



Spread of branches



Occasion when the spread of the branches is to the left

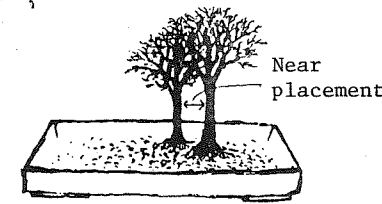
BASIS FOR GROUPING THE TREES

Even if the trees as single trees are unfavorable, notwithstanding their shortcomings, one can make good and overcome their mutual defects by skillfully joining the number 2 and number 3 trees into the forest planting. By so doing a magnificent forest planting can be born by making the most of consolidating the trees into a unified position where defects on one can be compensated for by the other and a unified composition that harmonizes and has a stabilized but not uniform appearance.

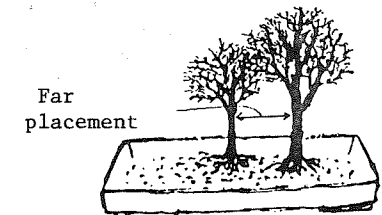
Well, some say that in a forest planting the placement of the number 2 tree is very important. It is unlikely that the beginner considers at first glance that the resolution of that matter is difficult but will see that it is a fact as he takes time to master the situation.

In order to produce the rhythm in the arrangement and a sense of security, the following considerations enter the picture: the proximity of the number 2 tree to the number 1 tree; the species of trees being used and the flow of

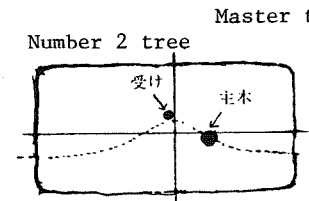
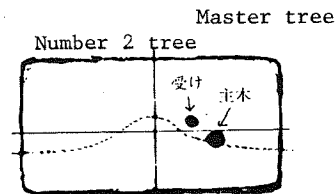
DECIDING ON HOW TO PLACE THE NUMBER 2 TREE



Master tree with somewhat the same height and thickness as the number 2 tree.



Occasion when the master tree has a noticeable difference in and is thicker and more tapering than the number 2 tree.

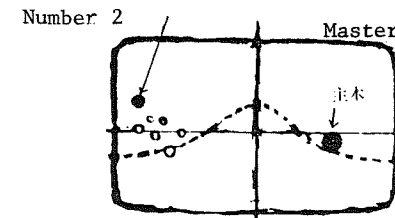


the composition; the tree structures from the standpoint of branches striking each other and the like; the angles of inclination of the number 1 and number 2 tree trunks when positioned; and the appearances of the trunks. The essential fact is that the number 2 tree should appear plausibly natural in its prospective setting in the planting.

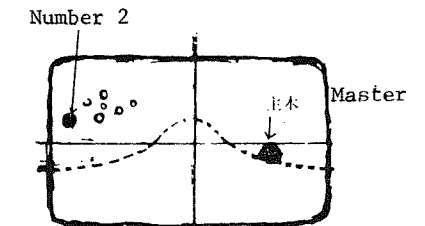
Seriously, it can be simply stated that the location of the number 1 tree in the pot is not the only important decision. Disappointingly, insufficient emphasis is given to the placement of the number 2 tree, but in truth it should be clearly understood that that is the reason why complete satisfaction in arriving at a pattern that is harmonious is difficult to achieve.

In conclusion, by manipulating the number 2 tree one can apply variations in the differences in the tree sizes to proportion the composition.

HOW TO GROW OR PLACE THE NUMBER 2 TREE IN A FAR-REMOVED OR WING POSITION



Poor looking use of the group planted next to the number 2 tree in that the viewer does not distinguish any comparison between the two.



Good placement of the group of smaller trees relative to the number 2 tree by placing the group to the rear of the number 2 tree.

First of all the number 3 tree is selected as an upright plant and the resulting combination may be considered to be very monotonous. Therefore the number 3 tree should not differ greatly in size from the number 1 and number 2 trees since as an accent plant that differed from them, it would be definitely create a hardship to add anymore trees to the presentation.

Next, one only sees the front and sides of the trees since the remainder is pointing to the interior and the effect will appear to be immature when the frontal spreads of the trees are small. In short for a forest planting, an important point to remember is that the resulting creation is to have the desired look of age.

