

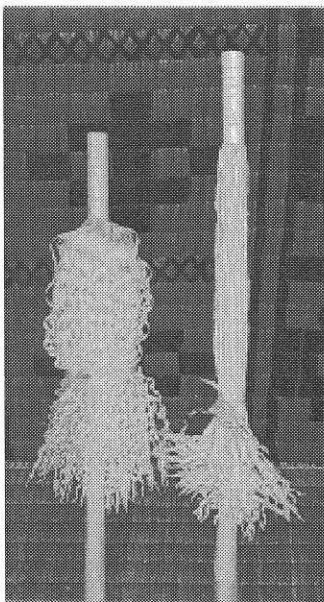
PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION



Volume 29, Number 9
November 1999

JAPANESE RED PINE - One of the oldest trees in the National Bonsai and Penjing is the Japanese red pine (*pinus densiflora*). Pete Jones recently brought some red pines to a NVBS meeting to whet members' interest in using them for bonsai. Red pine often grows in twisted shapes as is apparent in the majestic red pine in the National Collection pictured here. The photograph is of the pine as it appears today and its shape and size have not changed much since 1977. An article which has been adapted from one in Japanese, on making red pine bonsai appears in our next issue. This photo can be compared to the artist's rendering in the Bonsai Museum History beginning on page 10.

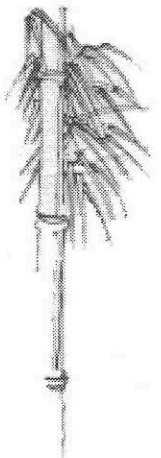


*What's this?
Brooms left from All
Hallow's Eve? No.
Learn a little
something new from
page 7. The
interesting image
above is a needle
case carved for a
beloved seamstress.*

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PBA
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Editorial by Jules Koetsch

This editorial is about a quest--to learn more about Zen--that began in an odd way. It seems that women who reach a certain age become fascinated with watching the wheels on slot machines go around. Somewhat recently, my wife decided that she wanted to play the "slots" as the devices are familiarly referenced. To that end, some trips to Atlantic City were recently made to let my wife try to get **any** winnings; while I, not wishing to watch my money being devoured by "one-armed bandits," took something to read. Two visits ago, I had one of my favorite books - "even monkeys fall out of trees," by Nina Shire Ragle. Throughout the book there runs a humorous strain which I felt would take the gloom off of watching my wife's usual losing streak.

For those unfamiliar with the book, it was published in 1987 and contains 287 proverbs John Y. Naka learned and remembered all the years since his grandfather patiently taught them and their meanings to John. The author explores the historical significance of each proverb and in many cases demonstrates how Naka-san uses the proverbs to connote an action in bonsai. One might say the proverbs are bon mots. One gets some lessons in bonsai by reading the book. The title of the book refers to the incident when during a bonsai demonstration, John had wired a branch and proceeded to bend it. "The resounding **crack!** was intensified by the microphone that hung around his neck. The audience sat in stunned silence. The master, holding his new piece of kindling said, "Sara mo ki kara ochiru. Even monkeys fall out of trees!"(1)

As Larry Ragle mentions in the book's introduction, the reluctance of Japanese to teach westerners the art of bonsai was perhaps because "the Zen experience was so much a part of bonsai. To learn bonsai you had to experience bonsai and to most

Japanese that capacity seemed to be totally inconsistent with Western lifestyles."¹ The book has a section in the Preface entitled The Zen Connection wherein it is noted "many of the proverbs that Naka-san was using were influenced by Zen thought, it seemed impossible to write a book about a relationship between Japanese proverbs, John Naka and bonsai without at least briefly mentioning the spirit of Zen, which is at the very heart of all three."* This got me to thinking that maybe the more I knew about Zen, the more my styling of bonsai would improve. After all, bonsai instructors/artists with an asian background seem to have something I find more often than not lacking - the ability to find the most interesting style for a tree one is working on or to resolve a sticky problem in the design of prospective bonsai. So, on my last trip to Atlantic City, I took a book borrowed from the public library - "The Complete Book of ZEN" by Wong Kiew Kit.² After reading it, I felt that I was almost back to Square 1 except for some new-found possibilities. It seemed that the description of Zen in the "The World Book Encyclopedia"³ was about as informative as the bulk of the writing in the Zen book on the subject: "Zen is an intuitive school of Buddhist meditation. It is not a philosophy or religion in the proper sense. It has nothing to teach and no rituals. Zen is a method of self-training that leads to an understanding of reality. Its basic idea is that a person can discipline one's mind so that one comes into touch with the inner workings of his being. He aims to grasp intuitively what he cannot grasp rationally. This larger 'awareness' cannot be taught. Each person must find it for himself. Zen was founded in China in 520 by Bodhidharma, who called it Ch'an. A Zen movement flowered in Japan in the 1100's and 1200's. (From writings of George Noel Mayhew)."

According to the book on Zen, the way to

attain that "larger awareness" is for one to practice meditation. The book on Zen did describe that one should do abdominal breathing, taking deep breaths and trying to think of nothing, or one subject, with eyes closed for about 5 minutes or longer. This corresponds to what I was told in a one-hour session on meditation given on a cruise ship. To meditate while thinking about nothing should come easy since doing nothing is my best subject. However, I find it impossible to keep my mind a blank so I'm using the *one subject* form of meditation. Still, one must be careful where one meditates. I sat with my eyes closed trying to meditate in the dentist's office while waiting for my wife and one of the attendants asked if I was alright.

Perhaps the best way to incorporate Zen when addressing one's bonsai is to visualize the plant in one's mind, and with eyes closed, do abdominal deep breathing, thereby reaching the state of enlightenment or "satori" where the ideal solution to your problem appears in your mind.

And the second way to attain that "larger awareness" according to the book on Zen is through gong-ans (Chinese) or koans (Japanese) (2). Koan is the name given to any incident wherein a Zen master answers a question with a single sentence whereby the questioner through the master's answer attains an awakening. Koans in one sense are bon mots. The book "even monkeys fall out of trees" demonstrates how John Naka uses the proverbs to set students on the right path when doing bonsai so one might call them koans.

So, armed with some rough idea on how to meditate doing deep abdominal breathing and the koans in the book "even monkeys fall out of trees" the Zen experience may come to me and I'll be able to do better bonsai. As Larry Ragle states in "even monkeys fall out of trees" - "John is the bridge between those who live the Zen

experience and those of us who most likely will never even understand it."¹

Incidentally my wife has not come even close to breaking the bank at any of the Atlantic City casinos - to the point that she's mentioned the last visit was the **last time**. However, of late she's renegeing and (maybe real soon) on the next visit to the casinos, I can have a Zen experience -- or maybe Jane will have a Zen awakening!

References

1. "even monkeys fall out of trees" by Nina Shire Ragle; Nippon Art Forms, Laguna Beach, CA; 1987.
2. "The Complete Book of Zen" by Wong Kiew Kit; Element Books Inc., Boston, MA; 1998.
3. "THE WORLD BOOK ENCYCLOPEDIA Vol. 19," Field Enterprises Educational Corp.; 1960.



Calendar of Events *compiled by Doug French, NVBS Dear Potential Volunteers.*

Please note, Doug is retiring as calendar compiler and we need someone willing to take up his mantle. Contact Betty **after 11 am** if you are not already doing a job for PBA and would like to help.

November

Rappahannock Bonsai Society

6 11 am Demo/Lecture: Wiring Techniques

Northern VA Bonsai Society

13 9 am Suiseki with Chris Cochran (Viewing Stone Club convenes directly after end of bonsai meeting.)

Brookside Bonsai Society

18 Monthly Meeting - Arthur Joura, See write-up.

Baltimore Bonsai Club

21 1 pm Three Ring Circus/ Auction

December

Rappahannock Bonsai Society

4 Holiday Social

Kiyomizu Bonsai Society

5 Potluck Dinner

Northern VA Bonsai Society

10 6:30 pm Christmas Dinner at the China Garden, \$17 per person.

Brookside Bonsai Society

16 Holiday Dinner

Other Happenings

November

-7 Fall Foliage Show of National Bonsai Collection

Brookside Bonsai Society has a special guest lecturer for its November meeting, Thursday, November 18th. Arthur Joura, curator of the bonsai collection at the North Carolina Arboretum, will be speaking at 7:30 pm at our new 'temporary location,' the Norwood Recreation Center in Bethesda, MD. Arthur Joura has managed the development of the bonsai collection at the NC Arboretum since its inception in 1992. He will be showing slides taken when the collection was given to the arboretum and discussing how the trees have developed over the past 7 years. He has received personalized instruction from Yuji Yoshimura in NY and Susumu Nakamura, Director of the Nippon Bonsai Association in Japan, among others. For the past 5 years he has been teaching bonsai instructional courses at the NC Arboretum.

