

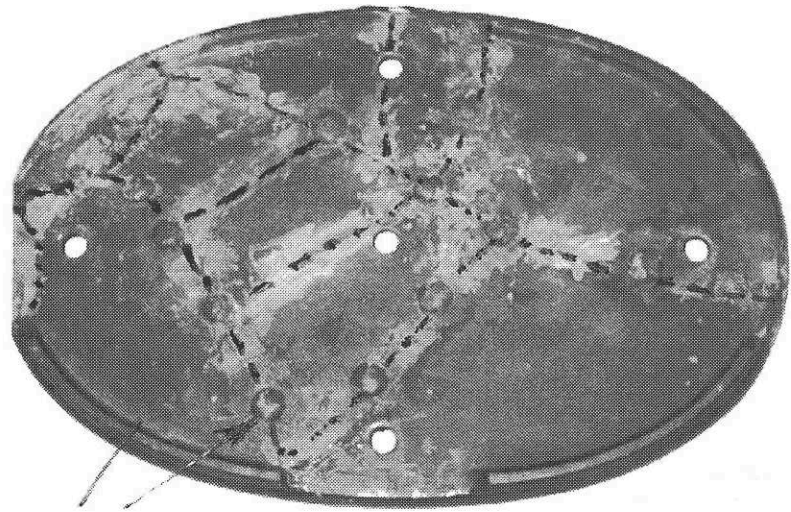
PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

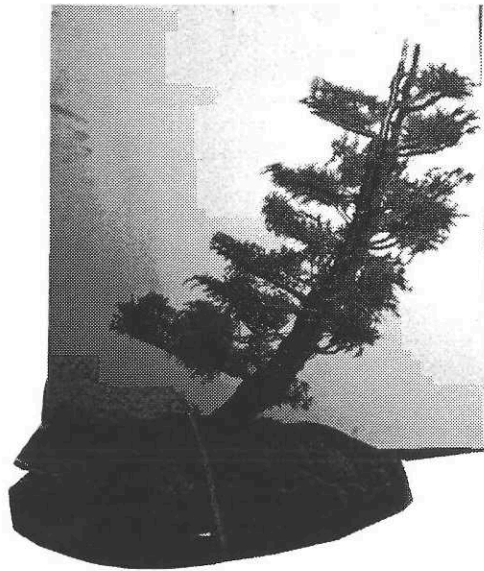
ISSN 0160-9521



Mending the Pieces
see one way of repairing your
broken pots/trays by Jules
Koetsch. See page 6.



Tree of the Month:
Hinoki planted in
the mended pot.
See page 8.



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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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President's Message

To every member of the Potomac Bonsai Association and most particularly to Bob Sitnick and Bill Spencer and the many Chairs of the various committees for IBC '96 my most sincere congratulations! It is impossible to name everyone who participated and voluntarily donated their valuable and precious time in order for IBC '96 to be the great success it was. Many worked behind the scenes, many worked unseen, and unheralded, but I can assure you that every contributed moment was vital and crucial in launching IBC '96 and seeing it to its very outstanding conclusion.

It will be very difficult to thank and name in this column each and every participating person. So many of you were so generous with your time and your efforts. However, I must make additional special mention of Jerry Antel and Beth Potratz and their crew at the registration desk; Mike Ramina and his crew at the packaging room; Chris Yeapanis at the vendors' room; Julie Walker at our raffle table; Chris Cochrane and his manpower pool; Russ Kinerson and his crew in charge of workshops; Richard Meszler and Arschell Morell and their crew at the exhibit; Jim Ford with his photography and his beautiful signs; and Jim Sullivan and his security crew; and, of course, Dana Sitnick for setting up the banquet and other meals and entertainment; Betty Yeapanis, facilitator, etc., not to mention those who volunteered to pick up arriving guests at the airport and return them to the airport after the Convention. There are many others who are not mentioned here but to whom each individual member of PBA owes a great debt of gratitude

for all their work and service. To all the spouses who sacrificed family time together, Thank you!

To one and all a great vote of thanks, and to one and all a great vote of confidence and a great voice of pride in a job well done!

