

PBA
Clippings
 NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION



Volume 30, Number 3
March 2001



Warren's
 trying to
 prepare us
 for our
 Spring Show
 . . . are you
 paying
 attention?



This stamp cancellation designed by Steve McCarthy (a past member of NVBS) will be available only on Saturday of the Asian Arts Festival. If you're a collector, don't miss out. See another bit of Steve's artistry in the Poetry Corner.

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Editorial by Jules Koetsch

This April, as part of the celebration marking the 25th anniversary of the opening of the U.S. National Bonsai and Penjing Museum, PBA members have been invited to display their, shall we say, most accomplished looking trees. After all, during the 30 years that PBA has been in existence, there should be some winners among the members' collections. In the past I've brought any number of trees in pots to my local club's shows and not many made the cut to go in the annual PBA spring show at the Arboretum. Even though the trees didn't, you could get advice from the club members on how to improve your creations. So don't be shy. Bring your best tree or trees to whatever local club's event whereat decisions will be made as to which members' trees will be shown at the big show in April.

When I show a tree, the compliments to my efforts run along these lines: "nice pot" or "nice wood slab" with no complimentary remark about the plant. At least I get half credit for my efforts. To help you get your bonsai creations up to snuff so that they can be displayed in the very best way, Jim Hughes has kindly volunteered the article in this issue of *Clippings* covering the aspects of preparing your trees for showtime. (See the article IT'S ALMOST SHOWTIME.)

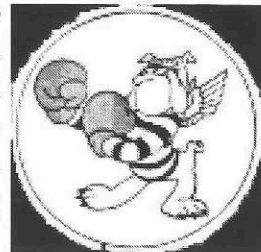
This year, in getting the big show together, another element has to be considered more seriously than in the past. That is the display of the plants, both bonsai and accent plants will be on appropriate display tables and/or wood slabs. PBA's display will be in the Chinese Pavilion with the roof retracted. Hence if it rains, the display area will get wet. The plants and containers won't mind the rain, but what they are resting upon may not take kindly to being wet. To take care of a possibility, god forbid, that it rains on any of the days of the big show, the display tables and wood slabs will likely be

removed to a sheltered spot during a rainstorm.

A table, stand, plank or whatever will be needed for every plant in the big show - bonsai, penjing, accent plants. Now if you're like me, you haven't gone out and purchased a display stand or table for every one of your "bonsai in progress." Actually I have only a few devices for displaying trees, having subscribed to the policy that one display table or slab might fit more than one tree. Then again, I've never brought a bonsai indoors to impress anybody. I escort my visitors to the backyard to look at the entire menage. Some of the few stands that I own are doing double duty in the house with objects d'art or lamps on them. In fact that's how I conned my wife into letting me keep the stands I purchased, by pointing out how various objects around the house would look just "smashing" on them. Albeit you too may own some stands or planks, but are they the best ones to compliment your pot/plant combination?

In order to learn more about displaying bonsai, Northern Virginia Bonsai Society invited Warren Hill, the Curator of the National Bonsai and Penjing Museum, to hold forth on the subject at the club meeting in January last. Randy Ihara, who wrote the February NVBS Newsletter, gave an account of the meeting in the article in this issue of *Clippings* entitled *WARREN HILL: SETTING UP AN EXHIBIT*. About one month before the above mentioned meeting, I started trying to decrease some 25 years of accumulated paper in my basement - bonsai magazines and old newsletters from here, there, and everywhere. I found 3 issues of the *Magazine of Satsuki-Azaleas* in Japanese dating back to 1979. The magazines were acquired on one of John Naka's bonsai tours to the Orient. I find that the Japanese bonsai magazines have enough illustrations, mostly drawings not photos, so that I can

interpret what they are trying to convey without delving into translating the text. Flipping through the pages of the 1979 28th issue of the magazine, it was easy to determine what an article was all about - it contained pictures of how and how not to display your bonsai. To be on the safe side, the text has also been translated and both the pictures and text have been adapted into an article herein (*Essentials of Exhibiting bonsai*, p. 10).



Epilogue: I do not ever remember seeing any bonsai on slabs in photographs of Japanese formal bonsai exhibitions. The bonsai shown are always displayed in pots or containers. I do like to see some bonsai on slabs. I think a slab adds to the overall composition of a bonsai, especially a group or forest planting - sort of a mild step toward making the planting more like but not quite a *saikei* (or living landscape) and transporting the vision in the viewer's mind to some location in the real world. Then again, I never remember seeing any photographs of a grove or forest planting in any formal exhibition of bonsai in Japan. They're always single- or multiple-trunk trees and **always** in pots.

VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER VOLUNTEER

PBA Board Meeting is 4 March, 1-3 p.m.,
Mezzanine of USNA Admin Building Lobby.
We have so much going on this year. Why don't you come and volunteer to be a leader or a worker. More good people make the jobs fast, fun, exhilarating... and you can't even guess what you'll learn!



Did You Know: The first documented record of bonsai in Japan is seen in a picture scroll dated 1195, the *Saigyo Monogatari Emaki*. The scroll depicts the life of the priest, Saigyo, and includes a potted tree. Saigyo is said to have considered the art of bonsai a status symbol.

Above from the February 2001 Northern Virginia Bonsai Society Newsletter.

Calendar of Events *compiled by Arschel Morell (BBC)*

Send your club's input to Arschel by e- ajmorellsr@hotmail.com or snail mail to:
9 Six Notches Court, Baltimore, MD 21228

MARCH

Rappahanock Bonsai Society

3 11:00 am styling and repotting of a Shimpaku juniper. Workshop includes tree from selected nursery stock, pot, and instruction.

4 March- PBA BOARD MEETING

17 11:00 am Japanese white birch group planting workshop includes trees, pot, and instruction. Workshop space is limited, call (540) 775-4912 to register.

Northern Virginia Bonsai Society

10 9:00 am Trees from past workshops: Bring your trees.

10:00 am Preparing for show: Warren Hill.

Lancaster Bonsai Society

14 7:00 pm No program announced

Brookside Bonsai Society

15 7:15 pm Stanley Chinn will be the guest speaker on Penjing - Art and History.

Washington Bonsai Club

17 2:00 pm Jack Sustic will be showing ongoing work with the National Collection.

Baltimore Bonsai Club

18 1:00 pm BBC is 29 years old and we will celebrate with a party. Pot luck of course. Problem tree roundtable. Bring in those trees that you need a hand with.

Kiyomizu Bonsai Club

25 2:00 pm Styling workshop. Material provided at cost.

Bowie Bonsai Club

26 7:00 pm Refinement workshop (getting ready for the Spring Show)

Home & Garden Show - DC Convention Center

31 March-April 1 PBA will have a garden display. Volunteer to help Ed Suarez.

APRIL

Baltimore Bonsai Club

8 1:00 pm Selection and refinement of trees for the Spring Show.

Lancaster Bonsai Society

11 7:00 pm Program not announced

Washington Bonsai Club

14 2:00 pm Program being developed

Northern Virginia Bonsai Society

14-15 Spring Show at Meadowlark Gardens

9:00 am Tree delivery

9:30 am and 12:30 pm Workshops with Roy Nagatoshi, enrollment filled.

Brookside Bonsai Society

19 7:15 pm Tree selection for the Spring Show

PBA Annual Exhibition of Bonsai

27-29 10:00am- 3:00 pm Our Spring Show this year will be located in the Chinese Pavilion. A display of the best PBA has to offer.

Kiyomizu Bonsai Club

26-29 Spring Show in lieu of regular scheduled meeting.

Bowie Bonsai Club

26-29 Spring Show in lieu of regular scheduled meeting.

NO REPORT OF MEETING FROM Chesapeake Bonsai Society

National Bonsai and Penjing Museum, 25th Anniversary Asian Arts Festival

27-29 April, 10: a.m.- 3:30 p.m.

Exhibitions, workshops, lectures, demonstrations, Bonsai Pot Competition Display, and PBA Spring Show.

Non-PBA Functions

Potomac Viewing Stone Group Meeting

4 March 1-4 pm Yoshimura Center- Member stones critiqued/selected for PBA spring Show. Visitors welcome.

USNA Full Moon Hike

9 March, 7:00 pm - 9:00 pm and 8 April, 7:00 pm - 9:00 pm Use R St gate. Hike through moonlit gardens and collections. Guide shares selected Arb. and horticultural facts. Let your senses come alive to natural light. Listen for night sounds. Dress for mildly strenuous 5-mile hike and weather. Fee \$7(FONA \$6) Canceled in severe weather. Registration required.

Mieko Ishikawa Botanical Art Exhibition - Admin Building Lobby, USNA

10 March-30 June, 9:00 am-4: 30 p.m. In celebration of the Tidal Basin cherry trees bursting into bloom, the Arb. presents the first American exhibition of original paintings by renowned Japanese botanical illustrator and artist.

