

*Volunteers make PBA work. Have you volunteered lately?*



*Volunteering builds camaraderie. When was the last time you had an opportunity to spend more than 10 minutes with a fellow club member you want to know better? VOLUNTEERING makes that possible.*

**Upcoming Opportunities**  
**Individual Club Spring Shows.** Call your club's organizer - he or she will be relieved. You know what that feels like. Help them.

**Chuck Croft (NVBS) is looking for a few good members. He's in charge of the Spring Festival at the Arboretum. Read about it - P. 19 - and get in touch with Chuck.**

**Sally Griffin (NVBS) is looking for help for the ever-popular Spring Auction at Behnke's. Read P. 18.**

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**PBA**  
**Clippings**  
NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

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**Editorial** by Jules Koetsch

Last month, I had the opportunity to attend two lectures on insect control using IPM (Integrated Pest Management). One lecture was called to my attention by Pete Jones (NVBS) and it was given by Mr. Scott Aker, IPM Specialist, US National Arboretum, at Meadowlark Gardens. The second lecture happened to be very conveniently located for me - it was given by the local civic organization in the school only two blocks from my home. Even though it was on the same subject, I'd made the effort to hear about IPM once. If you're as limited in knowledge as I am on the zillions of insects that inhabit our local areas, every little bit helps.

My approach to insect control is as follows. First I look up the specific plant species that appears to be under attack in "Wyman's Garden Encyclopedia" and try to identify the offending insect. Sometimes I'm lucky, but if I'm not getting anywhere, I go the local hardware store and try to figure it out with the clerks in the garden department.

Help to circumvent that approach came in the next lecture. It was given by Ms. Debbie D. Dillion, Extension Agent, Agriculture and Natural Resources Environmental Horticulture, Virginia Cooperative Extension, Virginia Tech. *Voila*, she introduced me to one of the best books for the money which should answer all your questions relative to insects which harm trees and shrubs in this area. You do not have to find an insect identifier publication and try to cross-match an insect with your specific plant's problem,, and then find the antidote because it's all in one book. More about that later in this editorial.

By now you're wondering, if you don't already know, what is IPM? Borrowing from Mr. Aker's lecture handout, "IPM is pest management that looks for the least toxic, most efficient, and most economical solution to a pest problem. Many

strategies are included using an **integrated** approach. Beneficial insects, cultural control, plant resistance, quarantine, physical control, mechanical control, human behavior changes, and chemical control are used singly, or more often in combination.” We’ve been using a number of those approaches to counteract menacing insects and diseases. Where it takes on significance is in the commercial arena where it replaces the environmentally unfriendly techniques of scheduled or preventative cover spraying, as well as being more and more *economical*. Mr. Aker provided some tips relative to plants grown as bonsai; and they appear under the title, *Integrated Pest Management, in this issue.* Every time I visited the National Arboretum, I would stop by the admin building and pick up the monthly sheet titled “Integrated Pest Management Tips for (current month).” Unfortunately, I wouldn’t get the Tips till near the end of the month the advice was for. Since the Arboretum does not mail the sheet, I was out of luck keeping up with the monthly tips written by Mr. Akers. You’ll be rewarded with the info on the monthly sheet and more. If you don’t have access to the internet, find a friend or neighbor who does and is willing to let you see one of the monthly issues. I’ll try to include what’s pertinent to bonsai in the Monthly Care Tips. [In this issue of *Clippings*, the IPM tips precede Monthly Care Tips.] Ms. Dillion introduced the audience to what I think is the definitive book on pests, the 107-page Maryland Extension Services Bulletin 350, titled “LANDSCAPE IPM Guidelines for Integrated Pest Management of Insect and Mite Pests on Landscape Trees and Shrubs.” The book contains the following:

- An explanation of IPM;
- A description of the predators that can destroy the harmful insects.
- Listings of the bad insects in each month of the year when they are active.

- A list of trees and shrubs with a listing under each of the harmful insects that attack them.
- A synopsis of the recommended pesticides.
- A table picturing the pest name and also the appearance of the damage, the pest’s description, the host plants, the pesticides to use, damage symptoms, monitoring techniques, and control strategies. This to me is the best part of the book.

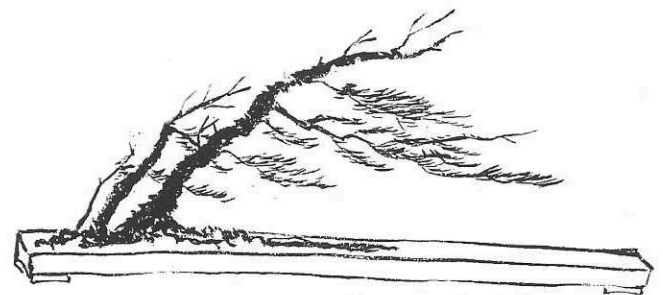
I feel this publication is well worth the \$15.00, and should even be a part of the library of anyone who works with plants. **A page in this issue contains a copy of a mail-order form for Bulletin 350.**

In conclusion, if you have any problems not answered by either the Arboretum’s Pest Management “hot-line” or Bulletin 350, you can try reaching the persons mentioned above:

Debbie D. Dillion - (703) 324-8556; Fax: (703) 324-3996; [ddillion@vt.edu](mailto:ddillion@vt.edu)  
 Scott Aker - (202) 245-5975; Fax (202)245-4575; [saker@ars-grin.gov](mailto:saker@ars-grin.gov)

*The old rules still apply for insecticides:*  
 Read the label and accompanying instructions on the insecticide carefully. Don’t keep insecticides over 3 years - better yet, only buy enough to last you one year.

Whatever you do, don’t try to use insecticides designated for killing insects other than those you are after. In a fit of pique and wanting to act immediately, I sprayed a hornbeam with some RAID and the hornbeam nearly died.



*Drawing by Saburo Kato*

**Calendar of Events** compiled by Betty Yeapanis, NVBS, hopefully for the last time. We recently received a call from Shari Sharafi (BBS) who has volunteered to help us out by taking over this duty. Thanks Shari and nuts to the rest of you who could have volunteered but didn't.

## April

### Baltimore Bonsai Club

Brookside Bonsai Society - Meeting back at North Chevy Chase Recreation Center, Directions on p. 19.

### Chesapeake Bonsai Society

### Kiyomizu Bonsai Club

30 2:00 p.m. (Sunday) Open Workshop at Clearwater Nature Center

Lancaster Bonsai Society Gift Certificate Night - Club will supply 8 \$10.00 Gift Certificates (4 - Chestnut House and 4 - Natures Way). Best beginner tropical and best beginner deciduous will be chosen, as well as best advanced tropical, etc. Winners selected by member ballot. Spring show trees will be selected. Sign up for workshop to be held after Spring Symposium. April bus trip plans finalized.