Please join us and see how a personal bonsai collection was donated to a public garden and saved for all of us to enjoy.

Directions: From the I-495 beltway take exit for RT 355 (Wisconsin Ave) South (Bethesda). Follow Wisconsin Ave through Bethesda past Old Georgetown Rd and past Bradley Blvd. Make a right on Norwood Drive (2nd street after Bradley Blvd). Norwood Drive deadends at the Norwood Center. For further information call Jim Hughes at (301) 779-2891.

Answers to September's quiz: Question 1 involving 3 diagrams - 2

Question 2 on branch pruning - 3

A suggestion for club meetings would be to provide blackboard sketch or handout with questions similar to those in the quiz. There could be votes on which solution the members preferred and why. Norman Haddrick, Toronto Bonsai Society, offered a prize if someone answered all his questions correctly. No one won the prize.

MONTHLY CARE TIPS for NOVEMBER

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book. November is the time of year when one in this area starts to put the bonsai in winter storage, bury them in the ground or cover them with a mulch. If not in a coldframe or poly house, insure that the bonsai won't be exposed to any strong winds either by locating them in a protected spot or putting up a fence of burlap. The watering schedules suggested in the Japanese text and repeated below are not ironclad. Hence daily checkups are in order. In winter, watering may be skipped as much as 3 days. Remember, most plants can survive with reduced light but never without water!

CONIFERS

Black pine: Watering should be done 3 times per day until the 20th of the month - thereafter water once per month or as needed in the winter. Repot any time up to the 20th of the month if needed. Repotting is normally done every 3 or 4 years. Remove dead needles. Wire any time during month.

Cryptomeria: Water once per day.

Hemlock: Water as needed. It is possible to wire until December.

Hinoki: Water as needed. Wire anytime during the month. Repot anytime. Repotting is normally needed every 3 years.

Larch: Water as needed. **The larch can be pruned.** Remove any wire. Rewiring can be done in next March.

Needle juniper: Water 2 times per day.

Sawara cypress: Water as needed. Wiring can be done during the month.

Shimpaku (Sargent juniper): Water 2 times per day. Repot during the first 10 days of the month. Repotting need only be done every 3 years. Wiring can be done any time during the month. Remove any old wire before it digs into the bark.

Spruce: Water once per day if necessary. Wire/rewire anytime during the month. Repot anytime up to the 20th of the month. Repot after the first 5 years in training, and thereafter once every 3 years.

White pine: Water 2 times per day. Any time during the month, wire, prune, remove unnecessary branches, and remove dead needles.

Yew: Water as needed. Wire during the month.

DECIDUOUS

Non-fruiting/Non-flowering:

Beech: Water 2 times per day. Leaves turn yellow during the last 10 days of the month. (No need to remove yellow leaves since beech

naturally discard the spent leaves in the spring.) After the 20th of the month remove unwanted branches and wire.

Chinese elm: Water as needed. **Prune unwanted lengths of branches during the first 10 days of the month.**

Ginkgo: Water as needed. Appreciate the leaves turning yellow.

Hornbeam: Water 2 times per day. Leaves turn red. After the 20th of the month remove unwanted growth and rewire.

Japanese maple: Water 2 times per day if necessary. Leaves turn red. After the 20th of the month remove unwanted growth and rewire.

Trident maple: Water 3 times per day if necessary. Leaves turn red. Wiring/rewiring can be done after the 20th of the month.

Weeping willow: Water as needed.

Winged Euonymous: Water as needed. Appreciate the fall color of the red leaves and the fruit. Remove unwanted growth.

Flowering/Fruiting Plants:

Cherry: Water once per day.

Crab apple: Water once per day. Leaves turn yellow color. Appreciate the fruit.

Gardenia: Water as needed. **Prune unwanted branches and growth.** Watch the temperature and winterize plant where temperature remains above 32 degrees Fahrenheit.

Holly: Water once per day. After the 10th of the month - lightly prune only the branchlets.

Pyracantha: Water once per day. After the 10th of the month - lightly prune only the branchlets.

Quince: Water 1 or 2 times per day.

Satsuki (azalea): Water once per day. Remove any wire before the 20th of the month.

Ume (Japanese flowering plum or apricot): Water once per day.

Wisteria: Water as needed.

MINUTES OF PBA BOARD MEETING - Sunday, August 29, 1999

Attendees: Charles Croft, Jule Koetsch, David Robinson, Betty Yeapanis, Jack Wells, Jerry Antel and Judith Wise; and Jack Sustic and Arash Afshar, Arboretum staff and volunteer. The meeting was called to order at 1pm by Chuck Croft, acting chairman. The treasurer presented his report, which was approved.

The treasurer reviewed the Behnke's auction account, noting a discrepancy of \$116. There was discussion on how to better track the sales transactions to prevent losses. Dave Robinson will check with an Auctioneer friend for professional methods of preventing losses.

The treasurer noted that a motion had been approved at an earlier meeting to donate \$2,500 to the Yoshimura fund and that \$1,250 had been paid. Also noted that PBA had loaned to ABS \$1,000 for the printing of the Nick Lenz book. To date, \$200 has been repaid. He will check with ABS to see if repayment is possible.

The chair reported that the Washington Flower Show (March 9-12, 2000) would be available for PBA to have a display. There was no interest in participating.

Discussion turned to the Fall Symposium (September 18 & 19, 1999). There was a scheduling conflict with the Brookside demonstration, scheduled with it's display at the Arboretum, and the symposium's need for the Yoshimura Center for it's demonstrations and workshops. Jack Wells will work out the details with the Arboretum and Brookside to allow people to observe the symposium workshops as substitute for the Brookside demo.

The treasurer presented figures on registration, noting that 9 vendors have signed up. He noted the Sasaki workshop was filled, the Doyle workshop had 4 registered and the Steward workshop had 3. There was discussion on how to proceed if there were no further applicants for the workshops. It was felt that there would be further registrations and, even if the workshops were not full, there would be no loss to PBA.

Sasaki is to receive approximately \$800 plus travel. The vendor tent will be sent up on Thursday, September 16.

Discussion then followed on what to give volunteers working at the symposium. It was decided that the volunteers should purchase their food (about \$15), but registration would be free (does not include participation in workshops). Arash suggested that a policy be established for next year regarding freebies. He suggested that the policy be that volunteers pay the hard cost (food) and not the soft cost (registration). This will be taken up at the 2000 annual meeting.

Jack Sustic mentioned that he has a Korean friend (Kim Sae Won) who would be willing to give a symposium for no fee (only expense costs). After discussion it was suggested that Jack check with Mr. Kim would be available as headliner for our 2000 fall symposium (September 16 & 17, 2000). There was discussion on switching the spring show to fall and the symposium to spring. It was determined that it be left as is for the time being.

Jack Sustic noted that the 2000 spring show would have to be in May (dates 12-14 - Mother's Day weekend) because of conflict with Arboretum schedules. This date schedule conflicts with NoVa scheduled meeting in May. Jack Wells will check with the arboretum to secure a fixed date. Chuck Croft suggested that Roy Nagatoshi be incorporated in that spring show, as he was scheduled to be at the NoVa meeting before the spring show. He would check to see if Nagatoshi could be available for the May date, change the NoVa meeting date to a weekend earlier or later and include the Brookside meeting on May 11 (Thursday) as possible venues for Nagatoshi to maximize his visit.

Betty Yeapanis reported that the computer she is now using to produce *Clippings* is underpowered and not working well, and suggested a remedy was in the offing. The treasurer requested that she present a proposal at the next meeting.

The next meeting will be Sunday, October 17 at 1pm. It was noted that the Orchid Society sale is the weekend before that date.

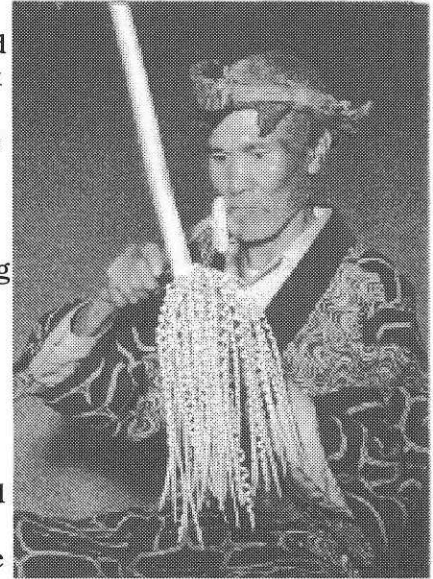
There being no further business, the meeting was adjourned at 2:30pm.

