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POTOMAC
BONSAI
ASSOCIATION

Newsletter

ISSN 0160-9521



THE TENTH ANNUAL POTOMAC BONSAI ASSOCIATION SYMPOSIUM

20 AND 21 OCTOBER

DON'T FAIL TO ATTEND !!!

DETAILS INSIDE

THE RESULTS ARE IN !

This summer, Bill Spencer with help from his wife, Jacky, canvassed PBA members about our Fall Symposium. There were 99 respondents--41 who have attended and 58 who have not--enough to make the results statistically significant. Highlights of the response follow:

Attendance. Among those who came, education was given as the most important reason for attending. The workshops were next, the bazaar third, the display was fourth and social activities were ranked fifth. Of those who did not attend, 70 percent had other plans or had to work, 22 percent considered the symposium too expensive, and 8 percent (3 respondents) thought the subjects were too advanced.

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Accommodations. Of those who came--

- o 95 percent rated the facilities good (31%) to excellent (64%).
- o 87 percent considered the meals good (64%) to excellent (23%).
- o 83 percent agreed that the registration costs were about right. (9 % said they would pay more, while 8% felt the costs were too high).
- o 90 percent considered the location at the Pooks Hill, Bethesda, Marriott to be convenient.

Program. The things the 1983 attendees liked most were first, the speakers, then the bazaar, the workshops were third, the panel discussion was fourth, and the display was fifth. The banquet, auctions, and raffles ranked further down the scale.

Workshops. Of those who attended --

- o 95 percent found the educational value of the workshops good (58%) to excellent (37%).
- o 84 percent considered the materials good (68%) to excellent (16%).
- o 68 percent thought the costs were about right, while 18 percent would pay more, though 14 percent thought the costs were too high.

Bazaar. The Bazaar was rated as follows:

- o 93 percent considered the variety good to excellent (47% to 42%).
- o 89 percent found the quality to be good to excellent (47% to 42%).
- o 73 percent thought the prices about right, 15 percent would pay more, while 12 percent considered the prices too high.
- o 91 percent thought the hours during which the Bazaar was open were satisfactory.

Banquet. Of those who attended--

- o 49 percent considered the Banquet absolutely necessary, 36 percent maybe necessary, and 15 percent felt the Banquet to be unnecessary.
- o 76 percent found the food and beverage costs about right, 16 percent found them too high, but 8 percent would pay more.
- o 77 percent considered the service good (46%) to excellent (31%).
- o 91 percent thought the favors were nice (77%) to essential (14%).
- o 92 percent considered the entertainment nice (63%) to essential (29%).

Future. As to future PBA Symposia, of those who attended:

- o 97 percent agreed it should be held each year.
- o 94 percent rejected a semi-annual symposium.
- o 52 percent preferred the present 1½ day arrangement.
- o 31 percent would like a longer two-day symposium.
- o 17 percent would like a shorter one-day symposium.

For those who did not attend, future participation would depend upon:

- o Including beginner-level workshops -- 37%
- o Sponsoring classes and workshops for beginners during the year -- 27%
- o Making it a one-day session -- 24%
- o Reducing costs -- 12%

Conclusion. These results clearly indicate that we are doing most things right. The high marks for the educational aspect, the speakers, and the workshops suggest that everyone--including beginners--finds them worthwhile. The Bazaar was highly rated on variety, quality and prices. The Banquet, favors, and entertainment were considered a nice addition, with reasonable costs and above average service.

All this adds up to a PBA function which everyone can support and from which we can all benefit. Let's send in our Registration Forms, mark our calendars for 20 and 21 October, and share in a great experience.