Poetry Corner - Calm yourself

The following are from **MORNING MIST Thoreau and Basho Through the Seasons** by Mary Kullberg; Weatherhill, NY:1993. These missed getting into the February *Clippings* and may seem a little late since spring is almost upon us in March. However, I particularly like Thoreau's words and translated them into, - *every day keeping an appointment with old acquaintances - your bonsai and trees and plants when you go walking* .

Deep as the snow is,
let me go until I stumble and fall,
viewing the white landscape
-Basho

*I frequently tramped eight or ten miles through the
deepest snow to keep an appointment with a beech
tree or a yellow birch or an old acquaintance among
the pines . . . wading to the tops of the highest hills
when the snow was nearly two feet deep . . . and
shaking down another snow-storm on my head at every step.*
-Thoreau

BONsaiMOT

Bill Orsinger's list of John Y. Naka quotes from a symposium on 8 March 1988 at the USNA contains the following, a reminder that changing a pot can renew your interest in a bonsai.

You don't go to a dance and a funeral in the same clothes. So change pots - and make the pot dealer happy.

The word *funeral* in this quote is a little disturbing in that hopefully when you've repotted the tree, it isn't killed because of the repotting. The Japanese sometimes remove the bonsai from an inexpensive pot to an expensive, more attractive pot before displaying a bonsai. Keeps the expensive pot from being marred or damaged when the bonsai is not on display. Also if the bonsai is stolen, the expensive pot doesn't go with it. Yes, I know the pot should not be so impressive that it draws attention away from the tree. Just use your own intuition and choose wisely.

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Dream Window: Reflections on the Japanese Garden Film, Special Guest, and Reception, Admin Building Auditorium, USNA.

21 March, 7:30-9:30 pm Co-sponsored by the Environmental Film Festival in the Nation's Capital. Contemporary Japanese artist reflect on the centuries-old traditions of 17 Japanese gardens, (e.g., the legendary moss garden of the temple at Saiho-ji and Kyoto's Imperial Place). The film's narrative reveals how the gardens of Japan are vehicles for contemplation and inspiration. After the film, hear from a special guest reviewer and enjoy a reception hosted by Hitachi, Ltd., of Japan. Free. Registration required.

Native Plant Sale Admin Building, Willow Terrace

31 March, 10:00 a.m.-2:00 p.m. Get a head start on the season's planting with purchases from some of the area's best native plant nurseries. A portion of the proceeds supports the Arboretum's Native plant collections. Bonsai Pot Exhibit, NB&P Museum, Special Exhibits Wing

1-20 April, 10:00 a.m.-3:30 p.m. All entries in the first North American pot competition will be on display prior to judging. See only the six winners during the Asian Arts Festival, April 27-29, 2001.

From a Beginner - to the Amateurs *by Reiner Goebel ~ reprinted from The Journal of the Toronto Bonsai Society, February 1998, which reprinted itself from June 1984.*

Here we are, near the beginning of another (short) growing season. Many new members have joined since last year, and are now dreaming – as I did – of the tree that made it from the \$2 reject on the compost heap of some obscure nursery to the star of the spring show in the span of 2 months. Well, unfortunately, that is likely to remain a dream.

The amateur must realize that a very important element in the development of a bonsai is time. It takes time to fatten the trunk and develop taper, time for the root system to flare. It takes time to develop twiggy growth; and it takes time to reduce leaf size. Growing bonsai in a country with a relatively short growing season means that it not only takes time – it takes t-i-m-e. If you intend to grow bonsai from seed, longevity as a family trait is a definite asset. I have seen bonsai that have been growing from seed for almost as long as I've lived; and by golly, they are a lot thinner than I am! So – when it comes to growing things from seed, it appears that people do a lot better than bonsai!

Well then, what should the amateur do?

HERE ARE SOME OPTIONS: You can go and plunk down \$1,500 or so and buy a *BONSAI*. Well, not much satisfaction to be had in that, unless you are the vendor. It is also risky, because it does take some expertise to have that \$1,500 investment survive. It may be one thing to tell your spouse that you dropped \$1,500 bucks buying Hi-Ho Silver, Inc. common, but try to explain losing your tree because you got tied up in traffic on the 401 on a hot and windy day in July!

You can go “collecting!” Now there's a thought! It's almost like panning for gold. Paraphrase the old saying as “there must be bonsai near them there rocks.” And nothing could be nearer to the truth - sometimes. Try it - you'll like it!

You can scrounge around the local nurseries for that overlooked treasure on the compost heap. The nursery manager offers you \$5 if you take it off his hands. You can't resist. You should've.

If you were born in 1975 [+9 - remember this article was written in '84] or later, you can sow seeds and hope you'll still be interested in bonsai in the year 2030.

You can grow cuttings and change the year of success to 2015 [+9].

Levity aside! Bonsai is serious business! So - back to the original question - what is an amateur to do?

LET'S START BY EXAMINING PLANT MATERIAL SOURCES. The most obvious source is a local nursery. There are no “bonsai” nurseries in Toronto. The local nursery will have quite a good selection of plant material in the early spring. Buy early so that you can make your choice from as great a selection as possible. Make inquiries about where they grow their trees. If they have a large supply growing in the ground at another location, try to go there and see what they look like. It is easier to see trunk shape and root arrangement if the tree has not been repotted to a different depth than the one at which it was grown. Pulling trees out of their pots and removing soil to check the shape of the lower part of the trunk is not something usually condoned at a nursery, although it is a good idea to do it anyway.

What plants to buy? The following are good bets: Bauuwi juniper - Amur maple - Japanese maples - Cotoneaster - Pyracantha - Mugho pine - Scot's pine - Japanese garden juniper (*Juniperus procumbens nana*) - Serviceberry - Hawthorn - Alberta spruce (watch out for trunks that split in two halfway up) - or any other plant that appears to have small leaves and twiggy growth.

Occasionally, other members will sell trees in which they have lost interest. That should not mean that the tree is a write-off, but exercise your own judgement.

Another fairly obvious source is the great outdoors. While it takes some skill to have a tree make the transition from Mother Earth to bonsai pot without damage, the skills are easily mastered. Collecting trees in the wilds should be tops on the list of the serious amateur. So - take advantage of any collecting

trips organized by the club, or put one together yourself with a friend. Techniques for collecting will vary with species and with the terrain. There are many books in the library with specific information on this subject.

I am personally not given to growing things from seed or cuttings, but it can be a most satisfying experience if you are so inclined. It has the advantage of giving you control over a tree's development from the very beginning. Collected trees and nursery trees usually have trunks that are too large to reshape. If you develop bonsai from younger trees, you can control the trunks' shapes. Also, in the case of seeds, there is really no limit in the varieties available to you, because seeds are easy to ship once you have located a source of supply. If you own or have access to a garden in which you can grow things, it is a good idea to plant suitable material in the ground and leave it there for several years. If the tree is in development, it will grow faster. Do subject it to some of the measures employed in training bonsai - mainly pruning and pinching. To make future transition into a bonsai pot easier, put a flat, shallow rock (or piece of plastic, ceramic tile, etc.) under the roots before planting, and arrange the main roots in such a way that they radiate away from the trunk as evenly as possible. In this way the roots will grow more horizontally.

A tree is not a bonsai unless it is in a proper pot. We all know this! However, just being in a pot does not make it a bonsai, either. When I was an amateur, not so long ago, I could not resist putting my creations into pots that they really had no business being in. But to me, they were BONSAI. Having transplanted them into bonsai pots gave me immeasurably more satisfaction than I could have had from leaving them in their plastic nursery containers.

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The Washington Home and Garden show is coming up soon. The show runs from March 29th until April 1st. The hours are: 11:00am to 9pm, the 29th and 30th. 10:00am to 9:00pm on the 31st, and 11:00am to 6:00pm on the 1st of April. We look forward to seeing a lot of PBA members participating in the show this year. We will want to display a variety of trees; from trees in early training to much more developed trees. Please don't feel that your tree isn't good enough for the show. By displaying the various levels of developed trees, we will attract more people into thinking that they too can do Bonsai. Please see your club vice president or email me at e.j.suarez@worldnet.att.net to sign up for the show. We will need volunteers for setting up the booth, attending the booth, and for take down. I will have more information on the show preparations within the next month.

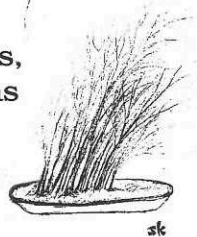
While it may be contrary to your trees' best interest - do put them into pots of your choice. It is your satisfaction that counts! Eventually, you will become patient, and you will only put deserving trees into pots. Your eye will become sufficiently discerning to separate the tree from its container, obviating the need for a "proper" pot until the tree warrants it.