AINU EXHIBIT - There is an excellent exhibit about Ainu (*pron.* I noo) culture and artifacts at The National Museum of Natural History, Smithsonian Institution, in Washington, DC. The Ainu is a race of white people which has existed for at least 700 years with roots reaching back more than 10,000 years - ancient hunters and gatherers. The descendants now live in the northernmost part of Japan, on the island of Hokkaido, the three southernmost Kuril Islands, and on the southern part of Sakhalin.



The Ainu have about the same relationship to the Japanese as the American Indians have had to the people of the United States and Canada. In 1899, the Japanese government enacted the "Hokkaido Former Aborigines Protection Act." It was aimed at absorbing the Ainu into Japanese society and like "native policies" in many countries, it formalized inequality. Not too long ago (7/1/97), the Protection Act was repealed and replaced by the Ainu Cultural Promotion Law. Not all Ainu are satisfied, since the new law does not mention indigenous rights. The struggle for full recognition is not over. Since this is still a delicate subject with the Japanese government, one can surmise that to avoid any repercussions neither The Washington Post nor The New York Times have deigned to

Making an inaw from willow wood (gathered a week or month before a ceremony - the bark is peeled and the wood dried for several days before being carved to represent a bird to take a prayer to an Ainu god. Each inaw is specifically shaped to appeal to the certain god to which one is praying.



review the exhibit in their newspapers nor have any other major museums in this country decided to show the exhibit at this writing.

Go visit the exhibition, I think you'll find it most interesting. I was fascinated by the sacred shaved, white sticks of willow with the different ways the long shaved pieces can be woven or twisted. The Ainu are craftsmen when it comes to wood carving. A traditional Ainu house and a scale model of one of their sailing boats used for fishing salmon are on exhibit.

It was whimsical to me to note the description of the old Ainu lifestyle because it parallels a story I like to tell about the early Europeans who first met the American Indians. They claimed they could bring to the Indians all the benefits of civilization and explained what those things were. The Indian chief said that they would powwow, and after three days they said that they had their answer. "As for now the women do the cooking, take care of cleaning the tepees, make and clean the clothes, tend the vegetable patches and gather wild plants, and tend the children. We men do the hunting and fishing. Everything is fine. We no need civilization." Has it ever been different?

The exhibition will be at The Museum of Natural History through January 2, 2000, and the hours are 10 a.m. to 5:30 p.m. every day except Christmas day when the museum is closed. - The Editor

8
SOME SHORTCOMINGS IN
EVALUATING BONSAI FROM
PICTURES by Jaroslav Vlcek. *Toronto
Bonsai Journal, December 1994*

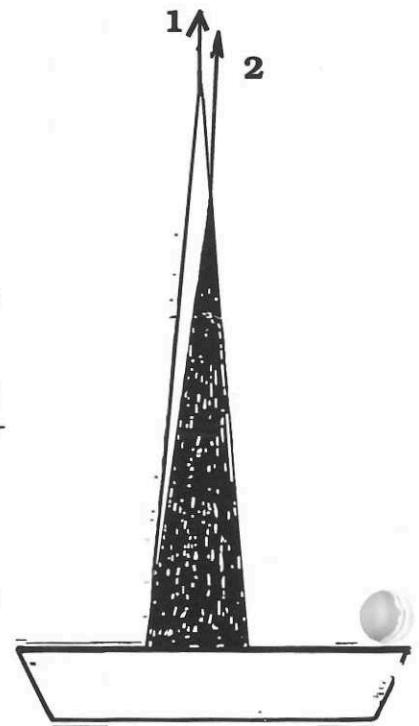
At the November meeting, we witnessed an evaluation of some of our members' bonsai from slides conducted by Bill Valavanis. (As an aside, I would have liked to have been asked for permission to have my trees evaluated. I believe that the owners of the trees have the copy-right to any material derived from their trees, such as photos.) I would like to take a few lines of this journal to point out some of the shortcomings of judging trees from pictures as it appeared to me during the presentation.

PICTURES ARE 2-DIMENSIONAL
Trees are 3-dimensional, and on a 2-dimensional representation lose not only a lot of information but some of the information can be distorted. For example, it is difficult if not impossible to judge branch positions. I remember someone seeing two of the low branches on my cedar as being parallel. In reality those two branches have a divergence angle of 40 degrees! I agree that in the front view they look parallel. This is because lines, either horizontal or evenly inclined, may project (photo is a central projection) as parallel or nearly parallel regardless of their azimuthal (radial) angle. The same may be true for the roots. Colour photos taken under indoor lighting can distort colours. Two objects of differing colour can even look the same colour under a light spectrum not appropriate for the film and vice versa. This has to do with the different spectral reflectance properties of the surfaces. Other problems: on a photo it is impossible to ascertain whether a trunk is round or other shaped; the same goes for the pot; whether a tree leans forward or back etc. Remember Bill Valavanis getting an impression of Paul's twisted-trunk juniper as leaning backward by misinterpreting the curves?

VISUAL ILLUSIONS

Many of us are familiar with various "trick" pictures, sometimes referred to as optical illusions, in which, for example, a straight line may appear curved, or

objects can be seen in the usual or inside-out way, etc. These visual illusions (more properly termed "mind illusions") are caused by our preference for dominant features and strong tendencies to see the usual, the familiar, to see what we want to see, or are used to seeing. Photographs can create illusion also. Our speaker encountered one of these mind illusions viewing the slide of my cedar. To refresh your memory: the tree has a pronounced, almost full length shari [debarked area on the trunk] which, in the front view, begins with an apex jin [debarked top of the tree] and runs down the left side of the trunk, diminishing in width and visual exposure. On the slide, the light tone of the shari blended with the screen, thus leading the eye to follow only the dark living bark (visually dominant), giving the impression that that was the whole width of the trunk. The best way to see this illusion is to look at a schematic drawing (see below). We can see that while the full outline of the "trunk" is vertical (direction 1), the dark part of the trunk, viewed alone, results in a "leaning trunk" (direction 2). I was first fooled by the slide myself, but later recognized the illusion. Still, to be sure, I photographed the tree the next day by levelling the table using a plumb bob with the line in front of the trunk (photo 1) and found that the tree indeed is quite vertical. However, even in the real 3-dimensional view I have to remind myself to see the shari as a part of the trunk not to be fooled. Curious about this phenomenon, I did an extensive photographic study of the tree taking pictures with different backgrounds, even at night. I found that the tree looks upright when photographed



against a dark background (photo 2) which emphasizes the shari and "leaning" on the photo with light background when the shari is less dominant (photo 3). Other features that contribute to the "leaning" look are the jinned apex which is bent slightly to the right and the much longer and heavier branches on the right side of the tree which also "pull" the eye to the right. The tree is in reality a windswept with the shari indicating the impact side and may well deserve a lean except that cedars resist the wind force quite well. (Has it to do with the foliage?) Had our speaker noticed these features, he might have been less bothered by the apparent lean.

JUDGING TREES FROM PHOTOS

From the above discussion, it appears that evaluating trees from pictures can be inaccurate and even lead to significant misjudgements and errors. Going even further and trying to score points based on a comprehensive bonsai evaluation system to arrive at a figure of merit for a tree is, in my view, simplistic. Any system of evaluating bonsai (which I feel is a hazardous pursuit in any case) from pictures should be based only on the parameters which

can be readily ascertained such as trunk taper and its lateral movement, size of container and tree placement, overall colour and balance of design. Still, I love to look at pictures of bonsai in books and magazines, mainly for artistic impression and inspiration, much the same way I look at paintings.

