

New Gifts from Japan by Felix Laughlin (NVBS)

When President Clinton was in Tokyo on November 18th and 19th, Prime Minister Obuchi presented him with wonderful gifts of two bonsai and a suiseki to commemorate the President's visit to Japan. If you saw the film clippings of Prime Minister Obuchi greeting President Clinton at Akasaka Palace, you would have seen the spectacular gifts in the background.

One of the bonsai is a collected spruce, *Picea juzoensis Carr.* This bonsai is about 250 years old and stands 34 inches high. This is quite a special bonsai, as it was collected by Mr. Saburo Kato, Chairman of the Nippon Bonsai Association, and his father in the 1930's on Kunashir Island in the Kril Islands. It has been trained as a bonsai for over 50 years. This bonsai was a gift from Prime Minister Obuchi

The other bonsai is a trident maple, *Acer buergerianum.* It is a root-over-rock planting that is about 80 years old and stands two feet high. This was a gift from Mr. Bunbei Hara, President of the Nippon Bonsai Association.

The suiseki is a tiger stone from the Seta River. This suiseki is a gift from Mr. Hiroshi Mitsuzuka, a former Prime Minister.

Dr. Tom Elias and his staff at the US National Arboretum are organizing the transportation of these new masterpieces to the United States and planning for the quarantine of the two bonsai.

These are exceptional additions to the Japanese Collection at the Museum. We are greatly indebted to Mr. Kato for his enormous generosity and his critical role in arranging for these gifts to be made.



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Editorial by Jules Koetsch

It's that time of year again - Spring and all that good stuff - plant's leafing out, moss greening up, and new sprouts growing out of plants. Every bonsaiist is struck with a full case of bonsai fever - repotting, pruning, turning untrained plants and "dogs" into potentially respectable bonsai, and generally spending more time than one's spouse thinks is commendable. Things around the house, the "honey do's," go unattended. However, a number of us have that elusive goal in mind - having our club pick our tree for display at PBA's **BIG** annual event at the US National Arboretum, which is now the PBA Spring Bonsai Festival. When you stop to think about it, having your tree get to the **BIG SHOW** is like the Miss America Contest where there are statewide contests, much like our PBA clubs' shows, where it is decided who will go to the finals. I have often wondered about some of the entries in the Miss America Contest. Please forgive me for appearing catty, in that some of the states did not have much to choose from. I remember a time when there was a PBA Spring Bonsai Show and not many in our club answered the call to exhibit. So I brought enough plants to fill up the tables, including some very questionable as even being bonsai. That doesn't happen anymore. There are too many good bonsai in PBA and it's hard for those doing the judging to select the one's to be on the tables at the Festival.

The title of the show has been unaltered over the years, but last year the title was changed to PBA Annual Spring Bonsai Festival from "PBA Annual Spring Bonsai Show." After all in this day and age where image is the keynote in advertising, the new title adds a little more pizzazz to the event. The previous title stuck for 26 years from when the first PBA show was held at the US National Arboretum on April 14-16, 1972. According to "The

Potomac Bonsai Association Origins, Development, and Current Status 1971 - 1988," compiled by Cy Mill, the "Director of the (first) show was Ruth Lamanna, assisted by Dottie Warren and Molly Hersh. Fifty-four trees and 10 accent viewing stones were selected for showing, and many people pitched in to help. The show was rated a great success."

Cy Mill's history does not go into how it came about that PBA was allowed to have that first show of bonsai. There was no bonsai collection in existence at the Arboretum until the Japanese Pavilion opened in 1976. In the intervening years, the annual PBA event still lured many a spectator and many a person was bitten with the bonsai "bug" - either joining PBA or going out and creating bonsai on their own.

PBA still attracts many a new member via the spring show. I can attest that I was smitten by attending the spring show in 1975 and then again in 1976. I had tried to grow a bonsai some years before from one of those packaged kits, but the effort was doomed to failure. Upon coming home from the 1976 Show after having seen a demonstration, I announced to Jane that I was going to try to create a bonsai. True to her female instincts she asked, "How much will that cost you?" I casually replied that it should not amount to much money - if any. You dig up a tree in the woods, style it, put it in a pot, and add any old dirt. I was very naive about the whole thing - but I should have recognized a warning sign considering other hobbies and sports. One can invest a tidy sum in many a thing one tries to do today, even just walking - there are special shoes, socks, outer garments, pedometers, walkie-talkies, and so on if one wants to do it up big. You might even extend the latter to going to some distant place to walk where the scenery is different so that you don't get bored. I do not think I have to tell the readers that having bonsai as a hobby does not monetarily cost you zilch.

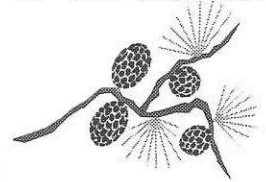
The article in this issue on the 1999 PBA Spring Bonsai Festival has some tips on grooming a bonsai for show. The article in this

issue on ground cover may help you with putting moss on your bonsai. Discretely placing patches of moss can be more artistically attractive than covering the entire surface of the pot with moss.

Also, every person exhibiting a tree in the show should fill in a display card supplied by their club coordinator (described in the Spring Festival article). The line heading the display card is titled "Style," and you might glance at John Y. Naka's first book, Bonsai Techniques, to find a descriptive name a little more interesting than the customary names (formal upright, informal upright, cascade and the like). Also, please do not call any planting of trees numbering fewer than 9, a "forest planting." The Japanese usually do not consider anything fewer than 11 a forest planting. Two trees can be dubbed "mother and child," or "father and child," or "husband and wife." Three trees in a pot can be termed a "group planting," and 5 to 8 trees might be called a "grove" or "copse."

PBA is grateful to the US National Arboretum for the opportunity to have our Spring show. There are many good bonsai developed by PBA members and they can hold their own against those in the National Collection.

See you at the **SHOW**.



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Calendar of Events

April

Rappahannock Bonsai Society

3 11 am Demo/Lecture Proper Bonsai Display; RBS tree selection for PBA Spring Show

Brookside Bonsai Society

10 1 pm Repotting/Pruning novice workshop with Jim Hughes.

Northern Virginia Bonsai Society

10-11 Monthly Meeting, Spring Show at Green Spring Gardens Park, 10-5 Sat and 12-4 Sunday, Tree selection for PBA Spring Show; Roy Nagatoshi Workshop

PBA Spring Show

16-18 10 am-5 pm Main Auditorium See over 100 privately-owned bonsai, purchase your own miniature trees, and learn bonsai techniques during demonstrations by members of the **PBA**. Vendor tent across from Administration Building.

17 5:30 pm Annual Meeting (includes free dinner) and Election of Officers

May

Brookside Bonsai Society

1 1 pm Fertilizer cake workshop with Jim Hughes

9 BBS Show at Mcgrillis Gardens in Bethesda

20 Monthly Meeting Azaleas with Bob Dreschler

Rappahannock Bonsai Society

15 11 am Workshop: Repotting and Styling of Japanese Maple Forest, \$60 (includes tree, pot, soil, and instruction; tree selection for RBS display at USNA (5-13 June).

PBA Annual Auction

29 Behnke's Nursery, US1, Beltsville, MD (See page 18.)

Non-PBA Functions

National Arboretum

2-11 10 am-3:30 pm Ikebana International Annual Flower Show

16-18 10 am-5 pm Bonsai Exhibit and Plant Sale

ABS Symposium

28- 2 May Tucson, Info: David Meyer, POB 32456, Tucson, AZ 85751

Ikebana International Annual Flower Show

2 - 11 April. View the different traditions of Ikebana, the art of Japanese flower arrangement at the National Bonsai and Penjing Museum's Special Exhibit Wing at the National Arboretum. 10 a.m. to 3:30 p.m. For more information 202 245-2726

Richmond Bonsai Society

3 9 am-12 pm Kingsville Boxwood Workshop
26 7 pm Monthly Meeting

The Tea Ceremony in Japan

4 April - **24** Nov Visit a small exhibition explaining the basic procedures of the Japanese tea ceremony with variety of utensils at Freer Gallery. For information 202 357-2700.