Growing bonsai also will involve a good deal of studying. First there is the theory of styling trees. While one may not necessarily follow all of the rules all of the time, I think it can't hurt to know the rules before one breaks them. Our library contains a great number of the best books on the subject. While our books will not be on loan for the summer months, most branches of the Toronto public libraries carry a few bonsai books, as does the Civic Garden Centre. If you are not a member of the Centre, you may read the books on the premises.

Next, you have to learn how to keep your trees alive and make them grow. In all we do in bonsai, we have to keep in mind that we are dealing with living organisms that will take only so much abuse and neglect. (Abuse is okay, but neglect is unpardonable.) Here, too, much helpful information is contained in books.

A WRAP-UP TO MY ADVICE IS THIS:

- Buy a few plants, collect some, plant some seeds, and take cuttings.
- Prune, wire, pot, and admire them as you see fit.
- Read every available book on the subject.
- Attend as many workshops, demonstrations, and lectures as possible.
- Plan ahead.
- Be patient.



8 **IT'S ALMOST SHOWTIME** *by Jim Hughes (BBS)*

2001 will bring many opportunities for PBA Club members to display their best bonsai. Individual clubs have already made plans for local displays, and PBA is joining the National Bonsai Foundation and the National Arboretum for a very special show at the National Bonsai and Penjing Museum in April. This spring, instead of showing our trees in the administrative building at the arboretum, PBA members will be using the Chinese Pavilion area. The national collection, usually housed in this area, will be temporarily moved to other areas of the museum, in part, due to the programs that are scheduled for the auditorium that weekend. This opportunity calls for extra effort on our part to start planning now for the trees we will submit for the show in April.

Ideally, all of our trees should be on a schedule that eventually includes preparation for display. You may choose to display publicly, or privately, but the goal is the same: preparing your tree to look its best.

The main speaker at one of our recent fall symposiums raised the question, why do so many of us grow dozens and dozens of bonsai, but never seem to have anything ready for show? (If you attended the fall symposium a few years ago, you know what his responses were). It is a common occurrence. One way to prevent this from happening is to come up with a schedule for each one of our trees that will lead to that goal.

What should be on a checklist to prepare our trees for display?

- Trees should have all the hallmarks of good bonsai. They should appear firmly planted with strong nebari. There should be visible taper with trunklines following the dictates of the style in which they are trained. Branches should proceed from long to short, and thick to thin. Leaves should be small and healthy.

- Trees should be in prime horticultural condition.

- Trees should be groomed. Dead, discolored, or downward pointing needles should be removed from pines. Scorched or diseased deciduous leaves should be clipped. Decide ahead if the trunk would look better cleaned with a stiff brush and mild detergent. Consider the style of the tree. The moss and algae may enhance the style and mood of your tree. It might also detract. You must decide these aesthetic questions.

- Refine any branches that do not compliment the style of the tree. Either remove them or wire them. Wiring should be minimal on a tree being displayed.

- Trees with shari should be treated with lime sulphur at least 2 months ahead so that the treatment has some time to age naturally.

- Tidy up the soil surface. Remove any weeds or unsightly debris. Avoid brightly colored or glossy pebbles on the surface. If moss is used, it should look natural and not newly pieced together. Consider the style of your tree when planning the soil surface. A rugged tree from a rugged environment may not look appropriate growing out of lush moss.

- The pot should be clean and free of lime or chemical deposits. Baby oil or vegetable oil can be used to wipe it. It should be buffed with a clean, dry piece of cloth.

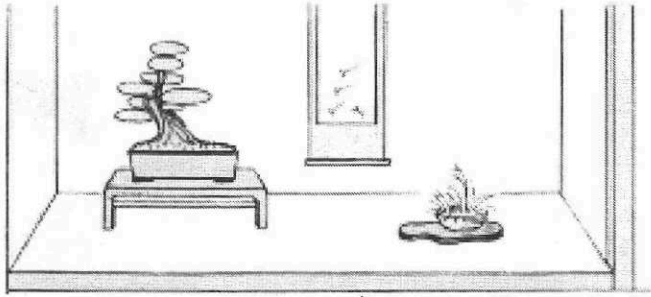
- Minimize ornaments and figurines. Let the tree be the focus. Let the tree, rather than the figurine, suggest the scene. Understatement and the power of suggestion are the foundations of good bonsai.

- Plant your bonsai high enough in the pot so that, when viewed at eye level, the trunk is completely visible over the rim of the pot.

- A tree growing as root-over-rock should have roots tightly adhering to the rock and not just draped loosely around the rock.

Essentials of Exhibiting Bonsai *by Doichi Katayama, Consultant to the Japanese Satsuki Association; Magazine of Satsuki-Azaleas, 1979, No. 28.*

In his opening statements, Mr Katayama mentions that the display of a bonsai and its companion or accent plant should be such that enough space is left for the combination's appearance to be aesthetically good-looking. Thereby a person of good taste can fully enjoy the overall display, as well as understand the meaning or significance of the items on display.

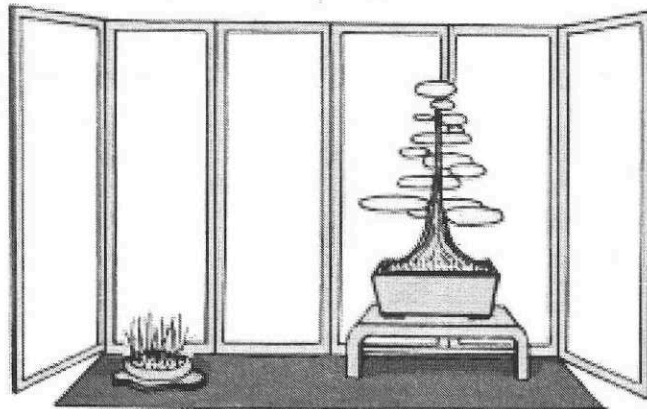


Drawing (1) shows the typical display of a bonsai in the tokonoma or large living room alcove in the traditional Japanese home. *The Mary Mrose International Pavilion* at the U.S. National Arboretum has upon entering, an example of a tokonoma dedicated to the memory of Bill Merritt. After the tokonoma there is a display showing what a Chinese scholar's room would look like. There is supposed to be a penjing on the large stone

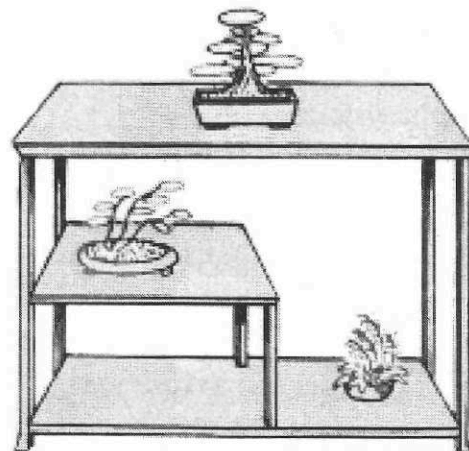
viewed through the window. Then there is an architect's concept of a room in an American home with a place for displaying bonsai.

The display in a tokonoma usually has three objects - a bonsai or ikibana arrangement, an accompanying item which is not as large as either of the previous items, and a hanging scroll. The viewer is supposed to envision each single element as one of the following - foreground, midground and background. All elements should harmonize in that if the bonsai or ikebana are representing a specific season of the year, the scroll and the companion item should fit in with that time of year.

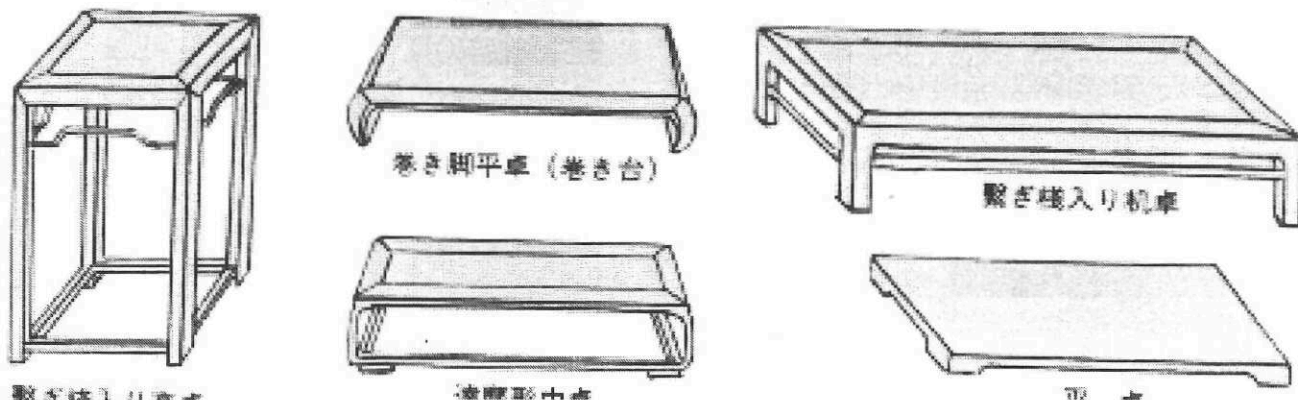
Note that in the above drawing and all that follow: accent plants are on wooden slabs or "wood planks," the literal translation of the Japanese. Nowhere is a stand used for accent or companion plants.