Photo 1

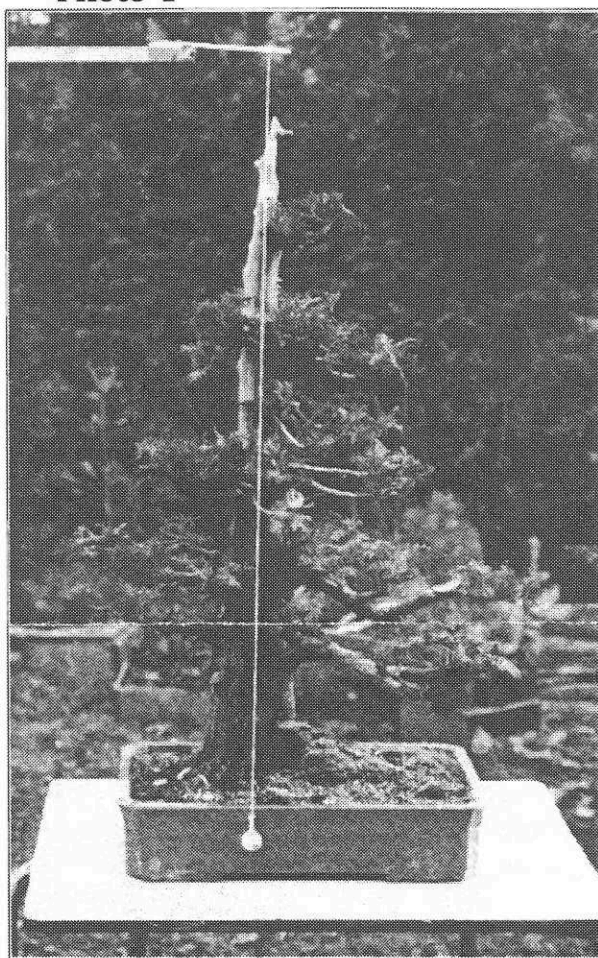


Photo 2

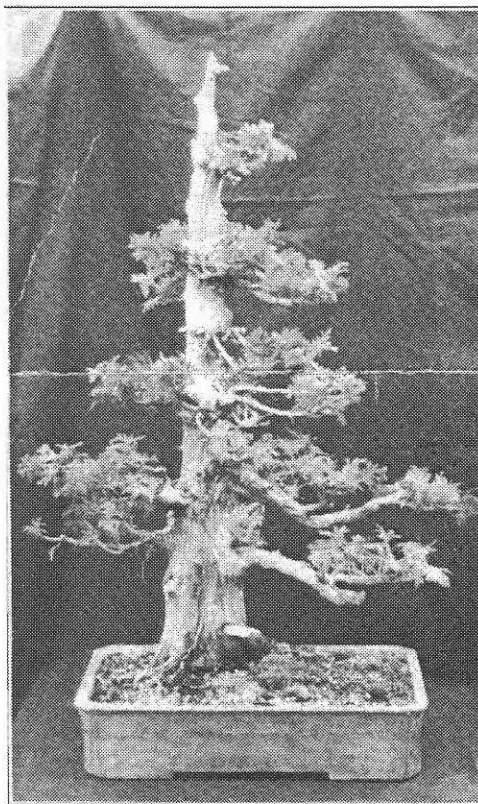
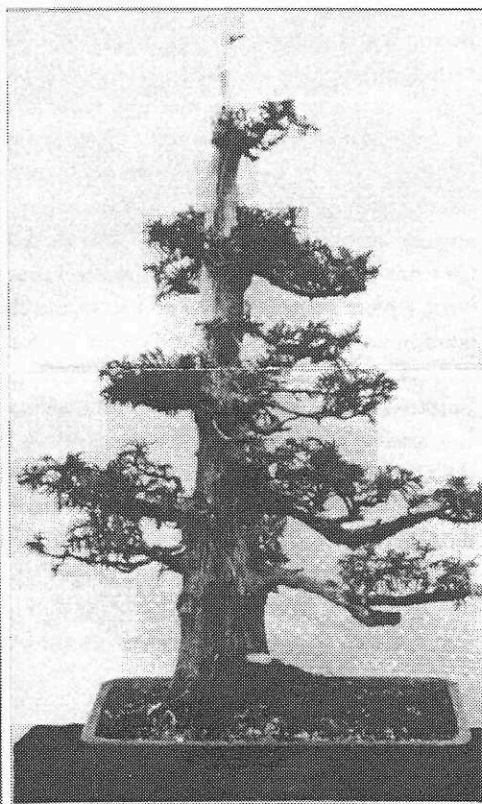


Photo 3



10 U.S. NATIONAL BONSAI AND PENJING MUSEUM HISTORY - PART II

This is the second installment of how the US National Bonsai and Penjing Museum came into being. It is from the catalogue "WHAT'S PAST IS PROLOGUE" prepared by the National Bonsai Foundation, May 1966.

The National Bonsai and Penjing Museum displays and interprets the small (roughly five inches to five feet high), artistically trained trees in decorative containers known as "penjing" in China and as "bonsai" in Japan and other countries. Penjing and bonsai can be likened to different species of a single genus, the generic name being "artistic pot plants."

The Museum also displays the natural stones, prized for their beauty and suggestive power, that traditionally accompany artistic pot plants. These stones, too, can be likened to a genus (viewing stones) with two species (Chinese viewing stones and Japanese viewing stones). Japanese stones meeting classic criteria are called "suiseki." The Museum comprises:

- A collection of Japanese bonsai housed in the Japanese Pavilion.
- A collection of Chinese penjing housed in the Yee-sun Wu Chinese Garden Pavilion.
- A collection of North American bonsai housed in the John Y. Naka Pavilion.
- The Yuji Yoshimura Lecture and Demonstration Center
- The Haruo Kaneshiro Tropical Conservatory and Temperate Glasshouse.
- The Mary E. Mrose International Pavilion for Information, Education and Cultural Exhibits.
- Collections of Japanese and North American viewing stones, housed primarily in the International Pavilion.
- A number of gardens and plantings, including the Ellen Gordon Allen Entrance Garden and Cryptomeria Walk, a Japanese stroll garden, the Yamaguchi North American Garden, and the Chinese Garden.

1. What's past

The First Acquisition - Japanese Bonsai. Bonsai came to the Arboretum as a bicentennial gift to the people of the United States from the people of Japan. Dr. John L. Creech, Director of the Arboretum from 1973 to 1980, is credited with attracting the gift. The story is told in "Beyond Wonderment and Curiosity," the dedication catalogue for the Naka Pavilion and the North American Collection.

Creech's concept of bonsai at the Arboretum was informed by discussions with Yuji Yoshimura, a revered bonsai master and teacher, who had long dreamed of a place where American bonsaiists could give or will their trees. We get a sense of Yoshimura's vision from

his book, The Japanese Art of Miniature Trees and Landscapes, written with Giovanna M. Halford in 1957. Contemplating a 200-year-old pine, Yoshimura wrote:

"Japanese bonsai naturally resemble trees in Japan - those fantastic, wind-twisted trees that make a glorious pattern in paintings and prints but, until seen actually growing, seem like the figment of an artist's imagination. The trees of every country have their own peculiar beauty. A dwarf olive tree could be equally symbolic of Mediterranean lands, a little group of firs at the top of a slope of rocks and dwarf heather could recall moorland all over the world, and the satin trunk of the silver birch would lend beauty to a Scots or Canadian bonsai."

The Next Step - The National Bonsai Foundation. From the beginning, the bonsai program at the Arboretum received support from the bonsai community. The American Bonsai Society, a national organization, and Bonsai Clubs International, an international organization, endorsed the project, as did the Potomac Bonsai Association in a resolution proposed by its former president, Jim Newton. Bonsaiists volunteered to work at the Arboretum and proved indispensable in keeping the trees in display condition. Some of them, notably Ruth Lamanna, Janet Lanman and David Garvin, later played important parts in the development of the Museum.

Three years after the gift of Japanese bonsai, Janet talked to Creech about the possibility of acquiring American bonsai, and shortly thereafter Creech pursued the idea in a letter to Marion Gyllenswan, a well-known bonsaiist, saying:

It really calls for an independent body of bonsai authorities to look at the overall situation with private collections of heirloom quality and develop some kind of plan for their preservation, either as part of a national collection or by local public institutions.

Acting on this suggestion, a group of Arboretum volunteers and Yoshimura's students organized themselves as the National Bonsai Committee. Several members of this committee were later to take part in the Museum development, among them: Marion Gyllenswan, Felix Laughlin, Muriel Leeds, Chase Rosade and Jerald Stowell.

In 1982 the National Bonsai Committee was incorporated as The National Bonsai Foundation, which then recruited directors from all sections of the country. Those who were later involved with the Museum are: Marybel Balendonck, Fred Ballard, Bill Merritt, Larry Ragle, Melba Tucker and Mary Ann Orlando, the Foundation's Executive Director.

The Foundation's first project was described in the program for its Gala Celebration marking the tenth anniversary of the Japanese bicentennial gift:

The Board of Directors of the Foundation, working closely with the Director and staff of the US National Arboretum, concluded that an American Bonsai Pavilion should be built at the Arboretum as part of a bonsai complex which would encompass and complement the existing Japanese Pavilion and Garden. In such a setting, similarities and differences in this ever-evolving art form could be studied and enjoyed.

National Collections and Evolution of Artistic Pot Plants. Early plans for the bonsai complex at the Arboretum reflected Yoshimura's vision of a repository for heirloom American collections. Indeed, one such collection was donated by Muriel Leeds. But within a few years the focus shifted from personal collections to representative collections from different countries. An inevitable effect of this new focus was to give prominence to the evolution of artistic pot plants through time and space. It is generally agreed that trees we would recognize as artistic pot plants first appeared many centuries ago in the gardens of China. From there, they migrated to Korea and then to Japan. Dorothy Young, one of the first Americans to write about the relationship between penjing and bonsai, describes this development in her text, Bonsai, the Art and Technique, published in 1985.