### Northern Virginia Bonsai Society

1 Soil Mixing Party at Mr Lee's - See NoVa Ltr for details

*New Meeting Place - Walter Reed Recreation Center, 16<sup>th</sup> St, Arlington, VA*

15-16 9-4:30 Spring Show

9-12 p.m. and

1-4 p.m. Roy Nagatoshi

workshops: Contact Chuck Croft, before 8:30 p.m. , (703) 978-6841

### Rappahanock Bonsai Society

1 11:00 a.m. Bald Cypress forest workshop, Gardens Unlimited (cost TBA)

## MAY

### 12-14 PBA Spring Show

### Baltimore Bonsai Club

### Kiyomizu Bonsai Club

28 2:00 p.m. (Sunday) Azalea Workshop - at Clearwater Nature Center. BYO own materials.

Lancaster Bonsai Society Spring Symposium - Bobby Mahler from the Brooklyn Botanical Gardens to bring and demo tree, and we will raffle it at end of show. Discuss plans for attending May club show at North Museum.

### Northern Virginia Bonsai Society

6 9a.m.-12:30 p.m. Workshop: Elm Forest Planting - Pete Jones, Walter Reed Community and Recreation Center, Arlington, \$5.00 to reserve a spot due ASAP, Contact: Kathie Clements, kwclements@aol.com, 2527 North Quincy St, Arlington, VA 22207, (703) 522-4289

### Rappahanock Bonsai Society

6 11:00 a.m. Gardens Unlimited, Selection for the PBA Bonsai Show, 12-14 May, USNA

## June

3 11:00 am Gardens Unlimited, Workshop: Styling RBS Member Trees

3 10-12:00 pm 1st mtg of Dwarf Conifer Group, See pg. 22., Arlington, VA (Contact Pete Jones, pcjones@erols.com

## Other Happenings

### April

2 1 p.m. PBA Board Meeting, Yoshimura Center, Open to All Membership

27 9:00 am - 12:00 PBA AUCTION!!!!!!

7:30 am - 12:30 Set-up and tear-down VOLUNTEERS NEEDED FOR EASY, FUN JOBS. COME AND CONTRIBUTE!

### ***Ikebana International Flower Show***

Ikebana International, Chapter 1, presents its annual exhibit of ikebana, the art of Japanese flower arrangement. More than 60 flower arrangements, on display over the course of the exhibit, illustrate the wide variety of ikebana styles and schools. Educational materials and docents will help you better appreciate the differences between the formal Ikenobo style, on the one hand, and the more flamboyant Sogetsu on the other. Drop in on demonstrations by local area teachers to learn more about this unique art form.

Demonstration schedule:

April 22, 11 - noon, 1:00 - 2:00 p.m.

April 23, 1:00 - 2:00 p.m.

April 29, 11 - noon, 1:00 - 2:00 p.m.

April 30, 11 - noon, 1:00 - 2:00 p.m.

Free. National Bonsai and Penjing Museum, International

Pavilion and Special Exhibits Wing

Demonstrations: Yoshimura Center

## The Mary E. Mrose (NVBS) International Pavilion - Information, Education, Cultural Displays

The secondary imagination . . . it struggles to idealize and to unify.

- Samuel Taylor Coleridge, Biographia Literaria

On September 27, 1991, the U.S. National Arboretum and the National Bonsai Foundation held a convocation of experts in art, bonsai, horticulture, public gardens, museums and related disciplines to discuss the future of the National Bonsai and Penjing Museum. The luncheon speaker was Joel N. Bloom, President Emeritus of the Franklin Institute in Philadelphia and Chairman of the Commission on Museums for a New Century. His subject was "Museums in the 21st Century." Here are excerpts from his talk:

Museums are not about the past. True, we collect, preserve and interpret the past. But we do so on behalf of the future. This is the heart of the concept of museums. What is unique about education in the museum setting? A museum offers the notion of art in its broader direct, one-to-one, personal experience. The chance to experience real objects . . . Even in this media-saturated information age, there is no substitute for the power of reality.

A major challenge for the future of museums is learning how to use new technologies for what they do uniquely well. And never forget the power of the real thing.

The function of the International Pavilion is to translate these ideas into actuality - to idealize and unify the art of artistic pot plants (penjing and bonsai) as it has developed, and continues to develop. The International Pavilion will be the gateway to an understanding of artistic pot plants for people interested in the creative arts and members of the general public who visit the Arboretum. It will also serve students of the history of penjing and

bonsai, as well as practitioners at all levels of proficiency. To meet the needs of these diverse constituencies it will have to provide a variety of resources and activities. Here are a few possibilities:

**Cultural influences.** The National Bonsai and Penjing Museum differs from other public bonsai exhibits in that the Museum displays collections from three cultures, Chinese, Japanese and North American. This invites the viewer to consider how culture (religion, philosophy, *Zeitgeist*) affects artistic creation. Karol Okonek, writing in *Bonsai Magazine* May/June 1994, put the cultural challenge this way: . . . the notion of art in its broader sense is not the same for a Japanese and a Westerner. It is difficult for a Westerner to conceive that art can be partly linked to rules, as in Japan, for in the West an artist must have great freedom of action. This difference in approach renders the exchanges of ideas between the West and Asia more difficult. And one should note that the approach of the Chinese is much more free than that of the Japanese. The representation one makes of a tree is different for Japanese, Chinese, American or European.

With respect to cultural differences, Robert Drechsler, Curator of Bonsai at the Museum, made this comment to a reporter at the dedication of the Naka Pavilion in 1990: The Chinese have more fun with their penjing. The American eye is not ready for that freedom, but neither are Americans willing to adhere to the strict guidelines of the Japanese.

A student interested in pursuing, ideas such as these will find at the International Pavilion examples of Japanese, Chinese

and American bonsai and penjing formally displayed in the Japanese tokonoma, the Chinese scholar's studio, and the western display space. There are also viewing stones from the three cultures; and plans for comparative collections of containers, stands and other accessories. The reading area and reference room will make library materials available. And, of course, the nearby pavilions housing the national collections will permit study on a larger scale.

**The joy of particularity.** Marvin Henberg, a professor of philosophy, tells of the joy of knowing a specific place or person (in our case, a specific tree), as opposed to grasping a generalized category (in our case, artistic pot plants as a group). A related thought was expressed by Lao Tsu 2,500 years ago: "He who has seen 1,000 pictures has seen nothing. He who has seen one picture 1,000 times has seen something." The joy of particularity is one of the pleasures of artistic pot plants. Every practitioner has known the fascination of watching a particular tree develop. Over the years, annual growth, periodic prunings, accidents and occasional restyling alter the structural pattern and add new details. The mature tree, like a mature person, reflects the vicissitudes of life. It tells its own life story - a story that the practitioner who has tended it over the years recalls with satisfaction. Resources at the International Pavilion will enable visitors to get a sense of this rewarding aspect of artistic pot plants. In the case of many of the American trees, there will be histories provided by the donors. For trees in all collections, there will be photographic records with notation of changes and developments. The special exhibits wing will allow curators to display particular trees or groups of trees with explanatory texts and diagrams.

**The art world of bonsai and penjing.** The art critic Vicki Goldberg reminds us

that, "A fair amount of art history - and cultural history in general - is a search for precedent and antecedents." Another critic, Arthur Danto, put it this way: "To see something as art requires something the eye cannot descry - an atmosphere of artistic theory, a knowledge of the history of art: an art world." To describe the effect of such an art world on the individual artist, Danto quotes the painter Matisse: The arts have a development which comes not only from the individual, but also from an accumulated strength, the civilization which precedes us. A talented artist cannot do just as he likes. If he used only his talents, he would not exist. We are not the masters of what we produce. It is imposed on us.

