

**MR. SABURO KATO - "THE HEART OF BONSAI"**

The invitation read: "You are cordially invited to a special lecture and demonstration at the U.S. National Arboretum Auditorium - Mr. Saburo Kato, Chairman, Nippon Bonsai Association, will speak on "The Heart of Bonsai." Bonsai Styling Demonstration by Mr. Hiroshi Takeyama, Director, Nippon Bonsai Association and Mr. Jiro Fukuda, Director, Nippon Bonsai Association.

"This is a rare opportunity to hear Mr. Kato, one of the world's leading authorities on bonsai, speak on the subject of bonsai and to learn from two of the leading bonsai stylists in Japan. We encourage you to visit the National Bonsai and Penjing Museum before the lecture. This program is brought to you by the Nippon Bonsai Association, the National Bonsai Foundation, and the U.S. National Arboretum."

Dr. Tom Elias, Director of the Arboretum, gave the introductory speech. He noted that never before have bonsai played such a high level role in international diplomacy. Later that day President Clinton was to give the Japanese Prime Minister, Keizo Obuchi, who arrived in Washington on the same day as this event, a 300-year-old juniper and a viewing stone from the Colorado River. Also to make Mr. Obuchi feel more at home at Blair House, there are two bonsai flanking the front steps to Blair

House and two viewing stones on display inside. On the following Monday, President Clinton and Mr. Obuchi will be able to carry on a discourse on the lawn of the White House amidst four bonsai.

The bonsai which were presented to President Clinton last year will go into the Japanese collection in the Japanese Pavilion of the Museum, along with "The Magnificent Seven" bonsai presented last year by the Nippon Bonsai Association.

Dr. Tom Elias concluded by welcoming all who attended including the notables, seven honored guests from Japan, and those who traveled great . . .

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

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Please send ad copy/articles to the editor:

J. F. Koetsch  
6709 Caneel Ct.  
Springfield, VA 22152

**PBA Officers:**

President	Andy Cook, BBC
1st Vice-President	Chuck Croft, NVBS
Educ. Vice-President	Keith Belk, RBS
Secretary NVBS	Judy Wise,
Treasurer	Jerry Antel, Jr., BBS
Membership	Judy Wise (202) 554-3045
Newsletter Editor	Jules Koetsch

**PBA Clippings staff:**

Editor	Jules Koetsch (703) 569-9378
Assoc./Type Editor, and Art Director	Betty Yeapanis (703) 591-0864 bittenhand@erols.com
Advertising Editor	Jerry Antel, Jr. (301) 320-5251
Calendar Coordinator	Doug French (703) 502-9426 DFrench200@aol.com

**Editorial** by Jules Koetsch

There is a saying that I believe goes this way: "Watering can be the beginning as well as the end for a bonsai." The beginning part is obvious, but the "end" part refers to over watering a potted plant - a condition that many a zealous devotee of potted plants may have a tendency to do. There is one article in this issue of *Clippings* which pertains to the main destructive effect of over watering - **root rot**. One will follow next issue.

How does one know if one is over watering? One surefire way is to sniff the roots to detect any foul odor when repotting a plant. Sometimes if root rot is present, you may even smell the rotting roots when watering the plant. Also, root rot may be a possibility if, when repotting, there has been little or no additional root growth since the last repotting. Keith Scott once remarked that if the plant's roots do not fill the pot, you're doing something wrong. I attribute the lack of vigorous root growth to growing some species in 3 to 4 hours of full sun, and others in filtered sunlight. I must guard against root rot in part by choosing the right soil mix and by not over watering. As a result of numerous attempts, I've given up on white pines and Scots Pine.

How to water properly is the first challenge an apprentice in a Japanese nursery must master; and the apprentice can spend about 2 years proving he knows what to do. However, the plants in a Japanese bonsai nursery are placed so that they do not get any shade during the day. Hence, the first item in the monthly care tips is how many times a day one should water plants that sit all day in sun. The usual rule of thumb is that if you're watering a bonsai, water until the water comes out of the drain holes in the bottom of the pot. When it takes a long time for the water to come out of a pot's drain holes, it indicates clogged holes which should be cleared, or root rot definitely will occur. If you like to immerse the pot in water, you wait

until there are no air bubbles rising to the surface of the water. The first watering of the day should always be before 9:00 a.m., if possible, and a second watering around 3:00 p.m. so the soil doesn't retain too much water and promote root rot. In winter, the number of waterings is drastically reduced to every 3rd or 4th day unless the soil in the pot is frozen. Then watering is done when the soil thaws.

There are a host of variables which come into play to upset the idyllic schedules cited above. Some plants are thirstier than others and require more frequent daily waterings, as the monthly Care Tips in *Clippings* indicate. Then it doesn't take any stretch of the imagination to recognize that rainy days can mitigate the waterings. Also, humidity and the opposite effect of prolonged winds can either cause a plant to not use much water or lose too much. Hot, sunlit days also raise havoc with the water intake of plants. Then there is the soil mix: does it have a tendency to retain a lot of water or is it quick draining; are there enough air spaces between the particles of the soil mix?

Plants can tolerate a wide range of adverse conditions, but not for extended periods of time. Hence, if you are growing bonsai especially in any place but a sunny location, you might have established your own watering schedules for the different types of plants in your collection. I've already mentioned some of the clues which indicate over watering - the pungent aroma accompanying root rot, the soil mix, and the lack of a full day's exposure to sunlight.

I've been using a moisture meter for a number of years, and it's interesting what one can learn from it.

First and foremost, if the moisture meter indicates the moisture content in the soil is relatively constant during the non-winter months, the plant is either ill or dead.

The moisture meter indicates which plants can get along on one watering per day, and those which may need more than one. During the winter months, some species seem to get along on less frequent watering than other species. I've found that to be true for spruce and azaleas.

The moisture meter lets you adjust your watering to accommodate different weather conditions - rain, high humidity, drying winds.

The moisture meter can be used to probe how well the roots fill the pot. The moisture meter will show a significant increase when it is inserted into the soil where the roots are, over the reading where there are no roots, i.e. closer to the edge of the pot. One of the reasons for putting fertilizer balls around the edge of a pot is to get the roots to grow to fill the pot.

For forest plantings, the moisture meter will indicate if all of the soil has received enough water. One must be careful in watering forest plantings to insure that all areas of the soil receive sufficient water. I've found that even on slabs, the centers of my forest plantings tend to dry out faster than the edges.

