

PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

Volume 31, Number 4
April 2001



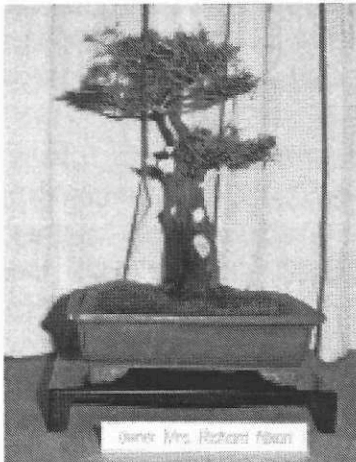
Juniperus Sargentii (Shimpaku)



Pinus pentaphylla (Goyomatsu)
[Note the rocks in the pot.]



Nixon's pine (from Mao)



Juniperus rigida "Tosho"

Given to Mrs Nixon by Lynn Perry Alstadt
~ languished in WH greenhouse until Fall
1972; made jin in March '73. Died of over-
watering Summer of '73 on WH grounds

The trees were photographed in their tiny display at PBA's First Spring Show, April 1973 ~ **the first showing of bonsai at the USNA**. All these captions came to us on the backs of the photos from Dorothy Warren.

Remember

when . . . these are the "Nixon trees"

Honoring our founding members in this, our 31st Year: Jim Newton, Louise Branstead, James Early, Molly Hersh, Rita Connors, Jo Finneyfrock, Mrs. Bert Rand, Evelyn Solf, Charlene Olsson, John Hreha, Bill Craig, Phyllis Hendon, Cliff Pottberg, Dottie Warren, Leo Meyer, Ruth Lamanna

In This Issue	Page
Editorial	2
Calendar	4
Poetry Corner	5
BONsai MOT	5
Insects that Bug J.Sustic	6
pH Makes Plants Happy	8
Saying Goodbye to Old Friend	10
Beyond Wonderment . . .	12
Micorrhiza	14
International Bonsai Stamps	17
April Care Tips	18
Bonsai/Suiseki Adventure	20
Eavesdropping for Fun	22
Pop 'n Post	23



PBA
Clippings
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Editorial by Jules Koetsch

Everything has to start sometime and the annual spring show of PBA members' bonsai at the US National Arboretum did just that on April 14 - 16, 1972. Dr. Creech, the director of the Arboretum at that time, arranged with Jim Newton, PBA president at that time, for PBA to hold that first show. He wanted to get the public familiar with the art of bonsai. Ruth Lamanna was the show director and was assisted by Dottie Warren and Molly Hersh.

They had no idea on how to put on a bonsai show, so Ruth drew on her experience with setting up tables for flower shows. The presentation was not ostentatious ~ each table's legs were hidden behind burlap. There weren't many trees in the first show since some of the PBA members had only been doing bonsai since the club's inception on April 4, 1970. Ruth had a respectable bonsai that her bonsai teacher in California had given her; and Bob Roland had some big pines. Some of the other species included maples and azaleas. Ruth and Dottie remember that the trees were sort of lost; and by their standards, it was a very poor show. However, there was enough excitement generated that PBA was invited to again hold a bonsai show the next year.

The bonsai show in April of 1973 was coordinated by Ruth Lamanna and Bob Roland. That second show was much better than the initial show and by then PBA had acquired a tokonoma to lend an oriental flare to the exhibition. The trees in that show were from the Brookside and Northern Virginia clubs. Pictures of that show are in this issue of *Clippings*.

There is an interesting story connected with that second bonsai show. Do you remember that a very important international event occurred in 1972? Working through the Pakastani president in 1971, planning was carried out in

secrecy for Henry Kissinger to act as a special envoy to the People's Republic of China. He took off on what was announced as ". . . leaving on a general tour of Asia." At dinner on the first night in Pakistan, he complained loudly of a stomach ache. That initiated a plan worked out by the CIA station chief. All meetings were canceled for two days, and the next morning at 4 a.m. Kissinger was surreptitiously taken to the airport for a flight to China. A dummy was taken to the private estate where Kissinger was supposed to be recovering and used as a subterfuge in his absence. This bit of cloak and dagger activity started the train of events that led to President Nixon's February 21-28, 1972, visit to China. When Nixon started home, among the parting gifts were 5 small penjing (not bonsai since they were Chinese gifts.)

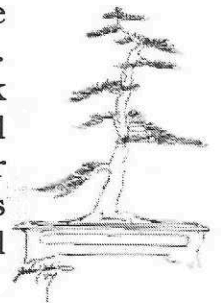
The 5 penjing had to go as directly as possible to the USDA Glendale quarantine facility. They passed their time in quarantine to be released for an appearance in the second PBA spring show at the Arboretum. Actually only 4 were shown since the fifth was showing signs of stress. According to Ruth Lamanna, the bonsai were similar to what you find sold at our shopping malls. Also the soil was not the greatest, and they were repotted by Bob Dreschler. As for the 4 trees on display, the Secret Service proved to be a real bother - demanding that the trees be locked up when not being watched while on display.

The story about the 5 penjing did not stop there. Apparently someone contacted ABS to send some knowledgeable bonsai person to come to the White House to help them take care of the trees. Dottie Warren was contacted and she agreed to do it. The Chief Usher at the White House requested that Ruth Lamanna come, too, since Dottie was more adept with deciduous trees and Ruth knew about conifers. The penjing were in the White House

greenhouse. Besides instructing staff members on the daily care of the penjing, the two ladies went twice a month with their tool kits to the White House to care for them. Visits ended when Nixon left office, but the penjing did not go with him. Their fate is unknown unless some reader can throw more light on the 5 penjing's fate.

Recently, President Clinton was also given 2 penjing when he visited China. Penjing or bonsai are the symbols of peace and friendship. A bonsai on a conference table invites a calm attitude and inhibits rancor and squabbling. Likewise, a bonsai or penjing in a room has a soothing and calming effect. Thus as Saburo Kato fervently declares - bonsai or penjing are instruments for worldwide peace.

Lynn Perry Alstadt was one of the first Americans to have a book on bonsai published in this country. It was based on what she had learned while studying bonsai in Japan under the Japanese bonsai master Mr. Kyuzo Murata. The book is appropriately titled BONSAI TREES and SHRUBS ~ A Guide to the Methods of Kyuzo Murata, 1964. She donated the Juniper rigida to the Arboretum, and Dorothy Warren is shown standing next to it. The fate of this tree is also unknown. The editor wishes to thank Mrs. Ruth Lamanna and Mrs. Dorothy Warren for providing the above details about the first and second PBA spring bonsai shows.



Check out photos throughout this issue. 

Keep a good thought for Dan Chiplis. He's having a health challenge.

Also, we want to send warm, caring vibrations to Mary Mrose (NVBS), who has shared so much of herself with all of us. Let her know how much she will be missed at our Spring Show information table this year.

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

April

District of Columbia Home and Garden Show

31 March- 1 April D.C. Convention Center
PBA planned a garden display. Volunteers were badly needed. Did you?

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 Tree selection for the spring show

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 10:00 am - 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

May

Northern Virginia Bonsai Society

9:00 am-10:00 am Tree of the month question session-Azaleas-bring your trees in

10:00 am- noon Propagation with an emphasis on Azaleas and Maples-speaker Bill Orsinger

Brookside Bonsai Society

7:00 pm Jim Sullivan will be discussing and displaying several trees which he has been developing as bonsai over the past 10-20 year

Washington Bonsai Club

2:00 pm "working on a new forest planting"

Baltimore Bonsai Club

1:00 pm Reschedule of Birthday Party, Election of officers, Problem Tree Roundtable

Kiyomizu Bonsai Club - Field trip to Azalea trace - Time TBA

Bowie Bonsai Club

7:pm Topic of discussion will be "Refinement and difficult problems in bonsai"

NO REPORT OF MEETING FROM:

Chesapeake Bonsai Society

Lancaster Bonsai Society

Rappahanock Bonsai Society

Non-PBA Functions

USNA Full Moon Hike

8 April, 7:00 pm - 9:00 pm

Enter through the R Street gate for this magical hike through moonlit gardens and collections. At special stops, your guide shares selected Arboretum and horticultural facts. During the walk let your senses come alive as you see with natural light and listen for night sounds. Wear good walking shoes and dress for the weather, as this is a five-mile, mildly strenuous hike. Fee \$7.00 (FONA \$6.00) Canceled in severe weather. No rain date. Registration required.

