



Penjing Symposium Scheduled for 2004

James J. Hughes

In order to encourage better understanding and appreciation of the Chinese art of penjing, the National Bonsai Foundation and the U.S. National Arboretum are sponsoring **A Symposium on the Art of Chinese Penjing**, May 22 and May 23, 2004. The purpose of this symposium is to provide a forum to examine the history, styles, and unique characteristics of this art form.

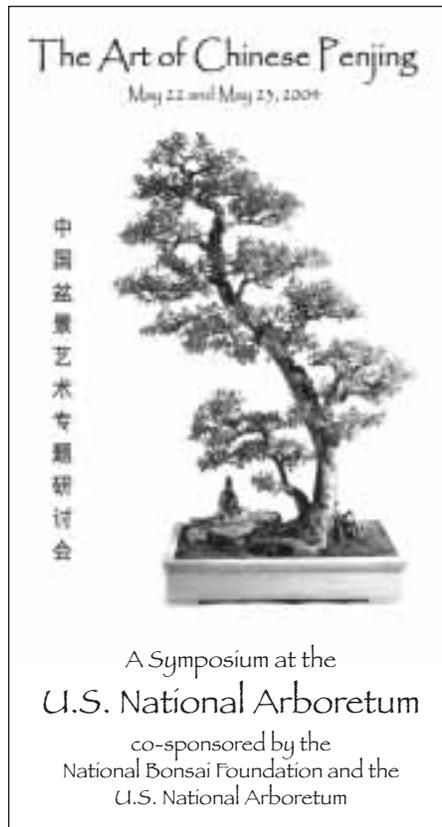
Penjing, the Chinese practice of growing artistic pot plants and miniature landscapes, began well over a thousand years ago and has spread throughout the world. Most Westerners were introduced to this garden art form by way of Japanese bonsai even though bonsai had its origins in Chinese penjing. While each country made lasting contributions to the development and refinement of this horticultural artistic tradition, penjing has unique qualities originating in the context of Chinese culture. The symposium will focus on that rich heritage.

Edwin Morris, the leadoff speaker for the symposium, will present an overview of garden culture in China and how it influenced the development of penjing. He will discuss the physical setting in



Edwin Morris

Photo: Craig Feder



which penjing evolved especially in the two great river valleys in north and central China. He will also examine the cultural feel for the Tao, the divine flow that perme-

ates all of nature and he will provide background on the spiritual, intellectual, and cultural history that is unique to the Chinese civilization that brought both nature and art to bear on the creation that we know now as penjing.

The author of **Gardens of China: History, Art and Meanings**, Mr. Morris holds a Master's Degree in Asian Studies from Columbia University and speaks and reads Mandarin Chinese. He taught at the New York Botanical Garden and lectured at the New York Horticultural Society, the Pennsylvania Horticultural Society, and Winterthur Gardens.

The featured speaker of the symposium, **Yunhua Hu**, is the former director of the Penjing Research Center at the Shanghai Botanical Garden. Mr. Hu will give background information on the historical develop-



Yunhua Hu

ment of penjing and the various styles of penjing as they have evolved historically. Mr. Hu has authored many penjing/bonsai books and articles, and twice was invited abroad to lecture and demonstrate penjing techniques.

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★ ★ PLEASE RENEW YOUR NBF MEMBERSHIP ★ ★

If you have received this *NBF Bulletin* you became a member of the National Bonsai Foundation in 2003 and your membership expires at the end of this year unless you have already renewed it. Since 2003 was our inaugural year of membership, if you joined during this past year you are considered to be a charter member of the organization with a basic membership fee of \$25.00. Those joining after 2003 will pay a basic membership fee of \$35.00.

Enclosed please find a sheet which provides the details of membership in NBF. When you complete this form please consider joining at a level above the basic fee as it will go to support the National Bonsai & Penjing Museum in many different ways.

Thank you!

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President's Letter



As we approach 2004, your Museum is emphasizing the "Penjing" in its name.

This issue of the Bulletin will entice you to attend the

Penjing Symposium now being planned for next May under the chairmanship of Curator Jack Sustic. This is the second international symposium in the educational series conceived and funded by our late benefactor Mary Mrose, in whose honor and memory the International Pavilion in the Museum is named. Mary would be ecstatic about the program for the upcoming symposium—and I am sure that you will be too.