Inserting the probe on a slant to check the soil on the bottom of the pot will indicate if water is puddling in the bottom of the pot.

Some additional comments: I've put thin layers of horticultural charcoal on the bottoms of my bonsai pots before adding the soil mix. The bag containing the charcoal states that, "A layer of charcoal in the bottom of a container acts as a filter to help remove chemicals which might be toxic to plant roots." I've always felt the charcoal would be an assist in preventing root rot. Any comments from you readers?

Lastly, as I've mentioned in previous articles, I prefer a two-pronged water meter over the single probe with flexible wire lead to the meter. It's much easier to just go around probing the soil with one instead of two hands.

Most plants can tolerate varying ranges of conditions, and it seems that even among a specific species, one plant may survive where others won't. Larch does not do well in this area, but after killing a few, I now have some which seem to be satisfied with their environment.

Your watering technique is the principal key for the survival of your bonsai--so avoid over watering! Every plant with its soil mix has its own preference for water, just as we humans do. I'm going to use the moisture meter to monitor my bonsai pots on a daily basis. If the meter gives a reading of less than 50% dry in the root area, I'll give them a watering. However, **no watering after 3:00 p.m.**



## Calendar of Events

### June

#### Rappahannock Bonsai Society

**5** International Pavilion, USNA, for first day of RBS bonsai display

**13** 1-2 pm, Demo at Bonsai and Penjing Museum

#### Brookside Bonsai Society

**6** 2-5 pm Open House - Dave Hockstein  
**17** Monthly Meeting - Demonstration with Fred Mies and Tony Meyer on mountain laurel

**26** 2 pm Cascade/Semi-Cascade workshop with tropicals with Martha Meehan, \$35-\$45 Open to all PBA. Call Jim (301) 779-2891

#### Baltimore Bonsai Club

**27** Chrysanthemum Workshop by David Garvin, Material Fee \$5, T.ofM.: Yew, Display: Al Iten

#### Kyomizu Bonsai Club

**27** 2 pm Styling workshop - open discussion

#### Northern Virginia Bonsai Society

**12** 10-12 pm Shohin Discussions and Workshop, Dorie Froning and Jack Billet

### July

#### Rappahannock Bonsai Society

**3** 11 am, Workshop: Tropicals,

Brookside Bonsai Society - No regular meeting on third Thursday

**11** 9 am- 12 pm Open House - Dan Chiplis

Baltimore Bonsai Club - No meeting

#### Northern Virginia Bonsai Society

**10** 9-12 pm Auction: Bill Merritt's Bonsai Collection, Possible location - Green Spring Gardens Park (check with your club officers)

#### Kiomizu Bonsai Club

**25** 2 pm Slab Making at R. Davis's home. (Members only please.)

### Other Goings On

**28 May** - Celebrating Bill Merritt, See pg 16-17

**29-30 May**, 10-5pm VaBS Exhibit, Norfolk Botanical Garden, (757)497-0906. Free.

**2 June**, 10-12 pm Boxwood Collection Tour. Registration reqd. Free.

**10 July**, 1-3 pm Propagation of Azaleas & Rhodies, Bonsai & Penjing Museum. Registration reqd, \$15 (FONA gets a price break \$12 - do we?)

**18-19 September, PBA Fall Symposium, National Arboretum**, Harold Sasaki will demonstrate and do workshops with Rocky Mountain Conifers

**21-24 October** - Atlanta, GA (Kimura) Contact Tony Smith (404) 872-2217, fax (404)875-1464 or hermita@mindspring.com

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### Apologies . . .

Well, folks, we got so excited last month being able to publish current events in the *Clippings* that we messed up a bit. We gave no credit to Ian Fulcher for his Moyogi poem with its introduction. Did we mention he's not even a member and he's contributing to your newsletter.

We also gave and took no credit for the many photos from the Spring Show. Chris Yeapanis took the good ones.

And there's a blurb at the end of p. 15 the source of which I have no clue. We're going to treat it like "pin the tail on the donkey." Be the first to figure out where it goes and win a prize of questionable value.

AND then there's the letter from Jack Cardin, BBS. Read on . . .



*More Errata:*

From: John A. Cardon, BBS

Dear Betty,

As I told you the other day, the April issue of "Clippings" erroneously credited me with the "volunteers tip" regarding the use of guy wires as an alternative to spiral wiring. I wish I could take credit for this suggestion, but I can't.

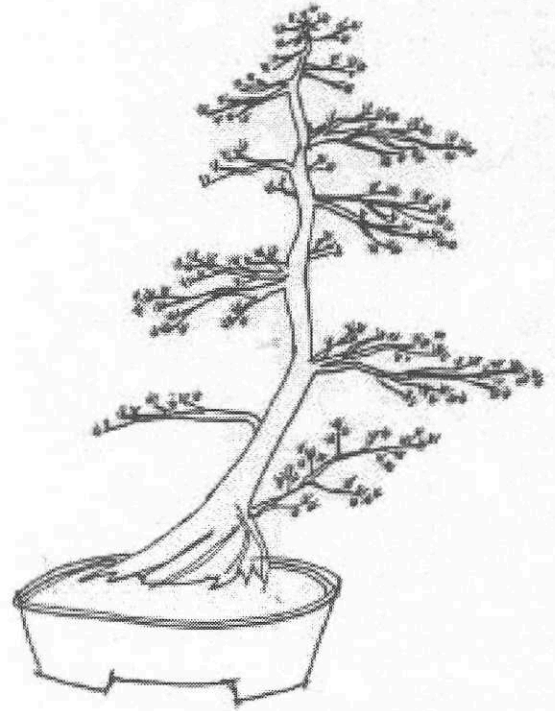
I suspect another volunteer, who shall remain nameless (David "Nameless" Garvin ?) was the source of this gem. Nevertheless, I wholeheartedly endorse guy wiring wherever it can be used. It's easy, effective, does not leave a mark, and is next to invisible. The fact that Warren Hill insists on it may have something to do with why the volunteers use it!

Incidentally, Jack Sustic, Assistant Curator, showed me an article on wiring by Marian Borchers in the July, 1983 issue of "Bonsai" which states that the guy wire method "could be called the lazy way to style a tree." It is true that a lot of work can be avoided by using a guy wire, but in my humble opinion that is a good reason using it. I like to save time and energy whenever possible.

If you want something for your column I offer this: When styling a tree, whether by pruning, trimming, or wiring, it is best to stand back now and then and take a good look at the tree and the effect of your work. By doing this you get a much better look at the silhouette, branch placement, and general appearance of the tree than you get by always standing close to your work.