See you at the Symposium--

Bill Merritt
President

TENTH ANNUAL POTOMAC
BONSAI ASSOCIATION SYMPOSIUM --
SCHEDULE OF EVENTS

SATURDAY 20 OCTOBER

8:30 TO 9:00 A.M. - REGISTRATION

8:30 A.M. TO 5:00 P.M. - BAZAAR

9:00 A.M. TO 10:00 A.M. CLIFF POTTBERG THEORY OF NON-UPRIGHT
BONSAI

10:15 TO 10:30 A.M. BREAK

10:15 TO 11:45 A.M. MARION GYLLENSWAN - CREATING A NON-UPRIGHT
BONSAI

11:45 A.M. TO 1:00 P.M. - LUNCH IN THE KONA KAI RESTAURANT
AT THE MARRIOTT (LUNCH INCLUDED IN REGISTRATION)

1:00 TO 2:15 P.M. VAUGHN BANTING (TO BE ANNOUNCED)

2:15 TO 2:30 P.M. BREAK

2:30 TO 4:00 P.M. CHASE ROSADE - REFINEMENT OF CASCADE AND
SEMI-CASCADE STYLES

4:00 TO 5:30 P.M. WORKSHOPS - MARION BORCHERS
CLIFF POTTBERG

6:30 P.M. SOCIAL HOUR

8:00 P.M. TO ? DINNER FOLLOWED BY AUCTION, ENTERTAINMENT.

SUNDAY 21 OCTOBER

8:30 A.M. TO 1:30 P.M. BAZAAR

9:00 TO 10:00 A.M. DAVID ANDREWS (TO BE ANNOUNCED)

10:00 TO 10:15 A.M. BREAK

10:15 A.M. TO 12:00 NOON 3-RING CIRCUS WITH DAVID ANDREWS
AS RINGMASTER

12:00 TO 1:30 P.M. LUNCH ON YOUR OWN

1:30 P.M. CHASE ROSADE WORKSHOP

DAVID ANDREWS COLLECTING TRIP

TWO MORE BIOGRAPHICAL SKETCHES OF TWO MORE PERFORMERS
AT THE 1984 PBA SYMPOSIUM.

The following two biographical sketches are for two more of the performers who will be at the TENTH ANNUAL POTOMAC BONSAI ASSOCIATION SYMPOSIUM on 20 and 21 October 1984. The following personalities are in addition to those mentioned in the August 1984 PBA Newsletter. All in all they add up to a stellar cast. Not only will you be able to learn from their presentations but you also have the opportunity to query them on your own bonsai and what to do with them. The price is right,- it's a first class bargain!!!!



Cliff Pottberg hardly needs an introduction to the Potomac Bonsai Association. As one of the instrumental forces in the fledgling PBA, Cliff is near and dear to many.

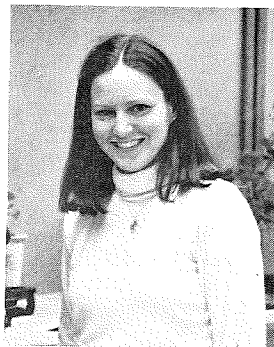
Cliff has written profusely, not only as educational editor of our own Newsletter but also in many bonsai publications.

For many years Cliff has been one of PBA's best teachers. His inimitable style of teaching will long be remembered. Now that Cliff resides in Florida, where he runs "The Ranch" nursery, he luckily finds time to visit us in PBA.

As the trees and art of bonsai are an ever-changing hobby, so are Cliff's own methods, styles and interests.

Cliff's knowledge of the many techniques and styles in bonsai make him an important source of information. But maybe it is Cliff's ability to interpret the many aspects of bonsai and present them in such a lively fashion that makes him an excellent teacher.

In any event, we all look forward to inviting, once again, Cliff Pottberg to the 1985 Symposium.



Marion Borchers has been actively involved in the art of bonsai since 1971.

As many before and since, Marion's interests were piqued by Yuji Yoshimura's book.

Since then Marion has studied with John Naka, Felton Jones, and Cliff Pottberg.

Marion is now a very fine artist and teacher in her own right.

She has been operating her own nursery "The Bonsai Garden" since 1971. Even though Marion is situated in Florida, she has many fine deciduous bonsai as well as tropical varieties.

Marion Borchers is a graduate of the University of Florida with degrees in Botany and Horticulture.

She has also published numerous articles in all major periodicals.

Marion will be one of the workshop leaders in this year's Symposium and as past experience has shown, she will be an entertaining and informative teacher.