During the Penjing Symposium, we will celebrate the extraordinary contributions to the Museum of Dr. Yee-Sun Wu, who will turn 100 in 2004. Dr. Wu was instrumental in making our appreciation of the art of Penjing possible, when he donated not only the funds to build the Chinese Pavilion in the Museum but also most of the penjing originally displayed in the Pavilion. His vision and expectation is that during the 21st Century, bonsai and penjing will become even more popular in North American than in Asia. Over the past years, we have added other penjing to the Chinese Collection, including one creation by Qingquan "Brook" Zhao, the Chinese master, and several creations by the late Stanley Chinn, the American master who lived in Wheaton, Maryland until his death last year.

NBF's transition to a true membership organization during this year has been promising and bodes well for NBF's future. Our membership

roll continues to grow, thereby providing a regular source of funds for the support of the Museum. Many loyal supporters have sent in donations well exceeding the amount of the regular dues, and long-time benefactors have continued their extremely generous annual financial support. We thank you all.

I am also pleased to announce that Deborah Rose has made a donation to NBF to help us fund, together with the USNA, the construction of the lower courtyard, which will be named the "Rose Lower Courtyard." We are very grateful to Deborah for her generosity. We hope to have the Rose Lower Courtyard completed well before the time of the 5th World Bonsai Convention in May 2005.

It is with a deep sense of appreciation for their lifetime contribution to NBF and the Museum that we remember those who have passed away this year, including Marion Gyllenswan (a founding Director and the Chairman of NBF), Mary Mrose (a major benefactor and an Honorary Director of NBF), Kenichi Oguchi (a major donor of bonsai, suiseki and scrolls), and Kazuya Morita (a long-time supporter on behalf of the Nippon Bonsai Association).

Looking beyond 2004, please make your plans to attend the 5th World Bonsai Convention to be held in Washington, D.C. on May 28–31, 2005. NBF and the U.S. National Arboretum are sponsoring this international event, along with the American Bonsai Society, Bonsai Clubs International and the Potomac Bonsai Association.

Visit NBF's Website:
www.bonsai-nbf.org

Summer Intern 2003 — Michael James

I am from Clear Spring, a small town in the Appalachian Mountains of western Maryland. Right now tending to my family's organic farm and caring for my collection of ornamental trees and bonsai seem to be my destiny in life. After high school I enrolled in the Maryland Institute College of Art but soon transferred because I found that my courses were too abstract and impractical. My reasoning here was that if I learned something more useful, like how to grow food, I could continue drawing art from nature, but I would never become a starving artist! So I went to Cornell University in Upstate New York and got a degree in Plant Science.

Before I was born, my father, in pursuit of his own dreams, was shocked when he was drafted into the army during the Vietnam War. Seeing the defoliated forests of Southeast Asia he was saddened by this and the killing of innocent people. Now he encourages me to work towards the transformation of violent attitudes. So my weapon of choice is a pair of pruning shears that I use to shape plants and to take their harvest. This will do no harm.

Last year my father took me and my younger brother back to Vietnam. In advance of this, I applied for a plant import permit from the Animal and Health inspection Service (APHIS). Then, when we were in Vietnam, we bought some bonsai, or as they say in Vietnamese "cay canh", from local rice farmers. They would invite us into their homes for tea but, not speak-



Photo: G. Jackson Tanner

Michael James

ing each other's language, we would just look across the table and smile at one other. From opposite sides of the globe we were reflections of one another. The beauty of bonsai was something we all understood. It became a common language. So now I want to believe that the past war was just a step in the cross fertilization of two cultures.

Earlier this year I began a six month internship at the National Bonsai & Penjing Museum. Now it is over, but I want to remember all the inspiration and knowledge that I gained from this experience. I never got tired of pinching apical meristems off the many species that are displayed in the Museum. Pinching these tender green buds keeps the bonsai from outgrowing their silhouettes. This act has become for me a meditation that is not unlike what rolling

rosary beads through the fingers or chanting silent mantras is for others. Many different thoughts and emotions were evoked while I watered those ancient trees. They make my dreams real. I still fantasize about how living cells are multiplied into both the textured clouds of foliage and the twisted wood that supports them.