No convention can work well without a large number of people interacting and cooperating with each other for the success of the venture. I can proudly and honestly say that it has been a magnificent sight to see the members of PBA working closely with each other and not seeing any bickering or hearing cross words, and everyone working diligently and cooperatively and indeed helping out where ever they saw the need, whether or not their particular task and responsibility covered the area in question. It is this spirit of cooperation and the working well and smoothly together that I think is a very outstanding feature of our Potomac Bonsai Association.

The next round of thanks goes to our wonderful guest performers: Mr. Masahiko Kimura, our number one attraction, the number one star from Japan; Maria Elena Duran and Bonnie Kobert representing South America; Dan Barton coming from the British Isles; and Pius Notter from Switzerland; Masaru Ishii and Ernie Kuo from the West Coast of the United States; and last, but not least, Bill Valavanis and Chase Rosade representing the East Coast of the United States. We sorely missed Yuji Yoshimura due to illness and hope that he enjoys better health in the near future. Without star performers who are also wonderful persons, the Convention's attraction is seriously diminished.

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) 527-4000 Ext. 4621

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

August

Brookside Bonsai
Saturday 17
House Visits
9:00 Lee Earmans house. Coffee and pastries.
11:00 Janet Lanman's house.
For directions call Shari at 301-229-5483

Baltimore Bonsai Club
Sunday 27
Cylburn Arboretum
Mike Ramina's house, week before State fair.

Northern Virginia Bonsai Society
Saturday 10
Green Springs Farm Park
Chase Rosade

September

Brookside Bonsai Club
Thursday 19
7:00 PM Slab making seminar with Godfrey Trammel
Chevy Chase Rec. Center
Saturday 21
8:30 am - 12:00 Slab making workshop.
Chevy Chase Rec. Center

Kiyomizu Bonsai Club
Sunday 22
Club Picnic
Baltimore Bonsai Club
State Fair- Display and Demos

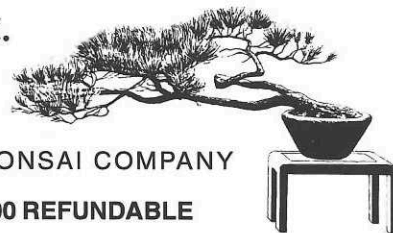
President's message, continued

Finally, our thanks to all who came from far and near to attend our Convention. Registrants came from Latin America, Europe, Canada, and throughout our fair land from Puerto Rico to Hawaii. To one and all our most sincere thanks!

Joe Gutierrez

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A haiku inspired by a visit to Roy Nagatoshi's nursery:

Fuji Bonsai Nursery cup of tea trees...
Sensei's "Aji"

— Chris J. Yeapanis 11/93

*Aji simply means the artist's touch, but not the intervention of a human on nature.

Editorial by Jules Koetsch

Time and timing are predominant factors in raising a bonsai - time to develop a plant into a creditable bonsai - timing about when certain operations should be carried out. Last spring, the long wait for the outdoor temperature to stop vacillating like a yo-yo above and below the freezing point delayed me from repotting my plants. Also, by not getting enough light during the prolonged winter storage, the first new growth was sparse and leggy. The month of June found me still trying to catch up. One task I made certain to do on schedule was the cutting off of black pine sprouts in three stages - the end of June into the beginning of July. (See the June '93 issue of PBA Clippings.) After doing it for a number of years with some trepidation, the procedure seems to be yielding the desired results of needles smaller in length and more sprouts.

Then there's the problem of when to make the combination of bloodmeal, cottonseed meal, and bone meal into fertilizer balls. The

stench while they dry - that of a freshly rotting manure pile, lasts between 2 and 3 weeks. You don't want them drying in your house, so you are faced with putting them outside. But when is it a good time? People have their windows closed in the Winter, but you don't want them to freeze and possibly shatter. Then Spring and Fall are when people are outside and about. Windows are most likely to be open. Summer is when air-conditioners are on and windows are closed. I tried it in early June and didn't find any neighbor harboring the suspicion there was a decaying corpse somewhere about. I still have enough to make another batch. Will try that during this month - hopefully by then my family will have gotten over the previous effort.