Drawing (2) shows a typical arrangement for a room. There is screen to form the background so that there are no distractions in the room behind the screen. Also note that there is adequate spacing between the bonsai and the accent plants.

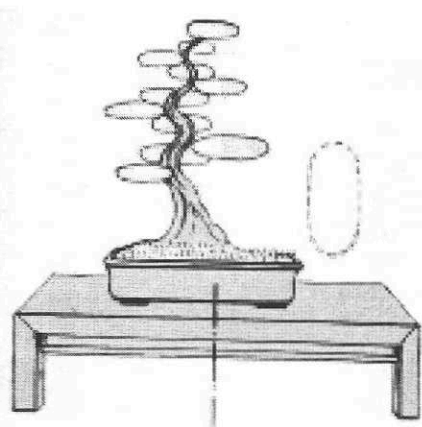
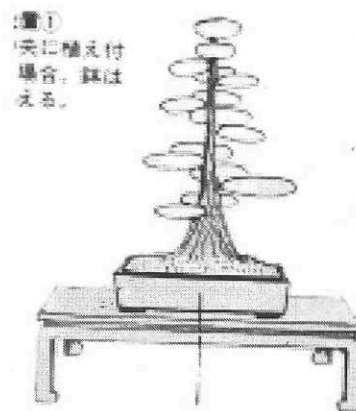


Drawing (3) shows how small plants such as mamé or shohin are displayed on the customary stand. Note the non-tree plant is relegated to the lowest shelf. Also the directions that the trunks of the plant on the middle shelf and the accent plant on the lower shelf bend inward and not outward.



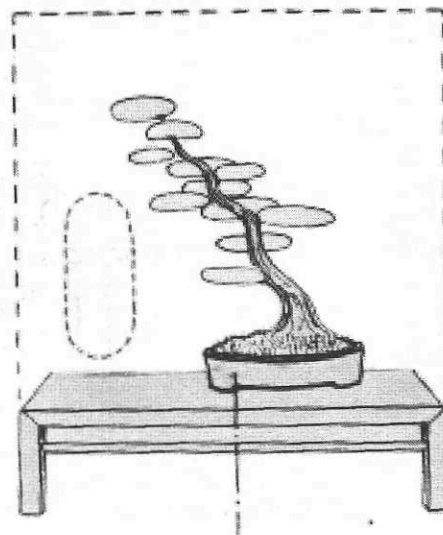
Drawing (4) - Some typical display tables are shown. Going clockwise from the left there are: a high frame table, a roll- or coiled-leg table, a desk table (similar to what in the old Japanese house would be used to write on while sitting on the floor), a simple table, and lastly a well-crafted table of medium height.

Drawing (5) - Exhibiting a Formal Upright: The center of the pot is placed so that it aligns with the center of the table.



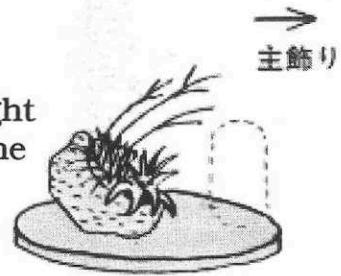
Drawing (6) - Exhibiting an Informal Upright: The container is placed off-center so that the larger blank space on the surface of the soil lies to one side of the centerline of the table.

Drawing (7) - Exhibiting a Slanting Style: In this instance the centerline of the pot is moved well to one side of the centerline of the table so that the composition looks balanced.

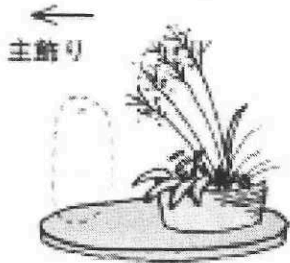


Positioning Accent or Companion Plants on Wood Planks

Drawing (8) - An accent plant whose foliage leans toward the right should be centered on the plank but offset to the left to leave the void as shown.



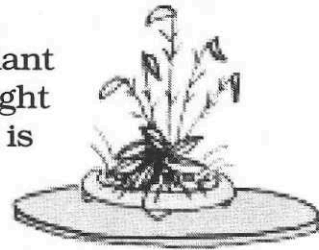
右方向に流れがあるので、右側に余白をとる。



Drawing (9) - Simply the reverse of drawing (8) with similar reasoning.

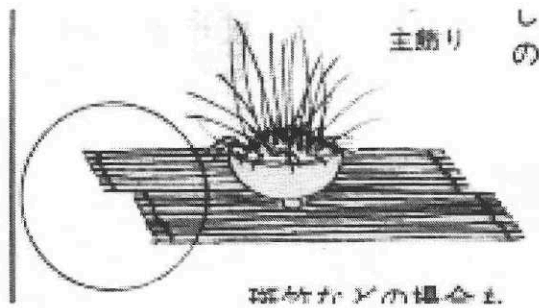
左方向に流れがあるので、左側に余白をとる。

Drawing (10) - An accent plant which has foliage growing straight up and not leaning to one side is centered on the plank.

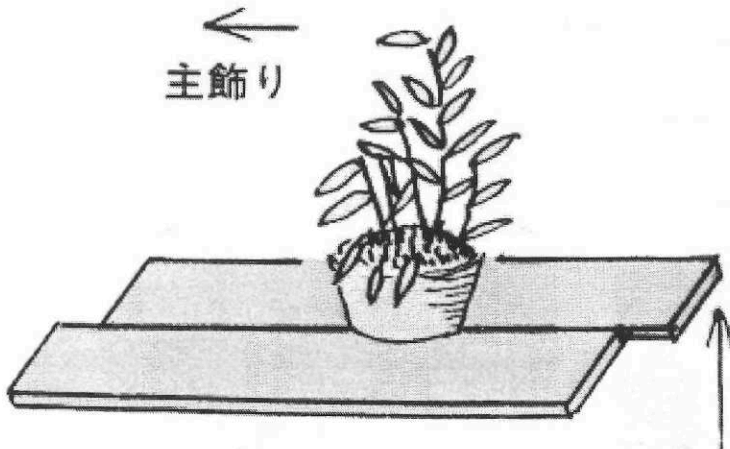
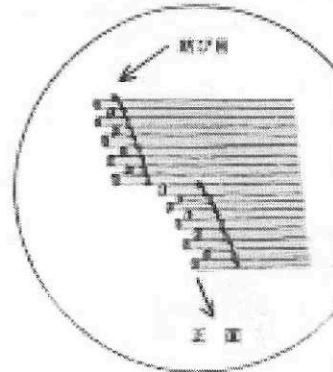


Drawing (11) - One common way to display an accent plant is on bamboo mats.

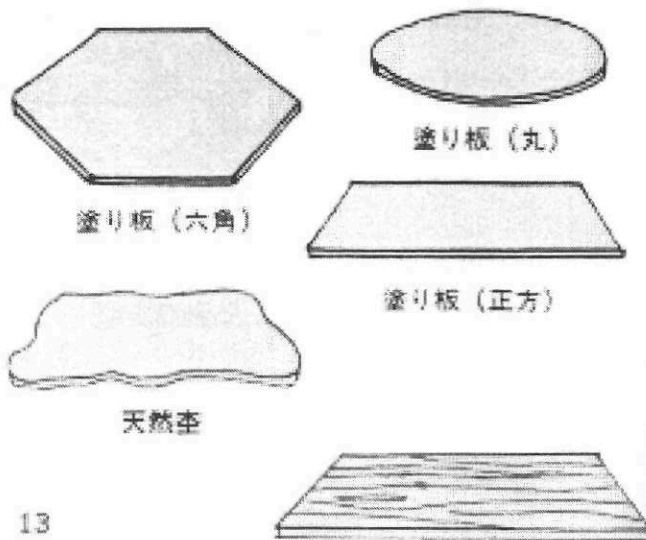
Two mats are always used and the one in the rear is offset from the one in the front.



Drawing (11a) - Emphasis is made that the knots in the string tying the bamboo sticks together should always be to the rear so that they are not visible to a viewer.

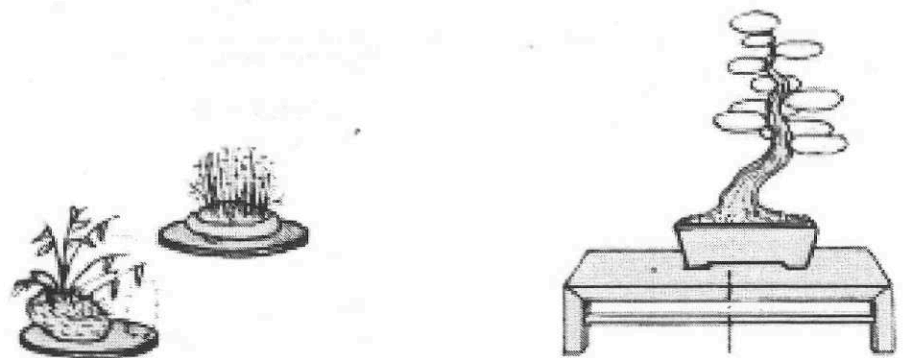


Drawing (12) - Shows a use for two planks similar to the bamboo mats above. Note that the rear plank is offset to the right to counterbalance the plant slanting to the left.