Now as a concrete illustration, first of all decide upon the fronts of the two big trees and make sure of the direction in which they are to be established. As to the fronts of the trees, select them on the basis that there is a feeling that they started and grew to change accordingly and leaning as they do. At that time it is said that the ideal situation is to have the long branches on each tree facing away from each other.

In spotting the placement of the third or number 3 tree, various environments can be achieved even if the third tree is placed at the same angle as the number 1 and number 2 trees.

In addition, changes in the forest planting can be created by the variations introduced by the parts of the trees on the outer edge of planting due to the parts that face the outsides.

On the occasion when one begins to practise producing forest plantings, diligence will result in gaining the maximum effect with a minimum of raw materials in order to establish inner open spaces.

Even though the number 3 tree may range in size as large, medium or small and the placement in the pot may be uncertain at first, the accustomed scene is one where the number 3 tree is not placed close to the number 1 and number 2 trees' grouping.

Finally, looking at the shape of the number 3 tree and the appearance of the trunk and changing the placement relative to the other 2 trees will reveal subtle combinations and is an effective way to go from near to far perspectives.

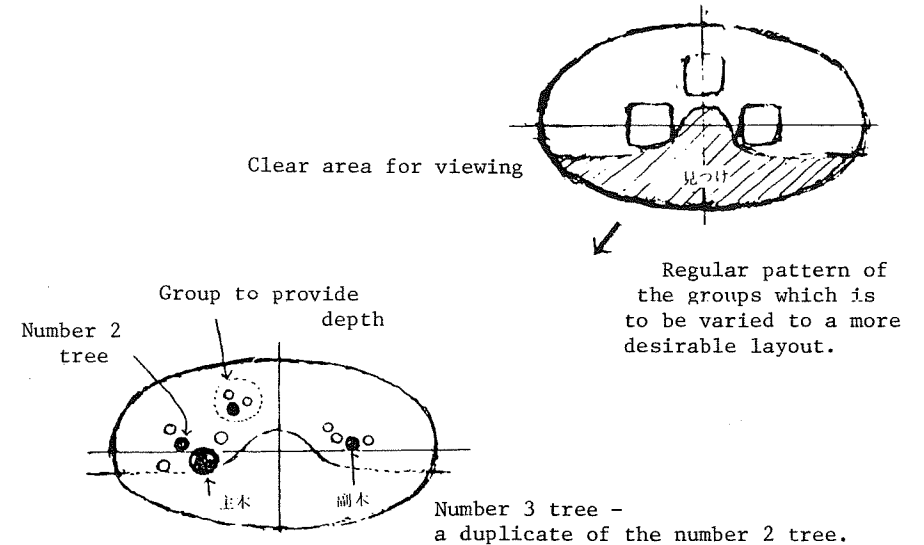
The main strength in achieving success with a forest planting lies with the number 3 tree. Adhere to a basic limiting fact in that the 3 trunks as they stand have like shapes, i.e. to the shape of the number 1 tree, so that the impression is a good one and the appearance has a finished look to it. Of course the height of the number 3 tree is different, but when used together with the number 1 and number 2 trees, together they provide a harmonious whole.

Now, - observe in nature the groves and forests to understand how trees grow wanting the sunlight. Recognize from observing ordinary forests how twigs and branches spread and face, - how the tops on the trees in the middle of the forest grow. Thus by calling-on and referencing nature, it is plausible that you can produce good bonsai forests.

DAN ROBINSON TO VISIT PBA ON SEPTEMBER
20 AT THE NATIONAL ARBORETUM.

MORE INFORMATION IN
THE SEPTEMBER ISSUE

HOW TO MAKE A GRACEFUL ARRANGEMENT



SOME PBA SYMPOSIUM PARTICIPANTS

CLIFF POTTBERG AND
MARIAN BORCHERS

In The September Issue

The following biographical sketches will give you an insight of what you can expect at the forthcoming TENTH ANNUAL POTOMAC BONSAI ASSOCIATION SYMPOSIUM on 20 and 21 October 1984 at the Bethesda Marriott Hotel. Plan to attend. There will be something for all levels of bonsai expertise. This event is primarily for the benefit of the PBA members - don't fail to take advantage of it!

OUR APPOLOGIES TO OUR ADVERTISERS.
SPACE WOULD NOT PERMIT ADS IN THIS
ISSUE. ADS WILL APPERAR IN SEPTEMBER.