You might wonder why I still go to the trouble to make those fertilizer balls when there are slow release fertilizers on the market such as Osmocote, Ortho Pot, and Planter Food, and plant sticks. I use them for a number of reasons: they are or-

ganic; they can be removed during Summer and Winter months when it is best not to fertilize; and last, I know the amount that I should apply to different sized containers.

June was spent "chasing back" the growth on the bonsai. As mentioned in the last month's editorial, I took on the task of reducing the heights of the bonsai. So now, many of my bonsai have new apexes.

Lastly, timing plays a part in getting each monthly issue of PBA Clippings out on time and free of glitches and errors. Judy Wise and Betty Yeapanis have been doing the proof-reading for Beth Potratz, Clippings Associate Editor/Art Director. Heretofore, getting articles ready less than a month before the projected month of issue has left too little time for the three ladies to put together a clean, error-free edition of Clippings. Hence, I will collate and submit articles two months ahead of the issue date of future PBA Clippings.

MONTHLY CARE TIPS FOR AUGUST

Watering: The very hot and humid days, coupled with the very humid nights that a number of bonsai do not use the water at a rate that may allow for one to skip a scheduled watering so that roots don't rot root. In some cases the reduced amount of water intake on the part of a plant may be due to the plant going into a "ret period" because of the high temperatures.

Pruning: Hinoki cypress sprouts can be plucked. Weeping willow can be pruned.

Potting: Avoid potting at all costs unless plant is ailing or tropical.

Wiring: In removing wire, it is best to cut it off instead of trying to reclaim it by unwinding the wire there by possible breaking branches and leaves. At the end of August wiring can be started on

Hinoki cypress, Shimpaku, Red pine, White pine, and Spruce. , Needle shear White pine if desired. Continue to be alert for any infestations. For some plants like Crepe myrtle it is good policy to spray the plant with a mildew preventative before it appears. A heavy spray of water late in the afternoon will dislodge such insects as aphids, and spider mites so that they won't be able to get back on the plant.

Books and Educational Material Wanted Share the Knowledge with the Sasakawa Peace Foundation USA

Dear Jules,

For a future newsletter, The Sasakawa Peace Foundation Library would very much welcome books and texts in the field on bonsai. Its art, creation, material, propagation, —you name it.

Here is a chance for others to use a book we may have found inspirational or educational. I was surprised to find a few duplicates and "basics" that were gathering dust on a shelf that were gladly donated.

Assistant Librarian Daniel Scheeler would also like any bibliography you think is a must for them, should other funds become available for purchasing. Check out the Sasakawa Gallery and Library at 1819 L St. NW in DC (202 - 296 - 8245) for interesting lectures and exhibits.

Peace, Ed Zipeto

This information comes to Clippings from Bill Merritt, NVBS. Bill and Norma, his wife, were impressed by their Library.

Sasakawa Peace Foundation USA
1819 L Street, NW
Washington, D.C. 20036
Foundation Telephone (202) 296-6694
Fax (202) 296-6695
Library and Gallery Direct Telephone (202) 296-8245
Fax (202) 296-8276

Loan policy: The Sasakawa Peace Foundation USA Library seeks to provide up-to-the-minute access to recently published books, periodicals and "grey literature" (basic policy papers published by

the Japanese government or other public entities, which are otherwise unavailable in the United States) in both English and Japanese. The Library focuses particular attention on the U.S.-Japan relationship, especially as regards business, culture, politics, and society. It also maintains collections of books on art and Japanese language studies. As of November 1994, the SPF-USA Library's holdings included over 4,000 books and documents, 30 Japanese and English language periodicals, 14 daily newspapers, and over 300 videos on Japanese culture and Japanese-American issues.

Services available: - reference services. - assistance in locating desired materials, including referral to other organizations if such materials are not available at SPF-USA. - interlibrary loans. - individual video monitors. - language laboratory facilities. - group audiovisual room/meeting room. - photocopying facilities. - first time borrowers must fill out a registration form and show two forms of valid identification. - two-week loan period, with one two-week renewal available. - one-week loan period for videotapes, no renewal. - items will be held for patrons for one week. - up to five items may be checked out at a time. - patrons are responsible for the prompt return of library materials, and for the replacement of lost or damaged books.