According to Young, when artistic pot plants first reached Japan, they retained their Chinese characteristics. However, over the course of several centuries, the Japanese trees acquired new characteristics reflecting the national culture of Japan. With respect to the date of this transformation she says:

Japanese bonsai/saikei master Toshio Kawamoto cites the year 1869 as the time when the Japanese word *bonsai* was

formed. The change in name marked a new appearance in the dwarfed trees of Japan. The former decorative trees in deep pots were replaced with trees of a more natural appearance in shallow containers. These plantings were the beginning of the distinctive dwarfed trees now known throughout the world as Japanese bonsai. Yoshimura, in an article in 1991 *International Bonsai*, assigns a somewhat later date to the full maturity of the Japanese style. He agrees that, prior to 1800, Japanese bonsai were for the most part imitations of Chinese and Korean trees. But he says that, starting about 1800: . . . Japanese bonsai became distinguishable from those of other countries. Between 1900 and 1950 they developed something uniquely Japanese that could be clearly distinguished from the bonsai that existed until that time.

Efforts of Dr. Yee-sun Wu. Artistic pot plants created in the United States have generally resembled Japanese bonsai. The reasons are obvious: American bonsaiists and teachers have been trained by Japanese masters. They have learned Japanese techniques, studied Japanese pictures and emulated Japanese styles. While many American bonsaiists were aware that the art originated in China, they tended to regard Japanese masterpieces as the ultimate achievement and Chinese trees as historical footnotes. In the early 1970's, American bonsaiists began to pay more attention to Chinese traditions. This development is due in no small measure to the efforts of Dr. Yee-sun Wu, a student of Chinese literature and art, who for many years maintained a large collection of artistic pot plants at his garden in Hong Kong. In 1969, "fearing that the Chinese art of training pot plants might someday be lost," Dr. Wu privately published a catalogue showing 200 of his trees. His philosophy draws heavily on his familiarity with art and literature:

Those who know about artistic pot plants all agree that in order to produce an

exquisite work of art in the form of a pot plant, one has to put in a lot of patient hard work and also possess competent knowledge of horticulture and literary taste . . . The trainer must be able to grasp the unique qualities of each variety and in the process of dwarfing retain its good points and discard the bad. His work is likened to that of the accomplished artist who, while preserving the major characteristics of the object he paints, brings out the best in the object with inspired strokes of his brush and makes it even surpass the original in beauty.

In addition to publishing his catalogue, Dr. Wu used a variety of means to preserve Chinese pot plant styles, particularly the styles and training methods of the Lingnan School, of which he and his father and grandfather were leaders. He gave talks about artistic pot plants, welcomed visitors to his garden, exhibited his trees to the public and gave representative collections to horticultural institutions in Paris, Montreal, Washington, DC, (see below) and Vancouver.

The Second Acquisition - Penjing. Given the burgeoning interest in the Chinese origins of artistic pot plants, it was natural for the Arboretum to seek Chinese trees in addition to the Japanese trees already in hand. The point of contact was Dr. Wu.

The earliest items in the Arboretum files with respect to Dr. Wu are letters written in 1974 by John Hinds, one of the leaders of the Potomac Bonsai Association, outlining arrangements for Creech to visit Dr. Wu's collection. Then followed correspondence between Dr. Wu and Janet Lanman, and in January of 1983, Lanman wrote to Dr. Wu on behalf of the National Bonsai Committee, expressing the Committee's conviction that Chinese artistic pot plants should have a prominent place at the Arboretum and asking whether Dr. Wu would consider donating some specimens.

On March 15, 1983, Dr Wu sent a favorable reply. His letter said in part:

As I am growing old and weakening physically I feel I can no longer do the training of dwarfed trees personally. The number of dwarfed tree lovers in the United States has increased. With their good care of the plants and the suitable climatic conditions in places like California and Hawaii, I am certain that the dwarfed trees can grow well. This exactly coincides with the Chinese saying "Heaven, Earth and Man in Harmony." For this reason, I am prepared to give 50 pots or more from my choice collection of dwarfed trees and rockery to lovers of the art in your country. Doubtless Dr. Wu recognized that winters are more severe in Washington than in Hong Kong or California or Hawaii. Presumably he relied on the Arboretum to provide cold weather protection for his trees. In any event, such protection has now been provided by the Wu Pavilion completed in 1996, largely through Dr. Wu's generosity. (See below.)

For three years after Dr. Wu's offer, his gift was stymied. U.S. plant importation regulations called for bare rooting, but Dr. Wu was apprehensive as to the effect of this treatment on his trees. Finally, Dr. Orville Bentley, Assistant Secretary of Agriculture for Science and Education, persuaded plant protection officials to accept a 2-year quarantine patterned on the procedure previously applied to the Japanese collection. The collection of 31 penjing (24 from Dr. Wu and 7 from his colleague, Mr. Shu-ying Lui) was imported on July 2, 1986.

On September 30, 1988, the 2-year quarantine having run its course, the Chinese collection was dedicated. At this ceremony, Dr. H. Marc Cathey, then Director of the Arboretum and an enthusiastic promoter of its artistic pot plant program, for the first-time referred to the bonsai complex as the "National Bonsai and Penjing Museum."

Doctors Wu and Cathey and members of the National Bonsai Committee were ahead of their time. Today, growing numbers of people in Canada and the United States are training artistic pot plants in Chinese styles. Lectures and demonstrations on the subject have become commonplace at bonsai symposiums. Texts and articles abound. The National Bonsai and Penjing Museum is fortunate to have a Chinese collection to respond to this new interest.

The Third Acquisition - the North American Collection and Naka Pavilion.

Four years after the National Bonsai Foundation's Gala Celebration, the dream envisioned in the Gala Celebration program materialized in the form of a new Pavilion and a collection of North American bonsai. These additions were dedicated on October 1, 1990, in a ceremony attended by nearly a thousand people.

The Foundation provided the funds to plan and build the new pavilion and assembled and donated the bonsai collection housed in it. How the money was raised and the collection assembled is told in the catalogue "Beyond Wonderment and Curiosity." How the pavilion was expanded to accommodate tropical bonsai is told in the catalogue, "Luxuriant Hothouse." The North American pavilion is named for John Y. Naka, a teacher revered as one of the patron saints of bonsai in this country. Naka's philosophy is reflected in his text, "Bonsai Techniques II," published in 1982: But most of all I want to thank my great silent teachers - the Sierra Nevada mountains, the Mohave Desert, the Monterey Coast, the Sequoia National Park here in California, and also the Rocky Mountains of Colorado, my birthplace. They have offered a multitude of bonsai models for me. I was indeed fortunate to have such a golden opportunity to explore, observe and be influenced by those fantastic and

diversified trees, such as the Bristlecone Pines, Limber Pines, Ponderosa Pines, California Junipers, the Cypress, the Giant Sequoias, the Oaks and many other species.

Completion of the Museum Facilities.

Paying for the Naka Pavilion and the Kaneshiro Conservatory virtually exhausted the Foundation's funds, and there appeared to be little chance of implementing the ambitious master plan that had been approved in 1991 (see below). But in April, 1993, the prospect changed dramatically. Within a period of a few days, Dr. Wu's foundation made a substantial gift for the Chinese garden pavilion and Mary E. Mrose, a library volunteer at the Arboretum, made a substantial gift for the International Pavilion. In each case the gift was about half the estimated cost and was expected to be matched by contributions from others.

The Foundation accepted the matching challenge. The architects, working closely with Merritt and C.F. Kwok, another invaluable volunteer, prepared detailed plans for the new pavilions. Orlando reinvigorated the fund-raising campaign. The Ambassador of the People's Republic of China held a reception for donors. Commemorative funds were established to honor Balendonck, Gyllenswan, Lanman, Merritt and Ballard, and also Vaughan Banting, Melba Tucker, Jean Smith, the founders of Bonsai Clubs International, and others.

After competitive bidding, the Agricultural Research Service awarded the construction contract to R.J. Crowley, Inc. of Laurel, Maryland, and ground was broken on February 7, 1995. Several additional contract options were later accepted, including one adding a removable transparent roof to provide winter protection for the trees. If this roof proves satisfactory, it will serve as a prototype for the Japanese and Naka Pavilions.

Shortly after the ground breaking, the Foundation issued a purchase order to Shanghai Lin Yi Garden Building Company of Shanghai, P.R.C., covering traditional Chinese features of the Wu Garden Pavilion. These included the portal, four decorative window inserts, the "dragon wall" and interior rockery work.

Meanwhile, the Foundation organized a search for North American viewing stones to be displayed in the International Pavilion along with the Museum's Chinese and Japanese stones. Following the procedure adopted in respect of the North American Bonsai collection, Larry Ragle served as Selection Chairman. He, in turn, appointed co-chairs for five regions in the continental United States and for Hawaii, Canada and Mexico. The objective was to assemble about 50 stones from sites throughout North America (including Hawaii and Puerto Rico), presenting a diversity of shapes, sizes and other characteristics. About half were to be classic suiseki (See "The North American Collection of Viewing Stones," page 23); the remainder were to be less formal viewing stones.