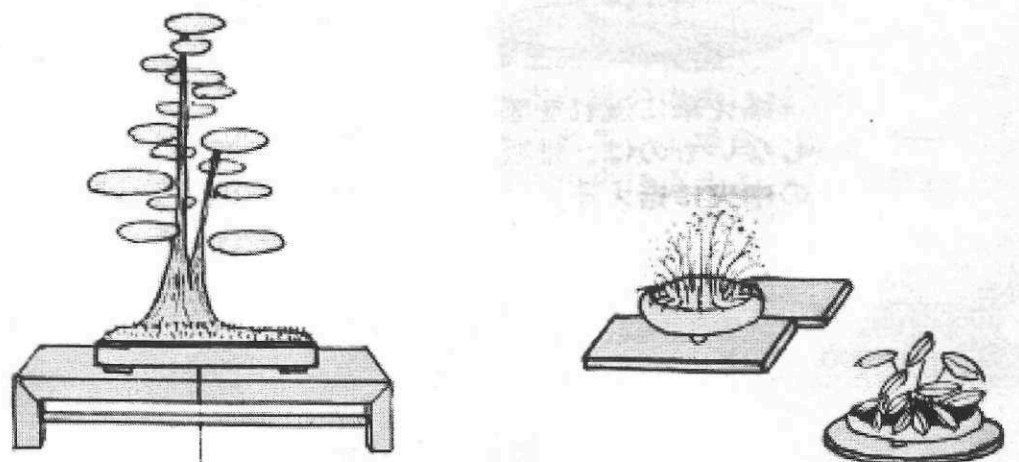


Drawing (13) - Five typical planks for displaying accent plants are shown. The hexagonal, oval and rectangular planks are all of lacquered wood. The free form edged plank is not lacquered but left to show the natural wood. The fifth plank in the lower right has been subjected to a washing process used by Japanese to raise and emphasize the grain of the wood. It also is not lacquered.

13

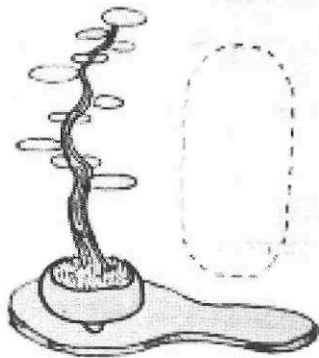
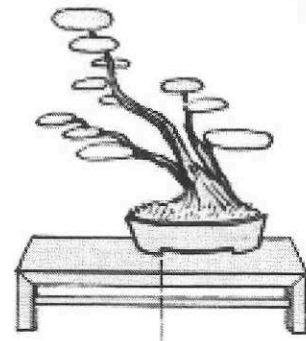
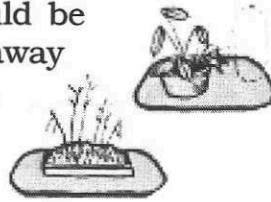


Drawing (14) - First Principle of Display - There is no ironclad rule for arranging the bonsai and the accent plant or plants. However, the arranger should give careful thought relative to the bonsai. The accent plant to the rear of the display is placed so that it is between the bonsai and the front accent plant. This is to effect a feeling of seeing the items as a panorama fading off into the distance. **Also there is ample space between the elements of the display so that it does not look crowded.** That should be the cardinal rule for any exhibition of bonsai.



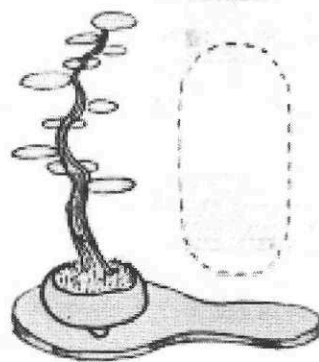
Drawing (15) - Second Principle of Display - The accent plants should be different species and their containers should also be different. Note how the two planks under the rear accent plant are displaced for eye movement.

Drawing (16) - Third Principle of Display - When one has a slanting tree, the accent plant in the rear, being closer to the bonsai than the other accent plant, should be placed off-center on the plank and away from the bonsai.

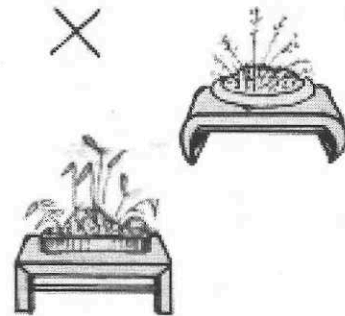


Drawing (17) - If the bonsai is to be displayed on a plank, place it off-center so that the movement in the trunk is toward the center of the plank.

Drawing (18) - The accent plants are never placed on display tables when accompanying bonsai on display.



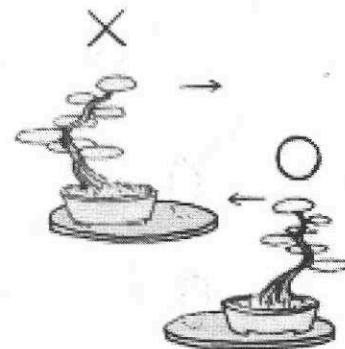
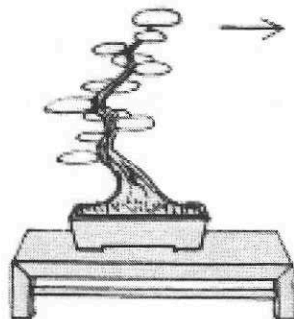
● 地板を主筋りに使う場合
卓類と同様に、主筋りの
流れの方向に余白をとる。



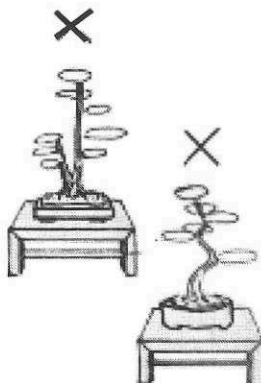
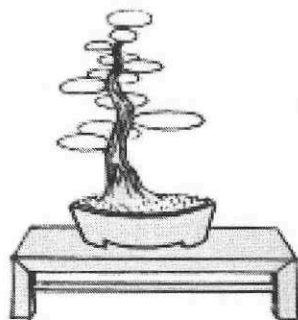
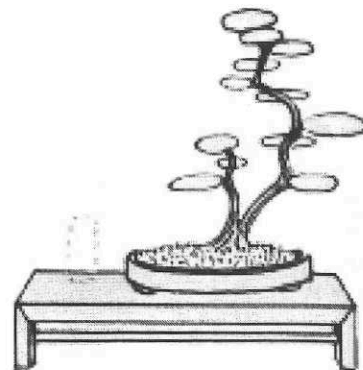
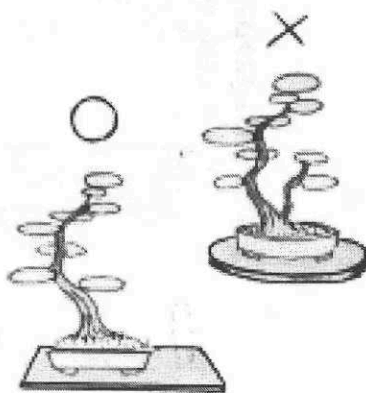
Occasions When the Master Tree Is with a Smaller Tree

(The smaller tree should not be placed so that it competes with the master tree. One's first glance should always be drawn to the master tree.)

Drawing (19) The **small** tree's trunk movement is obviously in the same direction as that of the **large** or master tree. The movements of the trunks should be as shown, with **smaller** tree marked with the O. Then one's eyes are not drawn away from the display, but into it.

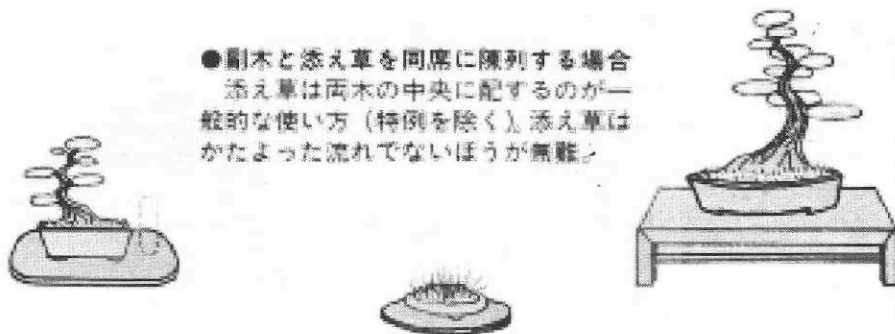


Drawing (20) Do not use a smaller tree whose shape closely resembles the master tree, as with the one marked with the X.