Danto contrasts the developing art world of Western culture with the static world of classical Chinese painting by telling the story of the 18th century Chinese painter Wan Shang-Lin, who was reputed to have been influenced by the 14th century painter Ni Tsan. Danto says: "Wan Shang-Lin lived in fortunate times, in that he could practice an art against a tradition that had not radically changed for five centuries. He could represent his work as simply seeking what the masters sought, imitation being as good a means as any." Danto explains that in the Chinese artistic tradition, imitating is different from copying. A person who wishes to imitate "must paint as the Master painted and, at the same time, be free and untrammelled . . . the work must flow forth from the same internal resources, and painting in the style of Ni Tsan in consequence becomes a form of spiritual exercise."

The art of bonsai and penjing has roots in both the Chinese tradition of imitation and the Western tradition of development. While a number of writers have referred to cultural differences or commented on the aesthetics of particular styles or of individual trees, few, if any, have analyzed cultural and artistic influences in the art

world of bonsai and penjing to an extent approaching the critical, studies that abound in the art world of painting.

Here is other opportunity for the curators at the International Pavilion. We can hope that their special exhibits in the years to come (together with the exhibit catalogues) will show how artistic pot plants have evolved and are continuing to evolve. Consider, for example, the changes in driftwood style, the growing use of jin and shari the value placed on massive trunks, the development of literati patterns.

**Viewing stones** - an art form related to artistic pot plants. The preceding section of this catalogue outlines the historical and cultural relationships between viewing stones and artistic pot plants and the differences between viewing stones in China and Japan. This is fertile ground for scholarly and artistic exploration. Why are Chinese stones predominantly dynamic and vertical, while Japanese stones are predominantly quiet and horizontal? Why are representational stones in China often zoomorphic (resembling a beast or bird), while those in Japan tend to be geomorphic (resembling a mountain or an island)? An interview with the Chinese painter C.C. Wang, reported in a catalogue of the E&J Frankel Gallery in New York, suggests aesthetic parallels between the abstract paintings of Picasso, Rothko, and Pollock and the abstract beauty of natural landscapes and viewing stones, which Wang calls "the art of God." Is it too farfetched to imagine the curator of the International Pavilion collaborating with art museum counterparts to mount an exhibition of stones, sculptures and pictures exploring this idea?

**New techniques, tools and materials.** Cyril Stanley Smith, in an essay titled "Art, Technology and Science," quotes Henri Focillon to the effect that the artist's array of techniques to get different qualities of line, shadings and gradations" does not, as is commonly supposed, merely develop

the stereotyped form of an inner vision: it constructs the vision itself; gives it body and enlarges its perspectives." Smith continues: Technique, of course, mainly gives details of form, not the gross outlines and balances. Nevertheless, much of the refinement of an artist's vision as he works toward its realization comes from his interaction with his materials. The whole quality of a line and surface depends upon both the material and the tool as well as upon the artist's hand, whose movements they subtly control.

International Pavilion curators will be in a position to trace the effects of changes in bonsai techniques, tools, and materials on the appearance of finished bonsai. The emergence of carving as a major component of the driftwood bonsai style is a striking example. Others include the use of small chain saws and the availability of artificial materials for rocks and slabs. As for changes in plant material, the advent of bonsai in the tropics has introduced temperate growers to a host of unfamiliar species, whose exotic habits of growth cannot fail to inspire new, shapes and styles.

**Computer programs.** Every bonsai text recites the truism that the pot must harmonize with the tree. Every bonsaiist knows how a complementary pot can improve a tree's appearance. It should be easy to write a computer program which will enable visitors at the International Pavilion to experience this for themselves. Imagine, if you will, a computer screen showing a line drawing of a bonsai. By following instructions the viewer can choose a pot, place the tree in it, change pot dimensions or proportions or tree placement and evaluate the result. The viewer can also change the style of the bonsai, add or remove branches, elevate or depress them, make the trunk thicker or thinner, and see whether these changes necessitate a corresponding change in the pot.

Such a program could easily be extended to stands and display accessories. Also, bases for suiseki. And, of course, access to reference materials relating to any of the subjects covered by the graphic demonstrations.

**Nature, the silent teacher.** John Naka, in the introduction to his book Bonsai Techniques II, paid tribute to the mountains, deserts, and sea coasts whose diversified trees had been his "silent teachers." Later in the same volume he says: Each country has some trees that are indigenous to that area, and because of the difference in temperate zoning, the trees may have different shapes or outlines . . . It isn't necessary to make every bonsai into a pine-tree shape because it happens to be an oriental art. Everything in nature has its own rhythm or growth, so take advantage of the available materials that are "home grown" - this too is definitely a creation of bonsai art.

After this introduction, Naka presents photographs of what he calls "indigenous trees in other countries," "trees to study, not to collect," and "styling hints from sumi-e paintings," each accompanied by a sketch showing how the tree might be reflected (not copied) in a bonsai. The International Pavilion can offer similar materials.

To sum up, the understanding and appreciation of artistic pot plants will benefit by the development of an art world similar to the art worlds of painting, sculpture and other fine arts. The programs presented at the International Pavilion, together with video cassettes, newsletters, catalogues, monographs and other forms of communication from the Museum staff and guest artists, speakers and writers, will be the catalyst for that development.

September, 1995 Frederic L. Ballard

## BONsaiMOT

The following bonsai mot by John Y. Naka is from the notes made by Bill Orsinger at a symposium near Philadelphia on April 24, 1988:

*San Jose juniper looks old even when it is young.*

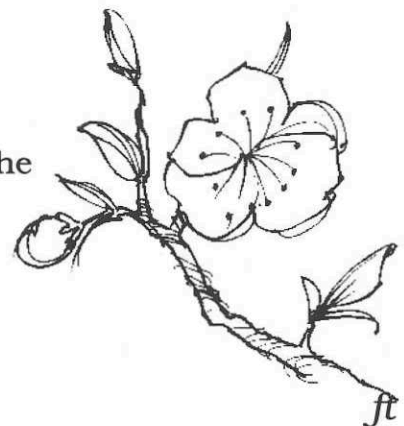
Many recognize the above to be true, for wasn't their first plant in a beginner's workshop a San Jose juniper? The implication is that if you want to have a bonsai which doesn't take too many years to get that aged look, pick a plant which looks old to begin with.

## Poetry Corner - Calm yourself

Here's one of John Hoffman's haiku, most appropriate for the forth-coming event:

*spring bonsai festival  
pots plants tools books soil mudmen  
no wire left, tears gush*

- John Hoffman, NVBS





## ORIGINS of PBA

PBA got started in 1970 when Molly Hersh, who lived in Silver Spring, MD, received a letter from Jim Newton, of Arlington. "Dear Mrs. Hersh," it read, "Your name was given to me by George Baker, curator of the Norfolk Botanical Garden as a person who is interested in the art of bonsai . . ."