It goes without saying, of course, that a white background behind the tree is most helpful in enabling you to see what you are doing and what you should do in order to style the tree the way you want it.

Best regards,



Do you ever sketch your trees?  
We'd appreciate some informal artwork to dress these pages. This particular tree was done by Dave Dambouic a zillion years ago. We wouldn't turn down one sketch or a set depicting all the major styles.  
No guts, no glory!

## Thickening the Trunk

by Dave Bogan

*Tachiagari* - The lower part of the trunk from root base to the lowest branch.

One of the main problems bonsai enthusiasts face is how to obtain a good tachiagari, line and taper on the lower trunk.

The main way to obtain material for bonsai is to use nursery stock or collect a tree from nature. Many of these trees have defects in their trunks which sometimes seem impossible to correct: reverse taper, thinning in some areas, thickening in others, all of which detract from the beauty of the tree.

The growth rings of a tree tell a story of its history. If you cut through a trunk, you can see how some rings are wider than others. This indicates the tree has not grown evenly throughout its life. We need to find out why it grew more rapidly, why it thickened more rapidly.

Through the observation of trees in nature, it can be seen that trunks have zones of distinct thickness, and it is useful to consider which of these situations has thickened the most --

The lower zone if there is a branch near the roots;

Wherever there are thick branches or bar branches;

Wherever there are scars;

At the apex or wherever branches have apexes that grow upward.

In short, there are only two botanical reasons for the above to occur: (1) Where there is greater passage of sap, there is greater growth; and (2) A wound in the cambium zone stimulates thickening and activates growth.

The most common way to thicken the lower part of the trunk is to let a branch near the roots grow. Of course, the whole branch is not allowed to grow, since later it

will have to be shaped. This procedure consists of letting the apex of the branch grow without limits until the thickness of the trunk is adequate. In the process, the branch will also thicken, so a really thick area should be developed. Alternatively, once the trunk is of suitable size, totally remove the branch.

Often a tree needs to have a thicker trunk throughout its whole length. The most usual procedure is to let all the branches grow freely for some years. Also, you may let the branches grow selectively in such a way that those with sufficient thickness will be pinched and pruned, while those which should be thickened are allowed to grow freely, with the double reward of thickening the desired branches as well as the trunk.

It is also very common to develop bonsai by drastic pruning, either a tree collected from nature or from a nursery. In this case, our future bonsai probably doesn't have an apex. Now, our principle problem will be to hide the difference in thickness between the base of the ordinal trunk and the new apex. To do this, let one of the branches of the apex grow freely, and later prune it back to a lateral branch. This branch is then wired up as a new apex.

If the difference between the old and new apexes is still noticeable, do the process over again, allowing the new little apex branch to grow until it takes on the thickness desired.

If the tree is already shaped, and we do not want to let the branches grow, ruining all the work of prior years, the procedure should consist of letting only one apex branch grow freely, and cutting it every year in the winter. The next year let it grow freely again, and keep doing this until the trunk is thick enough.

Another procedure to obtain a thick trunk is to reduce the height of the tree to take advantage of its base, which is the thickest part. A shorter trunk will always

appear thicker. To produce an apex, use an existing lateral branch or the previously discussed method.

If the second principle, that of injuries to the cambium, is used, then the following methods may be used.

1. Strain the bark of the trunk in winter, by bending the tree back and forth. Never do this to conifers.

2. Use a hammer to hit various predetermined areas of the trunk, areas which have been previously protected with a piece of rubber.

3. If the problem is the lack of a thick base, make a cut with a chisel in the lower part of the trunk, later positioning a piece of wood like a wedge in the cut. This essentially spreads the entire bottom of the trunk. Be careful you don't split it too far!

4. Make notches in the desired zones with root cutters. They do not have to be very deep.

5. Wrap the trunk tightly with wire, with coils close together, and let it bite into the bark a little during the growing season.

6. Another procedure, developed by Mr. Kimura, consists of making little holes in the area we wish to thicken. Make these little holes with a very fine graver or with a drill with a very small bit. In one example, sixty holes were drilled in the trunk of a single tree. They are not big enough to damage the tree, and they make it thicken because it has to close the wounds.

Although some of these procedures may seem harsh, they are frequently used by professional bonsai growers. Not so for most amateur enthusiasts, unless they are experienced. There is clearly a risk of harming the tree if you are not familiar with the individual characteristics of the species. For example, one must know how quickly it forms a scar, its growth rhythm, its capacity to recover from a severe wound, and most importantly, one needs to be in complete command of the techniques of plant care in order to

stimulate rapid recovery without further injury to the tree.

For deciduous trees the most frequently used methods are wedging, bending, and notching. For conifers, the use of apex branch and branches at the base are the most popular. Never use bending or pounding methods on resinous species, since the bark could separate from the wood and damage the tree irreversibly.

This space, and all the other empty spaces in this issue, would be filled with wonderful, elucidating information if some of you wise folks would express yourselves on paper (or in e-mail) for the good of your fellow club members. Next month's deadline-nay, every month's deadline till further notice, is 10th of the month.



PBA AUCTION  
BEHNKE'S

10 AM - 12 PM

BE THERE

DIRECTIONS WERE ON THE  
COVER LAST MONTH - DID YOU  
READ THEM?

## Growth in Trunk Diameter

by Reiner Goebel

reprinted from *The Journal of The Toronto Bonsai Society*, March 1994

The single most important feature in the design of a bonsai is its trunk. It should be substantial in relation to the height of the tree; and it should naturally taper from a thick base to a fine point at the apex. According to John Naka, the ideal relationship between the height of the tree and its trunk at the base is 6:1. That means that a 24" tree should have a 4" diameter trunk at the base. Most of our trees do not quite conform to that ideal, and it would be interesting to know if there is anything that can be done to improve trunk diameter. The most obvious way to increase trunk size is to grow a healthy tree by giving it the right amount of moisture, fertilizer, light and fresh air. Some people maintain that talking to it helps also. Talking, not swearing!

Many people are aware that the trunk of a tree will increase in diameter just above a constriction in the trunk, as might be caused by a tight wire. The reason for the increase is that the carbohydrates are blocked on their way from the leaves to the roots, and therefore cause the trunk to swell at the point above the constriction. There are two problems with this method:

1. The swelling is very localized and does not extend over the whole length of the trunk. This method can therefore only be applied at the very base of the trunk, where a relatively quick taper is natural and where the sudden decrease in diameter below the constriction is hidden by the soil.