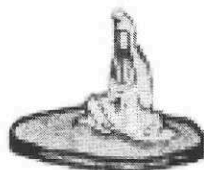
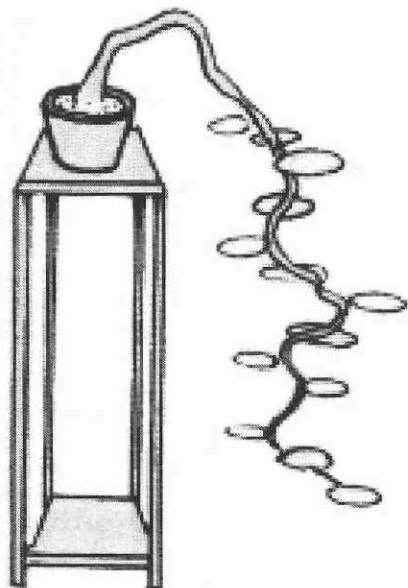
Drawing (21) Do not use tables, but use planks for the smaller trees.

Drawing (22) Display showing master tree, small tree, and an accent plant.



Use of an Object Other than an Accent Plant

Drawing (23) Shown is a small statue of The Goddess of Mercy in conjunction with the cascade. Statues can take the place of accent plants, and should be placed on planks when part of the display.



Warren Hill: Setting Up an Exhibit *by Randy Ihara (NVBS)*

Editor's note: In starting the editorial, I had included the items in *italics*; and then Randy's newsletter came with his very nice write-up. Hence, the words in *italics* are from notes made by the editor at the same NVBS meeting. In order to keep the related information in one place rather than spread out in two articles, I brashly took the liberty to piggy back it on Randy's article. NVBS was treated to a two-part program by Warren Hill, the Curator of the National Arboretum. Part one was a slide show and discussion during a recent trip Warren took to bonsai shows in Taiwan and Japan. (Photos by Roger Conrad, NVBS)



Taiwan is not a nation usually associated with the art of bonsai. The Japanese introduced bonsai to Taiwan during their 50-year occupation. The Taiwanese assimilated bonsai so successfully that Master Kimura has rated Taiwan "Number 1" and Japan "Number 2."

The assimilation of bonsai was probably aided by the quasi-tropical climate which is conducive to the cultivation of both tropical and non-tropical species.

Warren's slides provided an opportunity to see exquisite examples of Taiwanese and Japanese bonsai. The slides also provided a feel for Japanese and Taiwanese approaches to planning exhibitions.

The principle consideration in planning an exhibit is its overall impression on the viewer. Exhibition curators plan such events with great care. Since it is the overall impression that they are trying to create, the arrangement of exhibition tables, color of table skirts, type of background, and mix of trees are among the issues addressed when putting together an exhibition.

Workshop. The second part of the program was a hands-on workshop on the composition of the major design elements (the pot, tree, and the stand) in an individual exhibition. The meeting attendees were divided into four

teams and assigned to use the materials available and combine them to create an aesthetically unified exhibit. When the teams were finished with their designs, Warren offered us the benefit of his 41 years in bonsai by critiquing each design and soliciting the comments of others. To begin, he outlined some design guidelines that could be useful in the exercise.



What is the message that the design communicates to the viewer? 1. *Directionality.* Does the tree have a predominant direction? That is, does it lean one way or another; is it non-directional?

2. *Symmetry.* Does the design have some balance to it?

3. *Horizontal.* Is the direction of the tree along a horizontal axis rather than, say, a vertical axis?

For each of these messages, one should then consider how the major design elements should be combined for the most harmonious effect. For example, a tree on a horizontal axis should not be planted in a high, round pot, but in a pot with a low profile, such as a long oval container. Similar considerations apply to the choice of stands.

Other helpful suggestions were:

Design considerations: The strongest design may be found in the proper combination of three elements (e.g., two trees and a rock, or companion plant; one tree, a rock and a companion plant, etc.). If the design includes three trees, the trees on the outside of the exhibit should face inward. The middle tree should have no direction.

Pots should be staggered from front to back. The pots should each be aligned parallel to the front edge of the table, but not in a straight line with each other.

When arranging 3 plants, their heights are to be considered in that the two shortest plants should be placed flanking the tallest plant ~ the old triangulation effect.



There should be variety in the shapes of the pots - no similar shapes.

Try to use a variety of plant species, and do not repeat any if possible.

The stand should go with the tree. It should not be the same height as the pot. Deep pots can go on high stands while shallow pots look better on low stands.

The length of a stand should be more than the length of the pot resting on it - maybe half again the length of the pot.

When you look at your bonsai on its stand, and your eyes are attracted first to the stand, you have chosen the wrong stand.

Accent or companion plants should be always be plants which would be found with your specimen in Nature. As Warren Hill put it: "As an example, a plant is taken out of the desert

and turned into a bonsai; but it is lonely. So you go back to the desert and find a plant to be its companion."

Accent plants are usually placed to the rear of the bonsai they accompany. By so doing, one can instill a feeling of perspective with the accent plant helping to establish a vanishing point. However, this is not a fast rule.

Use of pots: For flowering trees, consider the use of glazed pots that contrast with brightly colored flowers. The resulting design is very strong, has an impact on the viewer.

Brown pots do not seem to go well with deciduous trees. A colored or glazed pot goes well with a plant that bears fruit or one with beautiful fall foliage.

Height of the pot is dependent on a number of factors. A deeper pot may be needed for the sake of the health of the tree. Some plant species like to be deeply rooted. If the tree is an upright, a deeper pot will emphasize the fact that it is representing a towering tree in nature. When one gets to windswept styled trees, the pot should be thin and thereby emphasize the movement expressed in the slanting tree. The standby for gaging the height of a pot [given by John Y. Naka in the first edition of his two books] is that the height of the pot should be equal to the diameter at the base of the tree's trunk. You can go from there deciding on whether to make the pot deeper or more shallow.

As for mamé, shohin, or whatever you want to call your miniature bonsai, they, contrary to their larger bonsai cousins, can be in colored, fancier pots to give more emphasis to the small sized composition

Seasonal considerations: The moods of trees change with the seasons. Not all trees can be strong all year round. For example:

Winter. The best season for the display of deciduous trees. Allows for the display of the intricate branch structure. To match the more somber mood of the season, use pots in subdued colors, such as shades of gray or brown, preferably gray.

Spring. Flowering trees, such as azaleas and fruit trees, can be displayed to their greatest advantage while they are in bloom. Only choose plant species which, at the time of the display, are in season for showing their best features.



IPM Tips for February

The following have been taken from the USDA web-site <http://www.ars-grin.gov/ars/Beltsville/na/> for February. Unfortunately the February tips did not come on the web until after Clippings had gone to press.

At the US National Arboretum we manage our pests with a program called Integrated Pest Management (IPM). IPM means using a combination of methods to control and prevent pests. Here are some tips with a variety of control methods to help you start your own IPM program.

Beat test your conifers for cool-season mites. Take a sheet of white paper and gently slap the plant material against it. Blow lightly on the surface to remove debris and reveal the attached mites. Look for tiny, spider-like creatures moving around on the paper.

Use a magnifying glass because these mites are slightly larger than pollen grains. If you see fast-moving mites, they may be predatory mites that help control the population of the slow-moving pest mites. **Hemlocks** are attacked by tiny, yellow rust mites that cause needles to turn brown and drop prematurely.

Dwarf Alberta spruce and **many pines** are attacked by cool-season mites, such as the spruce spider mite and white pine tip dwarf mite. Spray plants thoroughly with horticultural oil when you see fifty or more mites and no predators. Read the directions - temperature usually must be over 40°F for horticultural oil to be effective.

Spraying your trees and shrubs with horticultural oil to kill overwintering pests in early spring may not benefit them in the long run. If you are practicing proper monitoring techniques, cover sprays won't be necessary because you can distinguish between plants with pest problems and those without. Hence if there are no cool-season mites present, do not use the horticultural oil. Horticultural oil is most effective when pests have hatched and are vulnerable. Treating the dormant pest may kill beneficial insects and can injure the plant. Use fertilizer wisely this coming season. Over-fertilization can cause symptoms easily mistaken for nutrient deficiency. An over-fertilized plant will often burn, discolor, wilt, and may even invite hungry pests. If a plant is infested with mites, scales, aphids, or adelgids, applying fertilizer may make the problem worse. It is easy to confuse a disease

with extreme fertilizer treatments, so be aware of the nutrient requirements for each plant in your garden.