Molly was, indeed, interested in bonsai even though she sort of backed into it. Years before, she had seen an ad for a bonsai kit. It cost \$7.95, and when it arrived she found that it consisted of seeds! The directions were ridiculous, she says: "Thimble-sized containers! Prepare a dried orange peel. Put containers in the peels!" She and her friend, Jo Finneyfrock, gave up. After that Jo said, she advised people, "We grow bonsai down, not up!"

Some time later, a friend had a neighbor who had a collection of bonsai which sparked their interest again. When he moved to California, he bequeathed a bunch of them to Molly and Jo, and some of the bonsai lasted 20 years.

The letter from Jim Newton went on to propose a meeting of people with a similar interest for the purpose of forming a bonsai club. Jim had long held an enthusiasm for growing bonsai and he desired to develop a society for bonsaiists in the DC area. On April 4, 1970, eleven people met in Molly and Jo's living room, and organized a club. They soon augmented their numbers to the following, who are the founding members of PBA:

Jim Newton *	Charlene Olsson
Mrs. Louise Branstead	John Hreha
James Early	Bill Craig
Molly Hersh *	Phyllis Hendon
Rita Connors	Cliff Pottberg
Jo Finneyfrock *	Dottie Warren
Mrs. Bert Rand	Leo Meyer
Evelyn Solf *	Ruth Lamana

Molly named the group "The Potomac Bonsai Association." They all wanted a name that was localized, such as "Washington," "Maryland," or "Virginia." Jim Newton wanted an association whose members would be clubs. It was largely through his design that the present form of an umbrella club organization was followed - one which capitalizes on the strength of local clubs and accomplishes more than would be possible for single clubs going it alone.

Officers elected for the first year were: President James R. Newton; 1st VP Leo Marcus; Educ. VP Wm. E. Craig; Secretary Leo J. Meyer; Treasurer Molly Hersh; and Librarian Rita Connors.

Jim Newton who was a civilian in Public Relations with the Army, immediately started the *PBA Newsletter* (now *PBA Clippings*) and remained its editor for several years. They started to collect books and periodicals, and under the direction of Rita Connors, the PBA Librarian, they established a bonsai library at Brookside Gardens Nature Center where PBA began to hold its meetings.

The first field trip by the club was held November 21, 1971. Seventeen members braved the cold, blustery day to go to Ulric Hutton's nursery in Brinklow, MD. A number of conifers were taken and some members tagged material to be collected in the spring. Success for the trip was assured by Mrs. Hutton who served hot coffee, cookies and brownies in the warmth of the Hutton home!

Bill Craig was to become the next librarian in 1972. He announced in the June 1972 *PBA Newsletter* that the library had one hardback book, "Introductory Bonsai and the Care and Use of Bonsai Tools," by Masakuni Kawasumi. He published a lengthy want list in the hope of attracting

donations. He expressed confidence that "The rest will come." As it turned out, local clubs later developed their own libraries, so the PBA collection was auctioned off.

At the annual meeting of PBA on April 30, 1972, it was decided that member clubs would be assessed dues of \$1.50 per member, annually, to support the activities of the PBA. These included a subscription to the *PBA Newsletter*, access to the PBA Lending Library, benefits from all PBA subsidized guest lecturers, field trips, and inclusion in regional bonsai events and shows.

With those beginnings, the Potomac Bonsai Association was on its way. Within a year, local clubs began to form; and the

vision of the founding members began to be fulfilled.

Postscript: The above is a reprint of what appears in the publication compiled by Cyril R. Mill titled "The Potomac Bonsai Association Origins Development and Current Status 1971-1988." At the last meeting it was sad to learn that Jim Newton, the first PBA president, had recently passed away. Those of the founding members who have gone to the Great Bonsai Garden in the Sky are marked with an asterisk. It would be interesting to learn what has happened to the other founding members - are they still doing bonsai? Anyone with any information, please submit it so that we can include it in future issues of *PBA Clippings*.

## BBS Election Announcement

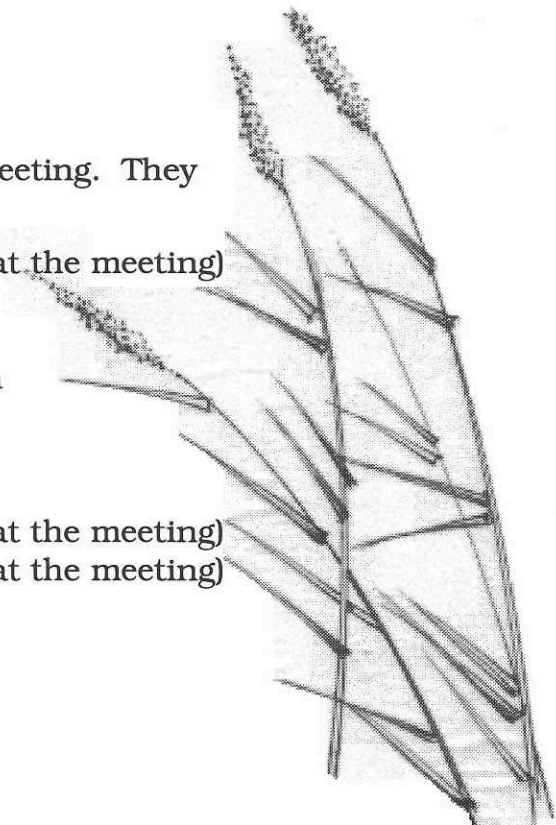
BBS's new officers were elected at the March 16 meeting. They are as follows:

President (& board member)	P.C. Kumar (elected at the meeting)
Educational Vice-President	(position open)
Show Vice-President	Jim Rieden
Treasurer (& board member)	Roberta Schneidman
Secretary	Jerry Antel
Board Member	Ed Zipeto
Board member	William Feldman
Board member	Steven Seelig (elected at the meeting)
Board member	Elsa Leonard (elected at the meeting)
Board member	Shari Sharafi

### BrooksideBonsai Society Change of Location

Good news! BBS will move back to NORTH CHEVY CHASE RECREATIONAL CENTER.

Directions: From 495 Beltway take Connecticut Ave SOUTH. At first major traffic light turn RIGHT onto Jones Bridge Road. Look for the Chevy Chase Rec. Center sign on your right (few hundred yards). Turn RIGHT, go to the end, and look for the Rec center.



## WORKING FOR THE GROWTH OF PBA - GETTING THE WORD OUT

by Jim Hughes (BBS)



Photo by CJYeapanis

This year PBA participated in the Washington Flower and Garden Show at the Washington Convention Center March 9-12. Trident maples, Japanese maples, Japanese White Pine, and other conifers and deciduous bonsai were on display at a booth staffed by dozens of volunteers from various PBA clubs. The purpose of the booth was to educate the public attending the convention and encourage interested people to consider joining one of our local clubs.

The display was staffed throughout the show by 2 or more volunteers at all times; and a number of people brought trees and viewing stones to display. Several people helped put the display together and take it down at the end of the show. However, one person in particular, Ed Suarez (NVBS), orchestrated the entire event and deserves a big 'thank you' from each and every one of you the next time you see him. Without the leadership and hard work of Ed, this event would not have taken place.