2. The blocked carbohydrates will be sorely missed by the roots below, which will grow more slowly as a result of the reduced diet, and pay back the ill treatment by reducing the amount of water and nutrients they send toward the

leaves. The result is generally reduced growth. The best way to increase trunk diameter is by employing natural measures. Natural measures are also the only way to increase diameter over the whole length of the trunk. The growth of the trunk is directly related to the amount of foliage allowed to remain on the tree. Obviously, the more foliage a tree puts out and keeps, the quicker it will grow. However, if left to itself, most of the tree's energy would be consumed in growing upward, which will increase trunk size only marginally. It is therefore necessary to check this upward growth by pruning the top, thereby redirecting - at least temporarily - the tree's energy to the branches below. A tree's vigor is greatest in the apex and gradually decreases toward the lowest branch. This fact has to be kept in mind when pruning: the top of the tree has to be pruned more heavily than the lower branches. If a tree has a trunk diameter of 1" from bottom to top, it will not improve the tree much to increase it to 2" from bottom to top. What we want is to make the top a little slimmer and the bottom a lot fatter. The top can be made slimmer in two ways:

1. A thinner branch close to the apex is selected to continue the trunk line, and the trunk above it is pruned out. In this case, the height of the tree could probably remain the same.

2. A bud at the top of the trunk is allowed to develop and elongate until it looks like the natural continuation of the trunk. The shoot is then pruned back to give the tree the desired height, which will be somewhere higher than before. The gradual fattening of the rest of the trunk is accomplished by allowing the lower branches to grow freely, the intermediate branches a little less freely, and the top almost not at all. While this method will work with the tree in a pot, the process can be speeded up considerably if it is grown in the ground. While it is growing in the



ground, it is, of course, not a bonsai. But then neither is it much of a bonsai when it is subjected to this method in a pot, because the tree will not look properly proportioned. It is important, however, that we get accustomed to thinking of the tree in its final state and how to get it there as quickly and safely as possible. So what if it looks terrible for a couple of years! It will be a much better bonsai when it has a substantial trunk that has at least a semblance of taper.

TORONTO BONSAI JOURNAL - JANUARY 1998



## Ancient Trees on Remote Cliffs

Some of the oldest trees in the world have apparently been able to survive on cliffs that have remained inaccessible even though they are in highly developed parts of the U.S. and Europe.

Douglas W. Larson of the Univ. of Guelph in Canada studied 21 cliffs in 15 eastern U.S. states and 25 cliffs in Germany, France, England and Wales. Even though the cliffs were in areas that had been heavily developed for industry and agriculture, few trees were less than 100 years old, most were 160 to 400 years old and some were 1,000 years old.

The trees, however, grew at the rate of only 1 millimeter per year, making them among the slowest growing trees on Earth, the researchers say. "All the trees were grossly deformed as well as stunted," they write in the April 1 issue of *Nature*.

"Cliffs across the world may support ancient, slow-growing open woodland communities that have escaped major human disturbance, even when they are situated close to agricultural and industrial activity, which has destroyed or altered most other natural habitats," they write.

*This is not news to most bonsai enthusiasts or those who have seen the "Karate Kid" movie where the hero and his girlfriend risk life and limb to collect the dwarfed tree from the cliff for the "Karate Kid's" sensei.*

– Jim Sullivan, BBC

## DRAINAGE & POT DEPTH

by Andy Walsh and Shirley K. Egan

*For those of you who don't recognize this format, it comes from a chat room on the Internet and is in a conversational style.*

### Shirley's Comments:

All: I'm new to the IBC, but not to bonsai. Saw but erased somehow the thread about depth of pot. I recalled that depth DOES affect drainage, and the deeper the pot, the better the drainage, all things being equal (i.e., same texture and porosity of the medium, and assuming both pots have drainage holes at all), but didn't want to say anything until I had pulled the reference for it.

Looked it up last night in a book I have that I recommend as a bible for bonsai enthusiasts: Whitcomb, Carl E., Plant Production in Containers, 1984, rev. 1988, Stillwater, OK, ISBN 0-9613109 1 X. See pp. 159-160, 220 et seq. Whitcomb states on p. 159, "Container depth is the only aspect of container design that influences drainage. The deeper the container, the taller (longer) the drainage column, thus the greater the amount of growth medium in the upper portion of the container that is well drained." In other words, the medium also affects the drainage, but as for characteristics of the pot alone, it is solely the depth that affects drainage.

This is also why we no longer place a layer of coarser material or gravel at the bottom of pots, the conventional wisdom when I started bonsai, because the pot "reads" the start of the gravel layer as if it were the bottom of the pot, effectively making the pot less deep for drainage purposes. This seems counterintuitive at first, I know. Drainage relative to medium is also covered in an article in the ABS Journal Spring '91, Vol. 25, no. 1 by Whitcomb, AndyWalsh@AOL.COM skel@CORNELL.EDU which was the article

that first turned me on to his research.

### Andy's Response:

Hi Shirley, Welcome to the IBC! It's good to have another admirer of Dr. Whitcomb with us. I have cited from his text many times here. (I'm surprised Jim never noticed!) I consider it the best source of horticultural information available on growing trees in containers. I highly recommend it also.

We had a discussion on drainage about a year ago and exactly what you said above was presented here then. The current thread digressed into the subject of drainage, but the actual question was whether trees in shallow pots suffered from root rot more than trees in cascade pots. In regard to the difference in drainage characteristics, I don't know of any evidence that trees in shallow pots suffer from root rot at a greater frequency than in deeper pots.

In the past discussions, it was pointed out that if the capillarity of a soil kept water at a 1" level in a pot, the water level would be at 1" regardless of the pot's configuration. That is, after watering a 2" deep shallow pot and a 10" deep tall pot, both containing the same type and quantity of soil, the level of the held water would be 1" in both pots. In the shallow pot, 50% of the soil would be wet, and in the deep pot depending on configuration perhaps only 10% of the soil would be wet.

These observations could lead to the belief that shallow pots hold too much water and are more susceptible to root rot. However, drainage is not the only factor that impacts moisture levels in pots.

Transpiration and evaporation due to exposed surface area are important contributors. It is well known that shallow pots dry out faster than deeper pots, and I have observed this here in New Jersey for many years. Shallow pots have a much greater amount of their soil exposed to the

air, allowing them to dry out faster. Trees in shallow pots transpiring continuously have to contend with this loss and would have to do so by looking for moister soil. They actually wind up with less soil to support their water needs. The tree would need to have it's roots down in the lower region of the pot where it can get at the only water left. It is lucky if the pot holds enough water to keep it from drying out. These roots would only be at risk if they were continually kept under water. But that holds true for any root in any pot.