With completion of the 1996 additions to the Museum, the Foundation will have spent almost \$5 million on planning and funding the Museum facilities and assisting related activities.

2. What to come, In yours and my discharge

At the end of the 16th century, "discharge" meant "execution" or "fulfillment;" so Shakespeare's intriguing lines remind us that a museum is not self-executing. Fulfillment of a museum's mission depends on people connected with the institution over the years as staff, volunteers, contributors and visitors.

What should be the mission of the National Bonsai and Penjing Museum? This has not been an easy question to answer. There are no known precedents, no blueprints, no articulated demand. One of the earliest outlines of the concept

is to be found in the news release issued by the US Consulate in Hong Kong when Dr Wu's gift was formally accepted: Bonsai, penjing and related styles of training plants are the ultimate expressions of a form in which art, science, botany, gardening, and cultural traditions all intercross and intermix. The National Bonsai and Penjing Complex at the US National Arboretum will be the museum for these arts for the world, in an outdoor setting with associated areas for exhibition, education and maintenance.

The Foundation and the Arboretum have proceeded to fill in this outline over a period of years, and the concept is still evolving.

The starting point is the recognition that the Museum, as part of the Arboretum, must be dedicated to education and research. Within these broad

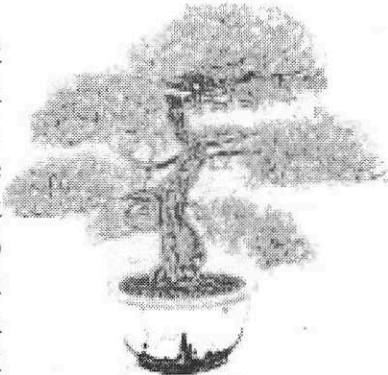


Figure 1(a)

objectives, more specific museum functions have emerged. One - emphasized by Yoshimura - is to maintain fine old trees in good condition. (See Figure 1(a).) Another - described by Dr. Wu - is to preserve the artistic traditions of different national cultures. (See Figure 1 (b).) A third - pointed out by Naka - is to bring together for comparison trees of different species and styles reflecting different growing conditions. (Compare Figures 1(a), (b) and (c).)

Defining the Museum Concept - the Convocations. The first step taken by the Foundation and the Arboretum was to hold a series of gatherings (called "convocations") at which representatives of interested groups would discuss the concept of a museum devoted to bonsai and penjing. Participants included not only bonsai masters and horticulturists, but also people from the Smithsonian

Institution and other museums; arboretum administrators; landscape architects; artists; and experts in related artifacts such as pots, stands, scrolls and viewing stones.

The first convocation was held at the Arboretum on November 18, 1988, in conjunction with ground-breaking for the Naka Pavilion. The report of the proceedings noted that the art of bonsai is constantly developing and

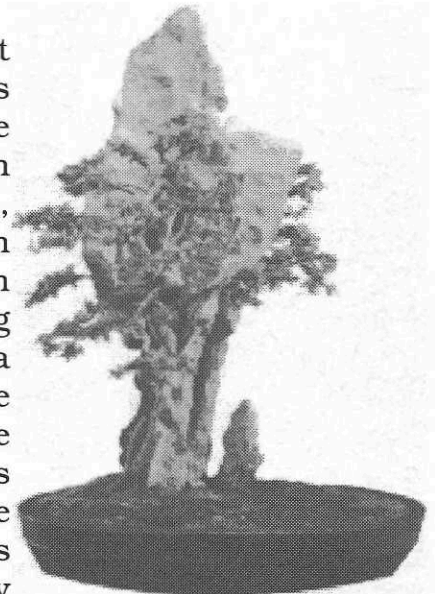


Figure 1(b)

that individual trees change over the years - meaning that the museum should plan for an evolving collection reflecting the diversity of American bonsai in species, styles, containers, artists and artistic philosophies.

A second convocation was held a year later in the fall of 1989. The report of its proceedings concluded:

The convocation confirmed our view that the museum program should encompass containers, viewing stones, stands, scrolls and other accessories, as well as the trees themselves. The target audience should include visitors to the Arboretum, members of the general public with cultural and artistic interests, and the bonsai community. The museum should also develop an out-reach program, through affiliated institutions. Ultimately, the museum may aspire to a position of leadership in the artistic, cultural and scholarly aspects of bonsai in this country.

The report noted that, in the words of one participant, people seeing bonsai for the first time are filled with "wonderment and

curiosity.” It recommended that the museum take advantage of this reaction to develop an educational program linking bonsai with art land sculpture and providing points of interest for children, foreign visitors, older people and other groups.

A third convocation, held in 1991, dealt with updating and upgrading the bonsai collections and the need for accession/de-accession policies - policies

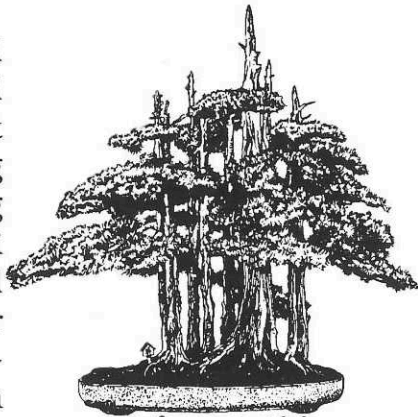


Figure 1(c)

which have since been drafted by the Foundation. It also offered a number of thoughts about the Museum's information/education program: first, bonsai should be presented as an accessible art form - not as something mysterious or unattainable; second, bonsai should be displayed in a variety of settings, e.g., in art museums, modern rooms, under lights, or in gardens; third, the museum should formalize its photographic record keeping to show how the trees change over time.

The most recent convocation, a half-day meeting at the World Bonsai Convention in Orlando, Florida, on May 26, 1993, was devoted to planning a collection of North American viewing stones for display in the International Pavilion. The challenge here is to help the viewing public understand what a connoisseur values in a viewing stone. Casual visitors need an answer to the simple question: what distinguishes a viewing stone from an ordinary rock? For an expert's answer, see "The North American Collection of Viewing Stones" (page 23).

Checking the Definition - the Visitors Survey. In the summer of 1991, while its architects were planning the Museum

facilities, the Foundation sought to learn what people visiting the museum were interested in. From the middle of June to the first of August, a student with no previous bonsai experience interviewed visitors, obtained responses to a questionnaire, and talked to staff members at the Smithsonian Institution, Longwood Gardens, the National Zoo and the National Gallery of Art, as well as the Arboretum.

The survey report concluded that visitors generally want information on the historical, horticultural and artistic aspects of bonsai. Those who are active bonsaiists would also like to know more about the individual trees and artists represented in the collections. Those without bonsai experience would like to know more about how bonsai are created and maintained.

Reflecting the Developing Concept - The Master Plan. As the program progressed from bonsai pavilion to National Bonsai and Penjing Museum, it generated successive versions of its master plan (Figure 2.). Comparison of these versions tells much about the evolution of the museum concept.

The earliest version (Figure 2(a)) was prepared by Masao Kinoshita in 1975 concurrently with his design of the Japanese pavilion. It envisioned a complex that would accommodate two additional bonsai collections (presumably to be donated by individuals), together with a "viewing pavilion" and a "classroom/workroom." There was no greenhouse and nothing corresponding to the International Pavilion.

The second version (Figure 2(b)), also prepared by Kinoshita, appeared nine years later, after Cathey and the National Bonsai Foundation had entered the picture and the focus had changed from personal to national collections. This

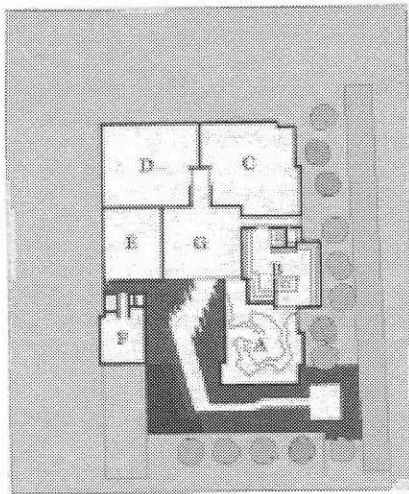


Figure 2(a) 1975.
 A. Japanese Garden
 B. Japanese Pavilion
 C. Future Collection
 D. Future Collection
 E. Viewing Pavilion
 F. Classroom/Workroom
 G. Reception Court