MidAtlantic Spring Festival 1999

23 - 25 April, Ramada Hotel, East Hanover, NJ, featuring lecture/demonstrations and workshops by well-known bonsai artists: Luis Vallejo, Katherine Shaner, Arthur Skolnik, Kevin Wilson Gary Marchal. Contact MidAtlantic Bonsai Societies, 234 Sagamore Road, Millburn, NJ 07041.

24 April, 9 a.m. - 3 p.m. **Friends of the National Arboretum (FONA) Garden Fair and Plant Sale** - FONA's annual garden fair has become the area's best opportunity for gardeners of all abilities to celebrate spring with new plant purchases. Thousands of plants and garden-related items will be for sale, with over 200 special selections singled out for silent auction from 9:00 a.m. - Noon. Featured are Arboretum introductions developed for outstanding ornamental qualities and disease resistance, unusual or rare specimens, and old favorites including "hard to kill" plants for the novice gardener. Food vendors will participate. All proceeds benefit the horticultural internship program at the US National Arboretum. Free admission.

SYNOPSIS OF MINUTES
from THE PBA BOARD
of DIRECTORS MEETING

The last meeting of the PBA Board of Directors was held on Sunday, January 10, 1999, in the Yuji Yoshimura Center at the US National Arboretum.

The treasurer reported that the PBA treasury as of that date had a balance of \$14,936.19 with \$4,070.70 in a savings account, \$4,070.70 in a savings account, and \$10,000 in a certificate of deposit.

Andy Cook volunteered once again to coordinate the 1999 PBA Spring Festival. Problems with getting volunteers for the Festival were discussed. Volunteers from all the clubs are needed to assist in various categories, and these are enumerated in the article on the Festival in this issue of *Clippings*.

A suggestion, well received and only time will tell if it comes to pass, concerned both the PBA Spring Festival and the fall PBA Symposium. Planning for each of those events should begin at least one year prior to either's scheduled occurrence. It was mentioned that the Golden State Bonsai Federation starts getting ready for their annual symposia about 2 years in advance of the dates of the events. This enables those concerned with the event to have a chance to get the speakers they wish for an event, since in today's world there is a likelihood that a speaker who is in demand has his schedule planned well in advance. Also, it permits good material for the workshops to be ferreted out and (if the material has to be potted) time for the material to recover from or possibly even survive a repotting.

Several members had positive suggestions for improving attendance through improving publicity of upcoming events.

The member vendors in attendance voiced a willingness to contribute much more actively to the success of PBA events, saying that they have not actually been included previously.

As for the 1999 PBA Fall Symposium there was much discussion especially after Keith Belk presented a draft proposal centered around him being the person to manage the Symposium. This will be one of the key topics

for discussion at the next meeting of the PBA Board of Directors.

Betty Yeapanis expressed concern about the amounts of money that are turned over to FONA with very little consideration in return when both the PBA Spring *Festival* and the PBA Fall Symposium are held at the Arboretum.

Chris Yeapanis presented problems with the production of *PBA Clippings*. (In general, more PBA members are encouraged to submit articles or at least participate by voicing opinions and asking questions on material which appears.)

The next meeting of the PBA Board of Directors was scheduled for 1:00 p.m., Sunday, March 14, 1999, at the US National Arboretum Administration Building's upstairs conference room.

**April 17 - PBA ANNUAL MEETING
and ELECTION of PBA OFFICERS**

The annual meeting of PBA will be on Saturday, April 17, in the Administration Building basement of the of the US National Arboretum beginning at 5:30 p.m. This is an open meeting and all PBA members are encouraged to attend. Reports of the previous year's significant activities, and proposals and plans for the future, for PBA will be addressed. Attendees can offer their own thoughts, suggestions and gripes, and motions from the floor will be accepted.

There will be an election of officers of the PBA at this meeting. The following PBA members have been nominated:

President - Andy Cook, BBC
 Vice President - Chuck Croft, NVBS
 Educational Vice President - Keith Belk, RBS
 Treasurer - Jerry Antel, BBS
 Secretary - Judy Wise, NVBS

When the meeting has adjourned, the attendees will be able to dine on *free* pizza and cold drinks.

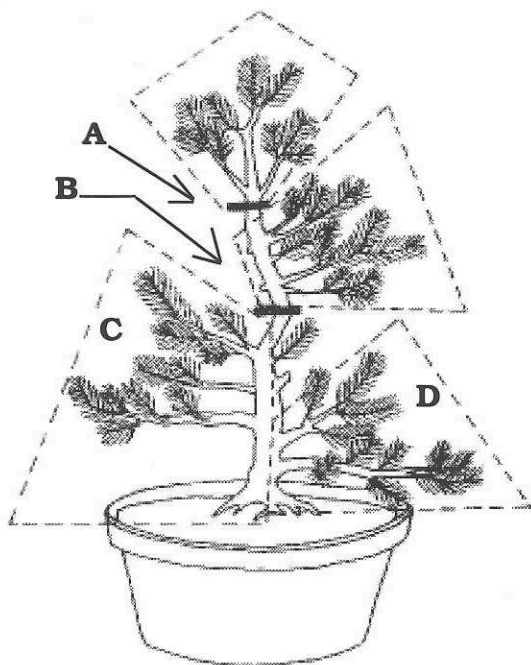
Plan on visiting the 1999 PBA Spring Bonsai Festival on the afternoon of Saturday, April 17, see the show, visit the vendor tent, and join other PBA members at the PBA Annual Meeting at 5:30 p.m.

CREATING FOUR BONSAI FROM A SINGLE TREE . . .

Adapted by Donna Banting
from a translation by C. Graves

Mr. Yasumitsu Tsuji created four small 5-needle pine bonsai from a single tree. His article in "The Bonsai World," June 1977, might inspire you to take a good look at that problem tree which lacks good taper, or attractive branch placement and structure. Examine each individual part of the tree to find your future bonsai. Nearly every tree offers several design possibilities.

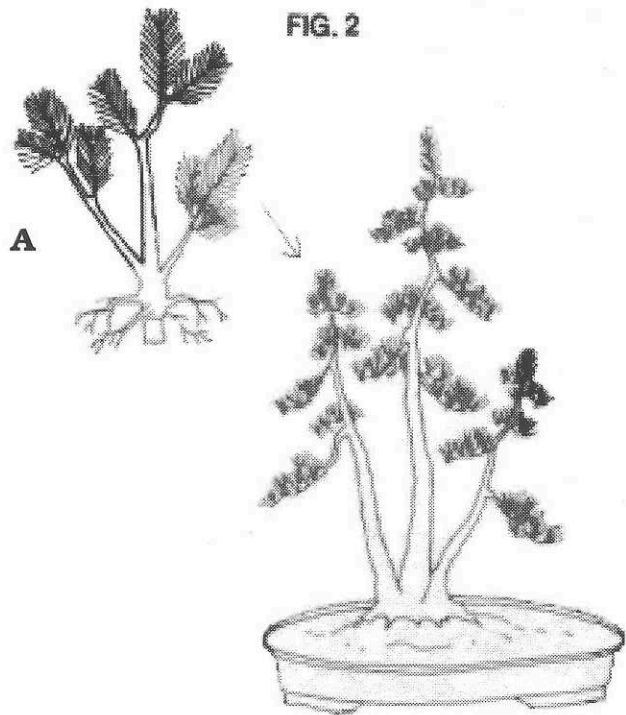
Fig 1



First, the tree was carefully examined and its division planned (Fig. 1). The 5-needle pine was air-layered in April at "A" and "B." It is general practice to take a single air-layer at a time, but because the pine has many healthy branches above and below the air layers, Mr. Tsuji was able to apply the air-layering technique to both areas at one time. He also encouraged root development on the air layers by fertilizing the host tree.