Vaughn Banting moved to New Orleans from Ontario, Canada at the age of 10 when his family started a nursery business. He attended Louisiana State University of Horticulture and Landscape Architecture, 1966-69. He was drafted into the Army and served in Vietnam, 1970 - 71. He founded The Greater New Orleans Bonsai Society in 1972, - the same year in which he opened his own Horticultural Services Company.

Vaughn served as a Director and as a Vice-President of BCI in 1974 and 1975. He is a frequent contributor to bonsai publications, i.e. Bonsai Magazine, Bonsai Journal, Florida Bonsai, and Australia's Bonsai Down Under. He has also compiled, taped and contributed educational slide shows to the BCI slide library; has instructed bonsai in Texas, Louisiana, and Florida as well as at ABS Conventions.

This is our first visit by Vaughn Banting to the PBA Symposia, and he is looking forward to meeting us. So are we.

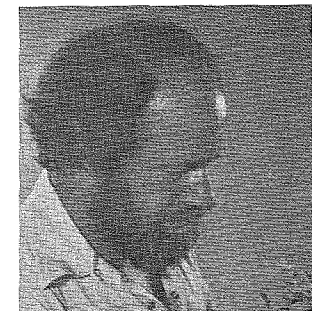
(Courtesy of IBC '83 Convention Issue by BSF.)



Dr. David Andrews hardly needs any introduction to PBA members as he is a familiar and much loved visitor to the Washington D.C. area.

This year Dr. Andrews will be the Master of Ceremonies in Three Ring Circus in which he will put three PBA members "through their paces" in creating cascade or semi-cascade bonsai. A truly animated speaker, those who have never listened to Dr. Andrews are in for a real treat.

Dr. Andrews began his bonsai career in 1951 when he took a beginning course at the Brooklyn Botanic Garden while attending Columbia Medical School. Now a successful and well-known orthopedic surgeon, his talent and enthusiasm for bonsai has never lessened and his considerable talent only increased. A long-time student of Yuji Yoshimura and John Naka, as such it is difficult to point to a particular aspect at which Dr. Andrews excels. He excels at all of them, - root over rock, slab planting and his legendary collecting exploits are only a few. It gives us great pleasure to welcome Dr. Andrews back to the 1984 PBA Annual Symposium.



F. Chase Rosade is another artist being welcomed back to this year's Symposium for a repeat performance. After learning bonsai from Kyuzo Yoshida during a two year trip to Japan, Chase opened the Rosade Bonsai Studio in 1970. At the Studio there is a full range of classes offered as well as a beautiful collection of bonsai for sale. Finished trees as well as nursery stock are available.

Since the early 1970's Chase has been traveling throughout the United States and Canada teaching and demonstrating bonsai techniques.

The Rosade Bonsai Studio's exhibits are almost a fixture at the annual Philadelphia Flower Show.

Those who were able to go this year would have seen Chase occupying place in

the show which had for a theme the Orient. Mr. Rosade is frequently published in International Bonsai and many other publications. To quote Mr. Valvanis in International Bonsai, "He specializes in medium to large-size bonsai in all species and styles. Although one might think he favors junipers or azaleas, he is quick to point out that his favorite bonsai is the one he is currently working on."



Marion Gyllenswan visited us two years ago and gave a very informative demonstration on the Bunjin style using Scots pine. She was also an assistant with Janet Lanman to Yuji Yoshimura on his forest planting of that same year's Symposium.

Ms. Gyllenswan of Nanuet, New York, has studied with Yuji Yoshimura for 15 years. She has been a lecturer-demonstrator at many symposiums and workshops. She is a past-President of the Bonsai Society for Greater New York and is also a Founding Director of ABS. Ms. Gyllenswan is currently President of the National Bonsai Foundation, Inc.

In great demand for her teaching skills, Marion's instruction is notable for quiet understanding and humor. Her explanations for using various techniques are marked by candor and authority.

(Excerpted from Bonsai Clubs International Vol. XXIII 1984.)



Dorothy S. Young, internationally known bonsai artist and teacher has been active in bonsai for more than 25 years. During repeated trips to the Orient she studied bonsai with Toshio Kawamoto in Japan and Wu Yee-sun in Hong Kong to become one of the few Occidentals well-versed in both Japanese and Chinese bonsai. She is also a certified teacher in saikei the miniature bonsai-styled landscapes of trees and rocks.