Locating materials: Our highly-trained bilingual staff will be happy to assist you. Please feel free to browse the stacks at your leisure. Library materials are cataloged on OCLC, a library

database accessible by many libraries in North America. An on-line computer catalog will soon be made available to library users.

Library hours: Monday-Friday, 10:00 a.m. to 6:00 p.m., and third Saturday of every month, 12:00 p.m. to 6:00 p.m. Closed holidays.

Foundation's mission: Sasakawa Peace Foundation USA (SPF-USA) is a nonprofit, tax exempt, educational, self-operating organization established under Code 501(c)(3). Since its December 1992 opening in Washington, DC, SPF-USA has been operating a library and art gallery, which are open to the public. The SPF-USA is a sister foundation of the Sasakawa Peace Foundation, which is headquartered in Tokyo. Since its establishment, one of the activities of the Sasakawa Peace Foundation has been to provide financial support to research institutions and educational organizations in the United States. Through these activities, the foundation became acutely aware that the people of the United States need up-to-date, accurate information on contemporary Japan. This understanding in turn led to a proposal for the establishment of the SPF-USA as an educational, non-grant-making organization. Frank and open dialogue is essential to the future development of relations between the United States and Japan. But dialogue of this nature is only possible when it is based on accurate information and after the participants have been exposed to a variety of points of view. With this in mind, the goal of the SPF-USA library is to provide

A BROKEN BONSAI TRAY — PUTTING THE PIECES TOGETHER

by Jules Koestch

The Japanese, unlike Westerners, have no compunction about displaying pottery that has been mended. The valuable ones usually have gold as the bonding agent. Over the years, I've had many an opportunity to try mending all manner of porcelain and clay objects - coffee mugs, pieces of dinnerware, china, bowls, statuary. (Often have I suffered the disdain from my better half for being so klutzy.)

Elmer's Glue works well with porcelain and clay objects provided they are never washed or meant to hold water. To get around the washing problem, Borden, Inc., has marketed Elmer's China/Glass Cement which is water-resistant. However, the bond for the latter does not seem to be too strong. Elmer's Glue does the best job of providing an almost seamless fit when mating pieces, whereas epoxy types sometimes harden so fast that a thick seam is the result.

Enter PC-7, an epoxy in paste form. I have used PC-7 to bond handles on coffee mugs and pitchers, and to anchor tie-down points on slabs for bonsai. It even works well to patch nicks on the edges of bonsai containers. It finally dawned on me that I had possibly found the solution to a problem I've carried for many years viz. - could the 10 pieces that were once a 24" x 13" bonsai tray be put back together again? Some of the smaller pieces broken from the edge of the tray were never found amongst the leaves and ground debris. The

tray had been home for an 11-tree hornbeam forest until I lost my grip one day about 10 years ago. Since then, the forest has migrated to two more trays to accommodate growth of the trees.

One reason that kept me wanting to have the tray whole again is its sentimental value to me. I attended a Bill Valavanis yearly symposium on bonsai forest plantings about 20 years back and my luck was with me. I won the raffle prize of the day - an Hinoki cypress forest planting by Yuji Yoshimura. The trees did not survive, but the tray did for 10 years.

PC-7 cures overnight. Most strong-bonding glues take time to cure. Hence, only one piece per day could be bonded to the ensemble. The trick is to position one piece vertically with the cracked edge horizontal so that the piece to be mated will rest against the other piece while the bond cures overnight. Figure 1 shows one piece in a vise. Burying the piece in sand or soil with the broken edge exposed is another possible way to keep the piece vertical. Use your ingenuity. The process proceeds in a similar way - repositioning the ensemble vertically so that the next piece can stay in place for the overnight cure. See Figure 2. Each day a piece is added.

Figure 3 shows the bottom of the tray after it was put together. The dashed lines mark the edges of the broken pieces. To increase the strength of the cemented cracks, 3/

4-inch diameter buttons of PC-7 were spotted along the cracks on the underside of the tray. The thickness of each button is such that there is some space between them and the surface the tray might rest on.