Mieko Ishikawa Botanical Art Exhibition

April-June 30, 9:00 am-4: 30 pm Admin Building Lobby, USNA

In celebration of the Japanese cherry trees bursting into bloom around the Tidal Basin, the Arboretum presents the first American exhibition of original paintings by renowned Japanese botanical illustrator and artist Mieko Ishikawa.

Bonsai Pot Exhibit

1-20 April, 10:00 am-3: 30 pm

National Bonsai and Penjing Museum, Special Exhibits Wing

All entries in the first North American pot competition will be on display prior to judging. See the six winners during the Asian Arts Festival, April 27-29, 2001.

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

27-29 April 10: am- 3:30 pm

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

Poetry Corner - Calm yourself

Some of you may have read *GIANTS OF JAPAN* by Mark Weston; Kodansha America, Inc.; 1999. The book contains 34 short chapters, each describing a Japanese man or woman who has shaped the psyche of the Japanese, their history, industry, traditional culture, their writings, and films. It is a very interesting read; and one finds among interesting facts how the tea ceremony originated, as well as haiku.

Since Matsuo Basho's haiku have appeared in *Clippings* from time to time, it may be worth noting that during the 1600's he started haiku on its way to being the most popular form of poetry in Japan today. A haiku is a linked form of 5, 7, and 5 syllables. Why just that number of syllables? It is said that those were the number of syllables a man could say with one breath.

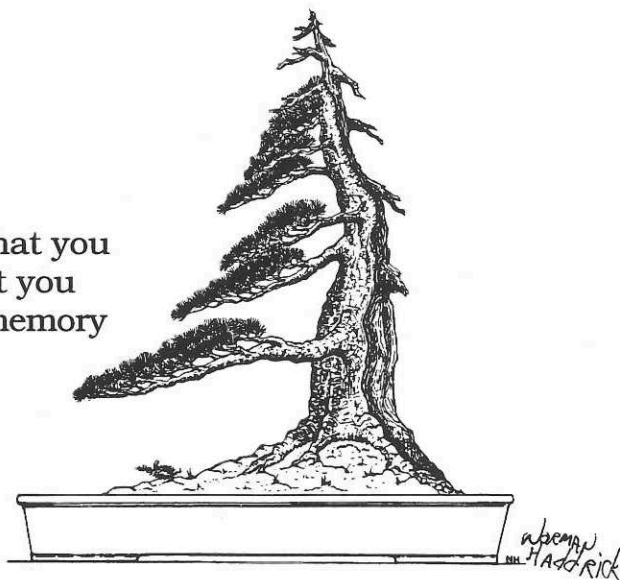
According to the above book: "A haiku's two essential components are a word or a phrase that sets the season (such as ice, blossom, sun, or harvest) and a 'cutting word' (in translation often followed by a dash) that provides a pause before the beginning of a new idea. Possessing a definite time and creating a specific impression, the haiku becomes a concise way, as Basho put it, to reveal 'an eternal truth in fleeting form.'" The 5-7-5 grouping of syllables cannot normally be maintained when translating a Japanese haiku into English. The main objective in the translation is to try to best bring out the haiku's "eternal truth in fleeting form." For example, here's one of Basho's greatest haiku, translated by Makoto Ueda:

*On a bare branch
A crow is perched ~
Autumn evening.*

Try your hand at writing haiku. Make certain that you have a piece of paper and a pencil handy so that you can write it down - it may be "fleeting" in your memory and beyond recall at a later time.

Here's another of John Hoffman's haiku:

*Bend , crack not , stay put
Control tree world completely ~
Eighteen-gauge copper wire.*



Norman does exciting illustrations, doesn't he. This is from a bonsai info folder put together by Bill Merritt.

BONsaiMOT

Here's another of John Y. Naka's bonsai mots which Bill Orsinger sent in. Bill heard it at a March 8, 1998, symposium at the National Arboretum.

Break the rule if you need to. If you follow all rules, it's like chewing sand.

You will notice that rules have been broken when you look at many of the pictures of what are termed good bonsai, as well as at some of the trees in the National Collection. It wouldn't be interesting if every bonsai looked like the "ideal" tree, with every branch both big and small in the very same locations.

Insects That Really Bug Me *NVBS meeting minutes by Randy Ihara*

The main part of the program was a presentation by Jack Sustic, Assistant Curator of the National Arboretum, with the above title. Jack provided very helpful information about bugs, diseases and some approaches to terminating the little suckers (so to speak). In view of the sheer number of species of each, Hercules' cleaning of the Augean stables was a piece of cake.

Insects

Spider Mites There are 30,000 non-insect species related to spiders and ticks. Some signs of infestation are: stippling or flecking on the foliage; there may be webbing found on the foliage as well. Another method of determining the presence of spider mites is to place a white sheet of paper under some of the foliage and tap it. If the mites are present, they will show up as tiny moving specks on the paper. It is crucial to treat your trees if they are showing signs of infestation. The damage occurs in the spring and fall and if not treated, it can be fatal to your tree.

Treatment includes the use of a miticide. Most insecticides are ineffective. It is important to vary the type of miticide used, because these tiny critters are very adaptable and they will develop a resistance if the same type is used continually. A second, though not mutually exclusive, approach is to use a high-pressure hose to spray the foliage of your trees on a daily basis. This does not kill them (except for those that can't swim), but it does wash them off of your tree.

Lace Bug One thousand eight hundred and twenty species of this creature infest the planet. However, we have worry about only three that are found on evergreen azaleas. Lace bugs may be found on the underside of tree foliage where they suck plant sap. Signs that your trees have lace bugs on them is a spotted discoloration of the leaf surface that show up as dark spots. The leaves may have a varnish-like appearance. Unfortunately, once damage has been done to the foliage, they cannot be revived. You must wait for new growth.

The best time for treatment, with an insecticide, is in the spring and/or fall.

Aphids These little buggers come in many

colors, from yellow to purple. They tend to congregate around new growth where they suck the sap from that part of the tree. Signs of their presence is a swelling, twisting or cupping of the foliage. Aphids are large enough to see, so usually an aphid congregation is visible to the naked eye.

The damage inflicted by these bugs is not fatal, but they can carry diseases and make the tree susceptible to disease. They produce honeydew that is attractive to ants, but will also contribute to the appearance of sooty mold. Insecticide is an effective treatment for aphids.

Aphids can also be found in soil, where they feed on roots. If you discover them in the soil, drench the soil with insecticide.

Scale There are more than 2,000 species of scale worldwide and vary in size from a pinhead to about one inch in diameter. They tend to be brown in color. Hiding under the brown parasol, the female will lay an average of 500-600 eggs in May. The damage caused by scale will not kill a tree, but as with aphids, they can weaken a tree and promote the growth of sooty mold.

Unfortunately, multiple treatments with insecticide are necessary because the bug goes through several stages. Removal by hand is a very effective treatment (and gives you the satisfaction of personal revenge on each one).