Marion would like to welcome all PBA members to call her in advance and place orders from her nursery. She will be able to bring any orders to her booth in the bazaar.

Marion Borchers 7219 North 40th St. Tampa, FL, 33604, (813)988-5844.

BONSAI AND BONANZAS


The 1984 International Bonsai's Fourth Bonsai Symposium in Rochester, N.Y., September 8th and 9th was another triumph for William N. Valavanis (Bill). The theme was the training and pruning of juniper and false-cypress bonsai and all the demonstrations were fabulous. One very delicious and delightful surprise was a switcheroo - Lynn Porter doing a magnificent lecture/demonstration on training false-cypress bonsai, with Chase Rosade as her ASSISTANT. Here's hoping she will do it more often. The symposium was a grand and glorious affair, as usual, from beginning to gracious ending at Bill's home with Irene Valavanis (Bill's mother) and Bill and the rest of the family and crew being the perfect hosts. The piece-de-resistance occurred Saturday night when Bill threw out a challenge that he would meet the bid on one of the plants being auctioned - the money to be donated to The National Bonsai Foundation (NBF). This resulted in the NBF becoming \$180.00 richer. Another challenge quickly followed - Arthur Skolnik and Gerry Rainville of Shikoku Bonsai, Montreal, Canada, offered \$100.00 to be matched by 10 others for the foundation. Before one could bat an eyelash, the NBF was rewarded by ten donors with a THOUSAND DOLLARS MORE ! Not because of that, but because I do think Bill does a terrific job that I heartily recommend marking September 7th and 8th, 1985, on your calendar for a real treat - Bill's next Symposium covering Maples.

And now for business back home. My personal, sincere thanks to those of you in the PBA family who responded so promptly and generously to my letter of about a month ago for money for the NBF. Come on, the rest of you, don't let The NATIONAL BONSAI FOUNDATION down. More money is needed now. Send your tax-deductible contribution to:

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Molly Hersh

Regional Representative
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Note: This is the fourth and last article in the series on forest plantings. It is a translation of part of the book "BONSAI FOREST PLANTINGS - A STUDY OF MANY SUBJECTS" by Koukou Shoujikichi

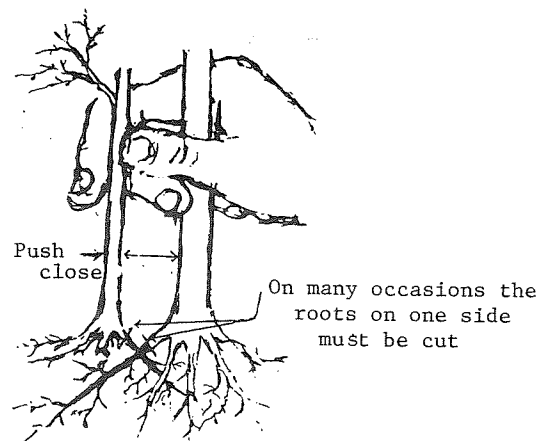
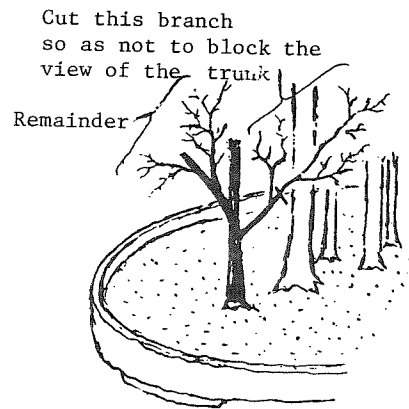
POINTERS ON GROUPING TREES

A single bonsai pot is a small world to plant a forest,- its size being limited by the dimensions of the pot, particularly in the frontal width. The subtlety in the finished forest planting stems from the way in which the trees are placed or positioned in the pot. With that in mind,- the positioning of the trees, avoid placing any trees in the exact center of the pot. Controlling where the trees are to be placed is a knack.