Figure 4 shows the edge of the tray which had been built-up with PC-7 because a piece of the edge had not been recovered. PC-7 was added a bit at a time so that it could harden properly. PC-7 has no trouble bonding to itself. Enough PC-7 was put in place so that it could be sanded to conform to the rest of the edge of the tray.

The last thing to consider is how to blend the gray color of the PC-7 patches and cracks with the color of the tray. One only has to concern oneself with the outside edge of the tray - soil will cover the inside of the tray and no one will see the bottom of the tray. My daughter's old, unused artist's case with tubes of oil paints provided the solution. By mixing portions of burnt sienna with umber, I came close to matching the original color of the tray. The mix was rubbed only onto the outer rim of the tray. To make certain that the oil paint would not rub off when handled, an aerosol spray of Matte Finish Spray Coating was applied. Prior to the spraying, newspaper was placed inside the tray and edged with masking tape to keep the inside free of the spray.

As for what the tray is doing now? It is supporting an Hinoki and rock combo as shown in this issue's Tree of the Month.

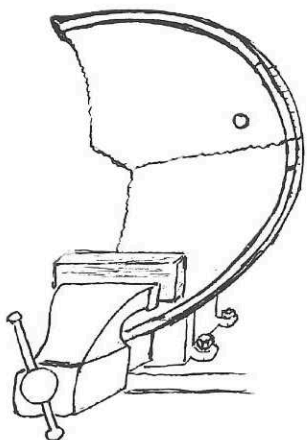


Fig 1. To start reassembling the tray, because of the rim of the tray a wood block must be used so the vise can tightly clamp the lower piece.

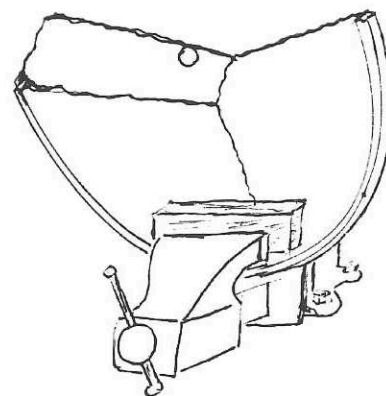


Fig 2. Second step: two pieces which have been bonded together are repositioned in the vise so that the next piece to be bonded rests with the major edge horizontal.

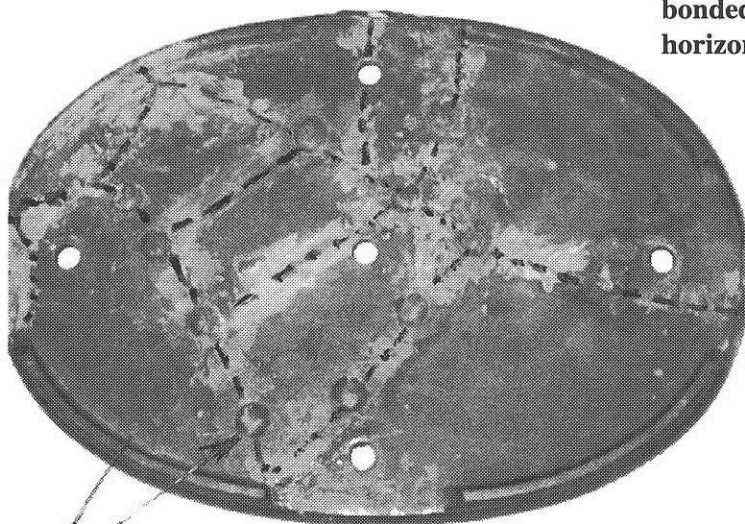


Fig 3: View of bottom of the mended tray. Buttons of PC-7 were positioned along each seam to add strength. Dashed lines show where pieces had been separated.

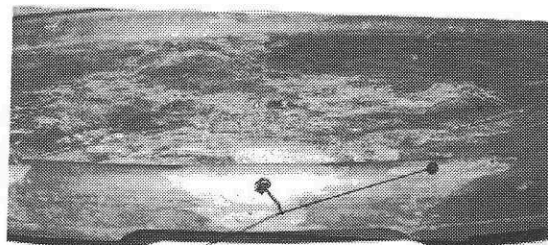


Fig 4: Edge of the tray where pieces were missing. PC-7 was used as a filler and then sanded to conform to the edge of the tray.