*Note the clever little fence holding back shredded mulch. The mulch was easier on volunteer feet than cold cement; and actually kept 99% of visitors a safe distance from the trees.*

Photo by Ed Suarez TOO.

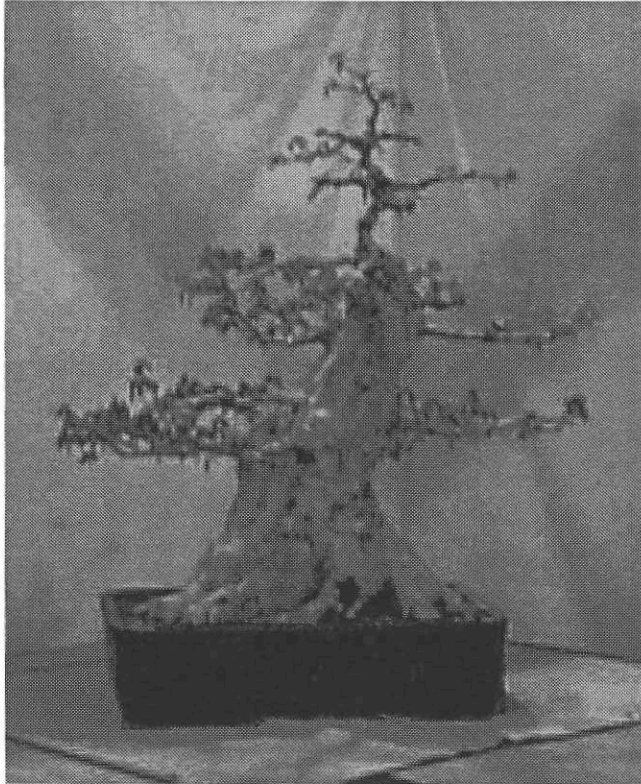
In addition to designing the layout of the booth, Ed scheduled the volunteers from various clubs who helped supervise the trees and answer questions from the viewing public.

He also designed and oversaw the production of an attractive brochure describing PBA activities. This handout was a great way to get information to the convention attendees. Four days after the close of the convention, Brookside Bonsai Society had its monthly

12

meeting and signed up 3 new people who had seen the PBA booth at the show. It is this kind of activity that will strengthen PBA membership and spread the art of bonsai that we all love.

Thanks Ed, for making it happen.



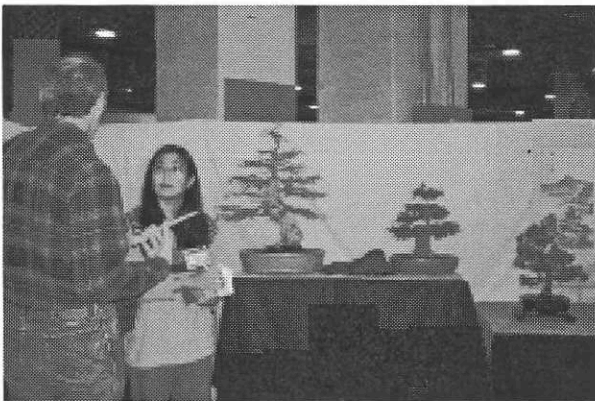
*Favorite tree of visitors* Photo by CJYeapanis



*Ed caught in the act of working*  
Photo by CJYeapanis



*Joe Gutierrez and demo tree (both NVBS volunteers)*  
Photo by Ed S.



*Claire Segawa (NVBS) with a curious visitor*  
Photo by Ed S.



*A rare slack period for Brookside and NoVa volunteers.*  
Photo by CJYeapanis

[Ed note: On the first day of the show, the PBA booth had been awarded a ribbon and we had been distinguished with an invitation to return next year (also at no charge). The brochure he designed for this event will likely be useful to all our clubs for years.

Ed was at the flower show every day from set-up to tear-down and participated in all aspects from coordinating, to answering questions from our many visitors, to sweeping.

NVBS has also picked up one new member for sure, a native of Belgium with three years experience who didn't know we existed. We expect many more. Ed deserves **humongous** gratitude. At the PBA spring show, find him and say "THANKS."