I was discussing this off line with Ernie in regard to the article on soils by Dave DeGroot which appeared in *International Bonsai* 1994, No.3. Dave did some experiments on the drainage of various soils in different containers and what he calls the drainable pore space. Rather than retype my e-mail, I'll copy some of it below (with some modification).

"My point was that poor soils and poor drainage are not an immediate sentence of root rot. Poor soils and poor drainage cannot cause root rot unaccompanied by over watering. It is excessive water and the resultant anoxia that cause root death and rot.

The results of the drainable pore space tests in Dave's article have to be taken within the context of the tree's interaction with the soil and it's water content. These data underline the importance of tailoring your soils to your climate and your trees' water demands. That was also the gist of Dave's article anyway.

Dave points out that, at the Weyerhaeuser collection, problems occur in shallow containers during their many months of cool wet weather. Naturally, if there is excessive rainfall during cool weather when transpiration is low, this will result in the constant presence of water in the pot. And, in any pot, for that matter. In my opinion, trees should be protected from such excessive rainfall. And that's really no different than

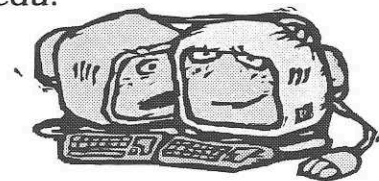
watering trees several times a day in a desert region. One approach is protecting from too much water, the other from too little water. Of course, the problems with both of these extreme environments can be mitigated by moderating the moisture retention of the soils used.

Again, root rot requires excessive watering and is not directly related to soil drainage or pot configuration."

Dave also points out that the mad dash to eliminate gravel and other drainage materials from pots some years ago based on the "perched water table" belief was probably premature. Many people cannot reproduce a "perched water table" in the coarse soils used for bonsai, and the normal process of repotting with chopsticks clearly disrupts any demarcation between the soil and the drainage materials. I know of no definitive evidence that drainage materials raise the water table or promote better drainage for that matter. Jack Wikle's article in the *ABS Bonsai Journal* several years ago found that for perching to occur, the soil particles had to be at least half the size of the drainage material, and the layers had to be matched evenly. Without these conditions, the water drained freely. (Creating a perched water table has gotten to the point of parlor trick in my mind).

I should add that, concerning my comment about shallow pots losing moisture so rapidly, Dave mentions in his article that he is looking into applying dressings to the surface of the soil to retain water there and help promote surface roots. I am interested in that, as I find it difficult to develop moss on shallow pots since, of course, they dry out so fast.

*You can reach our two authors on the Internet at [AndyWalsh@aol.com](mailto:AndyWalsh@aol.com) and Shirley K Egan, [skel@cornell.edu](mailto:skel@cornell.edu).*

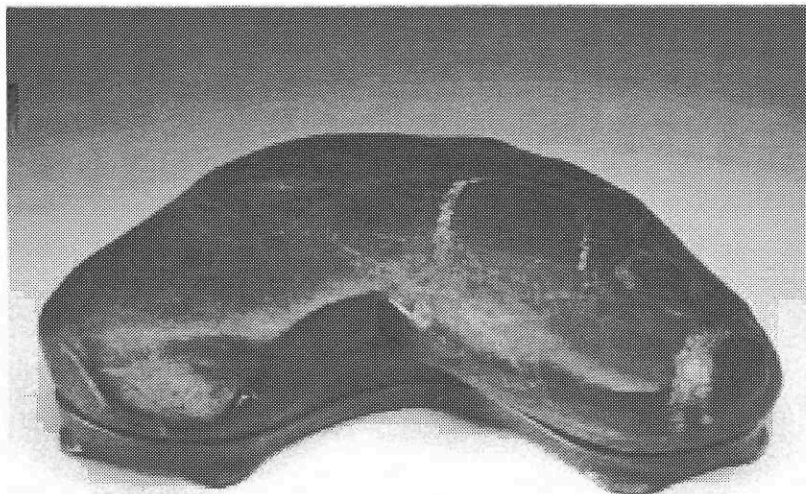


## Presidential Bonsai & Suiseki Gift

Presented to Japanese Prime Minister Obuchi by President Clinton

This California juniper was purchased in 1985 from Sam Uyeno who collected it from the Horse Canyon area of the Tehachapi Mountains in Kern County, California. Since that time, this California juniper was trained and cared for by Ernie Kuo. The tree was transplanted into the present gray, round, drum-shaped Japanese bonsai pot in 1993. The age of this California juniper is estimated to be at least three hundred years. The bonsai is about 30 inches tall from the soil line.

These gifts were made the first weekend of May.



Collected by Jim Hayes from  
the Eel River

Named: "The Way of Eternal  
Peace"

## Poetry Corner - *Calm yourself*

Ian explains the third poem in his series of five inspired by a visit to a PBA member's collection --

"As the middle poem in the series of five bonsai sonnets, the third poem—called "Shakan"—has quite a bit of weight on it. The first two poems establish the trend of the series: a movement from formal upright styles of writing toward more fluid styles. The sonnet that accompanies this introduction explores the violence that accompanies creation, the price paid for beauty. Again, these are themes common to both the shaping of words and the shaping of trees."

### 3. Shakan: *Slanting Style*

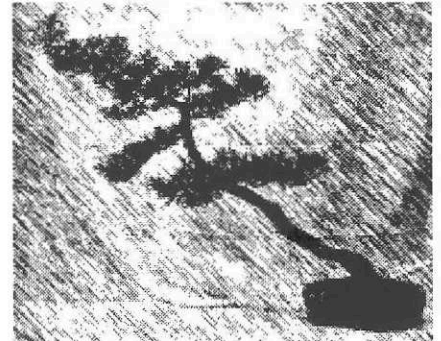
It took some time. The Earth first struck  
by lightning, turned and raised slanted hand  
through seasons. From green stick  
to blown diagonal, the grim first rains

ran up the teeth of those roots,  
heaven smashing at the young intruder  
with water, wind, and mud; the greening tools  
bending nature, pulling art from murder.

The rough-knuckled hand of a mother  
falls and falls, beating at the reply  
that out-lasts the flash a million times over  
as inverted lightning leveled at the sky.

And when humors part, their tempers fade,  
the wood sketches its memory in shade.