Dorothy Young will be joining Dr. Vincent Covello at the newest feature at the Symposium bazaar, - The Authors' Corner. This will be a unique opportunity to get a signed edition of Ms. Young's new book "BONSAI: THE ART AND TECHNIQUE". And if you are a fast-enough reader, you will be able to ask her questions about her book.

Ms. Young's special interest in bonsai has always been in sharing her knowledge with others which stems back to her early years of owning and operating a bonsai nursery where the emphasis was on providing information with the product. Her educational and audio-visual programs are available through the American Bonsai Society.

TREE CARE SCHEDULE CHART

The Tree Care Schedule chart in this issue shows the monthly care for species of trees during the year. The trees correspond to those listed in the recent issues of the PBA Newsletter. The original intent in publishing the monthly schedules was to indicate that bonsai care should be a function of the time of year and the tree species. In publishing the schedules on a monthly basis it was hoped that PBA member clubs could use them to help plan their monthly meeting agenda. In retrospect it now appears that publishing a more exact reproduction of the month by month listing of the tasks from the Japanese text from whence the information was extracted, may be beneficial to the readers. Therefore the centerfold is the first of series of charts that will appear in the issues of the PBA Newsletter until the list is exhausted. The reader can then scan the chart for the month in question and set up his or her work schedule.

The schedules come from a Japanese text, - "ILLUSTRATED BONSAI CARE CALENDAR DIVIDED BY REGIONS WITH THE TASKS ARRANGED BY THE MONTH", publisher is Shousen Modan. The text for the most part, independently describes the tasks for five regions of Japan covering the extremes in temperature that range from the cold, wintry climate of Hokkaido to the sub-tropical climate of Kyushu. In other words it covers the three main islands of Japan, - Hokkaido, Honshu, Kyushu. Out of the five regions, the one selected was the one containing Tokyo. The accompanying table illustrates the point. Note that the tasks during a month in a cold region did not equate to those in other regions.

A Key to the Tree Calendar Chart is also enclosed so that one can decode the symbols. Japanese characters fit nicely into the spaces where the symbols appear but translated into English, they consume much more space. Save the table for the follow-on issues of the Newsletter.

con't on pg 12

1984 BCI/ABS BONSAI CONVENTION

I'll have to admit that the 1983 BCI/ABS Bonsai Convention in Seattle, Washington, was one of the hardest to come down from. Was it because I'd been looking forward to it for so long? That it was being held in one of my most favorite areas of the world? That the bonsai were incomparable? That so many dear friends were there? The total always seems to add up to more than the sum of the parts. I gave up trying to figure it out a long time ago. It just is, - and you accept it and are grateful for it.

To start with, Marion Gyllenswan and I had a room on the 37th floor of the hotel, - the room overlooked Puget Sound, the ferry slip, and the distant (when visible) Olympic Mountains. I did spend enough time there to enjoy the view. The hotel was very nice and just a few blocks away from a place that was to become one of my haunts - the Pike Street Market. Red raspberries and Bing cherries were in full-season, and then there was that little French bakery (Le Panier) with its wonderful smells and featherlike croissants, and the Fudge Factory with its chocolate covered strawberries. How much more sinfully delicious a way is there other than that to acquire instant fat, - applying it directly to your hips.

Now a bonsai convention is not the place to go to if you plan to catch-up on your sleep, so, of course, I didn't try. There were too many wonderful things to do and see: the best bonsai masters working on great material; the bazaar to browse in several times; people to catch up with and continue sharing your experiences and ideas. Old friends and new must be enjoyed and savored, and there's never enough time to do it all. Those who think that bonsai

TEMPERATURE AND RELATIVE HUMIDITY TOKYO VERSUS WASHINGTON, D.C.

Month	TOKYO				WASHINGTON, D.C.			
	Temperature		R.H.		Temperature		R.H.	
	Max	Min	Max	Min	Max	Min	Max	Min
Jan	46	29			47	34		
			61	5			62	7
Feb	48	30			47	31		
			60	6			60	6
Mar	53	35			56	38		
			64	10			60	6
Apr	62	46			67	47		
			70	10			60	5
May	72	53			76	58		
			74	10			63	9
Jun	75	62			85	65		
			79	12			61	7
Jul	82	70			88	70		
			80	10			66	7
Aug	86	72			86	68		
			79	9			67	6
Sep	78	66			79	61		
			80	12			70	5
Oct	70	56			70	52		
			76	11			70	5
Nov	60	42			56	41		
			71	7			68	6
Dec	51	33			47	32		
			64	5			65	6

from pg 10

The temperature is in degrees Fahrenheit.