Disposing of the trees by placing them in a limited space in the center of the pot and thereby bisecting the pot in half is to obliterate any tendency that the result will be a majestic scene modeling Mother Nature. It is preferable to have a collection of trees on the right going to the right with many plants included, to be balanced by a grove extending to the left.

In the case of the above, the decision on which side is to be the dominant one (right or left) is based on one's own preference. When doing a forest planting, having selected various trees based on how healthy they appear and on how

ESSENTIALS OF GROUPING TREES (1)



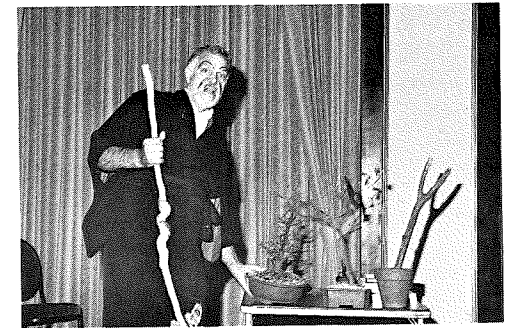
BONSAI THIEF PART III

At the 1983 PBA Symposium following the banquet the PBA Performing Arts? Group made another attempt to put on a Kyogen play. Kyogen is a short Japanese comedy, - sort of a Laurel and Hardy comedy but even shorter. The plot is a continuing saga of the bonsai thief and his attempts in one way or another to cultivate his own bonsai. The Thief's neighbor and not-so-good friend Leonard (pronounced Reonard) has always had doubts about the Thief having what it takes to master bonsai.

Cast:

Bill Merritt	Leonard
Jules Koetsch	Bonsai Thief
Bob Sitnick	Fairy Princess
Norma Merritt	Black clothed assistant

Makeup - Felix and Betty Gayle Laughlin
Stage effects- Bill Merritt



1



2

Photo 1: Leonard in passing by the Thief's bonsai collection, pauses to make some remarks about the the Thief's lack of prowess.

Photo 2: Leonard has departed and the Thief has arrived to water the dead bonsai. He then implores heaven for a miracle.



3

Photo 3: The Fairy Princess appears in response to the Thief's pleas.

TREE CARE CALENDAR

Sheet number 3

TREE SPECIES	Jan			Feb			Mar			Apr			May			Jun			Jul			Aug			Sep			Oct			Nov			Dec		
	1 to 10	11 to 20	21 to 31	1 to 10	11 to 20	21 to 28	1 to 10	11 to 20	21 to 31	1 to 10	11 to 20	21 to 30	1 to 10	11 to 20	21 to 31	1 to 10	11 to 20	21 to 30	1 to 10	11 to 20	21 to 31	1 to 10	11 to 20	21 to 30	1 to 10	11 to 20	21 to 31	1 to 10	11 to 20	21 to 30	1 to 10	11 to 20	21 to 31			
Yew						F I		P PB	Wi Remove wire in about 3rd year P PB	Wi	Wi	B		R	F	PS			I			F	I	RW R	F	R	Wi R	f	Wi			I				
<u>DECIDUOUS</u> Beech, white	G Wi WJ																																			
Elm, Japanese gray bark	G Wi PB WJ I																																			
Ginkgo						PB I																														
Hackberry																																				
Hornbeam	G Wi PB WJ I																																			
Ivy, Boston																																				



Continued from page 7
THE BONSAI THIEF PART III

Photo 4: The Thief is smitten with the Fairy Princess's beauty and wants to make love to her. She rejects him on the grounds that he is a mortal. However, she grants one wish. The Thief asks for a bonsai.



Photo 5: The Fairy Princess immediately grants the Thief's request and from out of nowhere a bonsai appears. (Norma Merritt as the black clothed assistant is supposed to be invisible as in typical Japanese plays and shows of this type.)