When well developed roots appeared (3 months later for Mr. Tsuji), the air layers were removed and potted. It is alright to pot these rooted trees in regular bonsai

FIG. 2



soil. After the air layers were removed, the remaining trunk was split down the middle as shown to create trees at "C" and "D." Of course, there must be healthy roots on both sides of the split trunk to create two bonsai. These were also potted immediately in bonsai soil.

Mr. Tsuji's 5-needle pine is now a triple trunk (A and Fig. 2), a raft-style group

Fig 3

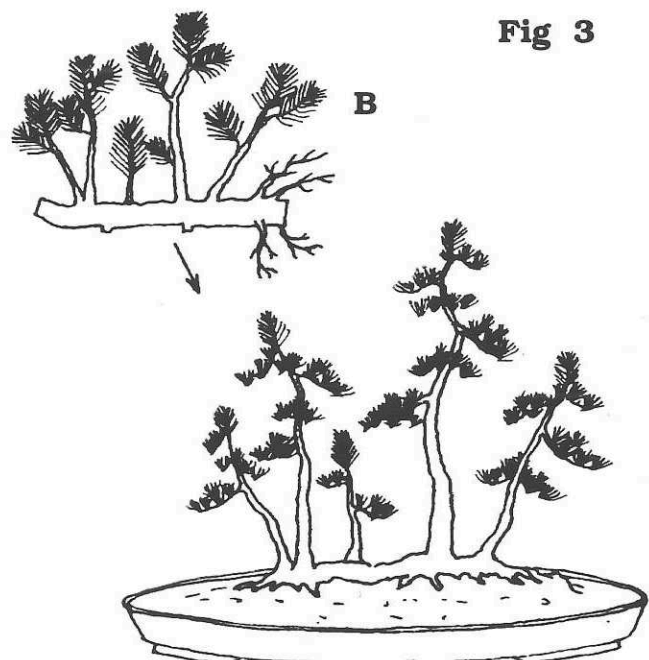
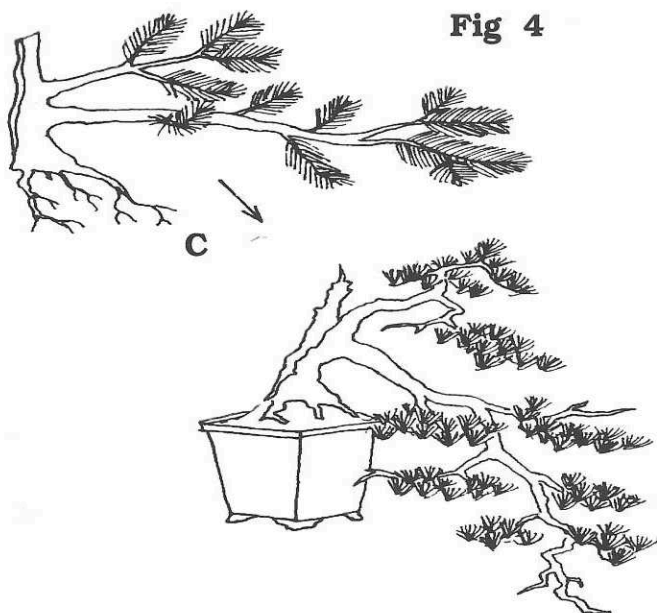
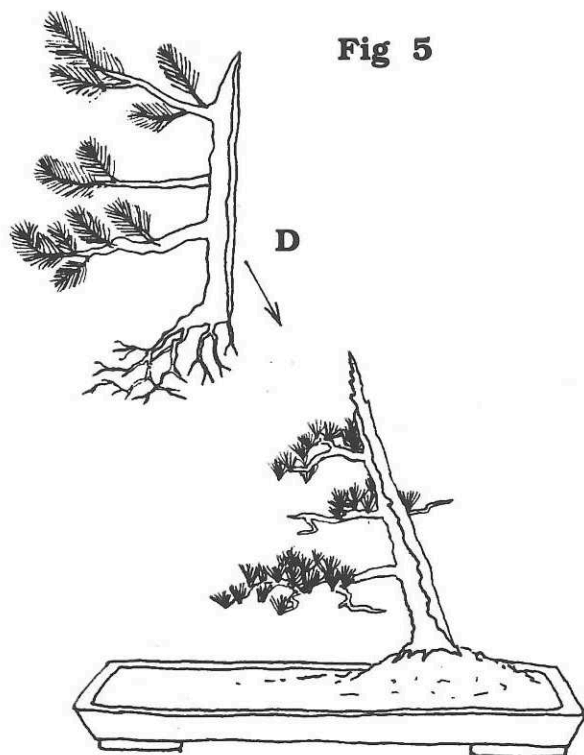


Fig 4



planting (B and Fig. 3), a cascade (C and Fig. 4), and a windswept bonsai (D and Fig. 5). The 5-needle pine does not grow well in New Orleans, but the same techniques used to create four bonsai from a single plant can be used on any tree species, considering, of course, the plant's horticultural requirements, i.e., best time of year to take air layers, length of time for roots to develop, type of fertilizer used, etc.

Fig 5



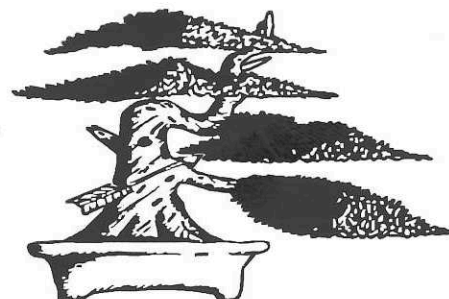
TIPS FROM PBA VOLUNTEERS AT THE ARBORETUM

Jack Cardon contributes: Do you hate wiring round and round that branch that never stays in place! Try using guy wires from branch to branch or branch to pot. No. 24 copper wire is almost invisible to the casual observer.



Have you been to a lovely garden lately? Is there a place you've been in the last five years or so which impressed you, a place you'd recommend others visit? Could you write to a friend and describe it? Tell your friend the sensations you experienced: peace, admiration, curiosity - and why. Then mail that letter to Jules Koetsch, and we'll see that several of your friends receive your letter.

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"Let Yourself Go Wild"

Practical Use of Ground Covers

by David Degroot

Reprinted from *New Orleans Bonsai*,
October 1976 Issue

Ground covers are undeniably valuable as aesthetic complements to bonsai. They add a finished touch, aid the illusion of age, and provide welcome additions of color and texture to almost any bonsai.

Practically speaking, however, ground covers have Jekyll/Hyde properties that require the bonsai enthusiast to be as decisive in their removal as he is enthusiastic in their application. Although any small, low-growing plant material can be used as ground cover, for bonsai the choice in an overwhelming number of cases is some sort of moss.

If you do not have moss for your trees, look for it in any damp, shady place. Beneath trees, near pools or fountains, on brick walls, or the cracks in walks are all likely spots. Bring home several different kinds, as the various mosses have very diverse preferences for light, moisture, and soil conditions. Something is bound to work in your location.