— Ian Fulcher, 1999



## **The Wabi-Sabi State of Mind** by Leonard Koren

How do we feel about what we know?

Acceptance of the inevitable. Wabi-sabi is an aesthetic appreciation of the evanescence of life. The luxuriant tree of summer is now only withered branches under a winter sky. All that remains of a splendid mansion is a crumbled foundation overgrown with weeds and moss. Wabi-sabi images force us to contemplate our own mortality, and they evoke an existential loneliness and tender sadness. They also stir a mingled bittersweet comfort, since we know all existence shares the same fate.

The wabi-sabi state of mind is often communicated through poetry, because poetry lends itself to emotional expression and strong, reverberating images that seem "larger" than the small verbal frame that holds them (thus evoking the larger universe).

From Wabi-Sabi for Artists, Designers, Poets & Philosophers by Leonard Koren, 1994, Stone Bridge Press, POB 8208, Berkeley, CA, 94707.

*continued from page 1*

distances to be present. He then introduced Mr. Saburo Kato.

Mr. Kato started by saying that he was happy and particularly privileged to meet once again with people he has seen in Japan and at the bonsai conventions. His speech is paraphrased in what follows:

The Prime Minister of Japan, Keizo Obuchi, is visiting the United States at this time. When President Clinton visited Japan last year he was very pleased to receive the bonsai gifts as symbols of the peaceful ties between Japan and the United States. Pictures of the event brought "very warming news" to the Japanese people.

When Mr. Obuchi decided to visit the United States, he wanted Mr. Kato to hold some kind of bonsai event to help cement the friendship between Japan and the United States. Hence, there will be a bonsai demonstration after this talk. Mr. Kato thanked Dr. Elias and members of the United States and Japanese governments for making this event possible. He expressed his special thanks to Dr. Elias for visiting Japan and planning the event with Mr. Obuchi.

For this meeting of Mr. Obuchi and President Clinton, Mr. Obuchi brought three bonsai - one for Mr. Clinton, a smaller one for Mrs. Clinton, and a third for the National Arboretum.

Mr. Kato expressed his thought that bonsai are now playing an important role since the gift of 54 bonsai was made by the Japanese to the United States in 1974 to mark the 1976 Bicentennial celebration. Mr. Obuchi is very interested in bonsai and Mr. Clinton also seemed to express an interest in bonsai on his last year's visit to Japan. Mr. Kato mentioned his long-standing cooperation with John Y. Naka in this country to establish bonsai as a "bridge to freely and peacefully cross over from one country to another." Thanks was given to the National Bonsai Foundation for helping in that endeavor. This is being attempted on an international basis viz.

the 2nd World Bonsai Convention held in Orlando in 1973, and the next one scheduled for Germany in the year 2001.

The spirit of the World Bonsai Federation is to contribute to world peace, to create a part of nature, and foster brotherly love through the growing and nurturing of plants. When we protect the life of a plant, we are also subconsciously learning to respect our own lives. As bonsai becomes more popular and everyone loves bonsai, wars may disappear from the earth. You may think that is a big dream about bonsai becoming an instrument for world peace; but if you get involved, you can better appreciate that possibility.

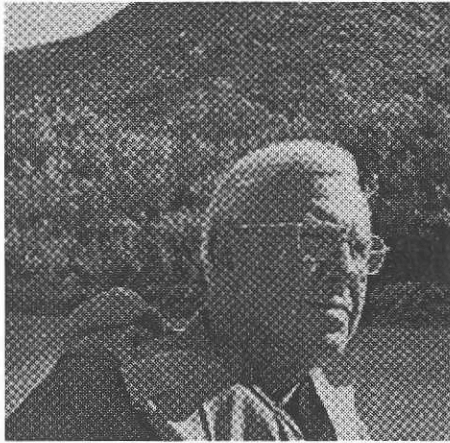
Mr. Kato believes that being involved with bonsai will mold a person in two ways - give one longevity and make one a better human being. Why do people live longer? They live longer if they take on responsibilities that make them work harder. In Japan, people who do take on responsibilities do not become senile. One must use the mind and body in two ways - creatively and responsibly. As he was speaking to us and looking around the auditorium, he noted many "happy, warm, contented and fulfilled faces." (Presumably referring to the fact that many in the audience were practitioners of bonsai.)

Mr. Kato talked about setting a goal to grow bonsai not for tomorrow, not for next week, not for next year, but for a long time away. When Mr. Kato was a little kid he was very scrawny and weak looking, and his father told him he would not live past the age of 20. He started getting involved with bonsai before he reached the age of 20. Mr. Kato's father died at the age of 64 - Mr. Kato will shortly celebrate his 85th birthday.

In conclusion, Mr. Kato said that it was very fortunate that all who love bonsai could get together on this occasion. It is Mr. Kato's hope that bonsai and the spirit of bonsai will be brought to the rest of the world.



**Charles H. Bird, USAF Ret, KBC**  
 December 1, 1917 to May 4, 1999



*The following is taken from Chuck's biography.*

Chuck Bird was born in the small town of Ft. Davis, Texas. His family owned an apple orchard in the Davis Mountains in the western panhandle of Texas. He attended Texas Technological College in Lubbock before entering flight training school. He was commissioned as a 2nd Lieutenant in the Army Air Corps in 1941 at Mather Field, California. He flew B25s over the Pacific during World War II. Chuck was a squadron commander during the Korean War, flying out of Hickam Air Base in Hawaii. His later assignments included Seoul, Korea and the Pentagon. Chuck retired from the Air Force in 1964 as a Lieutenant Colonel but never lost his love of flying.

While Chuck was a young airman, he met and married Virginia E. Hulse, from Sacramento, CA. Chuck and Ginnie had a long, committed relationship and would have celebrated their 55th wedding anniversary this year. The couple had three children, and six grandchildren.

From 1962 to 1979, Chuck started and managed a construction business, Bird Associates, building many fine custom homes and commercial buildings. In 1980, Chuck began a third career with Ginnie as a realtor until he finally retired in 1993.

Following his retirement, Chuck remained very active. He trained himself in propagating and training bonsai. He also took up wood carving; the carving of duck decoys; and casting, glazing, and firing pottery in his own kiln. He was a docent at the National Arboretum and was president of the Kiyomizu Bonsai Club in Prince George's County. Toward the end of his life, Chuck was increasingly affected by a rare neurological disease, known as progressive supra-nuclear palsy. For the last two and a half years, Chuck was a resident of the Charlotte Hall Veteran's Home in St. Mary's County, Maryland.