The relative humidity, R.H. is in percent.

The max and min signify the averages of the maximum and minimum ranges.

Note the higher relative humidities in Tokyo compared to Washington, D.C., correspond to the rainy periods in Tokyo.

Data extracted from International Association for Medical Assistance to Travellers World Climate Charts.

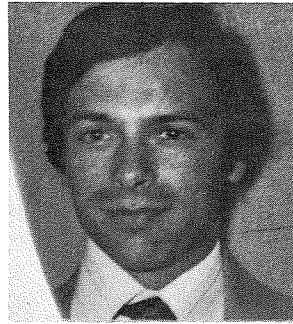
from pg 10

conventions are some kind of a never-never land from which you have to return to "reality" must have to start all over again at every one they attend instead of experiencing the joy of picking up again where you left off, wherever that might have been. Friends, after all, are not something you can put on a shelf and ignore, only to take them down and dust them off for a few days once every year or so.

The Convention started off with a boat trip to Blake Island for an Indian salmon bake, and it was all I could have hoped for and then some. And that was despite the fact that I nearly froze to death on the boat. I had a parka in the hotel room but, of course, had had left it there. I'd still probably been alright if I hadn't decided that the ship's prow (which was the coldest and windiest place) was the only place to be in order not to miss anything including the 4th of July fireworks. I was right too, and since I lived to tell the truth, it was worth it.

The demonstrations were terrific, though dare I admit to playing hookey on a couple of occasions to do some recreational shopping and general poking around. The convention committee had set up closed-circuit TV in the lecture room which I found found effective for watching detail work from afar. Three of the demonstration trees were old collected pines, and being addicted to collected trees myself, I felt a particular affinity for them. Debbie Korschoff's demo I found especially good because a major part of her emphasis was on carving and she took the time to explain and show not only what and why but how. The do's and don'ts. How many time have I seen something wonderful done to a tree and been inspired to try it myself only to find out I don't know what the hell I'm doing, so am reluctant to do anything. ("Now how did he do that, and what's gonna happen if I experiment?")

con't on pg 15



Dr. Vincent Covello will be a participant in a new feature this year, - The Authors' Corner. He will be joined by Dorothy S. Young.

Many people remember Dr. Covello's lecture on Suiseki two years ago at the Symposium. He has also lectured to local clubs and has been kind enough to open his house to tours of his private collection.

His book co-authored with Yuji Yoshimura is finally off the presses and will be on sale. Don't miss a chance to receive a signed edition of THE JAPANESE ART OF STONE APPRECIATION: SUISEKI AND ITS USE WITH BONSAI.

Dr. Covello received his B.A. and M.A. from Cambridge University in England and his Ph.D. from Columbia University in the United States. He is currently Program Manager at the U. S. National Science Foundation. He is the author of several published works and has been a Professor at Brown University and Study Director at the National Academy of Sciences. Dr. Covello has been a student of the art of suiseki for over 14 years and has lectured extensively on the topic. As noted in the program of the 1979 International Bonsai Convention held in New York City, he "is the foremost authority on viewing stones in the United States."

(The above biographical sketches were compiled and written by Bill Spencer.)