Japanese Beetle As the name suggests, this beetle is native to Japan, but was brought over to the U.S. inadvertently. The beetle begins its life as a white grub living underground where it feeds on roots during the spring. In May the adult beetle emerges ready to wreak havoc on about 300 species of plants.

Japanese beetles feed on the soft tissue of plant foliage and leave behind a lace-like

skeleton. These are hardy bugs and can be controlled by parasitic wasps (though where one buys such creatures was not disclosed). Beetle traps are often used as a means of ridding a garden of these pests. However, these traps attract the beetles. So if you use this method, be sure not to put the traps near your bonsai.

Juniper Twig Girdler As the name indicates, the larvae of these bugs attack the twigs and small branches of junipers. They burrow beneath the bark and girdle the stem causing a swelling on the stem. The point of entrance can be seen with close inspection. Once it has entered the stem, the larva may be removed by hand with a dental pick. Follow the path of the larva, then pick it out. Alternatively, a hypodermic needle may be used to inject insecticide through the larva's point of entrance in the bark.

The larvae feed from early November to February and emerge as a tiny moth during the period of April through June. Spraying with insecticide April through June is an effective way to control.

Leafhoppers There are hundreds of species of this pest that feed on trees and shrubs, with a preference for deciduous plants. Leafhopper damage shows up as white stippling on the leaves. The saliva of leafhoppers is toxic to plants, causing a burn on the margins of the leaves.

Leafhopper damage is not fatal to trees, but it does reduce the vigor of the plant and the insects themselves transmit diseases from plant to plant.

Diseases

Rust appears like an orange spot and blisters on leaves and stems, chlorosis and necrotic spots can develop as a result. The disease can affect any part of the plant except roots. The disease is carried on spores by wind and frequent wet periods.

The disease is difficult to control, though fungicides are somewhat effective. Parts affected by the disease should be pruned off.

Ploiderma Needle Cast The most common disease affecting conifers. Symptoms include yellow spots, bands on

the needles. The tips of year-old needles turn brown giving them a mottled appearance. The disease affects newly formed needles in spring. However, symptoms don't appear until later, from winter to early spring.

Treatment with a fungicide is important as soon as symptoms appear. The disease can result in the complete defoliation of the tree. **Powdery Mildew** There are three hundred species of mildew affecting more than 7,000 plant species worldwide. Symptoms include white grayish patches or coatings on leaves and young foliage. This can cause leaves to yellow, curl and drop prematurely.

Mildew can be caused by over watering plants, humid overcast days, or placing plants in shaded areas where there is little air movement.

Application of lime sulfur is an effective treatment. For deciduous trees dilute in a 1-10 ratio.

Approaches to Prevention

Jack suggested the most effective prophylaxis is the practice of Integrated Plant Management. Pesticides and chemicals should be used as a last resort. In determining what strategy should be adopted, it is important to decide the level of damage one is willing to accept.

Jack provided some guidelines that could help in preventing infestations:

Always keep the bonsai area clean.

When watering, take the opportunity to inspect your trees every day.

Action taken at the first sign of infection can avoid months of treatment.

Make sure tools are sterilized before going from one to another tree.



Does this man really look bugged to you? We're expecting Jack back for the Asian Arts Festival. Don't miss the opportunity to say Sayonara . . .

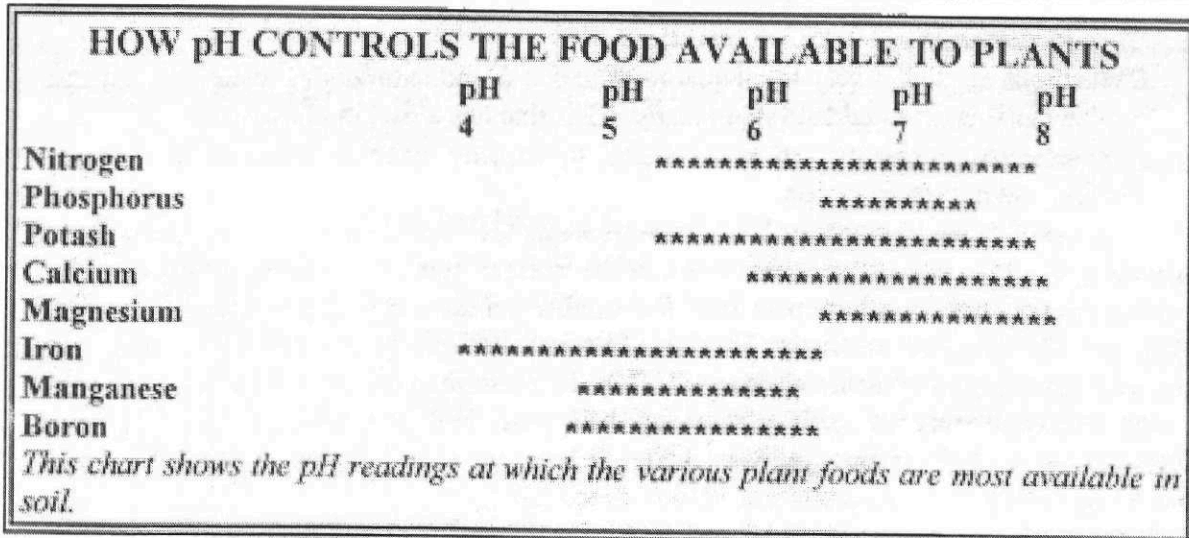
pH Preferences

A Reference List of Common Trees & Plants with Range of pH Preferences

TREE	pH range	TREE	pH range	TREE	pH range
Acacia	6.5-7.5	Ficus	5.0-6.0	Orange	5.0-7.0
Apple	5.0-6.5	Fir	5.0-6.0	Oxalis	6.0-8.0
Arborvitae	6.0-8.0	Firethorn	6.0-8.0	Pine (Pinus)	5.0-6.0
Ash	6.0-8.0	Forsythia	6.0-8.0	Podocarpus	5.0-6.5
Azalea	5.0-6.0	Fuschia	6.0-8.0	Pomegranate	5.5-6.5
Barberry	6.0-8.0	Gardenia	5.5-6.5	Poplar	6.0-8.0
Beech	6.0-7.0	Geranium	7.0-8.0	Privet (Ligustrum)	6.0-8.0
Birch	5.0-6.0	Ginkgo	6.0-8.0	Prunus	6.0-8.0
Bougainvillea	4.5-5.5	Grape (Vitas)	6.0-8.0	Quince	6.0-7.5
Boxwood	6.5-7.5	Hawthorn	6.0-7.5	Redbud	6.0-8.0
Camellia	4.0-5.5	Hazelnut	6.0-7.0	Rhododendron	5.0-6.0
Cedar	6.0-7.0	Hickory	6.5-7.5	Rose	6.0-8.0
Cherry	6.0-8.0	Holly (Ilex)	5.0-6.0	Rosemary	5.0-6.0
Cotoneaster	6.0-8.0	Ivy	7.0-8.0	Sage	6.0-8.0
Crabapple	6.0-7.5	Juniper	5.5-7.5	Spirea	6.0-8.0
Cypress, bald	5.0-6.0	Lantana	5.5-7.0	Spruce (Picea)	5.0-6.0
Deutzia	6.0-7.5	Larch	5.5-6.5	Sumac	6.0-8.0
Dogwood	6.0-7.0	Lemon	5.5-7.0	Sweet Gum	6.0-7.0
Douglas Fir	6.0-7.0	Lilac	6.0-8.0	Tamarix	6.0-8.0
Eleagnus	6.0-8.0	Mimosa	5.0-7.0	Tuliptree	6.0-7.0
Elder	6.0-8.0	Magnolia	5.0-6.0	Viburnum	6.0-8.0
Elm (Ulmus)	6.0-8.0	Maple (Acer)	6.0-8.0	Willow (Salix)	6.0-8.0
Eucalyptus	6.0-8.0	Mountain Laurel (Kalmia)	5.0-8.0	Wisteria	6.0-8.0
Euonymus	6.0-8.0	Myrtle	6.5-7.5	Witch Hazel	6.0-7.0
Euphorbia	5.5-6.5	Oak (Quercus)	5.0-7.0	Yew (Taxus)	5.5-7.0
Ficus	5.0-6.0	Oleander	6.0-7.5		

Note: For plant health, always consider checking the pH of your soil first, before adding things. The plant cannot absorb nutrients unless the pH is within its tolerable range. A pH of 6.5 is the mid-range and supports most plant growth.