The specimens at the Museum are works of art that took many lifetimes to create; yet they are still unfinished and continue to change. In both fine art and in good science attention to detail is necessary and even the smallest elements like grass and moss are significant.

I have a special appreciation for the growers who planted the trees from seed. Did these people have any thought about what these seeds might become at the moment they were planted? Were they thinking hundreds of years into the future? They did know that a tree well planted and cared for will outlast the person who plants it? So I think that this devotion of time and energy to keep bonsai alive is an incredible gift to us and it links generations of work together in the unity of a common vision to create beauty.

Now that I am no longer at the Museum I miss taking strolls through the collections and gardens. But it will be nice to come back for the special exhibits and events. My own bonsai have benefited from what I learned there and I hope that someone in the future will have them as their own living sculptures when I am gone. And maybe, if I live long enough, one will even be worthy to be in the National Bonsai & Penjing Museum.

PENJING SYMPOSIUM SCHEDULED FOR 2003

(Continued from page 1)

He will be accompanied by **Mr. Cheng Xiao Hua**, a penjing specialist who has worked in the Shanghai Botanical Garden and maintained its penjing since 1976. Mr. Cheng will present a demonstration



Cheng Xiao Hua

using material that will be planted in a large pot measuring 3 feet by 6 feet. This planting will become part of the permanent penjing collection at the Museum.

Karin Albert spent many years in China researching the history and

cultural roots of penjing. She was the first foreigner to be accepted into the Shanghai Penjing Society and is the translator of Mr. Hu's book: **Chinese Penjing: Miniature Trees and Landscapes**. Ms. Albert will address the topic of *Penjing — A Synthesis of Nature and Art*.

Jack Sustic, the Curator of the National Bonsai and Penjing Museum, will moderate a panel that will include the guest artists. They will address the challenge that curators, who are trained in the bonsai tradition, face in maintaining a penjing collection

In addition, **NBF** will pay tribute to **Dr. Yee-sun Wu** of Hong Kong, the major donor of the penjing collections at both the Montreal Botanic Garden and at the U.S. National Arboretum. The

year of 2004 will be the centennial of Dr. Wu's birth.

As part of the symposium, **Jim Hughes**, the Assistant Curator of the National Bonsai & Penjing Museum, will give an overview of the penjing collection at the U.S. National Arboretum and the Montreal Botanic Gardens and will discuss their origins and recent additions.

This symposium will be a thought provoking opportunity for participants to learn about the ancient origins of penjing and the singular influences that shaped this art form. There will also be a pre-conference demonstration on Friday, May 21, featuring **Yunhua Hu**. This presentation will be limited to 25 registrants in order to provide an intimate setting for questions and answers.

Curator's Corner

By Jack Sustic

Fall in the Washington area is a beautiful time of the year. The mild temperatures and bright blue skies helped to bring over 2,000 visitors to the Museum during the **Fall Fruit and Foliage Exhibit** that was on display from November 1st through the 9th in the Special Exhibits Wing of the Mary E. Mrose International Pavilion. As always it was the highlight of the fall season. We were very pleased with the condition of the trees this year. In particular the fruit on the persimmon (*Diospyros kaki*) and the Japanese winterberry (*Ilex serrata*) were especially stunning. For the first time we offered a curator-led twilight tour of the Museum featuring this exhibit. Twenty people registered for the tour and to my surprise sixteen of them had never been to the Museum before! However they were very impressed by what they saw.

The Museum under lights is an experience that shouldn't be missed. In the quiet of evening, with the hustle and bustle of

the day's activities over, it is magical to view the trees under lights. For me the darkness creates a more intimate connection with the trees that is completely different from viewing them in the daylight. If you have never been here at night I encourage you to check out the events section of the *Bulletin* for future twilight tours. If you can make one of these you will not be disappointed as it is a wonderful opportunity to experience the Museum in a new light!

On a different topic I recently returned from the **Golden State Bonsai Federation's** 2003 convention in Fresno California. I take my hat off to all who were involved with the convention. I am always impressed with the great knowledge and contagious enthusiasm that is part of the bonsai community on the West Coast. Their love of bonsai and their commitment to the art are so apparent. I always come back home with my batteries recharged.