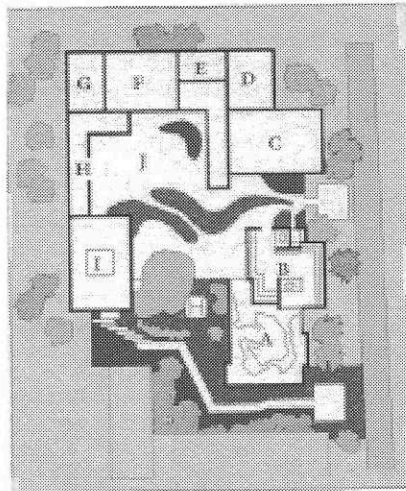


Figure 2(b) 1984.
 A. Japanese Garden
 B. Japanese Pavilion
 C. American Pavilion
 D. Greenhouse
 E. Office, etc.
 F. Open area
 G. Lash area
 H. Display area
 I. Chinese Pavilion
 J. Central gathering area

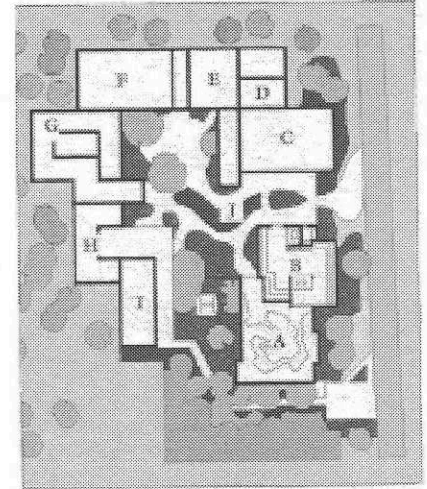


Figure 2(c) 1991.
 A. Japanese Garden
 B. Japanese Pavilion
 C. John Y. Naka (American) Pavilion
 D. Kaneshiro Conservatory
 E. Yoshimura Center
 F. Open area
 G. Tee-run Wu (Chinese) Pavilion
 H. Display area
 I. International Pavilion
 J. Yamaguchi Garden

version grew out of a study by the Foundation in cooperation with Cathey, Sylvester March, Supervisory Horticulturist at the Arboretum, and Robert Drechsler, Curator of Bonsai, the purpose of the study being to establish what facilities would be needed for the anticipated Chinese and American trees. In addition to the existing Japanese pavilion, the recommended structures included three "informal display areas" (we would call them pavilions): one for the Chinese collection, another for the American collection, and the third for a collection of miniature bonsai ("mame"). The list also included a formal display area; a Chinese rockery; an educational facility; working and storage facilities, and garden plantings. The structure that later became the conservatory is labeled "Greenhouse." There is still nothing corresponding to the International Pavilion.

A third (the current) version of the master plan (Figure 2(c)) was developed by the Foundation pursuant to its 1988 cooperative agreement with the

Agricultural Research Service. The occasion for this agreement was the successful conclusion of fund raising for the Naka Pavilion, and the principal purpose of the agreement was to provide for construction of that pavilion. However, the agreement also obligated the Foundation, at its expense, to develop a new master plan with provision for a new concept - the International Pavilion - in addition to the long-planned Chinese garden pavilion.

Since the Chinese garden pavilion was the more specialized structure, the Foundation sought architects with experience in Chinese design. Under Bill Merritt's guidance, it invited proposals from several firms having this qualification, from which it selected the joint proposal of Lee & Liu Associates and JT Associates. In 1991, their plan was accepted by the Foundation, the Arboretum, and the Agricultural Research Service, and approved by the National Capital Planning Commission and the Commission of Fine Arts.

Poetry Corner - Calm yourself

The following haiku by Basho and a some prose by Thoreau from "MORNING MIST Thoreau and Basho through the Seasons" by Mary Kullberg; Weatherhil, Inc., NY.; 1993.

With what voice and what song
would you sing, spider,
in this autumn breeze?
- Basho


... parallel weaving threads of light, producing a sort of flashing in the air. These gossamer lines are not visible unless between you and the sun
... curved downward in the middle like the rigging of vessels. And there were the spiders on the rail that produced them
... It is only on these finest days late in autumn that this phenomenon is seen ...
-Thoreau

..... NoVa Club Given Opportunity to Help. . .

One of our gentler, caring club members opened her heart to Taiwan's earthquake victims. Li Hwa Scianna ached to do something, but what? Then the idea came to her. She gathered up her beginner bonsai, mud men, garden plaques, drip trays, reels of wire, and a myriad of other items she didn't need immediately. Pauline Yan, also of NoVa, got wind of the project and threw in some massive orchids to help.

Li, a lady small in stature but huge in heart, got approval from our club president and then lugged all her gathered items to fill four display tables in the back of our club meeting room. Before the meeting, at break, and at the end of meeting, NoVa members helped Li divest herself of possessions and push up the lid of her shoe box with dollars destined for Taiwan earthquake victim relief.

Because Li wanted to help, she had done her research to find an organization which appeared to meet her requirements. Tzu Chi Foundation, USA operates totally with volunteers and declares all funds go to the needy. She was able to send \$736 to the Foundation.

Li says "Thank You SO Much NoVa members for your generosity and especially to Chuck Croft" for being open to her plan. And we thank Li for raising us up with her. 

- continued from previous page

Execution and Fulfillment. On November 29, 1993, brainstorming gave way to implementation. Dr. Thomas S. Elias was appointed Director of the Arboretum. One of his first initiatives was to review plans and proposals relating to the Museum. The challenge facing Dr. Elias is formidable. He is called upon to sail through uncharted seas on a voyage which will undoubtedly require additional staff and money. At the same time he is faced with unprecedented budgetary

constraints, and there are virtually no precedents of private giving for artistic pot plants. In these circumstances, the National Bonsai Foundation can assist the Arboretum by serving as liaison with the bonsai community in this country and abroad, by helping to plan and find new projects and by continuing its efforts to develop a constituency with sufficient interest in the Museum to support its educational program.

Frederic L. Ballard, September 1995

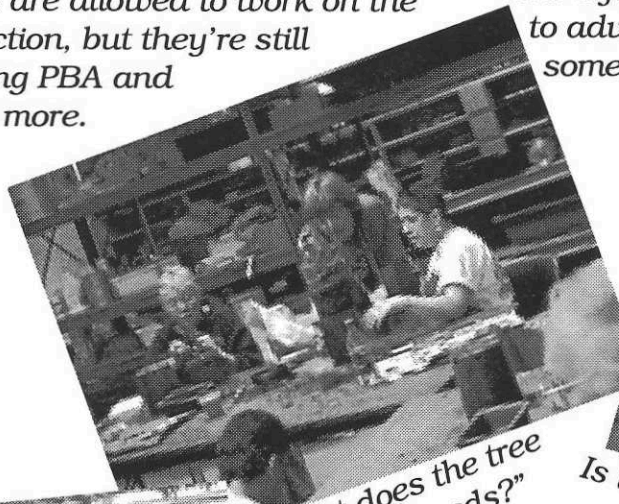
PBA's 1999 Fall Symposium



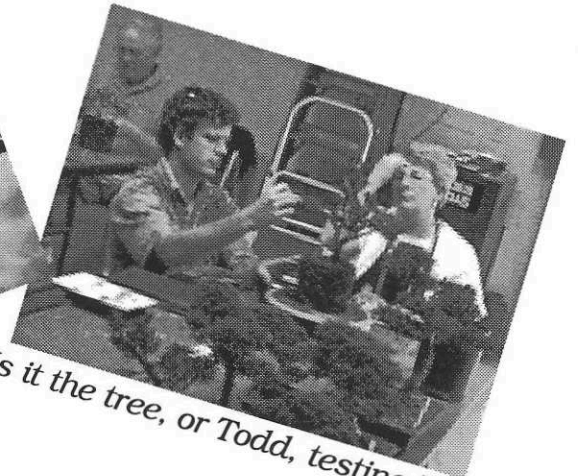
Look at all the empty seats! And who did attend - folks we think already know it all. These guys are allowed to work on the National Collection, but they're still here, supporting PBA and trying to learn more. Where were you?



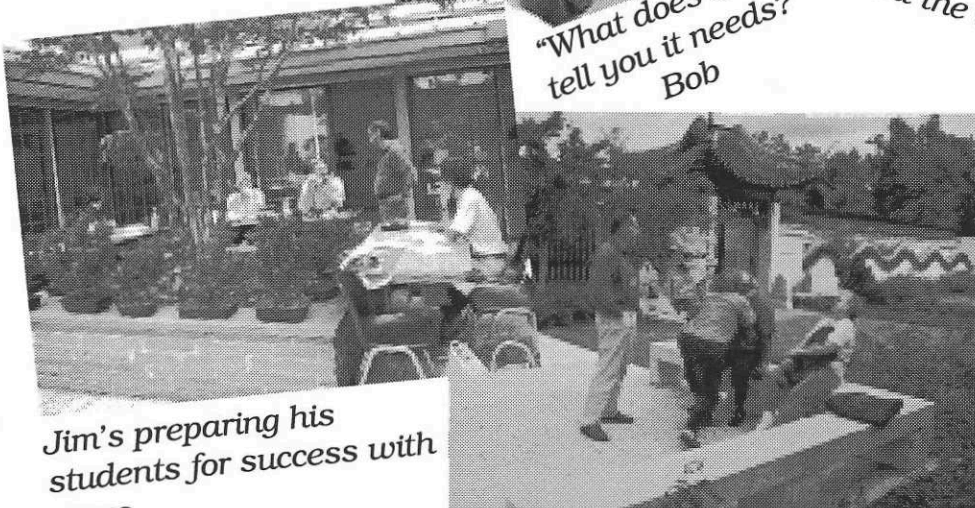
Harold shared some pretty interesting techniques and personal insights on the lessons he's learned pursuing better bonsai. His information was geared for beginner to advanced levels. Do you fit in there somewhere?