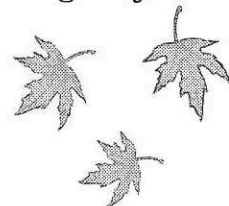
Don't be disappointed if in the first year nothing seems to work. Leave the apparently dead bits of moss in place and next spring you will probably find at least one or two varieties of moss growing and spreading. Once you have a type of moss that has adapted to your growing conditions, you will never again be without it.

A word of caution to begin: The tree is important, not the ground cover. If you put your bonsai in deep shade and water it heavily to try to maintain a thick carpet of green moss, you might end up with a beautifully decorated dead tree. Now, as a practical matter, moss can do some good. On freshly potted material it can prevent erosion until the soil stabilizes. Of course, you can always add more soil to the container, but roots will not grow when the soil is periodically washed away. Therefore, moss can be useful on very shallow plantings.

Moss is helpful to azaleas, especially in summer, as moss acts as a mulch in keeping the shallow azalea root system protected from excessive heat and drying. Moss is also desirable for plants in mame or very shallow containers, in which the soil tends to dry very

quickly. In general, this insulating property is the chief practical advantage of maintaining moss on your bonsai through the summer months. Strangely, the insulating property which is the chief advantage of moss, is also its chief disadvantage. Moss, when dry, tends to repel water, making watering chores a bit more time consuming. A full covering of moss conceals the condition of the soil beneath; it can cause sour soil conditions by retarding the normal evaporation of moisture; it uses soil nutrients that would otherwise be available to the tree; and, worst of all, it inhibits aeration of the soil, thereby preventing the roots of the tree from "breathing" properly. A few trees can tolerate a heavy blanket of moss on the soil at all times. Vigorously growing swamp trees such as young bald cypress, swamp maple, tallow trees, willow, and sweet gum seem immune to the harmful effect of year-round moss. With most other trees, moss should be used in patches, but not covering the entire surface of the soil, so dampness of the soil can be checked and proper aeration can take place. This is important even in the summer.

In the fall, it is a good idea to remove almost all of the moss, leaving only a few small pieces to regenerate next summer. This is important because fall is a time of vigorous root growth in most trees. The summer sun no longer overheats the soil in the container, and top growth is almost done. However, the roots of most trees don't develop well under thick moss, so by all means bare the soil to give the tree roots good advantage. Pine, juniper, and other dry-growing trees will tolerate moss, sometimes very well, but it isn't ever necessary, and they might do better without it. If a tree becomes sick, especially if the cause of the sickness isn't known for certain, all moss should be removed from the soil surface and the tree placed in a sheltered area. Even if a tree is healthy, but is not developing as well as you think it should, try removing the moss for a season to see whether the tree shows any improvement — it might just need a "breather."



Poetry Corner . . . Calm yourself

PBA Clippings has the privilege and pleasure of presenting five poems written by Ian Fulcher. Each poem covers one of the five styles familiar to any bonsai person. In his forwarding letter presented below Mr. Fulcher gives the background behind his composing the five poems. Each poem captures the essence of a bonsai style. I hope you enjoy reading them as much as I do. One of his five poems will appear in each of the following issues of *Clippings*. Thanks so much, Ian, for sharing them with us..

The Editor

Mr. Koetsch,

I have enclosed a series of five small poems for your possible publication. I am a poet recently graduated from the M.F.A. program at the University of Maryland. I've focused on form and what some modern poets are calling "ekphrasis," or poetry about visual art. These two concentrations recently came together when I visited the home of a friend, Walter Boehner [BBS], who grows and maintains bonsai. It was he who, upon completion of these poems, gave me your address. The idea of freedom and beauty within the constraints of ancient form is familiar to me, and the following five sonnets were pruned and bent to meet the need of the particular subject, in this case, the five prime styles as I viewed them. The Chokkan poem, for instance, is a strict and formal sonnet with exact rhymes and iambs, the Moyogi poem is less formal and employs some slant rhymes and rugged meter, and so on.

I hope you can use these poems in your publication. If not, I hope you enjoy them. In either case, I'd love to hear your opinion.

Sincerely,
Ian Fulcher
9314 Cherry Hill Rd. #406
CollegePark, MD 20740

Bonsai: *The Prime Order of Five Styles*

1. Chokkan: *Formal Upright Style*

The formal upright style should be planted simply, with no decoration, in muted neutral-colored pots. Its beauty, a geometric function, gains station

through adherence to contrived form. Horizontal elements interrupt and punctuate the space, each arm extends less than those below, is cupped

and spears away from the central root. Masculine, commanding, free of weight, unburdened by the carrying of fruit, the finished chokkan tree stands straight.

Sculpted, stretched, pinched; it is in part dead, and does not live except as art.



Seasonal haiku . . .

New year dawning clear . . .
Cheerful sparrows chatter
all day like people

Ransetsu

Snow

Spring unfolds anew . . .
now in my second childhood
folly, folly, too

Issa

Dancing: The fox treads
among the pale narcissi
in garden moonlight

Buson

Seeming as though
this must be the last of it--
so much spring snow!

Issa

Bonsai: After You're Gone by John Carroll, Past President of the Bonsai Society of Greater Cincinnati, Ohio

Many of us seldom consider the future of our bonsai until we become disabled, disinterested or approach three score and ten. It's appropriate then to put down some possibilities and options. We make wills and bequests for our cherished belongings. Give some thought for the future of the hobby that has given you so much pleasure, and hopefully your bonsai will give others the same enjoyment.

Here are some [obvious] ideas for dispensing with your collection: a family member; bonsai friends; your bonsai club for fund raiser; regional, national or international bonsai convention raffle; consign to bonsai vendor for auction or sale; donate to a permanent collection.

Some may not care what happens to their bonsai after they're gone. Several members of my local group, the Bonsai Society of Greater Cincinnati, speculate that their bonsai may die before they do. Sister Mary DePazzi, Dr. Aaron Pearlman, I, and others will donate our trees to the Society. Some will be sold while others may join the Krohn Bonsai Collection. The Krohn Conservatory in Cincinnati established a collection in 1996 with space and stands offered by its Park Board. BSGC members and other bonsai enthusiasts loaned and donated over thirty tropical bonsai for the collection and an area for hardy bonsai is in the works. Our members help the Krohn staff with watering, fertilizing, pest control, repotting, styling/training and hosting tours and events.

More notable bonsai growers have commented on the subject. Melba Tucker, suiseki and bonsai master, indicated she would give specific species to friends who would give them proper care. Dan Barton said at an Atlanta seminar, "On my death, my children will probably sell my collection, but I'm giving my ashes to a friend who will make an ash glaze on some bonsai pots so I'll go on as a part of bonsai." Ben Oki indicated that some of his bonsai will go to his children, but many of his trees will go to the California and other public collections.

If you're feeling generous and you have no one close to you who will care for your trees, search for a public or private arboretum, conservatory, or botanical garden which might accept your collection. If you have no regional bonsai collection, establish one as was done in Cincinnati. You might check other sources, as well. Some of the public and private collections might accept your bonsai to sell for needed funding; or if your bonsai are interesting enough, they might join one of the permanent collections listed below.