I want to especially thank **Harry Hirao**, Mr. California Juniper, for asking me to help him with one of these huge trees. He estimated it to be 1,000 years old and I thought it weighed about 1,000 pounds



Photo: Shawn Thew

Jack Sustic

too! As usual though, due to Harry's visionary skills, the tree turned out great.

Now I look forward to seeing everyone on the West Coast here in Washington in 2005.



Meet Volunteer Bill Orsinger

I have always been interested in nature. One day at an estate sale I picked up a **Potomac Bonsai Association** newsletter and read about a bonsai club in Northern Virginia. I joined and I was soon hooked.

After a few club meetings I read that there was an *Afternoon of Bonsai Refinement* at the U.S. National Arboretum with a presentation by the Curator **Bob Drechsler**. I attended and heard Bob on the phone arranging with **Peter Bloomer** to photograph the bonsai trees. With a background in photography I offered to help and during this process I helped **Janet Lanman** and **Dan Chiplis** with the Chinese trees that were in quarantine at Glendale. After two days of working on these trees Bob and Dan asked me if I would like to volunteer on a regular basis. That was March 1988 so it will soon be my 16th anniversary as a bonsai volunteer.

I have now worked under three bonsai curators, Bob, **Warren Hill** and now **Jack Sustic**. Bob taught me to prune a tree and to understand what it will look like after three years. Warren taught me about design



Photo: G. Jackson Tanner

Bill Orsinger

and that the design of a mature tree can change over the years. Jack has great skill and tact and when he asks us to do something we do it willingly. He knows what each of us does best and turns us loose on the particular job that fits our skills and in my case it frequently involves my knowledge of tools. I like that!

I received an undergraduate degree in biology and then I had an opportunity to enter medical school. When I was finished I found my niche in family medical practice. It is a humbling experience working closely with patients and their families but I relished it. First I was a country doctor

and my practice included the local prison. Then I was a suburban doctor for 25 years except for the year and a half that my family and I spent in Italy where I worked as a Public Health Doctor in Naples. I finished off my career as a staff physician for the Central Intelligence Agency.

Now, retired for 18 years, I look forward eagerly to my weekly trips to the National

Bonsai Collection. I have seen lots of changes in my 16 years of volunteering and my own trees bear the proof of what I have learned from working on the collection under these three fine curators. The friends that I have made here have been an unexpected bonus. They each have an interesting story to tell and from each person I receive a sense of their inner peace. When Viola, my wife of 59 years, wonders where I am she has only to look in the backyard where I'll be tending my own bonsai collection of over 100 trees. Each has a story to tell and each of these also conveys to me a sense of peace.

The Mighty Oak

By Cheryl Manning

“Every oak tree started out as a couple of nuts who decided to stand their ground.”

—Unknown

When driving along the 101 freeway in central California, one cannot help admiring the magnificent oak trees along the road and on the surrounding hills. **John Naka** was no exception in his admiration of these oaks. The year was 1985 and fortunately for John, one of his students, **Al Nelson**, had permission to collect oak trees near the town of Lompoc. So, Al, John, and **Harry Hirao** made a number of trips to the area. They stayed at the ranch of **Bill Darling** and it was Bill who guided them twelve miles off the main highway to oak-filled acreage.



John Naka and the oak in 1996.

John headed west towards the ocean to see trees stunted by the wind, but he found nothing of interest. He then headed for the old oak groves and found several trees worth collecting. One huge oak tree proudly displaying its struggle to survive caught his eye. One side of the tree was dead and the other side was alive, but lacking branches near the base. However, under the

canopy of this large tree grew a small oak with a very interesting trunk and a good root system. After five hours of careful digging, the tree was his and he also generously dug out a second tree that he promptly gave to **Marybel Balendonck**.

When the John Naka North American Pavilion of the Museum was completed, it was only appropriate that a selection of John's trees would find a new home there. For this gift he chose four of his favorite and most outstanding trees, including the cascading oak. Though these trees are no



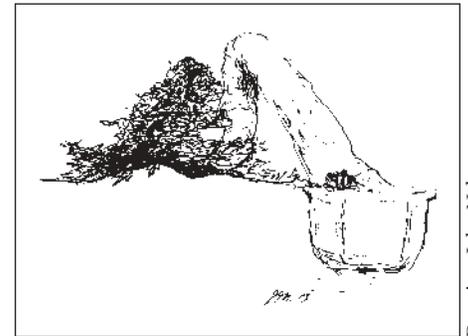
The oak in May 2003.

longer in his back yard, they are not forgotten. Each year, John makes the journey east to visit the Museum and the staff who care for the trees. His first stop is to visit “his” trees. He is still involved with their development and design and during each trip he works on these as well as others. But of course most of the ongoing work falls to **Jack Sustic** as the curator of the bonsai col-

lection, as well as other staff and volunteers who adore these trees as much as John does.