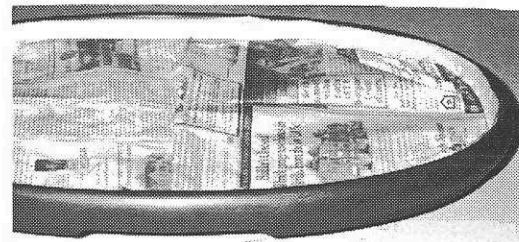


Fig 5: Tray ready for spraying with the fixative. The edge of the tray has been rubbed with the oil paint to match the tray's color. Newspaper has been put inside and edged with masking tape so that the fixative does not get on the inside of the tray.

TREE of the MONTH from Jules Koetsch

Tree: *Chamaecyparis obtusa* - Hinoki cypress Trunk length: 26"
 Source: Nature's Way Nursery - 1994. Pot: Japanese 24" L x 13" W x 2" H, dark red clay color unglazed.
 Kiln: unknown.

This month's tree was initially obtained and styled at the 1994 20th Annual PBA Symposium in a Roy Nagatoshi workshop on Hinoki cypress. Participants in the workshop had each drawn a number, and mine gave me the pictured Hinoki. It came in one of those Korean containers (see **Figure 1**) from Jim Doyle's Nature's Way Nursery. Except for the removal of extraneous branches and the wiring of major branches, it is essentially as it looked at the start of the workshop. No repotting was done mainly because it was in the Fall - not the most propitious time of year. After first look, I began to ponder how I could fashion the tree in a more upright position - anything but slanting style. It didn't take too long for Roy to persuade me to leave well-enough alone - the tree was growing the way it was accustomed. So be it. Anyway, going with the slanting style meant a minimum of alterations had to be made. Oh yes, the top of the tree was jinned and thereby the problem of the ever-extending trunk was eliminated.

The tree was left in the Korean pot (**Figure 1**) for almost 2 years until this Spring. I understand it is not good practice to allow trees to remain too many years in pots of this composite plastic material made in part from recycled tire rubber. This Spring, the wire was removed and

pruning was done to shape up the scraggly looking parts. It also was time to put together what I had slowly begun to envision from the time I took home the tree. Last year on a trip to Colorado, I found a rock along the stream bed running out of a marble quarry at (where else?) Marble, Colorado. That quarry provided marble for both the Lincoln Memorial and the Tomb of the Unknown Soldier.

The stone I found, together with the mended tray described in this issue of Clippings formed part of the tree's new home. The tray (**Figure 2**) has thin bottom layer of Turface which is slightly larger than that in the soil mix. Spotted on that layer are thinly scattered bits of Horticultural Charcoal. According to the package, "A layer of charcoal in the bottom of a container acts as a filter to help remove chemicals which might be toxic to plants." The charcoal also inhibits root rot if water tends to puddle in the bottom of the container and sour. Note the eight common nails around the drainage holes (a la' John Naka and the repotting of Goshen where the nails are a source of iron). I like John's approach rather than using a commercially available horticultural source of iron in the combined form as iron-sulfate. The sulfur increases the soil acidity which is not always desirable.

In the corner of the picture is a glass jar containing some "green sand." Green sand is an organic source of phosphate which encourages root growth. I do a light dusting of green sand on the thin layer of

potting soil that is put over the drainage layer Turface/charcoal layer before the main potting takes place. I use a mix of equal parts of red pumice or lava stone and Gran-I-Grits. The tree had developed an odd shaped root-trunk (**Figure 3**) which would have added to the problem of positioning it in any other way than it had been growing. The placement of the rock permitted a high build-up to accommodate the root.

Figure 4 shows the tree, rock, and soil in place. A piece of split bamboo, actually a tine from a leaf rake, was tied down over the with a wire running under the tray. This is only temporary and the bamboo will be removed when the roots are firmly established in the soil.