Private & Public Gardens

- Anderson Gardens Rockford, Il
- Arnold Arboretum's Lars Anderson Collection at Harvard, Jamaica Plain, Mass.
- Brooklyn Botanic Garden, New York, NY
- Chicago Botanical Garden, Il
- Dawes Arboretum, Newark, Ohio
- Elandan Gardens, Bremerton, Wash.
- Franklin Park Conservatory and Botanical Garden, Columbus, Ohio
- Golden State Bonsai Federation North, Lakeside Park, Oakland, Ca
- Golden State Bonsai Federation South, Huntington Gardens, Pasadena, CA
- Hidden Lakes Garden, Ann Arbor, Mich.
- Hirsch-Ladany Bonsai Collection, **DeMoines** Botanical Center, DeMoines, Iowa
- Krohn Conservatory, Cincinnati, Ohio
- Longwood Gardens, Kennett Square, Penn.
- Minter Gardens, Montreal, Quebec, Canada
- Montreal Botanical Gardens, Montreal, Quebec, Canada
- Morikami Museum, Del Ray, Fl
- North Carolina Arboretum, Asheville, NC
- Phipps Conservatory, Pittsburgh, Penn.
- US National Arboretum's Bonsai and Penjing Museum, Wash., D.C.
- Weyerhauser's Pacific Rim Bonsai Collection, Federal Way, Wash.

EDITOR'S NOTE: This subject is one which, unfortunately, everyone has to face. Jerry Antel got permission for reproducing the article from the author and the publication which featured it. On the lighter side, the article gives a good directory of bonsai museums on this continent. The author sent along some information on the Krohn Bonsai Collection in Cincinnati, Ohio; and Chris Yeapanis recommends the Minnesota Landscape Arboretum, Minneapolis, MN.

KROHN BONSAI COLLECTION

The Cincinnati Park Board invites you to the Krohn Conservatory Bonsai Collection. The display is made possible by the Park Board and the innovation of Ruth Ann Spears, Manager of the Krohn Conservatory, her staff, members of the Bonsai Society of Greater Cincinnati and other bonsai enthusiasts. Garden clubs have made donations of accessories, fountain and statuary.

Many bonsai members made donations and loans of their best bonsai to this Collection. More are forthcoming and many will be rotated for seasonal color. Additional space is needed and is being explored.

This **Collection of Tropical Bonsai** is being supplemented with an outdoor garden of hardy trees in the Gale Garden through the generosity of Mr. Oliver Gale.

The accompanying photograph shows a partial view of the conservatory.

This list of the bonsai in the collection is representative of plants found in an indoor collection of bonsai:

Azalea, Satsuki
Bamboo, dwarf
Bouganvillea glaba

Box, Korean
Buttonwood
Cherry, camillion
Chinese elm
Chinese elm, cork bark
Crown of Thorns
Ficus benjamina
Ficus benjamina Natasha
Ficus cressifolia
Ficus microarpa
Ficus narrow leaf
Ficus nerifolia
Ficus retusa
Gardenia
Ginkgo
Jade tree
Juniper, procumbens
Juniper, robusta
Kumquat
Larch, Japanese
Natal plums
Olive, black
Pine, Ponderosa
Podocarpus
Qince, Japanese
Schafflera
Serissa
Tamarind
Tea, Fukien
Zelkova



**1999 POTOMAC BONSAI
ASSOCIATION
SPRING BONSAI FESTIVAL
APRIL 16, 17, 18**

The annual PBA Spring Bonsai Festival is the **showcase event** of the Potomac Bonsai Association where we display to the public our member-created bonsai, penjing, and suiseki at the US National Arboretum.

The festival is an indoor event in the Arboretum's auditorium in the main building, and will be open to the public from 10:00 a.m. to 5:00 p.m. Friday and Saturday and 10:00 a.m. till 4:30 on Sunday.

The PBA Spring Bonsai Festival features:

§ Display of bonsai and suiseki by PBA club members;

§ A bazaar with 18 vendors selling plants, styled bonsai, bonsai tools, stands, books, pots and the like;

§ Demonstrations Saturday and Sunday, at 11:00 a.m. and 2:00 p.m. on how to create a bonsai;

§ An opportunity to see the latest developments in the National Bonsai and Penjing Collection;

§ A chance to view the Arboretum's spectacular display of azaleas and rhododendrons in full flower.

POP & POST poster: Strong attendance at the PBA Spring Festival will raise public awareness about the appreciation of bonsai and suiseki and, if desired, teach them to create their own bonsai and suiseki. Also, the festival should increase the public's understanding of why there is a National Bonsai and Penjing Collection.

The *pop & post* poster on the inside of the last page of this issue of *Clippings* is designed to be removed without destroying the integrity of the remainder of the issue. The purpose of the poster is to **advertise** the festival. You are asked to *pop it out* and *post it* in some conspicuous place such as a bulletin board to share festival information with as many people as possible. If you need more copies to post, feel free to use a copier and post as many as you can.

GUIDELINES FOR PBA CLUBS AND MEMBERS: Each PBA club usually holds its own spring show, and at this show determines which items will be entered in the festival. This would be the logical time to design your club's display arrangement, and diagram the proposed finished product.

The Festival Coordinator once again this year is Andy Cook, 4408 Buchanan Avenue, Baltimore, MD 21211, telephone (410) 889-3296.

The Festival Coordinator will:

§ Act as the point of contact for the PBA clubs relative to the PBA Spring Bonsai Festival.

§ Insure that each PBA club exhibiting at the festival has assigned monitors to attend to their displays during the hours the festival is open to the public, and personnel to assemble and disassemble the clubs' displays.

§ Assign each PBA club a number of tables commensurate with the club's number of members.

§ Coordinate the implementation of any special displays or activities.

§ Answer any questions relative to the festival.

§ Coordinate the PBA club activities at the festival during the assembly and disassembly of the displays.

§ Solicit and choose the vendors and arrange for accommodating them at the National Arboretum.

§ Arrange to have persons conduct the 4 demonstrations.

Each PBA club shall appoint a club coordinator and submit the name and point of contact (best times to be reached, etc) to the Festival Coordinator.

The **Club Coordinator** will take care of the following:

Selection of Trees for the Festival. It is recommended that each PBA club limit the number of trees per assigned table to no more than 3 or 4 bonsai, each with an accent plant. Plan the club display to avoid a crowded, or worse yet, an overcrowded appearance. Follow the Japanese aesthetic of shibui which involves

an exercise in restraint - NOT PUTTING IN THE DISPLAY ONE MORE ITEM, EVEN THOUGH IT CAN BE SQUEEZED IN. Accent items (such as plants, rocks or animals) are desirable, but need not be used in the interest of getting as many bonsai and suiseki on display. However, if each bonsai has an accent item such as a plant, stone, or animal, this will help to attain that shibui look. If the opportunity presents itself, that is if all items chosen for display are present at the same time (at individual club shows), a trial run can be made to determine the exact placement of each item. Make a diagram. It is recommended that John Y. Naka's book, Bonsai Techniques II, be referenced for pointers on displaying bonsai and suiseki.

Provide the diagram to your representative handling the assembly of your club's display. Have one or more bonsai as back-ups in case a selected tree cannot be brought for one reason or another.

If a member does not want to leave a bonsai indoors for the entire time of the festival (3 days), the Club Coordinator should arrange to have a replacement at the Arboretum at an agreed-upon time.

Solicit volunteers to assemble, and also volunteers to disassemble, your club's display. Instruct the assembly volunteers to arrive at US National Arboretum main building's auditorium at 8:00 a.m. on Thursday. They should use the Bladensburg Road gate since the New York Avenue gate will not open until 10:00 a.m. The volunteers who will disassemble their club's display should plan to be at the auditorium at 4:00 p.m. Sunday. Tear-down of the display should take no more than one hour.

Make arrangements so that the club members' display items will arrive at the auditorium between the hours of 8:00 and 10:00 a.m. on Thursday or Friday. Also make arrangements for the club members' display items to be picked up after 4:30 p.m. on Sunday. Unclaimed items will be donated to the PBA Auction in May.