As an ever changing art all bonsai are susceptible to decline and in the early winter of 1999, the oak took a turn for the worst when the apex died. The tree was immediately repotted into a larger box and for the next three years, the tree was allowed to go wild and recover. In some places the branches budded back, but the branches that died were left in place as a guide to where the new branching should be placed.

In the spring of 2002, the tree was healthy enough to be repotted back into its original container and when John saw this tree in the spring of 2003, he was pleased to see how much it had recovered. Nevertheless he remarked that the outline of the foliage was not yet desirable so John drew a



Johns drawing of the oak as he envisions it to look.

picture of how he would like Jack to develop the new apex.

Sometimes adversity is devastating. Other times, it is merely a challenge to overcome. In the case of this tree, with John and Jack's help, it has met this challenge and we hope that in time this “mighty oak” will soon be restored to its original majesty.

Museum Events

December/January

The **Bonsai Winter Silhouettes** exhibit opens in the Special Exhibits Wing of the Museum on **December 27** and continues through **January 4** from **10:00 a.m. to 3:30 p.m.** each day. There will be a Twilight Tour of this exhibit on **Friday January 2** from **5:00–6:00 p.m.** The cost of the tour is \$7.00 or \$6.00 for NBF and FONA members.

March/April

Events for March and April include an exhibit of **Ameriseki** suiseki from **March 6 through 14** and the annual **Ikebana International** display on **April 16 until the 28th**.

May

On **May 1 and 2** the **Potomac Bonsai Association** will have a show of bonsai in the Administration Building. This will coincide with an exhibit of *shohin* from the collections of NBF Board Members, **Dorie Froning** and **Jack Billet**, in the Special Exhibits Wing from **May 1st until May 9th**. Dorie Froning will also do a lecture on the topic on May 9th at 1:00 p.m. There is no charge for the talk.

The **Satsuki Flowering Bonsai** display begins on **May 15th** through the **23rd** and this will coincide with the **Symposium on The Art of Chinese Penjing** on **May 22nd** and **May 23rd**. (See story, page 1.)

The cost for the full symposium is \$200.00 (\$160.00 for members of NBF and FONA) or \$120.00 for a single day (\$100.00 for members of NBF and FONA). There is also a special Student rate, \$100.00, for those under 21 for the full Symposium. A special pre symposium demonstration on **Friday May 21st** will cost \$75.00.

The annual 2004 **National Bonsai Foundation Board Meeting** will be on **Friday, May 21st**.

To register for Museum events please send a check and event registration to:
U.S. National Arboretum
3501 New York Avenue N.E.
Washington D.C. 20002
Attention: Event Registration/EVSU.

Mission and Goals of The National Bonsai & Penjing Museum

By Janet Lanman

At the NBF Board Meeting in 2002 the Board endorsed the formation of a Task Force to work on developing a Mission Statement and Master Plan for the Museum. The Task Force was chaired by **Janet Lanman** and the members included **Roger Case**, **Jim Hayes**, **Felix Laughlin**, and **MaryAnn Orlando**. Late in 2002 this group began meeting with U.S. National Arboretum Director, **Tom Elias** and Museum Curator **Jack Sustic** to draft a Mission Statement. It was proposed that a series of goals should be part of such a statement and these were added to the Mission. After several meetings and a number of redrafts this group was in agreement on the following Mission and Goals for the National Bonsai & Penjing Museum which was submitted to the NBF Board for review at the 2003 meeting.

Mission

The National Bonsai & Penjing Museum is an international scholarly center where superior bonsai and related arts are displayed and studied for the education and delight of visitors.