KEY FOR TREE CARE CALENDAR

- | | |
|--|--|
| AL - Appreciate leaves | PS - Prune sprouts |
| B - Obtain tree | R - Repot. Shows only time of year when it is best to do this. Some trees are repotted once every year, others less often. |
| BL - Flowers bloom | RB - Remove dead blossoms |
| CL - Clip-off all leaves | RG - Remove from Winter shelter or from greenhouse |
| CS - Cut new sprouts | RL - Remove dead leaves |
| F - Fertilize | RU - Remove unwanted branches |
| FH - Fertilize heavily | RW - Remove wire |
| FL - Fertilize lightly | (RW) - Remove wire only before it cuts into bark |
| FS - Full sun | R3 - Remove wire in 3rd year |
| G - Put under shelter or in a green house | RW3 - Remove wire in 3 to 4 months |
| Gr - Do grafting | TB - Thin out by pruning branches |
| GW - Put in greenhouse if wired | V - Best viewing time |
| HS - Half-a-day shade | Wi - Wire |
| M - Mist foliage | WM - Moderate watering - hold back but don't let dry out |
| NP - Prune needles (remove complete needle fascicle) | WT - Water during year when topsoil appears dry. |
| LP - Leaf prune | W1 - Begin watering once per day |
| OB - Open-up branching by branch removal | W2 - Begin watering twice per day |
| ON - Remove dead or 2 years old needles | W3 - Begin watering 3 times per day |
| P - Prune | 2W - Water every other day |
| PB - Prune unwanted lengths from branches | |
| PC - Prune candles | |
| P1 - Plant seeds | |
| PO - Prune previous year's branches | |

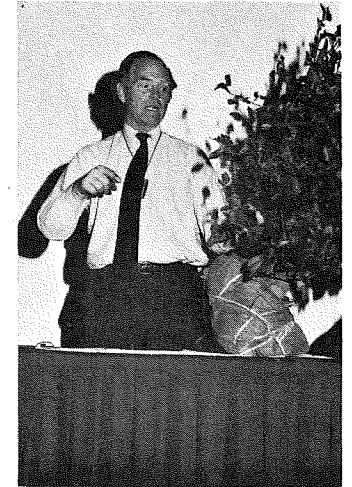
DAVID ANDREWS' MYSTERY TREE

At the 1983 PBA Symposium Dr. David Andrews operated on a "mystery tree". The mystery was that no one, probably Dr. David A. included, knew what the tree would be until the last minute.

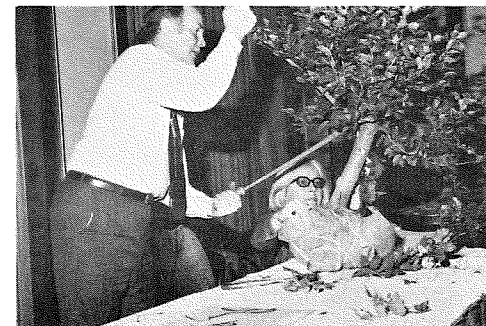
David does a lot of collecting of bonsai material in the wild and offered some suggestions of where to look:- pastures often have cow-browsed tree styles; then there are the old, abandoned nurseries; other gardens in the neighborhood; and lastly night work along the Long Island Expressway if gnarled, pollution scarred black pines are your thing.

One should prune the tree before one digs it up. After collecting the tree, David prefers to put the tree in the ground rather than in a pot so that the tree has a better chance to recover from the transplanting shock.

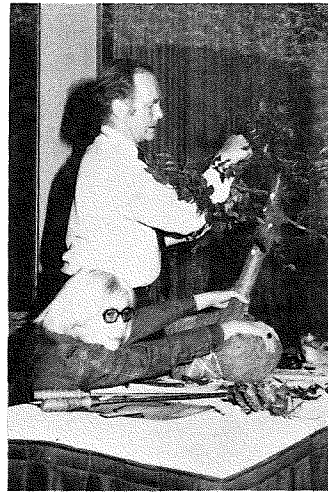
The mystery tree turned out to be a beech. David's advice was to first check the placement of the roots. If as is found to be the case with beech such as in the tree he was styling, the roots are uniformly distributed around the base of the trunk, one can then pick the front based on the branch structure. In so doing, if the branches in the upper section are thicker than at the bottom, one can either turn the tree so that they are not visible from the front or trim the branches back a little each year until they are completely removed. For back branches, leave a stump and let the bud that appears at the base of the branch grow.



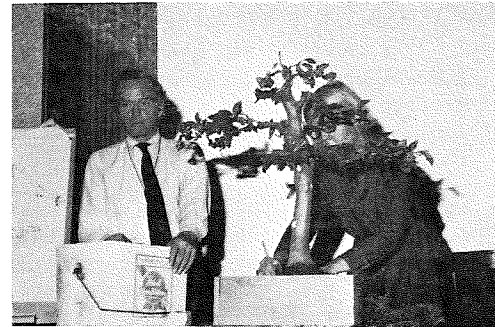
David surveys the raw material



David with Mary Holmes as his able-bodied assistant beginning to do the plastic surgery. Note the delicate tools used. David likes to improvise, - tools, pots, etc.