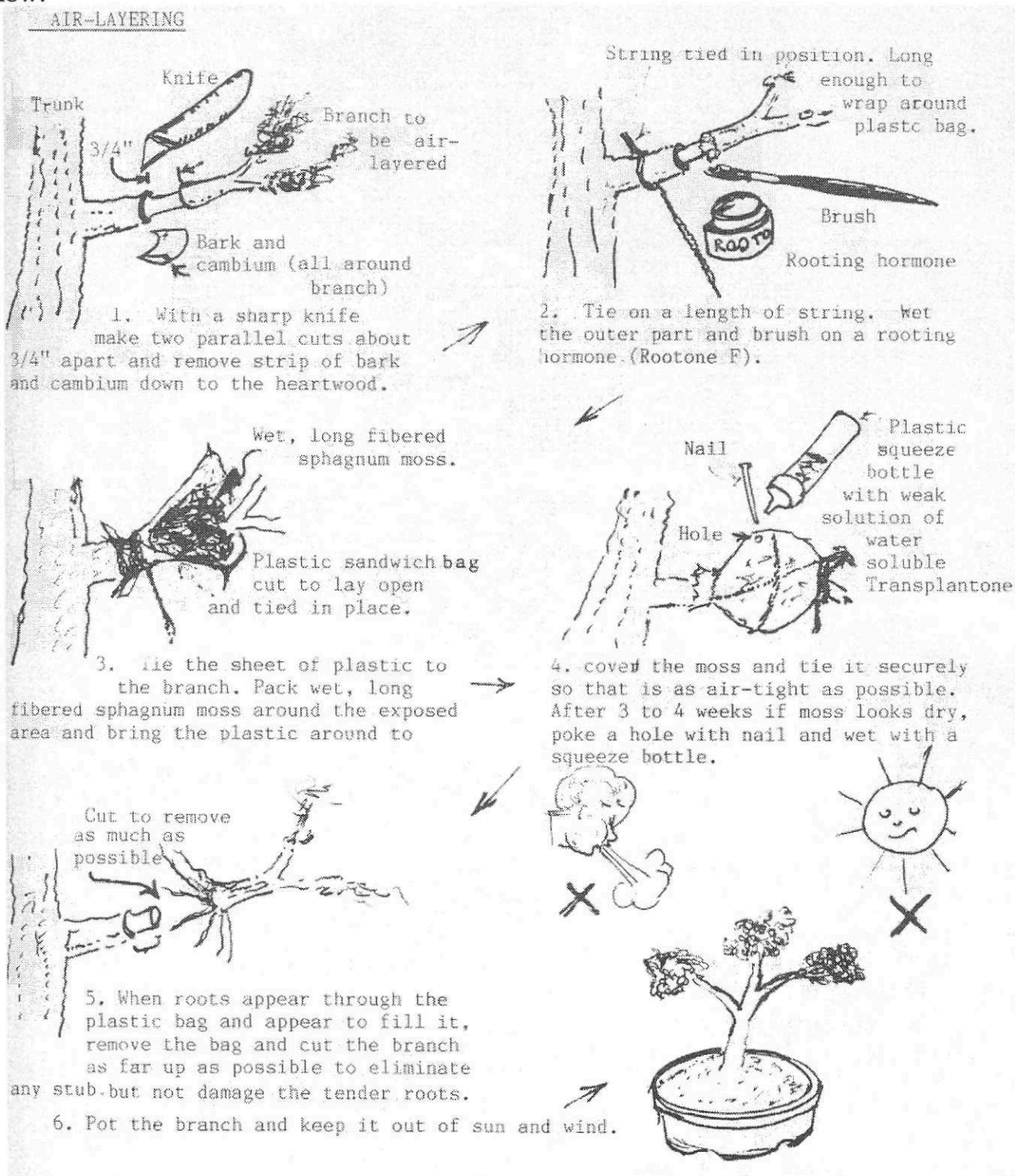


## KINGSVILLE BOXWOOD ADDENDA

The February 2000 issue of *PBA Clippings* contained a reprint of the articles on Kingsville boxwood which appeared in the February 1986 issue of the *PBA Newsletter*, but it was minus the brief section which appears below.

Actually it is very easy to get cuttings of Kingsville boxwood with bases around 1/8-inch or less in diameter to root. However, boxwoods have a habit, if not monitored and pruned, to grow heavy side trunks or branches. To be on the safe side, if you want to remove a branch and make another plant with it, it is best to air-layer it as described below.

### AIR-LAYERING



## MONTHLY CARE TIPS for MAY *translated and compiled from Japanese sources by Jules Koetsch*

### CONIFERS

BLACK PINE: Wiring and repotting can be done up to the 10th of May. (Note: Repot every 4 to 5 years.) Apply new fertilizer balls during first 10 days of May. During the last 10 days of May, begin watering as much as three times per day, which procedure is continued up the last ten days of June.

CRYPTOMERIA: Wiring can continue up to the 10th of the month. After 20th of month, begin wiring again (wiring can be done up to Oct. 10th) and one can also repot up to end of June. Trim every sprout from now through September. Begin watering twice per day. Replace fertilizer balls put on in March.

HEMLOCK: Begin pruning sprouts. Replace last month's fertilizer balls. Water when top of soil dries out.

HINOKI: Regulate the watering throughout the year so that soil does not dry out. Repot every 3 years. (Note: Hinoki cypress can be repotted anytime during the year.) Wire. Replace last month's fertilizer balls. Pinch back new growth.

LARCH: Water when top portion of soil appears dry. During last 10 days of May, renew fertilizer balls and pinch back new growth.

NEEDLE JUNIPER: Repot once every 3 years anytime during May; wire anytime through September; begin watering twice a day. Thoroughly wash foliage to deter any spread of mites.

SAWARA CYPRESS: Push back new growth; apply new set of fertilizer balls.

SHIMPAKU (Sargent juniper): Last month to wire; in last 10 days of month start pinching back new growth and remove unwanted old growth. In mid-month start watering twice a day and at the same time wet the foliage.

SPRUCE: Repot every 3 years; wire; apply fertilizer balls in last ten days of month;

water twice per day; pinch back new sprouts so that one third of the new growth remains.

WHITE PINE: Replace fertilizer balls during last 10 days of month. Yew: Repot during first 10 days of the month (repot every 3 years); in mid-month fertilize; during last 10 days of the month reduce new growth so that branch foliage is in shape of arrowhead when viewed from above.

### DECIDUOUS: (Non-fruiting/non flowering)

BEECH: Repot before 20th - once every 3 years at this time. Remove wire left on during winter; pluck dead leaves that do not fall off in the fall/winter time frame. (Dead leaves on a beech should have been left on through the winter.) Water twice daily.

CHINESE ELM: Replace fertilizer balls during first 10 days of month. Pluck sprouts after 5 leaf pairs appeared leaving 2 leaf nodes on branches; prune.

GINGKO: Replace fertilizer balls during mid-month. Remove unwanted branching during last 10 days of month.

HORNBEAM: Prune new growth and remove unwanted branches. Replace fertilizer balls during mid-month.

JAPANESE MAPLE: Prune unwanted lengths of branches.

TRIDENT MAPLE: Prune unwanted lengths of branches and push back new growth. Replace fertilizer balls in mid-month.

WEeping WILLOW: Replace fertilizer balls during first 10 days of month. Prune during first 10 days of month. Apply insecticide during last ten days of month.

WINGED EUONYMOUS: Replace fertilizer balls during last 20 days of month; and during same time frame, push back new growth and prune branches.

### Flowering/fruiting Plants

**CRAB APPLE:** Replace fertilizer balls during mid-month. Begin wiring after 10th of month.

**GARDENIA:** Apply insecticide during first 10 days of the month. Wire during the middle of the month. Apply fertilizer balls during last 10 days of month.

**HOLLY:** During first 10 days of month apply insecticide. Start wiring from start of month. From 10th of month, start removing unwanted branches and prune back new growth so that 3 leaves remain. Apply fertilizer balls during mid-month.

**PYRACANTHA:** Blossom during first 10 days of month; remove unwanted branches and chase back new growth after

blossoms fade. During mid-month, apply insecticide. Replace fertilizer balls during last 20 days of month.

**QUINCE:** Replace fertilizer balls during first 10 days of month. After the 20th of the month, wire and chase back new growth and also begin watering two to three times per day.

**UME:** Apply insecticide during first 10 days of the month. After the 10th of the month wire and chase back new growth. Replace fertilizer balls during mid-month. After the 20th, start watering three times per day.

**WISTERIA:** Wire during first 10 days of month. In middle of month, apply fertilizer balls and apply insecticide.

## **Integrated Pest Management** *by Jules Koetsch*

*As stated in the Editorial, Jules attended a lecture given by Scott Aker of the US National Arboretum at Meadowlark Garden in Vienna, VA. He was generous to take notes and put them in a shape to share with you.*

Mr. Aker provided some tips relative to plants grown as bonsai:

**"Aphids** - Wait for ladybird beetles, syrphids, wasps, or lacewings, and keep in mind that the females of these species won't lay eggs until aphid numbers reach 20 per shoot; if they don't show up, use soap.

**"Mites** - Tolerate some injury,. Make sure your pest is not a leafhopper, and control with soap or oil; predatory mites work well.

**"Wooly Adelgids** - Do not fertilize hemlocks since the extra nutrients make existing infestations worse. Spray plants with horticultural oil when crawlers are present in spring, or treat with midacloprid if the tree is large and valuable.

**"Ants** - Tolerate. They do not harm anything, but may farm aphids. If they are farming aphids or scale, apply a sticky band to discourage them.

**"Scale** - Oil when you see crawlers with a beat test. Do not fertilize infested trees.

**"Lacebugs-** Spray with oil, soap, or acephate when all the eggs have hatched. Watch for the second generation. Plant a native azalea, and do not plant azaleas in full sun.

**"Powdery Mildew** -Treat with 1% horticultural oil solution, or baking soda at 1 Tbsp per gallon, or both together. Cut back afflicted perennials. Plant resistant crape myrtles and lilacs.