Goals

- Assemble and nurture a superior bonsai collection with special emphasis on specimens from Japan, China and North America
- Provide education about bonsai and support the scholarly study of that art
- Acquire and maintain a collection of viewing stones
- Acquire and maintain a collection of stands, scrolls and containers which enhance the exhibit of bonsai
- Develop and maintain a library and archive of literature and other materials of bonsai and related arts
- Maintain the museum setting to complement the display of bonsai

Meeting The Who's Who of Southern California Suiseki Artisans

By G. Jackson Tanner

As the Curator of Artifacts and Archives here at the U.S. National Arboretum's National Bonsai & Penjing Museum, I recently traveled west to the center of what seems to be the *suiseki* capital of the United States. It was a tutorial in discerning the subtle differences between rocks, stones and *suiseki* and it was taught by individuals who have played an instrumental role in establishing the collection at the Museum.

Marybel Balendonck, Vice President of the NBF Board, escorted me to the home of **Harry Hirao** who is one of southern California's most prominent stone collectors. As we walked around looking at every stone, Harry told me stories about discovering the

secret beauty he found in each. For Harry, it seems to me, collecting stones is a contemplative process. While other collectors run from stone to stone seeking obvious aesthetic characteristics, Harry studies every stone to seek the hidden merit in each. Long into the night I thought about the stones in Harry's collection, the fruit of so many years of collecting and refining his unique sense of what is appealing in each *suiseki* and how it will best complement his trees.

On the second day of my trip I met with **Cheryl Manning**, a member of the **Aiseki Kai** club, who offered to introduce me to fellow members **Jim Greaves** and **Alice Arbaugh**. This encounter was a

source of wonderment for me personally and it was also really a lot of fun. Jim and Alice worked their magic with *suiseki* by misting all of the stones in the garden. This brought out the special aspects of vibrant colors and distinctive shapes and textures in each one.



Jim Greaves with "sand box".

Photo: G. Jackson Tanner

Jim then pulled out what could only be called a *suiseki* sand box. Here he would bring stone after stone and place them into the large deep basin full of wet sand. We adjusted each stone from one position to another. All the while I was observing the subtleties of stone placement. One of the most revealing parts of this exercise was discovering the wide variety of color in stones. While many *suiseki* tend to be in earthy tones, I discovered there is room for color as well.

While we were enjoying arranging the stones another **Aiseki Kai** member, **Donald Kruger**, stopped by. It seemed like word was spreading about the arrival of this novice to the art. Later that night we all attended the September meeting of their group, where I met long time patrons of the Museum, **Larry** and **Nina Ragle**, as well as many other members of the club. Together we all thoroughly enjoyed a special lecture and discussion by **Ray Yeager**, the **Aiseki Kai** club historian, on the geology of the Sierra Nevada Mountains and its relationship to his collection. Following the lecture everyone who brought a stone shared with the group their latest and greatest find. The lively banter of the group in critiquing the stones quickly whisked me back to my college years and the similar exercises that we endured in studio art classes.

I would like to extend my gratitude to all the **Aiseki Kai** members who welcomed me so warmly and made this journey so memorable. In addition, I would especially like to thank **Felix Rivera** who took me on my first collecting trip ever and who imparted to me so much about looking at the essence of stones. Now I look forward to my next opportunity to visit California and see all the wonderful people I met on this trip. Thank you again!

Museum Notes

- In August a tree was taken from the North American Wing of the Museum. It was a *Juniperus procumbens*, donated by **Larry and Nina Ragle**. The tree is approximately 10" tall by 10" wide in a gray, oval pot. The tree can be seen in color on the NBF website at <http://www.bonsai-nbf.org/missingtree.htm>
- If you have any information on this tree please contact Jack Sustic at (202) 245-4529.



Photo: G. Jackson Tanner

Missing tree, Juniperus procumbens.

- Two new trees have been acquired for the North American Collection. One is a *Liquidambar styraciflua* (Sweet Gum) from the collection of NBF Board Member, **Vaughn Banting** and the other a *Juniperus californica* (California Juniper) from the collection of NBF Honorary Board member, **Harry Hirao**.



Photo: G. Jackson Tanner

Harry Hirao with his gift tree.

- **Elizabeth Ley**, long time leader of the Gardens Unit at the U.S. National Arboretum and an NBF member and good friend of the Museum, resigned earlier this year. **Scott Aker**, formerly IPM Coordinator of the Gardens Unit, has been appointed Acting Gardens Unit Leader for one year pending a search for a permanent leader for the unit.