Reprinted with permission from *SNIPS 'N CLIPS*, newsletter of the San Antonio Bonsai Society, Vol. 20, No. 10, October 1997, p. 4.



FREDERIC L. BALLARD, Jr.

Frederic L. Ballard Jr., who served as president of the National Bonsai Foundation during the 1980s passed away on Tuesday, March 13, 2001. He was the scion of a prominent legal family, husband of outspoken feminist and civic leader Ernesta Ballard, and an influential presence in numerous institutions in Philadelphia and beyond. He died of pulmonary fibrosis at Cathedral Village in the Andorra section of the city.

Mr. Ballard was a graduate of the University of Pennsylvania Law School. He spent his entire legal career at Ballard Spahr Andrews & Ingersoll, the powerfullaw firm founded by his grandfather, Ellis Ames Ballard, in the 19th century. Mr. Ballard grew up in Chestnut Hill, lived there much of his life, and, until age and illness robbed him of his strength, walked almost every day along Wissahickon Creek. As an attorney and partner at Ballard Spahr, he worked mostly in corporate law. As a relentlessly proud Philadelphian, he helped lead some of the city's most visible institutions, including Thomas Jefferson University, where he was chairman of the board from 1977 to 1984.

As a family man, he lavished attention on his four children and quietly supported his wife - even when she seemed to outshine him. "He was so supportive, so good-natured, and never critical of the things I wanted to do," said Ernesta Ballard, a prize-winning horticulturist. She also is a former member of the Fairmount Park Commission, and an early women's-rights advocate whom some consider the godmother of Philadelphia feminism.

Even-tempered and conciliatory with a memory for poetry and a talent for growing bonsai trees, Mr. Ballard, the son of lifelong Ballard Spahr partner Frances Stoughton Ballard, was also a top-notch attorney. He argued before the Supreme Court, was chairman of the Board of Law at the University of Pennsylvania for seven years, and continued his legal practice beyond his 70th birthday.

"Fred was a fabulous lawyer," said David L. Cohen, chairman of Ballard Spahr. "He was as comfortable advising CEOs as he was litigating cases in federal court. You don't have many lawyers who are that good." Cohen

said that to many younger attorneys, Mr. Ballard "represented the quintessential Ballard Spahr partner" - a deft blend of intellect, judgment and skill. His career may have been the law, but Mr. Ballard treated the many positions he held with charitable,



social and educational institutions as serious work. He was a member of the Pennsylvania State Board of Welfare and an early advocate of expanded support for poor families. After two of his daughters attended Radcliffe College, he became a member of the board of trustees at the onetime women's college.

"He was ahead of his time in terms of understanding the importance of education for women, the importance of equal opportunity for women, the importance of treating women as full citizens," said Mr. Ballard's daughter, Dr. Sophie B. Bilezikian, a retired internist.

Mr. Ballard's own education began at Chestnut Hill Academy and in the tenured halls of the St. George's School in Newport, R.I. As if following an unbreakable family mandate, Mr. Ballard and his three brothers all studied law and went into practice. Mr. Ballard's legal career was suspended during World War II while he served in the Navy. After the war, he returned to Ballard Spahr and remained until his retirement in 1987.

Like his wife of 61 years, Mr. Ballard found the lure of soil and plants irresistible. He collected and tended more than 100 bonsai, carefully shaping and pruning each tiny tree. The trees remain.

In addition to his wife and daughter, Mr. Ballard is survived by a son, Frederick L.; daughters Ernesta and Alice W.; nine grandchildren; and one great-grandchild.

Memorial contributions may be made to the National Bonsai Foundation, Inc., care of Chris Yeapanis, 4228 Berritt St., Fairfax, VA, 22030.

REMEMBRANCE AND APPRECIATION

Frederic L. Ballard, past president,
National Bonsai Foundation

The preceding was adapted from an obituary written by William R. Macklin, PHILADELPHIA INQUIRER staff, which appeared on March 16, 2001

LETTER TO FRED BALLARD

Dear
March 15, 2001

Fred,

To you, up there, with all sorts of other wonderful people !

Many persons said there would never have been such a wonderful museum at the Arboretum without Bill Merritt. Well, Fred, Norma is here to witness that there may not have been a wonderful Bill Merritt for so long if it hadn't been for Fred Ballard. When Bill was tired or discouraged after a day, or days, of nitty-gritty work on museum planning/building - just a twenty-minute chat with you, Fred, and Bill would be feeling respectable, intelligent and stimulated to carry on again.

We who were privileged to know you, join Ernesta and your family in sorrow. Be assured that your contributions to our world are well remembered.

*With many thanks and much love,
Mrs. H. William (Norma) Merritt*

Editor's notes: The above letter was penned by Bill Merritt's wife, Norma, to Fred Ballard somewhere by now in bonsai heaven. The National Bonsai and Penjing Museum would not be here today if it weren't for Bill Merritt and Fred Ballard. They unselfishly gave their time and knowledge without any compensation other than to know that they were creating something that in Fred's words - "...help all visitors (to the museum) move beyond the initial reaction of wonderment and curiosity and enjoy bonsai bonsai as a fine art." Frederic L. Ballard succeeded Marion Gyllenswan, the first President of The National Bonsai Foundation from 1982 to 1987. As president of NBF, Fred helped raise its fundraising and sights. Thanks to selfless people like Fred Ballard and Bill Merritt, as well as those in many small bonsai clubs, bonsai is here for everyone to enjoy.

Fred Ballard conferred the "sine qua non" title on several people, but it is because of Fred himself that the present National Bonsai and Penjing Museum exists. Fred brought his knowledge, vision, enthusiasm and discipline to the task of completing a world-class museum, but more, he brought and conveyed to others a deep sense of "wonderment and curiosity." Whenever day-to-day concerns or obstacles threatened to overwhelm the project, Fred would turn the discussion to more esoteric subjects -- art, history, scholarly pursuits. Then we would have a good laugh and the problem, whatever it was, suddenly seemed much more manageable. He acknowledged that "past was prologue" but always kept his eye on the future in the belief that the National Bonsai and Penjing Museum would one day become the world's center of the art, horticulture, scientific inquiry, and history of bonsai. We are all indebted to him. For me, it was indeed a joy and a privilege to work closely with this very, very special man.

Mary Ann Orlando, Board Member and former Executive Director of the National Bonsai Foundation

Fred Ballard was a King among men. How fortunate we were that when we needed him to take over the reins of the National Bonsai Foundation, he had just retired from his demanding law practice. Fred was always so statesmanlike - he knew what should be done to move the bonsai museum from a local infant to an adult of international stature. He was a person of rare intelligence and tact. I look back on the privilege of working with him during the National Bonsai Foundation's formative and maturing years. ~ Janet E. Lanman

Beyond Wonderment and Curiosity *by Frederic Ballard*

Is the Medium the Message?