Shown lying on the soil are a small scoop, a block of wood, and an edging tool. The edging tool is used to force the soil away from the rim of the tray so that water or fertilizer will not run over directly out of the tray. The wood block is used to pat all over the surface of the soil to firm it in place. Lastly, the scoop is used to deploy a thin layer of Turface into which the moss can be pressed. The fine Turface is obtained by using that which fell out of the sieve during the sieving for the smallest size potting soil. That residue is sieved through a fine-screen sieve used for flour and what remains on the screen is used for the moss. **Figure 5** shows the finished product. I've found Hinoki cypress to be a good bonsai candidate. It seems to exist even in my backyard where there is at most 3 to 4 hours of full sun. Also they are slow growers.



Figure 1. The Hinoki in the pot from the nursery.

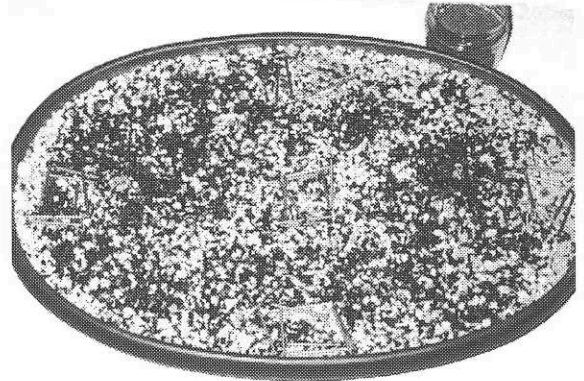


Figure 2. Mended tray with thin layer of large Turface for drainage layer. Black specks are charcoal bits. The jar contains "green sand" ready for spreading.

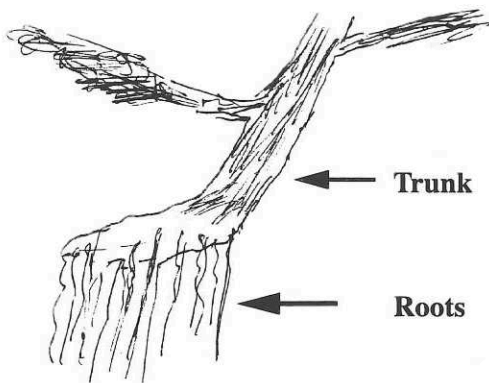
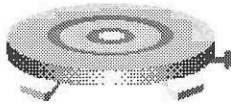


Figure 3. Old configuration of tree and subsurface roots.



Figure 4. Potting completed. Ready for the moss.



SENSEI SAM

Well, I don't know about where you live, but all I've seen this Spring is rain. I believe I've watered my trees three times this Spring! I'm happy that it is sunny most of the day with the proverbial afternoon and evening thunderstorms. The trees have lush veg-

etative growth. This means leaf defoliation and candle removal later this Summer.

Leaf defoliation is simply removing each leaf by cutting the leaf stem (or petiole) in half.

(See figure 1.)

Candle removing means to completely remove this Spring's growth at the base of the candle. (See figure 2.)

The trees need to be healthy and fertilized two weeks prior to this effort. Once you begin defoliation or candle removal, remove all leaves around all candles. The response to this action should be that budbak will begin in both cases and you will achieve shorter needles or smaller leaves.

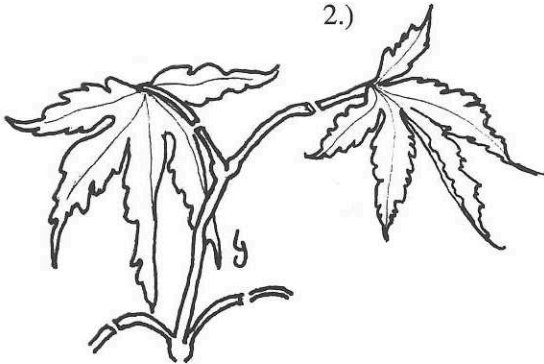


Figure 1

SKETCHES BY BETTY YEAPANIS

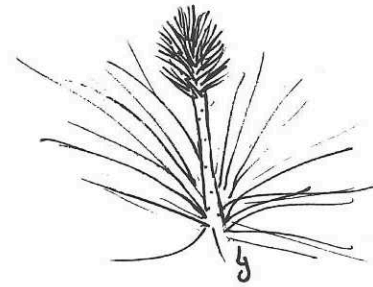


Figure 2

Sasakawa Peace Foundation, continued from page 5

scholars and researchers with in-depth, reliable information from both private and official sources. For example, the library stocks and continually updates editions of "grey papers," basic policy papers published by the Japanese government or by local public entities, and reports issued by private research institutes, which until now have not generally been available in the United States. While a principal focus of the library's collection is U.S. -Japan relations, its collections, which include books and publications in both English and Japanese, also cover Japanese politics, economics, society, and