- On March 5, 2004, The Japanese American National Museum in Los Angeles will recognize **John Y. Naka** as its inaugural Cultural Ambassador for his lifetime of contributions to the nation and the world in promoting the art of bonsai. A book of his sketches *By His Hand: A Collection of Original Sketches by Master Bonsai Artist John Naka* will be published by NBF in 2004.



Photo: G. Jackson Tanner

Tom Inglesby at work.

- Three viewing stones from the National Collection were lent to the **Frederick Meijer Gardens and Sculpture Park** in Grand Rapids Michigan this past fall for their exhibit: *A Japanese Autumn*. The stones which will be returned to the Museum in February 2004 were a mountain stone, donated by **Kenichi Oguchi**, an island stone donated by NBF Board member, **Jim Hayes**, and a hut stone donated by former assistant curator, **Dan Chiplis**, and **Ruth Lamana**.

- The U.S. Department of Agriculture Animal Health and Inspection Service (APHIS) has approved a Pilot Program under which American bonsai importers can import bonsai from Japan, China and elsewhere if the bonsai are kept for two years in special quarantine facilities approved by the state in which the importer is located. NBF took the lead in working with the USDA to find this alternative to the current regulations which prohibit the importation of bonsai that have not been in quarantine in the exporting country for two years before being sent to the United States For the full story, see the NBF website.

- Bonsai Master, **Toyohiro Iitsuka**, of Japan spent a month working on trees at the Museum during the month of August.



Photo: G. Jackson Tanner

Master Iitsuka at work.

- Museum Volunteer, **Tom Inglesby**, is refurbishing the doors of the **Dr. Yee Sun Wu Chinese Pavilion** which have suffered from weather damage.

- On September 4, 2003 **Kazuya Morita** of the Nippon Bonsai Association and a good friend of the National Bonsai & Penjing Museum died in Tokyo. Last year NBF presented a letter of citation and an Eel River stone to Mr. Morita as an expression of our deep gratitude to him for his many contributions to the bonsai community.



Photo: Yuji Tamura

Mr. Morita with NBF gift stone.

- In the last issue of the **Bulletin** there was a request from the Arboretum Librarian, **Robin Everly** for original back issues of the NBF **Bulletin**. Thanks to two great people from Wisconsin, **Dennis Hoffman** of Hartford and **Jack Douthitt** of Fox Point, we now have all issues.

- Thank you also to NBF Board members **Helen Souder** and **Brussel Martin** for the donation of plant material for demonstrations and workshops. If you have similar material to donate please contact the Curator, Jack Sustic.

Update of the 5th World Bonsai Convention

By Glenn Reusch and Chris Yeapanis

It is hard to imagine but May, 2005 is only 17 months away. Few events in the bonsai world will be anticipated with more excitement than the 5th World Bonsai Convention to be held at the Washington Hilton Hotel in Washington D.C. The National Bonsai Foundation is one of five sponsors of the convention along with the U.S. National Arboretum, the Potomac Bonsai Association, the American Bonsai Society and Bonsai Clubs International. This is the fifth world convention under the auspices of the World Bonsai Friendship Federation which was founded in 1989 by former Nippon Bonsai Association Chairman, **Saburo Kato**, and **John Y. Naka** along with other visionary bonsai artists to help promote world peace and friendship through bonsai and its allied arts.

We hoped that we would be able to publish the full list of speakers in this issue of the **NBF Bulletin** but negotiations are still continuing with some possible participants so we will keep that a secret a little while

longer. Plans are being made for an exhibit of priceless antique Chinese pots from the world renowned collection of I. C. Su of Taiwan. This will be one more unique feature of the 5th WBC and another reason why we fully expect this to be the largest bonsai event ever held outside Japan.

A wonderful optional dinner will be held at the U.S. National Arboretum which will give attendees one of many opportunities to visit the National Bonsai & Penjing Museum. We encourage everyone who attends the convention to visit the Museum before, after and during the event. It will be one of the highlights of your Washington visit and should not be missed by any bonsai aficionado.

Workshop materials are being gathered and vendor invitations will go out soon so all readers should make sure that the dates of **May 28 through 31, 2005** are boldly marked on your calendars. Then you can begin to anticipate one of the finest bonsai experiences of your life.

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