"Wonderment and curiosity." That was the reaction of one visitor, seeing the Arboretum's bonsai for the first time. Our goal is to help all visitors move beyond that initial reaction and enjoy bonsai as a fine art.

Background of the museum program. The art of bonsai is ancient and widely practiced. Bonsai appear in Japanese scrolls of the thirteenth century, and the culture of artistically shaped woody plants in ornamental pots can be traced several hundred years further back in China. There is no prescriptive definition. A woody plant in a pot is classified as a bonsai if it resembles those that have been so classified by bonsai experts over the years. The specimen shown in Figure 2 was depicted more than a century ago, but it would be welcome in a bonsai exhibit today.

Bonsai have long been popular around the Pacific rim, and since World War II, the art has spread to North America, Europe, and elsewhere. We estimate that as many as 20,000 people in this country own bonsai, and virtually all of them shape and train the trees in their collections. Lacking a dictionary-defined name for such enthusiasts, we call them "bonsaiists."

Bonsaiists have formed thousands of clubs, study groups, work groups, and associations, and many people belong to more than one.

Objective of the museum program. Training in bonsai technique is widely available and is regularly offered at the Arboretum. It is directed to people who want to create and maintain bonsai. Our museum program is different. It is directed to the general public and proposes to explain the artistic and cultural elements of bonsai through topical and thematic exhibits, guided tours, demonstrations, lectures, and publications. A gallery director once wrote that "bonsai exhibitions have traditionally been similar to that of a country-fair show, with row after row of the many varieties of trees." That is what we want to get away from. Instead of "row after row" of unclassified bonsai, we

envision special exhibits devoted to a particular artist or artistic school, or to a single species or style, or to the formal display of bonsai and associated artifacts, or comparisons between bonsai from different regions or countries. Temporary displays of trees on loan from other institutions are also a possibility. We are well

equipped for such a program because the Arboretum has collections from China (Hong Kong) and North America, as well as Japan, and it hopes to add collections from mainland China, and perhaps other countries as well.

Also, we are fortunate in our audience. Thousands of people from across the nation and around the world come to the Arboretum each year, and most of them visit the bonsai pavilion. They include government and public servants, diplomats, members of the professions, tourists, District of Columbia residents, and their families. Washington is a city of distinguished museums. We hope to earn a place on the museum list.

What are bonsai all about? Bonsai are intended to be beautiful in themselves, and to reflect the beauty of nature. Some are formal, mirroring the perfection of a specimen tree in a protected spot. Others are informal and slanting, as though reaching out from a forest edge or a river bank in search of air and sunlight. Others are gnarled and windswept, suggesting the struggle of an ancient tree in a hostile environment. Still others, known as "literati," verge on the abstract. All must please the eye. Bonsai should never be awkward or grotesque.

A bonsai is not simply a horticultural tour-de-force. You will not see braided stems or trunks tied in bow knots in a bonsai exhibit. Our aesthetic senses rebel at the thought of creating wholly artificial shapes from living plant material.



What you will see in a collection of bonsai are works of art reflecting natural forms. The idea was expressed many years ago in words attributed to Albrecht Durer: "For verily, 'art' is embedded in nature; he who can extract it has it."

However, the fact that bonsai are conceived in the shapes of naturally-growing trees does not mean that nature gets sole credit for the final product. Bonsai are not scale models. In even the simplest bonsai, nature has been reworked for artistic effect. A thick trunk is emphasized to create the impression of age. A full crown with many branches suggests maturity. Exposed roots and weathered limbs reflect the adverse forces of nature. The lines and scars of a long life give character to a tree, as to a person.

The horticulture of bonsai. Virtually any species of tree or woody shrub can be grown as bonsai. The most satisfactory are those with small leaves or needles and a short distance between leaf nodes. Japanese growers use hardy plant material native to their islands. Americans add species found in local hills and nurseries. In Florida and Hawaii, bonsai artists create bonsai from tropical and subtropical species.

There is no magic in bonsai. The techniques follow naturally from plant physiology: The reason a bonsai remains small is that its leaf area is reduced by pruning and pinching. Leaves have two functions. They manufacture the basic substances for plant growth by photosynthesis, and they eliminate surprisingly large quantities of water by transpiration (evaporation). Minimal leaf area reduces photosynthesis and, consequently, reduces growth. Minimal leaf area also reduces evaporation, which in turn reduces the extent of the root system needed for survival, since it is the roots that take up water in the first place. In sum, reducing moisture loss by reducing leaf area is what permits bonsai to survive with small root systems in small pots.

The explanation for the distinctive patterns of bonsai branches is twofold. First, when a branch is pruned, a new one develops from

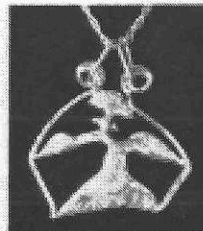
a nearby bud at a different angle. Second, when a branch is bent and held for a growing season or two, the development of woody tissue fixes the branch in its new position. Bonsaiists take advantage of these characteristics by pruning selectively to obtain the desired zig-zag branches, and by positioning branches with wires to obtain the desired angles.

The explanation for the fine texture of bonsai foliage is the fact that removing a primary bud at the end of the twig induces the development of latent secondary buds along the sides, and the leaves that grow from these secondary buds are smaller than the primary leaves. (Generally speaking, you can't achieve a similar reduction in the size of flowers and fruit, although some reduction is possible in a few species.) The bonsaiist's ritual pruning and pinching combine to produce the compact, crisply outlined foliage masses that are the hallmark of the art.

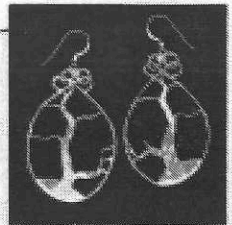
We will continue next month with this article, picking up with "The Artist's eye."

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Mycorrhiza

[Ed. Only in the last few years have mycorrhiza mycelium or fungus products appeared on the market. They can be added to your soil mixes when repotting to enable fungus growth around the bonsai's roots. The local plant nurseries are now selling the ecto- and endomycorrhizal fungi in small, plastic bags. What you do not use, you may keep [well-labeled ] in your refrigerator.]

Mycorrhiza literally means "fungus - root," and results in a highly specialized symbiosis between host plant and fungus. During this relationship, a balanced metabolic homeostasis occurs in which the mycorrhiza, through its infection, modifies the host plant tissue to obtain food, without impairing the host root tissue's functioning.

Webster's Science Dictionary defines mycorrhiza as "the symbiotic association of the mycelium of a fungus with the roots of a seed plant in which the hyphae form an interwoven mass investing the root tips, or penetrate the parenchyma tissue of the root."

The importance of mycorrhiza stems from its efficient uptake and utilization of soil nutrients, especially phosphorus. Mycorrhiza infect more plants than any other fungus, and are necessary for plants to grow well, especially in poor soils.

There appear to be two reasons why mycorrhiza has escaped attention. First, the relationship is mutualistic and balanced; thus the roots show no signs of damage. Second, the fungus cannot be cultivated on agar in a petrie dish in the absence of the host root, therefore mycorrhiza do not appear. There are few agronomic species that are not infected by mycorrhiza - these are the brassicas and sugar beets. Others include the halophytes and aquatics. Mycorrhiza will develop on aquatics if the land is drained of its water. Mycorrhiza are most widespread in the gramineae and leguminosae families. Plants that exhibit thick fleshy roots and few short root hairs benefit greatly from the mycorrhizal association. These include onions and citrus.