**"Black Spot** - Use a fungicide, such as those based on neem, treating weekly when weather is warm and wet, less frequently if weather is dry. Use lime-sulfur in March to kill overwintering infections, and remove all diseased leaves that drop on a daily basis. Never wet the foliage when irrigating."

These further tips are for the general tree population:

Begin monitoring conifers for *spruce spider mites*. These small, dark arachnids

are active in cool weather and can be found on pines, hemlocks, arborvitae, and spruce and are especially damaging to Norway and dwarf Alberta spruce. Look for stippling on the needles and webbing between the needles on the underside of the branches.

A simple "beat test" is also a good way to detect their presence. Tap a branch over a white sheet of paper and using a magnifying glass or 10x hand lens, look for tiny, slow moving, yellowish green mites. Also look for faster moving predatory mites; or tiny, round black ladybird beetles which feed on the mites. If a beat test reveals more than twenty mites per beat, and you do not see predatory mites or ladybird beetles, you should treat your tree with horticultural oil or insecticidal soap.

Begin checking your dwarf white pines for *white pine tip dwarf mites*. Unlike most mites, white pine tip dwarf mites like cool weather and are most active in early spring. They cause older needles to become yellow and drop, and, if the tree is severely infested, it can become completely defoliated just before new foliage emerges in the spring. Beat test your trees weekly in early spring. Look for very small, translucent yellowish mites moving across the paper. If you see more than fifty mites per beat test, you should treat the tree with an acaricide such as neem oil. If you are designing a new landscape or are making changes in your current scheme, consider planting a resistant species like Japanese white pine.

*Pine tip blight*, caused by *Sphaeropsis sapinea*, is a fungal disease which affects the new growth of more than 20 species of two- and three-needled pines (including

Austrian, mugo, ponderosa, Monterey, and Scots pines). It takes advantage of older trees which are under stress from various factors including drought, insects, mechanical injury, hail, or strong winds. Damage is usually first evident on the lower crown and can kill current-year shoots, major branches, and eventually entire trees. Conspicuous symptoms on the new growth include stunted shoots, brown needles, and small black fungal fruiting structures at the base of needles or on the scales of the second-year cones. *Pine tip blight* thrives in wet spring weather. Winter is a good time to take some preventative measures against the spread of this fungus. Prune out all dying and dead branches; and remove infected cones since the spores of this fungus overwinter on them. The dry cones can be used as kindling in your fireplace. Also, consider planting pines that are resistant to tip blight, such as Japanese black pine, *Pinus thunbergiana*; white pine, *Pinus strobus*; or loblolly pine, *Pinus taeda*. As temperatures begin to warm in late winter, inspect your hemlocks for the presence of *eriophyid rust mites*. These plant-sucking arachnids can cause needles to turn bronze and drop prematurely. To monitor these insects, perform the beat test. Look for tiny, yellow, wedge-shaped mites on the paper. Also look for larger, fast-moving predatory mites that may be feeding on the pesty eriophyid mite. If you do not see any predatory mites, and if the beat test count is 50 or higher, you may want to treat the hemlock with insecticidal soap or horticultural oil. Only use horticultural oil if temperatures will be above freezing for 48 hours following application.

*Don't forget to volunteer with Chuck Croft (NVBS) to help with the PBA SPRING SHOW. The jobs which need doing are not difficult. They just need someone to do them. Call NOW. There's no reason to make Chuck wonder who's going to help or how long you're going to wait before you call - BEFORE 8 P.M. (703) 978-6841 or e: crcroft@mindspring.com*



# VOLUNTEER !

*Give two hours for your club.*

**Kudos to Our Friends.** Bob and Todd, instrumental charter members of Rapahannock Bonsai Club and owners of **Gardens Unlimited**, received two blue ribbons in the Washington Flower and Garden Show: Best Specialty Garden; and a tie with Blue Ribbon Landscaping & Stonehenge Gardens for Best Garden by a First-Year Garden Exhibitor.



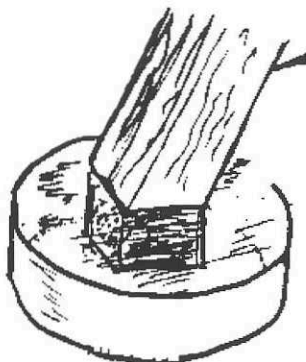
*Photo by Ed Suarez (NVBS)*

## Anti-Ant/Slug Device



Cut a plastic gallon container so that height of the side is slightly less than height of a brick lying flat, insuring water will overflow before touching bench leg.

Here, you see bench leg raised by a brick surrounded by a moat to foil ants, slugs, snails, millipedes, caterpillars, etc. A droplet of dish detergent in each moat will break surface tension so bugs can't "walk on water."



## ORIENTAL ORIENTATION

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JAPANESE MAPLES,  
RARE & UNUSUAL DWARF  
CONIFERS

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## PBA's Popular Auction at Behnke Nurseries is Our 23rd Annual

If you haven't been yet, don't miss this 23rd Annual PBA Auction on Saturday, May 27. It's a once-a-year opportunity to mingle with over 100 other bonsai hobbyists to purchase and/or sell bonsai trees and related material from your bonsai peers. This is better than buying retail! The Behnke Nurseries Co. will host the PBA Auction for the 22nd year in a row. All members are grateful to Behnke's for their support. Auction will be 9 am - Noon sharp at Behnke's of Beltsville, MD.

Here's how it works:

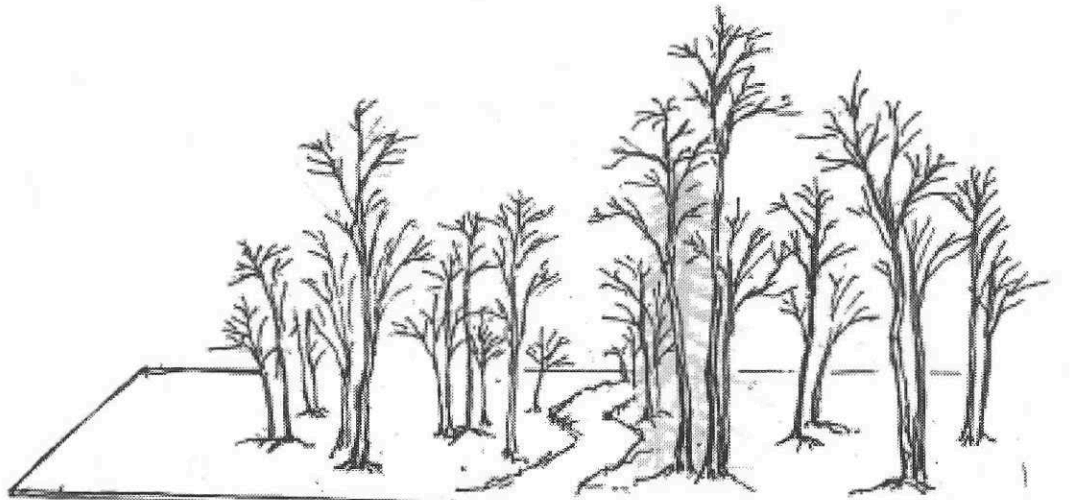
- 7:30 a.m., Behnke's opens, volunteers arrive to set up.
- 9 a.m., Sellers must register items for sale. "Dues paid up" PBA members may sell up to 7 trees or "lots" of material only (i.e., pots, tools or publications in sets). Sellers will fill out a card for each lot telling name of tree, age, source, etc. Sellers will receive 80% of sale price mailed to them after the event, and 20% goes to PBA (unless the seller has specified all profit should go to PBA). Proceeds of the sale benefit PBA by funding speakers, demonstrations, our education program in the schools (and prisons), and other events all year long.
- 10 a.m., Auctioning starts. All are welcome to buy, but only current PBA members may sell. Volunteer runners will move trees from auction block to holding corral. Bidders can be confident their purchases will be secure while they continue bidding.
- Noon, Last item is auctioned.