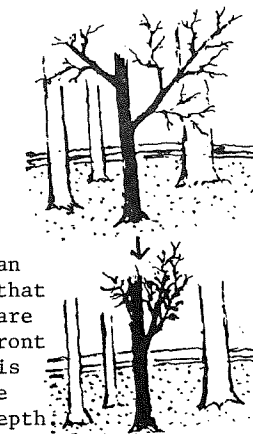
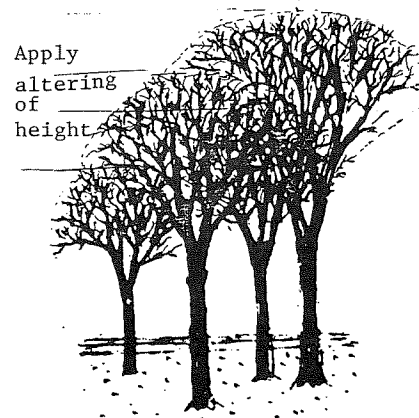


Photo 6: Leonard has been presented with the bonsai by the Thief and asks the Thief if he really, really, really created it by himself. The thief vows that if he had not done it himself, the gods should strike. At that instant the bonsai disintegrates in a puff of smoke.

Chances are you might have to suffer through episode 4 of The Bonsai Thief after the Saturday night dinner-banquet at the 1984 PBA Symposium.

Continued from page 6
ESSENTIALS OF GROUPING TREES (2)

Apply
altering
of
height



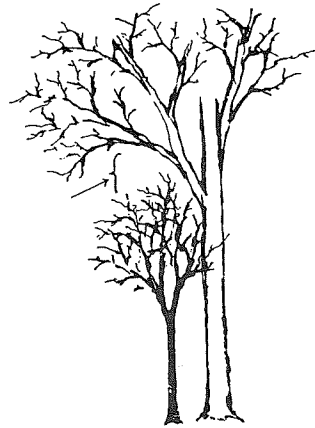
Where the trunk is not massive, it can be turned so that the branches are more to the front and back. This also gives the illusion of depth.

they might fit together, the next step is to select the main tree based on the appearance of its trunk, especially its thickness and height, and its branch locations.

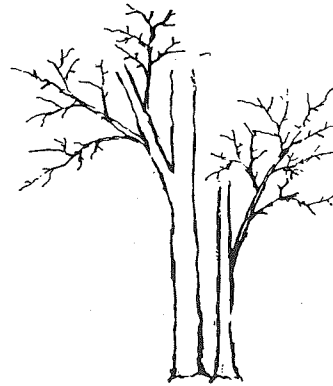
Without question, view the pot directly from the front and decide as to whether the main tree should be placed in one of two places, - either left or right of the center of the pot. Refer to the pictures on page 2 of the August 1984 PBA Newsletter where the main tree is on the right as the position selected, and the main spread of the branches is to the left. Emphasis is also given to having a few select branches extending toward the back. Once again, avoid placing the main tree in the center of the pot, - see the picture on page 3 of the September 1984 PBA Newsletter. Circular or oval pots, pots with four corners, hexagonal pots and so forth are useable with some emphasis on their being deep enough to plant somewhat in depth.

However, having selected the main tree, it stands to reason that the remainder of the raw materials will not have an equal amount of branches emanating from both sides. Then choice of the trees is based primarily on the shapes of their trunks. With this in mind, it is easy to choose trees that go together in a forest planting, - that is they differ very little in overall appearance relative to their trunk shapes. Ordinarily, the many trees selected are not opposite in general appearance to the main tree.

Now, in the search for raw materials one must recognize that depending on the material selected, the seedling trees will eventually grow in trunk size, especially trunk thickness. To maintain the main tree as the dominant tree, structure the main tree and the relationship of the other trees to the main tree with the above hypothesis in mind. In short, this means considering the number of trees that are to be grouped together and how they will grow if they are healthy. Then open up the spacings between the trees somewhat so that the ultimate version you visualize can be achieved yet the initial placement is close enough to allude to the final



The top of the smaller tree is not going into the foliage of the bigger tree.



Trees with branches on one side can compliment each other by placing them as shown above.

result. Then the effort will be a success.

The locations of the accompanying trees is based on the proximity to the main tree that one selects in the design. However, the trees are first grouped by threes planted in unequal sided triangular patterns. Using those patterns or groupings of 3 trees per grouping a good arrangement can be made when they are together - in the final arrangement.