TYPES OF MYCORRHIZA

The term mycorrhiza encompasses many types of fungus. These include: ectotrophic, endotrophic, and ectendotrophic mycorrhiza. Ectomycorrhiza form a compact covering over the root surface and the hyphae penetrate the cortical tissue intercellularly. Ectendotrophic is similar to ectotrophic, but the hyphae penetrates the cortex both inter- and intracellularly. Endotrophic mycorrhiza consists of a loose mantle surrounding the host root and extending into the surrounding soil, and extensive hyphal growth within the cortical tissue. The fungus hyphae grow into the cortical cells of the feeder roots and form specialized feeding hyphae (haustoria), called arbuscules, and also produced large swollen hyphae called vesicles.

There are two types of endotrophic mycorrhiza, septate and non-septate. The non-septate fungi are the most important to crop plant production. The non-septate are those fungus whose hyphae are not divided by a septum or membrane. These are called Vesicular - Arbuscular Mycorrhiza (VAM). They are so called because the fungus produces vesicles and arbuscle structures within the host cortical tissue. The VAM spores are the size of a pinhead and are disseminated through the air, by water, or mechanical means. Both ecto- and endotrophic mycorrhiza penetrate into the outer regions of the root, however endomycorrhiza do not penetrate into the endodermis, thus they are excluded from the vascular system.

Ectomycorrhiza and endomycorrhiza are the two major groups of mycorrhiza of which endomycorrhiza infect 4/5 of land plants. Only 30 species of mycorrhiza are responsible for such a large occupation. The endomycorrhiza are only found in forests that have a diverse species richness. However, the ectomycorrhiza are found in forests of low species richness. In spite of this low species richness, they are the most diversified and numerous of the mycorrhiza, comprising a total of 5000 species. Furthermore, ectomycorrhiza are found in soils of the tropics. The ectomycorrhiza, since it does not penetrate into the living cells of the host, but rather surrounds the root, reaches out into the soil. It obtains nutrients from the decomposing litter in nutrient-poor soils and transfers it to the host root. Ectomycorrhiza also has the ability to absorb organic nitrogen as compared to endomycorrhiza which lacks the enzyme necessary for this operation. Mycorrhiza can be classified according to the plants it infects. There are four groups: ectomycorrhiza which occur on fine feeder roots of the valuable trees such as pine, spruce, beech and pecan; the ericoid mycorrhiza are found in the heath family; the third which is very widespread among horticultural plants and ornamental plants; and the fourth group of mycorrhiza is orchidaceous.

EFFECTS ON TREES

Mycorrhiza increases nutrient uptake by reducing the distance nutrients must move in order to reach the plant root. The shortening of the diffusion distance is most beneficial to plants that exhibit both coarse roots and short root hairs.

Phosphorus absorption is probably the most significant function of mycorrhiza. The uptake of phosphorus (P) is limited by the rate of diffusion to the plant rather than the rate of absorption. VAM is most useful in soils that have a high absorbency

for P and thus makes it difficult to move in a diffusive way toward the host root hairs. Zones of depletion develop around the root area of the plants due to the poor immobility of P in the soil solution. The use of mycorrhiza will increase the uptake of P from the soil and make it available to the plant. Increased rates of uptake over a range of different soil P levels still occurs despite the termination of the mycorrhiza growth responses. The external hyphae act as an extension of the surrounding soil and provides a more efficient and extensive absorbing surface. Mycorrhiza are analogous

to root hairs in plants that are absent or low in root hair numbers. They act as a bypass of the P depletion zone around the root and can result in a hyphal inflow about 6 times the rate of a non-infected root.

The external hyphae absorb directly from the soluble P pools in the soil and transport P to the host root. The hyphae can transport P over a distance of up to 8 cm (about 2 inches) and can absorb unavailable P over a greater distance beyond the host root. The thought that the mycorrhiza will create its own depletion zone around its hyphae does not occur. It is believed that the mycorrhizal rate of inflow is not sufficient to create a depletion zone. The size of the depletion zone relates to the rooting of the host and the extent of mycorrhizal development. Uptake is not controlled by the mycorrhiza alone. It is thought that demand of P by the host plant is responsible for partial uptake of P. Different types of mycorrhiza have different rates of P uptake. Also P uptake is determined by the P gradient between leaves and roots of the host plant.

EFFECT OF PHOSPHORUS ON MYCORRHIZAL FUNCTION

Evidence suggests that mycorrhizal infection is regulated by the plant cell P

INTERNATIONAL BONSAI STAMPS by Jerry Antel (BBS)

This is a follow-up on an article written for a previous issue of *Clippings*. That article noted that eight countries had issued bonsai/penjing stamps, i.e., Peoples Republic of China, Thailand, Republic of China (Taiwan), North Vietnam, Japan, Maldives, Indonesia, and Monaco. Since then, one more country, San Marino, has joined the ranks and Vietnam has issued a second set.

San Marino (1999): These stamps were issued for the San Marino Bonsai Exhibition. The stamps carry the notation *Bonsai 99*. The trees shown on the stamps are as follows: *Pinus mugo*, *Olea* (olive) *eroposa*, *Pinus sylvestus* (Scots pine), and *Quercus* (oak).

Vietnam (1998): This issue consists of 6 stamps and a souvenir sheet. These stamps were also issued with the overprint "specimen." Note that one of the regulations of the *Universal Postal Union* (UPU) requires member nations to send samples of all stamps they put into service to the *International Bureau* in Switzerland. Those stamps are overprinted with the word "specimen." Member nations of the UPU receive the "specimens" as samples of what stamps are valid for postage. The "specimen" markings prevent using them for postage.

The trees shown on the stamps are as follows: *Barringtonia acutangula* Gaerin; *Limona acidissima* L.; *Pinus merkusii*; *Junghuhn et de Uriesc*; *Deeringia polysperma* (ROXB) *Amaranthaceae*; *Ficus elastica* Roxb; *Wrightia religiosa* Hook f.; and *Adenium obseum* (Forst) Roem et Schult. A number of those trees were not familiar to me so I looked them up in the *Standard Encyclopedia of Horticulture* and other references and found what follows:

Barringtonia acutangula Gaerin (Indian oak): An evergreen shrub or small tree that grows up to 13 meters (43 feet) in height. It has finely toothed leaves that are mostly large and crowded at the ends of the branches. The flowers are white or reddish with 4 petals in spikes. There are about 30

species in tropical parts of Asia, Africa and Polynesia .

Limona acidissima (wood apple, Indian wood apple, apple kaitha, elephant apple): It is a spiny tree that grows to 9 meters (30 feet) and has an anise scent, gray, rough bark, and dull red scented flowers. It is native to India, Ceylon, and Indo-China. The pulp of the fruit is used to make a jelly similar to black currant jelly.

Pinus merkusii (Sumatran pine): The tree grows to 45 meters (150 feet). It has an open crown, a trunk that is often sinuous, and a deeply fissured, scaly, black to brown bark. It has 2 needles, but rarely 3.

Deeringia (Karl Deering): This plant family consists of approximately one half-dozen specimens of climbing herbs or sub-shrubs. They range from Madagascar to Australia. The leaves are alternating. Their numerous scented flowers are dioecious or perfect.

Wrightia: There are 23 different variations of this shrub or small tree. The leaves are a simple shape. It flowers in term or subauxillary cymes. It grows in tropical Africa and in Asia and Australia.

Ficus elastica Roxb (India rubber plant): Thinner leaves, 4- to 12-inches long, shiny, leathery, oblong to elliptical.

Anyone interested in bonsai stamps can contact me at 301. 320.5251.

NOTE: If any club is interested in a talk on bonsai stamps, please contact me.