**Checks and cash only.** The Auction will be held rain or shine.

**Volunteers are needed** as item registrars, auctioneers, runners to show trees through the bidder crowd and convey the purchased items to the "Sold" corral, sales registrars, chair setter uppers, etc. None of these jobs are hard. Contact Sally Griffin, (NVBS) [spark@mail.eclipsenetel.com](mailto:spark@mail.eclipsenetel.com) or (703)934-2720.

*She's working to make this happen for you, but she can't do it alone.*

Take Beltway exit 25 toward Laurel (US Rt. 1). Go approximately 2 miles to Behnke's on the left. Pass main entrance and flowering beds and go to adjacent cream colored, brick building. This is called the Dawn Rose building or the Florist's building.  
Behnke's Nurseries Co., 11350 Baltimore Ave., (301) 937-4032



Drawing by Saburo Kato

雑木奇植 (15)

## PBA Y2K SPRING BONSAI FESTIVAL

### 12-14 MAY

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 this year is Chuck Croft, 5256 Queen s Wood Drive, Burke, VA 22015, telephone **before 8 p.m.** (703) 978-6841; [crcroft@mindspring.com](mailto:crcroft@mindspring.com).

**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 THAN IS ENTIRELY APPROPRIATE, 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 crew 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 your 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 your 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 your club to act as monitors of your 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 your club's display tables to guard against vandalism and theft of your club's display items. You will ensure that

your 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. You are expected to interface with the visitors, and discretely indicate that you 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 gives some pointers to follow in preparing one's bonsai for the festival.

#### Preparing Trees For Exhibit

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 daiza, 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 three items

**Time in Training** *fascinate non-bonsaiists.*

**Natural Height** *Please 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 daiza and its maker; kiln or potter for suiban)

**Geological Name**

**Where Found**

**New Conifer Group:** The 3 June meeting will be at Walter Reed Recreation & Community Center, 2909 16th St. South, Arlington, VA, from 10:00-noon. Since this is a first meeting, we will have an open discussion of possibilities for the group.

We will have some rare dwarf conifers plants to show along with a slide presentation on dwarf conifers, and a list of rare and choice conifers which attendees may wish to order. We will also discuss propagation methods, sources for rare and choice dwarf conifers, and possible projects with which we can help.

We will elect a group leader and make a small donation to cover mailing costs. This group has already been invited to have a fall meeting at Meadowlark Gardens. Meadowlark gardens has started a dwarf conifer collection and will more than likely be willing to work with us to promote the use of dwarf conifers in landscaping.

As members of the American Conifer Society, we hope to help educate the public about dwarf conifers, e.g., their growth rates, which ones will do well in this area, and how to identify their species. There are many such dwarf conifers which would make excellent bonsai.

*NVBS Meeting Place has changed.*

*Make note.*

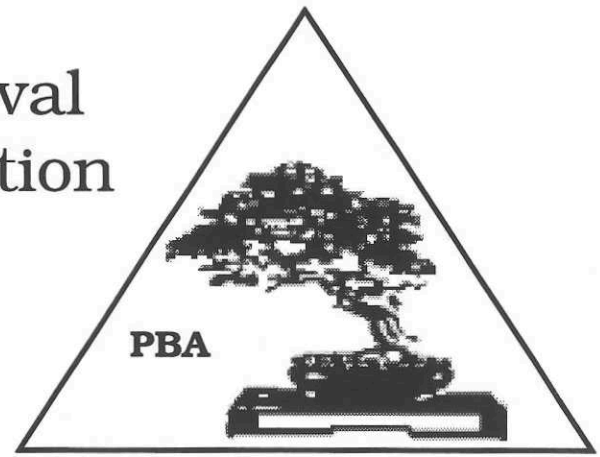
Directions from I-395: Take the Glebe Road exit going north. Turn right on Walter Reed Drive. Turn right on 16th Street S., the Walter Reed Recreation Center will be on your left.

Directions from I-66 or Route 50: Take the Glebe Road exit and head south. Turn left on Walter Reed Drive. Turn right on 16th Street S., the Walter Reed Recreation Center will be on your left.

# Y2K Spring Bonsai Festival Potomac Bonsai Association

12-14 May

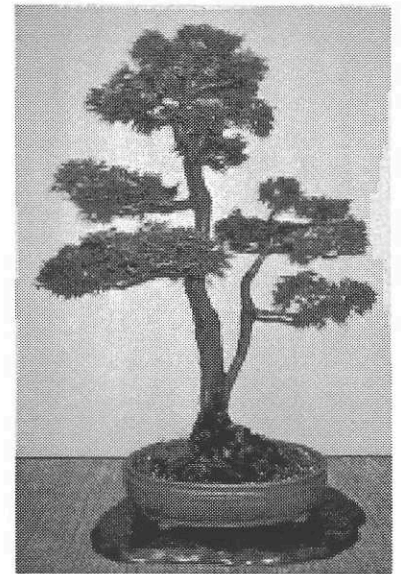
Friday and Saturday, 10: a.m.- 5: p.m.  
Sunday, 10: - 4:30 p.m.



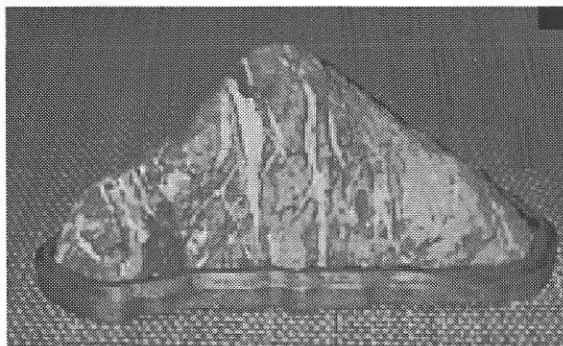
**Held on the grounds of the U.S. National Arboretum  
3501 New York Avenue, NE, Washington, D.C.**



Come and Enjoy  
Beautiful Bonsai and  
Penjing Created by  
Your Neighbors,  
Members of the  
Potomac Bonsai Asso-  
ciation; and also view  
the trees of the Na-  
tional 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 a.m.  
and 2:00 p.m.

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

Questions? Phone (202) 245-2726

**National Bonsai and Penjing Museum is on view 10 a.m. to 3:30 p.m.**