Solicit volunteers from their club to act as monitors of their club's display during the hours the festival is open to the public - Friday and Saturday, 10:00 a.m. to 5:00 p.m., and Sunday 10:00 a.m. to 4:30 p.m. Schedule the

monitors to ensure that a monitor will always be present during those hours. One person only need act as a monitor during those hours. Submit to the Festival Coordinator the names your club's set-up crew, disassembly crew, and monitors, along with the date/times they will be on duty. Names should be submitted no later than one week before the start of the festival.

Solicit members to tend the Welcome Desk at the entrance to the Festival during the hours the festival is open to the public. The minimum requirement is for one person to tend the desk on Friday and Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 10:00 a.m. to 4:30 p.m. The Club Coordinator will supply the Festival Coordinator with a list of your volunteers and their available hours in advance.

Display Monitors: Each monitor will be present at their club's display tables to guard against vandalism and thievery of their club's display items. They will ensure that their club's display plants are watered and misted as needed. A plan of the display layout will be available as a reference to insure that no items are missing. They are expected to interface with the visitors, and discretely indicate that they are there to answer questions or direct visitors to one who can help.

Welcome Desk Duties: Any PBA member at the Welcome Desk will greet the people and pass out information on PBA and its member clubs. Printed material will be available for handouts to interested parties. The person at the Welcome Desk will *discretely ask* adults for a *voluntary* donation of \$2.00 to defray the expenses of putting on the show. Adults who do not wish to contribute will still be permitted to enter the show. Children will not be asked to contribute.

Note: Individuals present at the Arboretum during lunch time may want to bring their lunches. Drinks will be furnished for volunteers.

PBA members wishing to have a bonsai or suiseki in the Spring Festival should have them meet the following guidelines. The Festival Coordinator reserves the right to reject any item for display which does not meet the guidelines.

Bonsai: All trees must be in clean bonsai display pots or on slabs and not in training pots. Bonsai should be exhibited on suitable stands or wood slabs, since this will be an indoor display. Generally there should be no wiring visible. Minimal wiring will be allowed in some cases. Shiny wire is a no-no! Trunks should not be wired - trees should be mature enough that the trunks need not be wired. In the interest of not crowding the display and creating the desired shibui effect, an accent item is appropriate. If an accent item is used, it and its stand or slab should complement the bonsai. It is recommended that John Y. Naka's book, Bonsai Techniques II, be referenced for pointers on display.

The following article by Timm Patterson in the Puget Sound Bonsai Association Quarterly, Vol. 20, No.2, of April 1993, titled "Preparing Trees For Exhibit," gives some pointers to follow in preparing one's bonsai for the festival. "Select up to four of your best bonsai and begin grooming. If not already done, remove unwanted dead wood, dead or eaten leaves, and growth in the forks of trunk and branches. Examine the trunk, remove unsightly branch stubs. Check for scale, a Q-tip dipped in alcohol will destroy and remove the scale easily. "Check the wiring on your bonsai. Remove any wire that is becoming too tight, rewire where necessary. Do fine wiring which will enhance the appearance of the bonsai. "Surface roots should disappear into the soil short of the pot's edge. Remove debris from the surface of the soil, cut off any small exposed roots which appear above the soil's surface. "To further enhance the appearance of moss, spray it one or two weeks before the show with 1 tablespoon of fish emulsion per gallon of water. "After you have groomed your bonsai for exhibition, ask other bonsai people for their opinions. They may notice a problem that you have gotten used to looking at, while the problem may still need resolving. "The day before the show, wipe the pot down with a wet cloth followed by a dry cloth. To return the luster to an unglazed pot, put a small amount of baby oil (or vegetable oil) on a cloth and rub it into the sides and edges of the

pot. Remove excess oil with a dry cloth. "Now stand back and view your bonsai, make sure your trees are exquisite while on exhibit."

DISPLAY STANDS - Most formal indoor bonsai exhibits use display stands. They need not be fancy or elaborate. A simple piece of wood painted black or a 1" cork board will be fine. Please don't feel that you can't exhibit without a stand, there will be extras available. If you do bring stands for your trees, please be sure your name is on them."

SUISEKI: Suiseki should have a dai or stand or slab on which to be displayed.

DISPLAY CARDS: The display cards are to be filled in using **black** ink by a person who **prints legibly** so that the information will be clear to the reader.

The information is to be provided by the owner of the item, and the owner of the item is responsible to see that the card accompanies the item to the festival. Each card will be folded into 4 panels so that 2 panels form the bottom; and the resulting triangle can stand up beside the item it references. The bottom of the card will contain the owner's name and telephone number so that they will be kept private, yet be available in using case any problems arise relative to the item.

Bonsai: The following lines will appear:

Style (You might find in using John Y. Naka's first book, Bonsai Techniques, a more interesting name for your bonsai's style other than the usual - formal upright, informal upright, etc. Also, please do not call a bonsai with fewer than 9 trees a forest. A bonsai with 4 to 8 trees can be named a grove or copse. Three trees can be described as father, mother and child; and 2 trees as mother and child.

Material (Common name) and (Botanical name)

Natural Habitat (If known)

Source of Plant (Usually one of the following: seed, cutting, graft, collected, nursery stock, inherited, purchased, gift)

Estimated Age (These two items fascinate non-bonsaiists. Please

Time in Training be sure to fill them in.)

Accent Plant: the following lines will appear:
Common Name and **Botanical Name**

Suiseki: On the under side of the card, please print owner's name and phone number for privacy. The following lines will appear on front of card:

Poetic or Owner's Description (e.g., scholar's rock (Chin. or Jap.), landscape, animal, mountain view, waterfall stone, etc.)

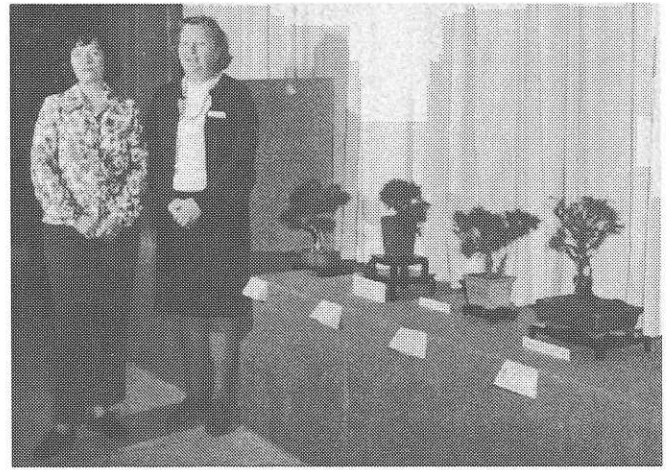
Stone's predominant dimension (usually length for suiseki or height for scholar's rock). This is especially useful later for publishing pictures of the stones.