Examine the branches of your apple, crab apple, cherry, and other fruit trees for shiny black masses wrapped around thin twigs near the ends of the branches. These are egg masses of the Eastern tent caterpillar. Prune out or scrape off the egg masses before emerging caterpillars defoliate your tree.

Plant diseases become a problem only under specific conditions. Four parameters, called the disease pyramid, must be met in order for your plants to be harmed by disease. First, a susceptible host must be present in your landscape. Most plant pathogens are host-specific, meaning they will only attack certain plants. Second, an active pathogen must be present. This sometimes happens when a genetic change occurs in a pathogen, or when a new pathogen is introduced. Many pathogens occur at low levels in the landscape and don't cause major injury. Thirdly, the proper environmental conditions must be present; some pathogens like it hot and humid, others don't. Finally, the above parameters must interact for a minimum length of time for the disease to infect its host. Remove any of these components to collapse the pyramid and prevent disease in your garden.

Prune properly to minimize wounding and to decrease chances of disease infection of exposed cuts. Make all cuts clean and smooth, and be careful not to leave stubs or remove bark. Cut back selected stems to either just above an out-facing bud or to the collar area of a branch. Use three cuts for branches larger than 1 1/2" in diameter. First, make a notch on the underside of the branch to prevent the bark from peeling. Next, cut the bulk of the branch, removing most of its weight. Finally, cut the remaining stub back to the branch collar.

Clean, sharpen, and sterilize your gardening tools while winter weather keeps you indoors. You will rid your tools of harmful organisms that may be attached. Pruning cuts made with



clean, sharp tools heal more quickly, and sharp implements make gardening jobs easier. Also sterilize pots you plan to reuse to avoid spreading insects and diseases from plant to plant. Keep some rubbing alcohol handy to dip your cutting tools into.

Your evergreen foliage may change color this winter. It's natural for pigments to change in response to winter's cold temperatures. Arborvitae turns orange or brown; Siberian cypress and some junipers like 'Wiltonii,' 'Bar Harbor,' and 'Andorra' develop a purplish color. Pines like Scot's pine may develop a yellowish hue. When spring temperatures rise, the normal green colors will return to your evergreens.

Watch your indoor cyclamen, African violets, begonias, and ivy for deformed, curled growth on newly expanded leaves. The cyclamen mite could be causing the damage. Young flowers become distorted and fall early. Leaves also become wrinkled. Cyclamen mites are tiny; adults are less than one millimeter long and cannot be seen without the aid of a hand lens. Adults are translucent with a pale yellowish brown color. Females can reproduce without males so populations increase very quickly. They seek shelter in the protected crevices of young leaves. Cyclamen mites are killed by exposure to full sunlight. Control can be achieved by washing plants thoroughly and putting them under direct light for at least two hours. You can also dip plants in a half strength solution of insecticidal soap or horticultural oil to kill the mites. Other agents cause similar growth patterns so you'll need to identify the presence of the mite before you treat your plants.

Shower your houseplants with a healthy dose of water. Drenching plants in water washes off any pests that are claiming your plants as their home. Rinsing the leaves thoroughly with tepid water also rids plants of accumulated dust that blocks out the weak winter sun. In the winter months, amount and intensity of light decrease; low light levels slow your houseplants' growth. With decreased vigor, fertilizer and water requirements also decrease. Water

infrequently; and don't fertilize until late winter when sunlight increases. Excess water and fertilizer in winter can injure the roots of your indoor plants.

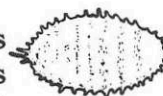
Are you seeing white, waxy insects on your houseplants? Mealybugs are a common houseplant pest that infests all plant parts including the roots. Foliage becomes discolored and deformed due to mealybugs feeding on the sap. Mealybugs live in groups scattered throughout the plant, so if you see some, it's likely there are more on the roots or elsewhere. Mealybugs secrete a white waxy substance that protects them and makes them tough to control. Hand removal is the most effective means of control, but dabbing individuals with cotton swabs saturated with alcohol will work as well. Mealybug populations may overwhelm you and your plant. Don't be afraid to throw out heavily infested plants. Scrutinize other plants in close proximity to your infested ones and also new plants you bring into your home for this troublesome pest.*

Protect your evergreen shrubs like boxwood, arborvitae, and columnar junipers from heavy ice and snow. Shrubs like these are susceptible to splaying or breaking under the weight of snow and ice. Secure twine to the bottom of the trunk and wrap it upward in a spiral pattern. When you reach the top of the shrub, spiral the twine downward until you reach the starting point, and tie it off. Remove the twine in the spring after the snow and ice are gone.

Prevention is a key component in pest management. Proper sanitation will help reduce your need for chemical pesticides and save extra work next year. Clean up debris in your garden and around trees. Many pests and diseases overwinter in leaves, twigs, and fruits that have fallen in the litter layer.

Mealybug Destroyer >

*Please consider a Quarantine Area for ALL new plants which come into your collection. It will save you a lot of grief.



Mealybug



VOLUNTEER VOLUNTEER

PBA WEB SITE IS UP! Hey everyone go to bonsai-pba.org and check out the new site. Much thanks to Arlene Polinsky (NVBS) for her personal time and efforts on our behalf. Be sure to thank her when you see her. She certainly deserves more attention than she's getting here.

MONTHLY CARE TIPS FOR MARCH compiled by Jules

The following tips have been compiled in part from 4 Japanese bonsai magazines and Yuji Yoshimura's book. The time table for various task agrees with the Japanese books' instructions for a climate similar to the Washington, DC, locale. The watering schedules are those cited under specific plant species in the Japanese books. However, where no schedule was given the words "Water as needed" appear to remind the reader that watering is a very essential part of keeping the bonsai healthy and alive.

Unfortunately March is the month when the trees are brought out from winter storage after the temperatures do not go below freezing during any part of the day. Hence refer to the instructions on watering the bonsai while in winter storage given in the February Care Tips. Once the plants are in the open an occurrence the Japanese try to guard against is frost on the new buds and leaves of deciduous plants.

Watering: You have to judge this for yourself. The watering instructions given below are from the Japanese texts and should serve only as indicator of how much water a specific plant species may like. For example weeping willow and wisteria like a lot of water. Your soil mixture, the plant's location outdoors and weather patterns determine the times your plants need water. I'm a firm advocate of using a soil moisture gauge to check the way your bonsai are accepting water. They aren't that expensive and can be found priced below \$10. When the meter reads one-half of full scale or less it's time to water the plant. If you do not want to invest about \$9.00 for a meter, use a chopstick and poke it in the soil. If there is moisture on the wood, the soil is wet enough. It's analogous to testing a cake to see if the dough is done.

Location: Plants thrive best where they will receive an adequate amount of sunlight. *The gardener's mantra is: "Morning sun, afternoon shade equals being in the shade for the entire day, morning shade, afternoon sun equals being in the sun for the entire day,"* from Lynn L. Remly's article "Grateful Shade" in the Sunday Journal, June 4, 2000.

Fertilizing: The Japanese use fertilizer balls to feed their plants. A fertilizer ball is customarily assumed to retain its potency for about one month. Where are to be applied, if one does not use them, begin your own fertilizing regimen.

CONIFERS

BLACK PINE: Water once per day. Remove any wire digging into the bark and wire/rewire where needed. Remove any unwanted needles. Grafting can be done during the middle of the month. Apply fertilizer balls during the last week of the month. Keep in full sun all day and preferably where there is air movement. pH 4.5 - 6.0

CRYPTOMERIA: Water once per day including the leaves. Keep in a polyhouse or coldframe for as long as the temperature will go below 32°F. Remove unwanted branches and needles. Apply fertilizer balls during the last week of the month. Place where it gets half-day of shade. pH 5.5 - 7.0

HEMLOCK: Water as needed. Wire tree. (Avoid placing more than two wires side by side.) Apply fertilizer balls during the middle of the month. Remove unwanted branches unless repotting. Repot every 3 to 4 years. Place where it gets one-half a day of shade. pH 5.0 - 6.0

HINOKI: Water as needed. At the beginning of the month thin out the foliage, remove unwanted branches. Apply fertilizer balls in the beginning of the month. Wire during mid-month. Make certain no existing wire is biting into bark. Repotting can be done anytime. Repot every 3 years. Place where it gets one-half a day of shade. pH 5.0 - 6.0

LARCH: Water as needed. Apply fertilizer balls at the beginning of the month. Wiring can be done during last part of the month. Place where it gets one-half a day of shade. pH 5.0 - 6.5

NEEDLE JUNIPER: Water once per day including the leaves. Keep in full sun all day. pH 6.0 - 7.0

SAWARA CYPRESS: Water as needed. Wire during the middle of the month. (Wire that has remained on the tree for 3 years should be removed before rewiring.) Repot after any rewiring that is needed. Repot every 3 years. Fertilize during the middle of the month unless the tree has been repotted. Place where

it gets one-half a day of shade. pH 5.0 - 6.0
SHIMPAKU (Sargent juniper): Water once per day and sprinkle foliage at the same time. Wire/rewiring can be done anytime during this month. Apply fertilizer balls during the last week of the month. Keep in full sun all day. pH 5.0 - 6.0