Images of these stamps may be seen on the Internet: <http://www.users.qwest.net/~rjbphx/StampsROC.html>



Our Cancellation Tree is a white pine (pinus regida) given to the National Arboretum by the Japanese. No one at the Arboretum seems to know more about it.

18 MONTHLY CARE TIPS for April *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 tasks 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. They should only be taken as a possible indication of how much water a plant should like. For example, weeping willow and wisteria which like "wet feet" can be placed in a dish of water to keep them happy. 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.

Because your soil mix, location of the plant (sunny or shady), weather conditions, season of the year, type of plant and its health, your watering requirements may differ from day to day or over longer periods of time. I'm a firm advocate of using a soil moisture gauge to check the way your bonsai are accepting water. Gauges aren't that expensive and can be found priced below \$10. Since most bonsai pots are shallow, insert the water meter's probe on a slant so that the soil line extends at least an inch or more above the probe's tip. When the meter reads one-half of full scale, it's time to water the plant.

Fertilizing: The notations of when to fertilize are when the in the Japanese texts one should put down fertilizer balls. It should be taken as an indicator of when you might start fertilizing.

Repotting: If tree has been repotted, do not put it in full sun for 2 weeks.

Shade in the morning and full sun in the afternoon is equal to full sun all day. Full sun in the morning and shade in the after noon is equal to shade all day. Yuji Yoshimura's book states "half shade" and "full sun" as criteria for locating plants outdoors. It is assumed that "half shade" is equivalent to full sun in the morning and shade in the afternoon.

CONIFERS

Black pine: Water once per day. Wire. Repot this month and every 3 to 4 years. Procure trees. Place in full sun all day and preferably in a windy location. pH 4.5 - 6.0

Cryptomeria: Water once per day including the leaves. Repot this month and every 4 to 5 years. After 10th of month remove old wire and rewire. Trim sprouts from now through September. Place tree where it gets "half shade". pH 5.5- 7.0

Hemlock: Water as needed. Repot this month and repeat every 3 years. Place in ½ day shade unless not repotted. Plant seeds. Fertilize. Water when top of soil dries out. Place tree where it gets "half shade". pH 5.0 - 6.0

Hinoki: Water as needed. Regulate the watering throughout the year so that soil does not dry out. Repot anytime once every 3 years. Wire. Put in full sun till summer then in "half shade". Fertilize. pH 5.0 - 6.0

Larch: Water as needed. Water when top portion of soil appears dry. Plant seeds.

Wire. Repot every 3 years. Put in full sun till summer then in "half shade". Fertilize. pH 5.0 - 6.5

Needle juniper: Water once per day including the leaves. Repot after 10th of the month. Wire after 20th of month just after removing old wire. Fertilize at the beginning of the month. Keep in full sun. pH 6.0 - 7.0

Sawara cypress: Water as needed. Repot in first 10 days of month - every 3 years. Wire. Make sure it is well-watered. Place in "half shade". pH 5.0 - 6.0

Shimpaku (Sargent juniper): Water once per day. Wire. Continue fertilizing. Keep in full sun. pH 5.0 - 6.0

Spruce: Water 2 times per day and mist foliage. Repot every 3 years. Wire. Fertilize in last ten days of month. Apply insecticide. Keep in full sun. pH 5.0 - 6.0

White pine: Water twice per day. Wire; prune to remove unnecessary branches up to 10th day of month. Repot anytime in month - once every 3 years. Remove

unnecessary branches up to 10th of month and from 10th to end of month cut sprouts to suppress their lengths. Place in full sun all day and preferably in a windy location. pH 4.5 - 6.0

Yew: Water as needed. Wire; prune branches; repot once every 3 years. Keep in "half shade". pH 5.0 - 6.0

DECIDUOUS: (Non-fruiting/non-flowering)

Beech: Water twice daily. Repot before 20th - once every 3 years at this time. Remove wire left on during winter. After the 10th pluck leaves (dead leaves that do not fall off in the fall/winter should have been left on through the winter). Full sun but "half-shade" in summer. pH 5.0 - 7.0

Chinese elm: Water as needed. Repot every 3 years by 10th of month; remove wire; pluck sprouts after 5 leaf pairs appear, leaving 2 leaf nodes on branches. Keep in full sun. pH 6.0 - 8.0

Ginkgo: Water as needed. Fertilize. Keep in full sun. pH 6.0 - 7.0

Hornbeam: Water as needed. Out of winter storage during 10th to 20th. Fertilize. Start pruning branches and sprouts to keep shape. Full sun but "half shade" in summer. pH 6.0 - 8.0

Japanese maple: Water twice per day. From the 1st to 20th pluck unwanted sprouts and remove wire; apply insecticide. Full sun but "half shade" in summer. pH 6.0 - 8.0

Trident maple: Water twice per day. From 1st to 20th remove wire. Fertilize. Start pruning as growth appears. Full sun but "half shade" in summer. pH 6.0 - 8.0

Weeping willow: Place pot in saucer of water and begin watering twice a day if necessary. Fertilize. Use insecticide. Place where there is "half shade". pH 6.0 - 8.0

Winged Euonymus: Water as needed. Remove wire. Fertilize. Prune. Use insecticide. Full sun all day. pH 5.5 - 7.0

FLOWERING/FRUITING PLANTS

Cherry: Water twice each day. Repot up to the 10th of the month. Apply fertilizer during the last 10 days of the month. Full sun but "half shade" in summer. pH 6.0 - 8.0

Crab apple: Water twice each day. Repot as late as 10th. Fertilize. Remove only extra long branches. Blossoms break in mid-month. Later remove spent blossoms. Full sun all day. pH 5.0 - 6.5

Gardenia: Water as needed. Do radical pruning (*plastic surgery* as the Japanese call it). Repot during the first 10 days of the month - repot once every 3 to 4 years. Fertilize at the very end of the month. Full sun, but "half shade" in summer. pH 5.0 - 6.0

Holly: Water once per day. Repot. Shield from evening frosts. Plant seeds. Full sun but "half shade" in summer. pH 5.0 - 6.0

Pyracantha: Water once per day. Repot up to 10th. Wire after the 10th of the month. Full sun all day. pH 5.0 - 6.0

Quince: Water twice per day. Wire especially the top. Repot up until the 10th of the month - repot every 2 years. Fertilize if not repotting. Flowers bloom, but after they fade, start removing unnecessary branches and trim small branches back to 3 nodes. Plant seed. After the 10th of the month use insecticide. Full sun but "half shade" in summer. pH 6.0 - 7.5

Satsuki: Water once per day. Fertilize. Plant seed. Keep in "half shade." pH 4.5 - 2.0

Ume: Water as often as twice daily. Repot up to 10th. Repot every 2 years. Fertilize if it wasn't repotted this month. Full sun all day. pH 6.0 - 7.5

There's a bit of gossip that Opening Ceremonies of the Asian Arts Festival may hold special significance for PBA. Be there or be



23-26 November 2001

Asia-Pacific Bonsai Suiseki Conventions are held every other year in different Asian countries ~ 1997 in Shanghai, China, 1999 in Taipei, Taiwan, and 2001 in Kuala Lumpur, Malaysia. KL has first-rate hotels, excellent and varied cuisines, a lively blend of cultures, architectural styles that range from Moorish to Tudor to Modern, a generally efficient infrastructure, and some of the lowest prices of any major Asian city. For those who wish to do a little pre-trip research, try this address http://www.concierge.com/run/concierge/OverviewDetail?geo_uid=519

This year, there will be lectures by Masters from Germany, Taiwan, China, Indonesia, and USA, and workshops by Masters from Japan and China. The Convention and Exhibit will be held in a resort hotel outside of Kuala Lumpur city.