Origin of Stand (variety of wood for dai and its maker; kiln or potter for suiban)

Geological Name

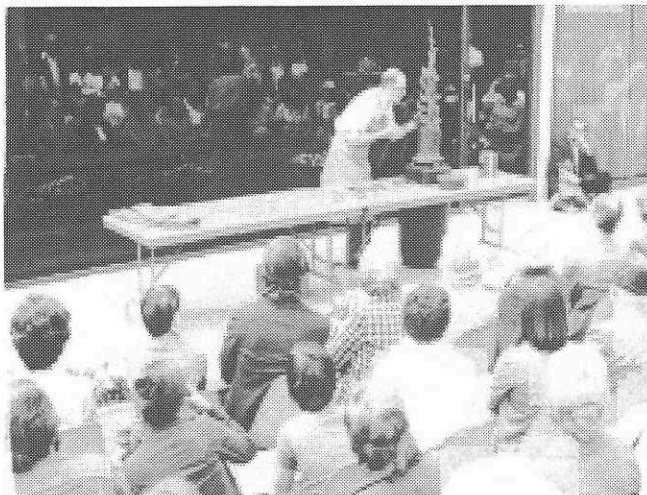
Where Found

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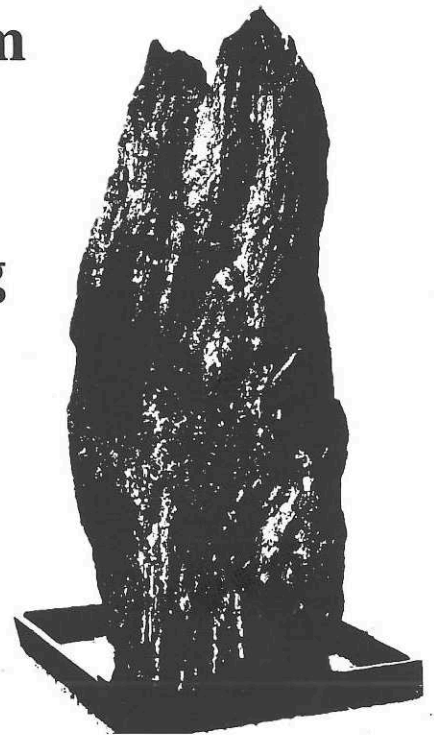


Ruth Lamanna with a friend at the '74 PBA Spring Show.

Photos from the Third Annual PBA Spring Show 1974



Jim Newton, First President of PBA, demonstrating bonsai technique.



Viewing Stone (Arboretum collection)

Where are they now? Azalea, unknown species, and crab apple.



MONTHLY CARE TIPS for APRIL

All plants should be out of winter storage by now. (Refer to Feb/Mar '99 issue for guidelines of this advice, which we warned you last month to memorize.)

CONIFERS

BLACK PINE: Water once per day. Remove any wire digging into the bark and wire/rewire where needed. Repot any time during the month. Repot once every 3 to 4 years.

CRYPTOMERIA: Water once per day including the leaves. Wiring can begin after the 10th of the month subsequent to removing existing wire which is digging into bark. Repotting should be done before the new growth starts, somewhere during the first 20 days of the month. Repot once every 2 years.

HEMLOCK: Water whenever the top of the soil appears dry. Seeds can be started. Apply fertilizer balls during the middle of the month. Remove unwanted branches unless repotting. Repot every 3 to 4 years.

HINOKI: Water whenever the top of the soil appears dry. During the last 10 days of the month, thin out the foliage and apply fertilizer balls. Wire any time during the month. Make certain no existing wire is biting into bark. Repotting should be considered once every 3 years at any time during the month.

LARCH: Water whenever the top of the soil appears dry. Wiring can be done this month. Seeds can be started.

NEEDLE JUNIPER: Water once per day including the leaves. Apply fertilizer balls during the first 10 days of the month. Repotting can be done after the 10th of the month. Wiring can be done after the 20th of the month after old wire digging into the bark has been removed.

SAWARA CYPRESS: Water whenever the top of the soil appears dry. Wire and repot during the first 10 days of the month. Repot every 3 years. Wire which has remained on the tree for 3 years

should be removed before rewiring. Fertilize during the middle of the month unless the tree has been repotted.

SHIMPAKU (Sargent juniper): Water once per day. Wire/rewiring can be done any time during this month. Apply fertilizer balls during the last week of the month.

SPRUCE: At the beginning of the month, water 2 times per day. Wiring can be done and repotting can be done any time during the month. Repot every 3 to 5 years. Apply fertilizer balls during the last week of the month unless the plant has been repotted.

WHITE PINE: Water twice per day. Unwanted branches can be pruned and wiring done up to the 10th of the month. Repot any time during the month, but it need only be done every 3 years unless plant is rootbound. Suppress the main lengths of branches by plucking sprouts.

YEW: Water whenever the top of the soil appears dry. At the beginning of the month pinch off excess growth of branchlets and prune others. Wire during the month and definitely remove wire that has been on for 3 years. Prune unwanted branches.

WARNING: From the USDA Integrated Pest Management Tips for May: Avoid using shredded hardwood bark mulch on yews. We have printed this warning many times. Refer to Feb/Mar 99 issue for reasoning.

DECIDUOUS

(Non-fruiting/non-flowering)

BEECH: Water twice per day. Repot anytime up to the 20th of the month. Repot every 3 years unless plant is rootbound. During the last 20 days of the month remove wire that has been left on after being in winter storage. After the 10th of the month begin removing unwanted sprouts.

CHINESE ELM: Water whenever the top of the soil appears dry. Apply fertilizer during the first 10 days of the month.

Prune sprouts. Remove the wiring.

GINGKO: Water whenever the top of the soil appears dry. Apply fertilizer balls during the middle of the month.

HORNBEAM: Water 2 times per day. After the 10th of the month remove wire left on during the winter. After the 20th of the month prune branches and sprouts.

JAPANESE MAPLE: Water twice per day. Pluck undesirable sprouts up to the 20th of the month. Before the 20th of the month remove all wire since growth will be so rapid during the following weeks and the wire is bound to leave no-no wire marks.

TRIDENT MAPLE: Water twice per day Before the 20th of the month remove all wire since growth will be so rapid during the following weeks and the wire is bound to leave no-no wire marks. After the 20th one can start removing unwanted branches, sprouts and leaves. Apply fertilizer balls during the middle of the month.

WEeping WILLOW: Water once per day. Repot if necessary.

WINGED EUONYMOUS: Water whenever the top of the soil appears dry. Remove wire. Apply fertilizer balls once sometime during the middle of the month.

Flowering/Fruiting Plants

CHERRY: Water once every day until the 10th of the month and then start watering 2 times per day. Cherry blossoms appear - enjoy them. Time to collect a tree for bonsai. Repot after the blossoms fade and as close to the first 10 days of the month as possible. Repot every 2 years.

CRAB APPLE: Water once every day until the 10th of the month and then start watering 2 times per day. Repot the tree up to the 10th of the month. Repot every 3 to 4 years. Remove the spent blossoms. Apply fertilizer balls sometime during the middle of the month.

GARDENIA: Water whenever the top of

the soil appears dry. Repot during the first 10 days of the month. Repot every 3 to 4 years. During the first week of the month do any drastic pruning needed to change the overall shape of the tree.

HOLLY: Watering once per day. When needed - repotting can be done anytime during the month. Protect from frost.

PYRACANTHA: Water once per day. When needed repot anytime up to the 10th of the month. Wiring can be done after the 10th of the month.

QUINCE: Water once per day until the 10th of the month and then begin watering 2 times per month. Repotting can be done during the first 10 days of the month. Repot every 2 years.

SATSUKI (azalea): Water once per day. Time to procure a tree to make into a bonsai. Sometime during the last 10 days of the month apply fertilizer balls.

UME (Japanese flowering plum or apricot): At the beginning of the month begin watering 2 times per day. Repotting can be done up to the 20th of the month. Repot every 2 years. Sometime during the last 10 days of the month apply fertilizer balls.

WISTERIA: Water often. Blossoms appear in the middle of the month. Blossoms open about mid-month. Remove spent blossoms and prune at the end of the month.



PBA AUCTION

If you have any item expected to bring more than \$5 at the upcoming auction, PBA Clippings will list it in the next issue to whet membership appetite and perhaps increase bidder attendance.

Send a very brief description of each of your items which fit the criteria to Jules via mail (address pg. 2, col 1) or e-mail to Betty Yeapanis (bittenhand@erols.com).

23rd ANNUAL PBA BONSAI AUCTION
AT BEHNKE'S--BELTSVILLE
Saturday, May 29, 10 a.m. to Noon

Don't Miss this Opportunity !