SPRUCE: Water once per day. Keep the spruce in a coldframe or polyhouse until temperatures stabilize above 32°F. Wiring can be done after removal from winter protection. Repotting can be done after removal from winter protection. Repot every 3 to 5 years. Apply fertilizer balls during the last week of the month unless the plant has been repotted. Keep in full sun all day. pH 5.0 - 6.0

WHITE PINE: Water once per day until it is taken out of winter storage. Then start watering 2 times per day. Unwanted branches can be pruned. Wiring and repotting can be done when plant is out of winter protection during this month. Repotting need only be done every 3 years unless plant is rootbound. Apply fertilizer balls during the first week of the month unless plant has been repotted. During the last week of the month begin watering twice per day. Keep in full sun all day and preferably where there is wind, or air movement. pH 4.5 - 6.0

YEW: Water as needed. At the beginning of the month pinch off excess growth of branchlets and prune others. Wire at end of month and remove wire that's been on for 3 years. Place where it gets half a day of shade. pH 5.0 - 6.0

DECIDUOUS (Non-fruiting/non-flowering)
 Keep all of the following bonsai in a polyhouse or coldframe until temperatures stabilize above 32°F.

BEECH: Water once per day. It is natural for beech trees to keep the old, brown leaves through the fall and winter. One can remove them during this month. Good time to start seeds or select tree for converting to bonsai. Repot anytime after removal from winter protection. Repot every 3 years unless plant is rootbound. Place where it gets one-half a day of shade. pH 5.0 - 7.0

CHINESE ELM: Water as needed. Repot every 2 years. Good time to select tree and make a bonsai. Keep in full sun all day. pH 6.0 - 7.5

GINGKO: Water as needed. After removing from winter protection repot if necessary. Keep in full sun all day. pH 6.0 - 7.0

HORNBEAM: Water once per day. In the middle of the month begin watering 2 times per day. Repot anytime during the month. Repotting can be done each year. Time to plant seeds or obtain a plant for bonsai. Place where it gets one-half a day of shade. pH 6.0 - 8.0

JAPANESE MAPLE: Water once per day. Unnecessary branches and sprouts should be removed no later than the first week of the month to prevent tree bleeding to death when sap rises. Then repot. Repotting can be done each year. Time to plant seeds or obtain a plant for bonsai. In the middle of the month begin watering 2 times per day. Place where it gets one-half a day of shade. pH 6.0 - 8.0

TRIDENT MAPLE: Water once per day. New leaf buds may appear so keep the maple where frost wont hit it. Unnecessary branches and sprouts should be removed at the very beginning of the month. Repotting can be done up to the 20th of the month. Repotting can be done each year. Remove wire during the last week of the month. Time to plant seeds or obtain a plant for bonsai. Place where it gets one-half a day of shade. pH 6.0 - 8.0

WEeping WILLOW: Water once per day. Repot every 2 years. Place gets one-half a day of shade. pH 5.0 - 6.0

WINGED EUONYMOUS: Water as needed. Wiring can be done. Keep in full sun all day. pH 5.5 - 7.0

Flowering/Fruiting Plants Keep all of the following bonsai in a polyhouse or coldframe until temperatures stabilize above 32°F.

CHERRY: Water once every 1 or 2 days depending on plant's intake during the first 20 days of the month. After that water once every day for the remainder of the month. Cherry blossoms appear - enjoy them. Time to collect a tree for bonsai. Repot during the last 10 days of the month after the blossoms have faded. Repot every 2 years. Place where it gets one-half a day of shade. pH 6.0 - 8.0

CRAB APPLE: Water every other day until the bonsai is out of winter storage and once per day thereafter. Flower buds appear during

first part of the month and the tree is in bloom during the last part of the month - enjoy the apple blossoms. Repot the tree if needed after the blossoms have faded. Repot every 3 to 4 years. Keep in full sun all day. pH 5.0 - 6.5

GARDENIA: Water as needed. Time to buy plant or start seedlings.

HOLLY: At the beginning of the month start watering once per day. Grafting can be done during the middle of the month. When needed - repotting can be done during the last week of the month. Place where it gets one-half a day of shade. pH 5.0 - 6.0

PYRACANTHA: At the beginning of the month start watering once per day. Repot after the 10th of the month when it is needed. Wire after the 10th of the month. Keep in full sun all day. pH 5.0 - 6.0

QUINCE: Water once every 2 days until the last week in the month then begin watering

once per day. Repotting can be done during the last week of the month. Repot every 2 years: Keep in full sun all day. pH 5.0 - 6.5
SATSUKI (azalea): Water once every 2 days until the 10th of the month - then water once per day. Place where it gets half a day of shade. pH 5.0 - 6.0

UME (Japanese flowering plum or apricot): Water once every 2 days until the 10th of the month - then water once per day. Remove the spent flowers. After flowering is complete, prune to leave 2 sprouts remaining on the branchlets. Repot after the middle of the month. Repot every 2 years. Protect against frost. Keep in full sun all day. pH 6.0 - 7.5

WISTERIA: Water often. Repot as soon as possible and repot once every year. Place where it gets half a day of shade. pH 6.0 - 8.0

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We stole this tidbit from the Editor of the Newsletter of the Greater Evansville Bonsai Society, PBA friend, Dave Bogan ~

For Beautiful Dark Green Juniper Foliage - A quick tip I overheard at the Trade Fair & Auction per Jack Bacus. If you want beautiful dark green foliage on your junipers, especially Shimpako, spray them with a diluted solution of Fish Emulsion. He didn't say how often, but I would guess using a diluted solution would allow you to spray them weekly. Junipers love to have their foliage misted frequently and with the added emulsion, they probably love it.

I would also venture to say if junipers love it, other trees would benefit from it also. Let me know if you see any results on other trees.

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Chris Yeapanis on Pot Cleaning by Randy Ihara

Chris is a long-time NVBS member and experienced in bonsai and suiseki, among other things. He made a brief presentation on methods for keeping bonsai pots clean.

Chris recommended a material called "Sandplex" to remove salts. It comes in three grades: fine, medium, and coarse. The use of this material does not scratch glazed pots. To remove accumulated salts, rub the pot first with the fine grade, then change to medium.

A second product Chris mentioned is *Lime-a-Way*. Once you have cleaned the pot of all salt build-up, using either/or the "Sandplex" product or *Lime-a-Way*. The cleaning can be finished by lightly applying mineral oil. Margaret Lewis suggested another product that can be used for cleaning *Snow Bowl*, a toilet bowl cleaner.

Once the cleaning has been completed, storage may be something people worry about. Chris notes that the easiest method is to simply store clean pots in a box. If we decide to store them outside to take advantage of the aging that occurs, Chris reminds us that they must be cleaned again of dirt and salt deposits before they can be used for display.

The above appeared in the February 2001 Northern Virginia Bonsai Society Newsletter.

Come Celebrate 31 Years in Bonsai
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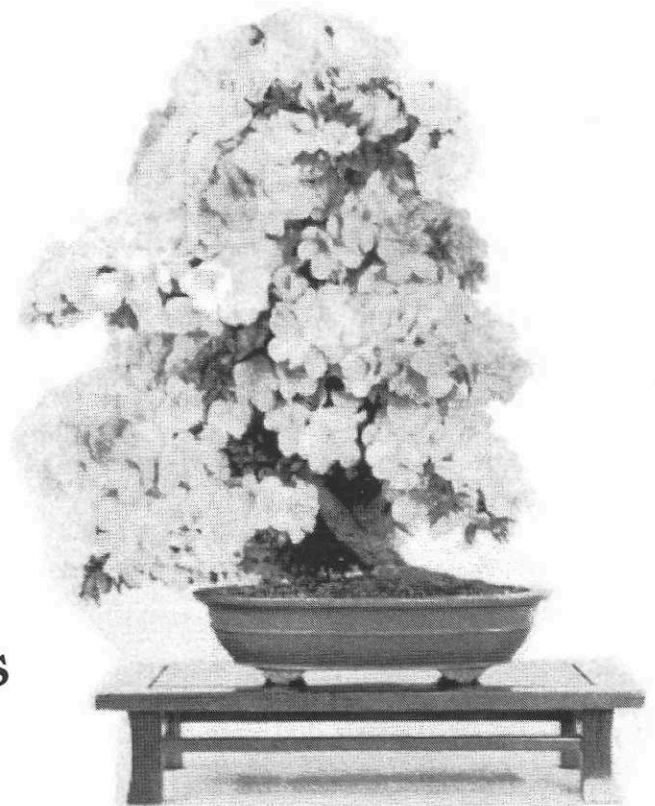
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25th Anniversary Asian Arts Festival

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Satsuki Azalea Exhibit