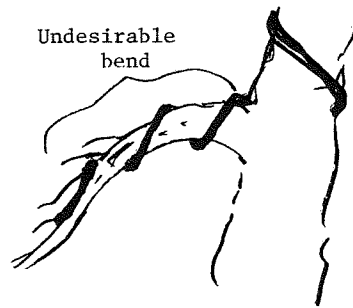


(LEFT) David applies the finishing touches in the form of wire.

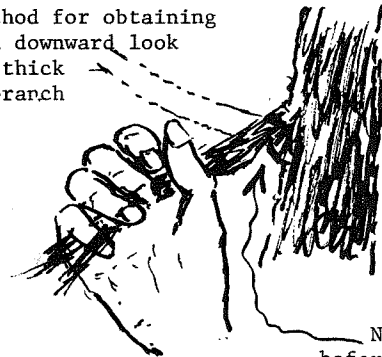


(ABOVE) The finished tree and David fielding a question from the audience.

Undesirable bend



Method for obtaining natural downward look to a thick branch



Notch before bending.

Do this just before the buds pop out in the Spring.

This process is used for heavy branches. The tree will heal as if it has been grafted. Put sphagnum moss around the notch, keep the moss wet and wrap it with plastic and twine to keep it in place.

The bazaar area is probably one of my favorite haunts at any convention, and this was a particularly good one. There were over twenty vendors in a large room, and there was space enough to stop and browse or talk without blocking traffic. The selection of pots and materials on display for sale was terrific, and I carted home four large pots (along with a few trees, - but that's a whole 'nother story). Debbie Korschoff's book was also on sale and an autograph session was arranged for those who bought a copy. (It's available from Sharon Muth and well worth the forty dollars price tag.) The exhibit was set off like a jewel in the corner of the lobby on that floor, then two large bonsai were displayed in the reception-area-come-cocktail-lounge of the main lobby. A nice touch.

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I think the whole thing really came home to me on the tour of Dan Robinson's collection Sunday, after the convention had closed. Here I was in one of the most beautiful spots I've been in, amid tall trees and gorgeous bonsai and surrounded by a lot of people I really cared about. I had occasion to be out on the end of the dock, looking back at this scene and thinking how really lucky I was. No wonder I didn't want to come home.

Mary Holmes

CALENDAR OF EVENTS

11 August NORTHERN VIRGINIA (703) 920-8361: Green Spring Horticultural Center at 10:00 a.m. WORKSHOP

12 August BOWIE (301) 262-8578 or (301) 390-6687: WORKSHOP at Akey Hung Sunday

23 August BROOKSIDE (301) 871-5768: Critique, selection and styling Thursday meeting in preparation for the October 13th show at White Flint Mall. We will be meeting at the home of Dave Hockstein, 312 Kimblewick Dr., Silver Spring, MD. PLEASE NOTE THE CHANGE IN DIRECTIONS! Traveling East from Georgia Avenue on Randolph Road, at the 5th light (Locksley Lane) make a "U" turn back one street to Kimblewick Dr.

Dave would like to have a pot swap at this meeting. He has many different sizes and styles. So bring a pot or two or three and swap.

The October show at White Flint Mall is an ALL MEMBER SHOW.

All members are urged to display a tree NO MATTER WHAT AGE OR STAGE.

Please make plans to attend this meeting. Refreshments will be provided.

15 September Yama Ki Bonsai Society Presents - "A DAY OF CLASSICAL BONSAI WITH YUJI YOSHIMURA" Saturday This will be at the Westchester Marriot Hotel, Tarrytown, N.Y. from 9:00 a.m. to 5:00 p.m. See

the last issue, July '84, of the PBA Newsletter for details. The program includes: ADOPT-A-TREE, this feature was the hit of last year's program; THE ART OF DISPLAY, the effective use of bonsai in daily life; and DEMONSTRATION OF TRAY LANDSCAPE DESIGNS. There will be an exhibit of exceptional bonsai chosen from collections in the metropolitan area.

20 and 21 October TENTH ANNUAL POTOMAC BONSAI ASSOCIATION SYMPOSIUM Saturday and Sunday REGISTER NOW

For information on BALTIMORE call (301)669-1847

The ANNAPOLIS, KIYOMIZU, and WASHINGTON Clubs will not be meeting in August. Meetings will resume in September.