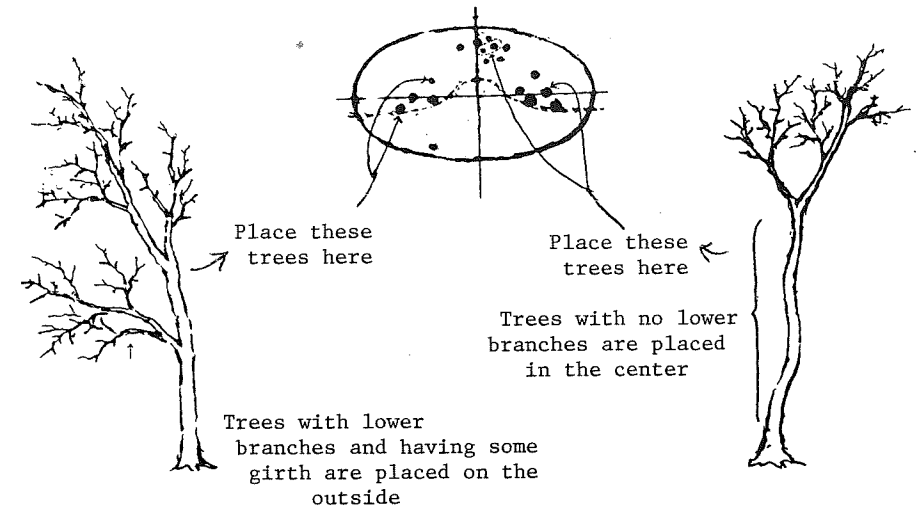
Concerning the arrangements of trees in a woods, all kinds of patterns have been observed since away back in time, and it appears that from a standpoint of simplicity to divide the trees into groups and separate them as shown on page 5 of the August 1984 PBA Newsletter.

Yet, it's hard to say how many of the arrangements of forest plantings are changed into uninteresting ones when inferior articles are used.

In favor of harmony, unification and variation, all trees should be from one plant variety or cultivar so that the material can be joined together with the trunk shape of the main tree. Below is an outline of what should be understood when doing a forest planting:

(Please also refer to the illustrations)

- ▶ At the time you decide to make a forest planting, collect trees with a vigorous growth of roots since many roots will have to be removed in consolidating the arrangement.
- ▶ When viewing from the front of the pot, shorten the width of the robust branches by pruning so that the branches do not interfere with the trunks of adjoining trees.
- ▶ Change the height of each tree provided the undulations in the heights of the soil in the pot are taken into account.

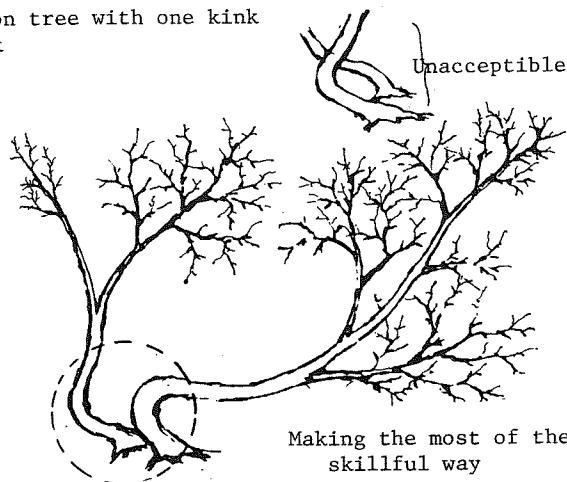


- ▶ For the trees placed on the outsides of the planting, those with branches emanating around the trunk and those with branches that may lie on the inside trees, try to shift them around so that some of those branches point rearward to give a feeling of depth.
- ▶ At the time when one is fitting together the roots of a big and much smaller tree, pay attention to not having the head or top of the small tree cross into the foliage of the big tree. If there is no void or space between them, it will not look attractive.
- ▶ Even for trees with an unfavorable balance of more branches on one side than on others, skillfully fitting them together in a forest planting can prove to be to your advantage in that it makes use of material that could not stand alone as a bonsai.
- ▶ One can look forward to producing a forest planting with ease when there are trees whose lower branches are strong. These can be placed on the outside of a plant grouping. Those trees without lower branches can be placed inside of a plant grouping.
- ▶ There may be trees which are not erect and may have bent or twisted trunks which are to be included in the planting with trees that are erect. This can create the problem of intersecting trunks which is difficult to handle even in a forest planting. The general rule is to avoid any intersecting or crossing trunks-patterns in placing the trees.