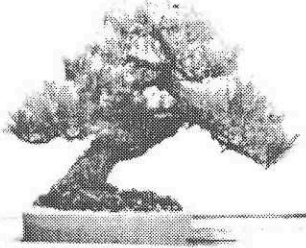
culture from a variety of points of view. These subjects can also be studied through the use of the library's growing collection of English language videos. In conjunction with the art gallery, an expanding part of the library's collection is devoted to books on Japanese arts, including painting, crafts, sculpture, architecture, graphic design, and photography. In order to introduce contemporary Japanese art trends, the library will also collect art periodicals, catalogues from major art exhibitions held in Japan, and other materials that provide information on the activities of contemporary Japanese

artists, including those residing abroad. In addition to providing information, the library will actively engage in a variety of academic and cultural activities, among them seminars and symposiums on themes of current interest in both the United States and Japan. Through these activities, the library hopes to create a forum for communication between the United States and Japan. The routine management of the library is under the charge of a registered librarian. The library also belongs to a nationwide network called OCLC (an on-line computer and telecommunications network of libraries)

Sasakawa, continued from previous page

through which it provides library search services. The goals of the gallery are to provide an American outlet for the creative dynamism of contemporary Japanese art and to explore how American artists, both of Japanese and non-Japanese descent, have been influenced by Japanese culture. The arts encompassed by this mission are defined broadly and include architecture, graphic design, photography and crafts, as well as painting and sculpture. The gallery will pursue these goals through sponsoring exhibitions and lectures, through working with art museums, art organizations, and curators within the United States on cooperative projects, and through providing opportunities for Japanese and American artists to interact. Japanese contemporary art exhibits the same dynamic complexity that is characteristic of modern Japanese society as a whole. Traditional Japanese arts have taken on new life in the hands of Japanese artists working today. Moreover, Western art, which was first introduced into Japan in the Meiji era, has become firmly established in Japanese artistic expression. The coalescence of these two factors has meant that contemporary Japanese art, like Japanese society, contains fundamental elements of both East and West. With information relating to artistic and social trends available on an international scale, today's Japanese artists create work that reflects the essence of current Japanese culture. Through its exhibitions, the gallery will also raise and attempt to answer ques-

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tions about cross-cultural influences. For example, how have Japanese artists, living abroad in such countries as the United States, been influenced by the experience of living in a foreign culture? How have second- and third-generation Japanese-American artists broken new ground through their integration of elements of both American and Japanese culture? How have Japanese culture and art affected those American artists who have been exposed to it through study, apprenticeship or travel? And finally, how have the complimentary aspects and mutual influences of Japanese and American cultures

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been enhanced during the artistic process? Exhibitions and lectures on these subjects may well offer a glimpse of what the future holds for all modern art.

The gallery will also provide opportunities for Japanese and American artists to interact and exchange ideas. Among activities furthering this goal will be exhibitions comparing and contrasting the Japanese and American approaches to similar media, subject-matter, and projects, as well as exchanging ideas and techniques through lectures and workshops on themes of common interest.

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Elaine Kendall, (410) 426-542

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Bowie Community Center, Bowie, MD
Last Monday, 7 PM
Terry Adkins, (301) 350-3586

BROOKSIDE BONSAI SOCIETY

North Chevy Chase Recreation Center, Chevy Chase, MD
3rd Thursday, 7:30 PM
Jerry Antel, (301) 320-5251

CHESAPEAKE BONSAI SOCIETY

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

GREATER PHILADELPHIA BONSAI SOCIETY

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

KIYOMIZU BONSAI CLUB

Clearwater Nature Center, Clinton, MD
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
Jim Ford, (804) 527-4000, ext 4621

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