"What does the tree tell you it needs?"
Bob

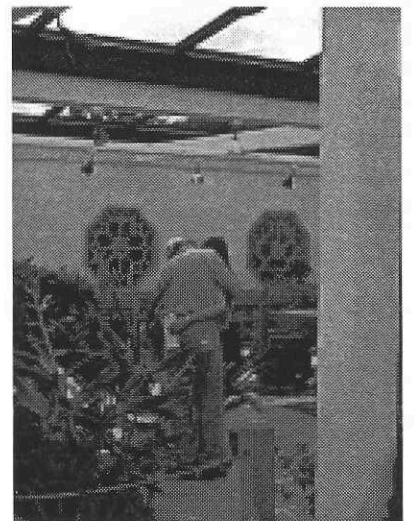


Is it the tree, or Todd, testing Dixie?



Jim's preparing his students for success with yews.

And it's not all brainfood. . .if you play your cards right, there's a whole lot of kissin' (and laughing) going on.





Master's class - lighting not so hot for photography - Working material just dandy!



Volunteers had to pick up several jobs at beyond-the-last-minute to make this symposium happen. Here's a well-deserved break.





Couldn't resist a little extra-curricular activity.

CREDIT! CREDIT! CREDIT!

Let's give it where it's due. Frank Thomas (LBS) who did our personality tree cartoons (till the Dolly Parton tree insulted a Richmond member) has been gracious enough to supply some artwork to beautify our unfilled spaces. And he gave me the distinct feeling I didn't need to do all the begging for which I was prepared. Check out his bamboo sketches. Chris Yeapanis has been supplying photos for months with no credit.

EVERYbody is being so supportive of *Clippings* staff, I'm beginning to feel you're being paid (but don't stop--we love it and we need it).



ORIENTAL ORIENTATION		1451 PLEASANT HILL RD HARRISBURG, PA 17112 717-545-4555 CAPITAL DECEMBER 31, 1999
GROWING: BONSAI, PRE-BONSAI, JAPANESE MAPLES, RARE & UNUSUAL DWARF CONIFERS		
SOURCE: GRANITE LANTERNS & STATUARY, IMPORTED TOOLS, SUPPLIES, POTTERY & BOOKS		WITH THIS COUPON 
		
1451 PLEASANT HILL ROAD HARRISBURG, PA 17112 717-545-4555 PHONE OR FAX MON thru SAT, 9AM-5PM		10% OFF

Jim PULeeze e- me that this ad finally pleases.

September 1999
 3319 West Metaline Place
 Kennewick, WA 99336-2402

Dear Friends and Colleagues of Melba Tucker: Mother passed away on August 26, 1999. It is hard to believe that she is gone from us, but her legacy in the art of bonsai and saikei will endure because so much of her work will now be in the loving and capable hands of her many students and colleagues.

Thank you all for your friendship and concern during a very difficult summer. We cannot respond to each of you personally, but please know that my father, my husband, and I are deeply moved by and grateful for your caring thoughts at this time.

Sincerely,
 Mariana and Rob Haug & Ned Tucker



This buttonwood was **STOLEN!** It was seriously admired by a couple in a car with Florida plates the day before it was discovered missing (Sunday, 26 July 99). Friends from Florida to Maine, please keep an eye out. It may show up for a clinic or styling help, or be entered in a show. Please call (540) 775-4912. Reward for its return. No questions asked.

Fellow members, Peter pointed out to us that we left out key information in September's issue when we first printed his interesting article, so here we reprint for your full elucidation:

Bonsai in Deutschland by Peter Jones (NVBS)

On May 19, 1999, my wife Caecilie and I landed in Germany to spend some time with her sister, family and friends. Since we had spent months planning for this trip, the German family and friends wanted to make sure that we had a good time. It had been 14 years since I was last there, so they developed an agenda of activities for us that reminded me of the old navy saying, "Hit the deck running." The first 10 days were fully booked for us to visit friends and family, which also meant eating as the Germans do, and most importantly, drinking beer as Germans do.

On the second day, after a big lunch and beer, we decided to walk through the old part of town. I saw a poster in a yarn and crochet shop advertising a **Bonsai Ausstellung** (show) on May 22 and 23, 1999, in Erlangen. The Jahreshauptversammlung 99 was being done by Bonsai-Freunde Erlangen e.V. registered club Zusammenarbeit mit dem Bonsai-Club Deutschland e.V. Basically, all of this translates to a bonsai show of German bonsai clubs' trees. Erlangen is 30 minutes by car from Furth/Bayren, our home town.

We entered the shop and spoke with the lady owner. She was most helpful, but bonsai is her husband's hobby. As it turned out, I had written to her husband and sent a copy of the *PBA Clippings*. My sister-in-law had sent me his address some time ago. I had hoped to see if we could visit with some of the bonsai folks in Germany. However, as of writing this, I have not received a reply.

Now, the most important thing for me was to make arrangements to get to this show. After a few telephone calls, arrangements were made, and we would go to the show on Sunday, May 23, before going to the fraenkische Schweiz with Susi and Friz,

our niece and nephew. The show, about five times larger than the PBA spring show, was most enjoyable. The fun started as I paid the entrance fee. The only thing I had with me to show that I too grow bonsai was the card that BCI sent when I renewed my subscription. Those poor ladies collecting the fees must have thought "We have a live one" trying to get in. My excitement of seeing a bonsai show in Germany was almost uncontrollable, and it showed. I was surprised at how fast the German words were coming out of my mouth. There were all types of bonsai vendors from all over Germany and other European countries. Susi made sure that I got a business card or some form of literature from each vendor. I plan to establish contact with as many German bonsai club members as I can.

Most of the people doing the demonstrations were Germans. However, there was one Japanese person (Hotsumi Terakawa) who had studied under Hideo Kato before making Europe his home. The demonstration area was separate from the vendor area and was well controlled.



Some vendors were doing demonstrations in their vendor area. I was allowed to take pictures of **Uwe Herrmann** working on a *Pinus Parviflora* which had been imported.



There was also a lady from Korea, (Hye-Jeong Chung-Lang) doing haiku brushpaintings. Like most places in Germany, there was also a guesthouse where one could order a meal and, naturally, beer.

As I look at the pictures I took, about the only difference I could see between our show and the German show, was some of the plant materials. They used mostly native materials such as oaks, beech and birch. Some of the bonsai and pre-bonsai plant materials seemed a bit pricey but well worth the cost when one thinks about how long it takes to grow such materials.



Japanese pots seem to be about the same as here; but there were more vendors who made pots, and some were quite well done. I spoke with a few people doing demonstrations (with collected oaks) about the style and after care. It seems that some of the German oaks develop a compact root system rather than a tap

root. The leaves reduce quite well and the oaks respond well to bonsai training. They were using aluminum wire, because it is easy to work with. Most of the root balls were small enough to go in bonsai containers without being reduced. Where possible, the Germans used as much of the original soil as possible for potting in a bonsai container, with some modification to insure good drainage. I did not see any bare-rooted trees during potting demonstrations.

German people have a great love for natural forests, plants, and green space. Many Germans live in apartments and homes with limited or no garden space. Through bonsai, they can bring that love home even to apartment window boxes and balconies to grow their bonsai. Most balconies are built so flower boxes can be placed on the railings. It was interesting to see dwarf conifers growing on some balconies rather than geraniums, as it was when I lived there. Some of these plants were cascading nicely over the balcony railings. Some, although short in height, had nice trunks.

We only spent an hour and a half at this show because of prior arrangements. It would have been great to know someone beforehand and be told about the bonsai activities in Deutschland before we landed. However, I do plan to be better informed next time we go to Germany. In the program brochure I picked up at the show is a little poem by Peter Krebs I wish to share with you.

Ewig probieren	Always Trying
Ewig scheitern	Always failing
Macht nichts,	Don't worry,
Probier's nochmal	Try again
Scheitere besser	Fail better