- ▶ Small branches will eventually grow and lie on one another. It is easy to consolidate the arrangement by pruning.
- ▶ Even though one views the forest planting from the front with the many trees placed so that they do not lie directly behind each other, one should also look at the planting from the top to see that no trees are on a straight line left to right parallel to the front of the pot.
- ▶ One is limited in seeing distance by the depth of the pot. One must employ the law of perspective, - big trees grouped in the front of the pot and small trees to the rear. Sketch the way the plants are to be arranged and the impression of a big scene will be easily achieved.
- ▶ A forest in nature is a mixture, - the amount of weak trees present depends on the location and the species. It is a good idea to approach making a forest planting by considering the scene in nature that you wish to copy.
- ▶ The heights of the trees should be graduated from the center downward to the smaller trees on both sides of the planting. Then any whims of the moment that may intercede to change the basic design can be suppressed.

ESSENTIALS OF GROUPING TREES (5)

How to position tree with one kink in the trunk



Making the most of the situation in a skillful way

CALENDAR OF EVENTS

13 October BROOKSIDE (301) 871-5768: 10:00 a.m. to 6:00 p.m.
Saturday After a great reception last year, we will once again hold the annual all-member show in the Center Atrium at White Flint Mall. All members are urged to register three (3) plants. All stages of development will be required.
 People wishing to volunteer for set-up, take-down, monitoring, should contact Dave Hockstein 622-2883

13 October NORTHERN VIRGINIA (703)920-8361: Green Spring Horticultural
Saturday Center at 10:00 a.m. WORKSHOP ON ALL SPECIES OF PINES - time to wire and prune branches, WINTER CARE will be reviewed for new ideas and good practices.

14 October BOWIE (301)262-8578: Bowie Community Center at 2:00 p.m.
Sunday WORKSHOP. Bring problem trees. Wiring and potting will be subject for discussion etc.

20 AND 21 OCTOBER

COME TO THE
 TENTH ANNUAL POTOMAC ASSOCIATION SYMPOSIUM
 SEE PAGE 3 FOR THE SCHEDULE OF EVENTS
 SIGN-UP ON THE ENCLOSED FLIER.

10 November NORTHERN VIRGINIA (703)920-8361: Green Spring Horticultural
Saturday Center at 10:00 a.m. John Simpson will give a talk on aspects of styling.

11 November ANNAPOLIS (301)263-3995: At the house of Maxime Schwarz in
Sunday Severna Park. Telephone 554-1038. VISIT A JAPANESE GARDEN. Bring bonsai for critique. NOTE! This monthly meeting is not on the usual day of the week.

18 November BOWIE (301)262-8578: Bowie Community Center at 2:00 p.m.
Sunday WINTER CARE. Workshop.

18 November KIYOMIZU (301)423-8230: WINTER CARE
Sunday Location to be announced.

29 November BROOKSIDE (301) 871-5768: Argyle Community Center at 7:30
Thursday p.m. AZALEA WORKSHOP Norma Brand has been kind enough to offer her azalea whips for this month's workshop. Wiring of the whips will take place as well as a discussion on azalea culture and care. Bill Spencer will be bringing a catalog of available whips from a California supplier. Orders for whips can be placed at this times. A discount will be available if a large enough order is placed.

A beginners' corner will be held at 7:00 p.m. by Fred Mies. The topic will be Winter care of bonsai.

RAFFLE

The following clubs will not be having a meeting in October. The PBA Symposium takes the place of the meetings.