Chuck's love of trees began early.

•••••

Chuck was a founding member of the Kiyomizu Bonsai Club. As a member, he held the offices of President and Vice President/Program Chairperson. Chuck freely gave of his time and talents to Kiyomizu and PBA.

Chuck and his wife, Ginnie, frequently welcomed club members to their home for bonsai meetings, social events, and workshops. His backyard was filled with maple trees that he started from seed and Kingsville boxwoods that he propagated from cuttings. It was a nursery full of potential bonsai trees. He shared his plant material, bonsai pots that he made, and his knowledge of styling with everyone.

Chuck could always be depended upon to have show-quality trees for the Kiyomizu display at the PBA Spring Show. On several occasions, he kept his wisteria bonsai in his refrigerator so that it would be in full bloom for the Spring Show.

Chuck invited Kiyomizu members to his 80+ acres for numerous collecting trips. He was an excellent teacher, helping new members style their first trees and giving helpful comments on how to improve established trees.

Kiyomizu has lost not only a generous and talented member, but a good friend.

*Pat and Godfrey Trammell*  
*Kiyomizu Bonsai Club*

**BILL MERRITT, USN Ret, NVBS  
6 SEPTEMBER 1925 -**

As many of our members know, Bill Merritt passed away on 2 May, 1999. He was a dear friend to me and to many in bonsai. Will Rogers used to say that he never met a man he didn't like. I've never met a person who didn't like Bill Merritt.

Thank you very much Bill for the undying gifts you gave us by being so instrumental in establishing the National Bonsai and Penjing Museum, and lastly, thank you for having considered me your friend.

-- Jules

As of 4 May, arrangements were made for Bill's funeral at the Arlington Cemetery Chapel at 1 p.m., 28 May. Bill's ashes will be interred with full military honors.

After the ceremony, from 3:30 to 5:30, there will be a gathering at the Yoshimura Center to celebrate his life. It is hoped his many friends will come prepared to share anecdotes of happy times with Bill.

Kooki Kabuki No Noh Players: Bill as "Leonard, the Daimyo" and Jules as "Ruichi, the fisherman" in The Dwarf Tree Thief

The Piano Man picking out a bit of Dixieland jazz at IBC '76



Because our bulk mail treatment has been so erratic of late, and because they so respected Bill Merritt, three PBA members have stepped forward to cover the cost of first class mail so all of us could receive this information as soon as possible to plan for his ceremonies.



*This is a portion of a letter written 7 August 1996, to recommend H. William Merritt to receive the Ben Oki Award. It is shared here for the benefit of those not fortunate enough to know this for themselves.*

Bill has been involved with bonsai as a hobbyist, teacher, volunteer, and has served in many club officer positions for the Potomac Bonsai Association and the Northern Virginia Bonsai Society for many years. Bill was one of the first people to greet and encourage both of us. We have witnessed Bill welcome, teach, guide, and encourage other new bonsaiists. He has helped introduce bonsai to so many people (at all levels of interest). He is a one-man PR representative for the world of bonsai. Bill gives his time at local club functions, regional, national, and international events. He even lets us invade his home.

What Bill does in educating the public and bonsaiists is a great service to bonsai and should not be considered second to anything. However, many may think Bill's efforts on behalf of The National Bonsai and Penjing Museum are his greatest contribution to bonsai. He seems to have taken on the project as a personal challenge to complete. Bill has (and still does) give of untiring time, effort, money, sweat, and professional talents to the Museum, even to the point that he risked his health. Bill has helped raise money. He has manually retrieved and arranged whole bonsai collections to be auctioned for The National Bonsai Foundation. Bill has probably given **thousands of hours** of his professional skills as an architect to assist in the design and building of the Museum. He has personally scrounged and installed building materials from supply sources most of us would not think of. Bill has served as an interface between the Department of Agriculture, the Arboretum, and the builders of the various structures at the Arboretum. He has rallied volunteers to furnish manual labor to complete various aspects of the Museum, such as building the benches that held the Chinese collection for many years; and varnishing benches for the final Chinese Pavilion and Museum by the time of dedication. (They dried in time, too.) Bill has given money to the foundation. Bill has negotiated pricing with vendors to reduce costs of the construction. Bill has hosted dignitaries during their visits related to the Museum. (We all know this can be both fun and trying.) We know we have not listed all Bill has done. He does not talk of these contributions - he's very modest. We have learned this information from being involved in helping Bill, from talking with friends, and from Bill in the form of fascinating anecdotes when he has the time to sit down for a breather.

All bonsaiists who meet Bill or visit the United States National Arboretum owe Bill a big thanks. If you've met Bill, he probably made you feel good and he enjoyed sharing information and ideas with you. If you have visited the Arboretum, then you have had the opportunity to see the Museum. Many feel if Bill did not give of himself then the Museum would not be complete for years to come. And if he had not given of his professional services, it would have cost another million dollars.

We believe Bill is long overdue for recognition by the bonsai community, and the American Bonsai Society Ben Oki Award would be an appropriate way to recognize Bill and his selflessness to further the knowledge of bonsai.

*Sincerely*

# SOGETSU

MARYLAND BRANCH

## SOGETSU IKEBANA SHOW AT NATIONAL ARBORETUM

12:00 - 5:00 P.M. Saturday, June 5 and  
10:00 A.M. - 5:00 P.M. Sunday, June 6  
Free

The Maryland branch of Sogetsu School of ikebana and the students of Seiho Sugiyama will offer walk-through exhibits of over 40 original floral designs at the US National Arboretum Administration Building.

Ikebana, the art of Japanese flower arranging, dates to the seventh century. Flowers, branches and other materials are arranged asymmetrically with an eye toward symbolism and creative use of space. Sofu Teshigahara (1900-1979) founded the Sogetsu School. The word "SOGETSU" combines Sino-Japanese Kanji characters for grass and moon, suggesting a deep appreciation of nature, the vastness of the universe, and that all things in the universe can be used to create beauty.

Mr. Teshigahara believed flower arranging should move from the heavily stylized tradition of earlier ikebana into avant-garde, free expression. Sogetsu compositions use a wide variety of containers as well as metal, vinyl, stone, paper and plastic. While many arrangements are confined to Japanese moribana (dish) and nageire (vase) containers, some exuberant designs flow across tables or up the wall.