It's time once again to get out and get a great deal on beautiful bonsai plants for the Spring and Summer seasons. These are not commercially grown plants. They are grown by individuals who love the art of bonsai!

Behnke's Nurseries Company of Beltsville will generously host our 23rd Auction.

To be auctioned will be bonsai trees and related material provided by members of the Potomac Bonsai Association (PBA) - mature bonsai trees, as well as starter material and plant stock for beginners.

A portion of the proceeds of the sale will benefit the PBA. PBA funds a series of bonsai expert lectures throughout the year for members and all others interested in this beautiful and rewarding art form.

The general public is welcomed as buyers; but only PBA members may sell material. Sellers must arrive at 9 a.m. and register with the auctioneer. The auction will begin at 10 a.m. sharp.

Schedule:

- 8 am - Behnke's Nursery opens
- 9 am - 10 am - Bidder registration/delivery of items for auction
- 10 am - 12 Noon - Auction

Behnke's Nurseries Co. **(301) 937-4032** is located two miles outside the Beltway on US Rt. 1 in Beltsville.

11350 Baltimore Avenue
 Beltsville, MD 20705

Take Beltway exit 25 toward Laurel (U.S. Route 1). Go approximately two miles to Behnke's on the left. Pass main entrance and flowering beds and go to adjacent cream-colored, brick Florist's building. Auction will be held upstairs.

P.S. Members - don't forget - repay Behnke's favor to us by patronizing them for your gardening needs. In these parsimonious days, it's becoming extraordinarily rare to receive such a fine favor. At the cash register, tell them why you're there that day and say thank you for helping PBA.

1999 Spring Bonsai Festival Potomac Bonsai Association



April 16, 17, 18

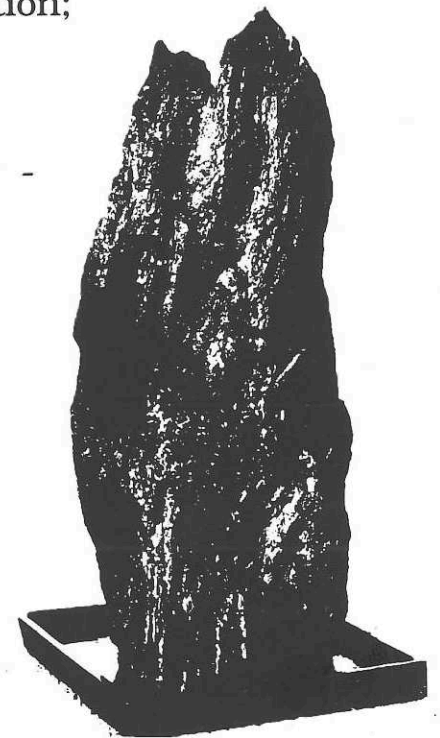
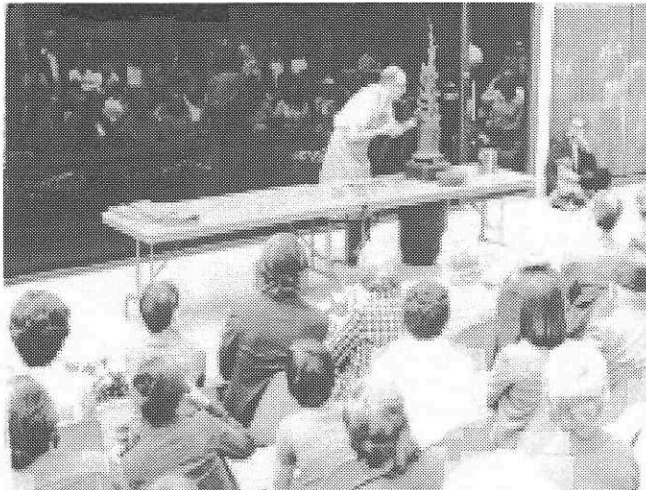
Friday and Saturday, 10:00 a.m. - 5:00 p.m.
Sunday, 10:00 a.m. - 4:30 p.m.

**Held on the grounds of the U.S. National Arboretum
3501 New York Avenue, NE, Washington, D.C.**

Come and Enjoy Beautiful Bonsai and Penjing Created by Your
Neighbors, Members of the Potomac Bonsai Association;
and also view the trees of the National Bonsai
and Penjing Museum

Also on display -

Suiseki
(Viewing
Stones)



FREE Demonstrations for Beginners, as well as Advanced Bonsaiists,
will be given Saturday and Sunday at 11:00 am and 2:00 p.m.

Our **Bonsai Bazaar** will include **18** vendors with an excellent array of
beginner and mature plant material, styled bonsai, tools, books, pots,
stands, viewing stones, and other associated items.

National Bonsai and Penjing Museum is on view 10 a.m. to 3 p.m.

Potomac Bonsai Association Membership Application

Welcome! We conduct a Spring Show and a Fall Symposium, as well as other events. PBA is composed of the clubs listed here. Join one and be eligible to attend any club's meeting, in addition to receiving *PBA Clippings* monthly. Residents of these communities are expected to join a club to receive all membership benefits, including *PBA Clippings*.

To become a member, call the contact person of the club convenient to your needs for current rates and where to send this application and dues. (Please make check payable to the club joined.)

Individuals residing beyond commuting distance of a club are invited to subscribe to *PBA Clippings*. For a subscription only (no entitlement to participation in club events), complete application and mail with a check payable to PBA for US \$15.00 (US \$35 for an international subscription) to: Judy Wise, 1259 4th St., Washington, DC, 20024. For more information, please call Judy at (202) 554-3045.

Meeting times and locations are subject to change. **Call first!**

Events are listed monthly in the Calendar section of *PBA Clippings*.

- Individual Club membership (Includes *PBA Clippings*)
- Family Club Membership (Includes one copy of *PBA Clippings*)
- PBA Clippings* Subscription Only, US \$15 (does not include club activities)
- PBA Clippings*, International Subscription, US \$35 (Does not include club activities.)

- Baltimore Bonsai Club Chesapeake Bonsai Society Northern Virginia Bonsai Society
- Bowie Bonsai Club Kiyomizu Bonsai Society Rappahanock Bonsai Society
- Brookside Bonsai Club Lancaster Bonsai Society Washington Bonsai Club

Name _____

Address _____

City _____ State _____ Zip _____ +4 _____ Nation _____

Telephone: Home: (____) _____ or Office: (____) _____

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

Arschel Morell, (410) 744-6478

Bowie Bonsai Club

Bowie Community Center, Bowie, MD
Last Monday, 7 PM

Terry Adkins, (301) 350-3586

(202) 667-1016

Brookside Bonsai Society

North Chevy Chase Recreation Center,
Chevy Chase, MD

3rd Thursday, 7:30 PM

Jim Hughes, (301) 779-2891

Chesapeake Bonsai Society

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

Tom Snow, (410) 923-2783

Kiyomizu Bonsai Club

Clearwater Nature Center, Clinton, MD
4th Sunday, 2 PM

Essie Wilson, (301) 839-2471

Lancaster Bonsai Society

Manheim Township Park, Stauffer Mansion
Lancaster, PA

2nd Thursday, 7 PM

(717) 872-5941

Northern Virginia Bonsai Society

Green Spring Horticultural Center,
Annandale, VA

2nd Saturday, 10 AM

Chuck Croft, (703) 978-6841

Rappahanock Bonsai Society

Call for meeting time and location

Todd Stewart, (540) 775-4912

Washington Bonsai Club

U.S National Arboretum,
Washington, D.C.

3rd Saturday, 2 PM

(301) 587-6898

Julie Walker, (202) 547-8497

Potomac Bonsai Association, Inc.
c/o U.S. National Arboretum
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Washington, DC 20002

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