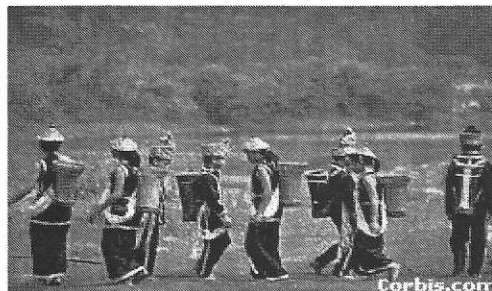
Cost of registration is \$300 before June 15 and \$330 after June 15. The hotels are around \$100 per room per night.

For details of program, please e-mail Mr. Robert SEE, Honorary Secretary, Malaysia Bonsai and Suiseki Society, rsee@ppp.nasionet.net . Or ask C F Kwok (NVBS).

C F Kwok will organize a group to the convention and tour Malaysia mainland and Singapore after the convention if more than 15 signed up.

Tentative Itinerary:

- 11/19 MO Leave DC to LA and then to Kualu Lumper.
- 11/20 TU In the air.
- 11/21 WE Arrive Kuala Lumpur early in the morning.
- 11/22 TH Kuala Lumpur city sightseeing
- 11/23 FR Opening of Convention
- 11/24 SA Lectures and Workshop
- 11/25 SU Lectures and Workshop
- 11/26 MO Start touring Malaysia. First stop Cameron Highland.
- 11/27 TU Drive onto Penang with stop in Ipoh.
- 11/28 WE Stay another day in Penang 11/29 TH Drive close to Thai boarder onto Kota Bahru.
- 11/30 FR Enjoy the beach of Terengganu
- 12/01 SA One more night in Malaysia at Kuantan
- 12/02 SU Drive to Singapore 12/03 MO Singapore sightseeing
- 12/04 TU Singapore Rock Museum in Sentosa and Penjin Garden
- 12/05 WE Return to USA Total 17 days.



Cost:

Land portion: Include tour activities starting on 11/26 to 12/05. Hotels-share room, breakfast and lunch, private tour coach, full day sightseeing, 10 days around \$950

Does not include: Convention registrations and hotel in Kuala Lumpur. (Book direct with Malaysia Bonsai Convention); Dinners; tips to guide and driver; travel insurance.

Air fare: Discount airfare from DC to Kuala Lumpur is less than \$850.

Visa: None required.

Please contact C F Kwok by April 15 to indicate your interest, but not a commitment. Details will be published after April 15.

5109 Philip Road, Annandale, VA 22003

703-256-3031

FAX 703-256-6363 cfkwok@aol.com

bg6th ASIA -PACIFIC BONSAI-SUISEKI CONVENTION & EXHIBITION
23 - 26 NOVEMBER 2001
PROGRAM OF EVENTS OVERVIEW

Thursday, 22 November 2001

9.00am - 5.00pm

Exhibitors' Registration

9.00am - 5.00pm

Moving In

Friday, 23 November 2001

9.00am - 11.00am

Competition for Bonsai & Suiseki

10.00am - 6.00pm

Viewing of Exhibition /Bazaar Open

10.30am - 12.00pm

Official Opening

12.00noon - 1.00pm

Lunch on your own

1.30pm - 2.00pm

Registration Open

***2.00pm- 5.00pm**

Convention

"The New Millennium Man & The Art of Nature"

***7.00pm - 10.30pm**

Welcome Dinner

Saturday, 24 November 2001

10.00am - 6.00pm

Viewing of Exhibition /Bazaar Open

9.30am - 10.00am

Registration Open

***10.00am - 1.00pm**

Workshop with Master from 1

***10.00am - 1.00pm**

Workshop with Master from 2

11.00am - 1.00pm

6th Asia Pacific Committee Meeting/
Voting for 7th Asia Pacific Convention

1.00pm - 2.00pm

Lunch on your own

1.30pm - 2.00pm

Registration Open

***2.00pm - 5.00pm**

Workshop with Master from 3

***2.00pm - 5.00pm**

Workshop with Master from 4

Sunday, 25 November 2001

10.00am - 6.00pm

Viewing of Exhibition /Bazaar Open

9.30am - 10.00am

Registration

***10.00am - 1.00pm**

Workshop with Master from 4

***10.00am - 1.00pm**

Workshop with Master from 2

1.00pm - 2.00pm

Lunch

***2.00pm - 5.00pm**

Workshop with Master from 1

***2.00pm - 5.00pm**

Workshop with Master from 3

***7.30pm - 10.30pm**

International Night Dinner

Monday, 26 November 2001

10.00am - 6.00pm

Viewing of Exhibition /Bazaar Open

9.30am - 10.00am

Registration

*** 10.00am - 1.00pm**

Sightseeing I (Inclusive of lunch)

1.00pm - 2.00pm

Lunch

***2.00pm - 5.00pm**

Sightseeing II

***7.00pm - 10.30pm**

Farewell Dinner & Presentation of Awards

Presentation by Host Country

(7th Asia Pacific Bonsai & Suiseki Convention)

Note:

*** Free for Full Registration**

Prepared by: Cindy Wong

EAVESDROPPING ~ There are times when one is alone guarding the bonsai at a show and cannot help but overhear some remarks being made about bonsai. It is easy to eavesdrop, especially while in the usually hushed atmosphere of the exhibit area. The following comments overheard at an exhibition of bonsai appeared first in the June 1985 Journal of the Toronto Bonsai Society and were copied from the publication titled *THE POTOMAC BONSAI ASSOCIATION Origins, Development, and Current Status 1971-1988* by Cyril R. Mill. The following comments should provide a few chuckles. If any readers have heard or ever will hear similar remarks by "knowledgeable" viewers, please send them in to *Clippings* so that the readers can enjoy them.

"They only look like they are real."

"It's a technique based on the old Chinese custom of binding young girls' feet."

"In Japan, they grow them 15 feet tall."

"I love it, I love it, I love it!"

"If you keep them outdoors, what do you do if it rains.?"

"They keep them small by feeding them special pills."

"If these were cats, their owners would be jailed."

"Frankly, it all seems a bit contrived to me."

"Why don't you grow them in the ground?"

"In Japan they, they grow wild."

"I bought one once but it wouldn't stay small after I planted it in the garden."

"They cost a fortune."

"It's similar to snake-charming, but it takes longer."

"You need a lot of patience. That's why it's popular in Japan."

"I guess the wire is to imitate a boa constrictor."

"The secret is in the pots, you know."

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Don't forget, the 24th Annual PBA Auction at Behnke's is coming up.

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Member Clubs - Dig out your April 2000 issue of *Clippings* and refer to Pg 19 article

so you'll be prepared for the 2001 PBA Spring Show. Standards will be stricter than usual, but generally, the information will give good preparation.

Tree i.d. info is due to Betty Yeapanis by 14 April. (See e-dress, pg 2.) ID cards will be printed on computer in a standardized format. We need Latin and common names supplied for the card fronts. I will not have time to do your research. The backs of the cards will contain the usual info (which will not be visible to the public) so that we can do a proper documentation of our 31st Year Show. Your club VPs will be sent reminders of info to be supplied. Keep in touch.

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Come Celebrate 31 Years in Bonsai
Education and Volunteerism
at

Potomac Bonsai Association's
31st Anniversary Spring Show
27 - 29 April 2001

held in conjunction with
the National Bonsai and Penjing
Museum's

25th Anniversary Asian Arts Festival

at the US National Arboretum
New York and Bladensburg Avenues, NE

There will be wonderful
Bonsai
Demonstrations
Bonsai Classes for Kids
Viewing Stones
Ikebana
16+ Vendors
Special Events
Pot Competition Finalists
Visit
bonsai-pba.org for
details