Sofu Teshigahara's eldest son, Hirsohi, became the Sogetsu headmaster in 1980 following successful careers as a film director and ceramic artist. Hiroshi Teshigahara's work has appeared in locations as various as Paris, Moscow, and Singapore.

The Sogetsu school has a strong following outside Japan, with 45 branches and study groups in the United States alone. Jeanne Benson, director of the Sogetsu school's Maryland branch, and Joyce Overholtzer will chair the program showcasing the work of ikebana teachers and their students. Seiho Sugiyama, past executive director of the Sogetsu school in the United States, will oversee the arrangers' work.

For public information, call the Arboretum at (202) 245-2726.

# JAL WORLD BONSAI CONTEST



# 1999

## Contest Details

Participation Eligibility: Residents of all countries except Japan.

Selection: The selection of prize winners will be made by the Screening Committee by 31st of August, 1999, from among the entries.

Screening Committee Members: \*Committee Chairman:

Saburo Kato, Chairman, Nippon Bonsai Association

\*Committee Members:

Jiro Fukuda, Chairman, Japan Bonsai Association

Hiroshi Takeyama, Steering Committee, Japan Bonsai Association

Yasuo Ito, Consultant, Japan Bonsai Association

Award and exhibit: 100 entries will be selected for the Exhibition, TAKANTEN, scheduled for September 1999. One grand prize and two runner-up prizes will be awarded among the 100 exhibited entries.

Prizes: \*Grand Prize: Award certificate and 2 return Economy Class tickets for award ceremony in Japan.

\*Runner-up prizes: Award certificate and 2 return Economy Class tickets for award ceremony in Japan.

Announcement: Announcements will be made in the Japanese magazine, Bonsai, regarding prize, runner-up prizes and exhibition.

Note: The announcement of winners will be made in the Japanese magazine, Bonsai, in September, 1999.

## Entry Details

**Entry solicitation period :** 1st of April - 31st of July, 1999 (entries must arrive in Japan no later than the final date).

**Entries :** Bonsai only (suiseki, etc., will not be accepted as entries)

**Entry method :** \*For each entry : one photograph (on regular photographic paper) of the bonsai taken from the front and one photo positive (film) together with a document containing the required entry information indicated below (no special format required).

\*The photograph must have been taken within the last 6 months.

\*It will not be possible to enter with just the photograph (on regular photographic paper) or just the photo positive (film).

\*No size restrictions will apply to the photo positive (film), however the maximum size of the photo must be less than 11.9cm x 17cm, or 4 $\frac{3}{4}$  in x 6 $\frac{3}{4}$  in.

\*Previously entered bonsai will be accepted as entries.

\*One individual may submit up to five entries (no more than one award will be presented per individual).

\*You are encouraged to enter works that represent a rich expression of your own locality.

**Required entry information :** Name of your country, name of the tree (not botanical) used in the bonsai, your home address, name, age, home telephone number, or fax number and e-mail address if available. (Please provide this information clearly in English using block letters.)

**Send your entries :** Entries must be mailed to the JAL World Bonsai Contest '99 Secretariat and must arrive no later than 31st of July, 1999.

**Notes on entry :** \*Please note that entries will be disqualified if any of the required entry information is omitted or if entries do not arrive by the deadline given above.

\*Although no fee will be charged for participation, you will be liable for postage and any other required expenses associated with submission of the entry.

\*Note: Please note that, if your entry is among the final selections, you may be asked to re-photograph and re-send your entry for exhibit purposes after the selection process.

**Management of the entries :** \*Entries will not be returned.

\*All rights to the entries, including copyrights, will become the sole property of the Secretariat Committee in Japan.

\*Note: Entries may be used by the organizers in registration catalogs, printed matter, magazines or other publications.

**Inquiries :** \*Please forward all inquiries in English to the secretariat. We ask your understanding that it may take up to one week to respond to your inquiry.

## MONTHLY CARE TIPS for JUNE

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book.

Wherever fertilizing is to be done, it is noted as "apply fertilizer balls" since that is how the Japanese do it. If you do not use fertilizer balls, you can consider applying the fertilizer of your choice during that time. One application of fertilizer balls is expected to be good for about 30 days. For example, if you are using a certain strength liquid fertilizer and apply it once per week, you can apply it once every week for a month starting from when the words "apply fertilizer balls" appear. If a gap of more than a month appears between "apply fertilizer balls" in the schedule, one may consider holding back on applying any fertilizer during that time period.

Wherever the words "push back" appear, it signifies that one reduces the length of new foliage to maintain the tree's shape. If you have questions about how to push back for your species of plant, ask members of your bonsai club to help you.

### CONIFERS

BLACK PINE: Water up to 3 times per day until the 20th of the month then begin once a day waterings. Note that the Japanese plant black pine in a soil mix, usually sand, which does not hold water for too long. Gage your watering based on your soil mix's ability to hold water, and weather conditions. About the 20th of the month, prune all the needles on the branches in the lower third of the tree except for those needles at the tips of the branches. Ten days later, repeat the process for the branches in the mid-third of the tree. Twenty days later repeat the process for the branches in the upper third of the tree.

CRYPTOMERIA: Water twice per day including the leaves. Wiring and repotting can be done any time during the month. Repot once every 2 years. Thin out, push back the new growth. Apply fertilizer balls during the middle of the month.

HEMLOCK: Water whenever the top of the soil appears dry. Pinch back, push back new growth, and continue doing that as new growth gets to the appropriate lengths for reduction.

HINOKI: Water whenever the top of the soil appears dry. Apply fertilizer balls during the middle of the month. Wire any time during the month. Make certain no existing wire is biting into bark. Repotting can be done any time during the month. Repotting is done every 3 years. Pluck and push back new growth when it gets too leggy.

LARCH: Water whenever the top of the soil appears dry. Push back new growth during the first 10 days of the month. Apply fertilizer balls during the first 10 days of the month.

NEEDLE JUNIPER: Water twice per day including the leaves. Apply fertilizer balls during the middle of the month. Wiring can be done any time after old wire digging into the bark has been removed. Pluck, push back new growth.

SAWARA CYPRESS: Water whenever the top of the soil appears dry. Pluck, push back new growth. Apply fertilizer balls during the first 10 days of the month.

SHIMPAKU (Sargent juniper): Water twice per day (include the foliage). Repotting can be done after the 10th of the month. Repot every 3 years. Pluck, push back new growth; and remove dead growth and unwanted branches.

SPRUCE: Water 2 times per day. Pluck, push back new growth in accordance with the rule of thirds - remove 1/3rd of the new growth at the ends of branches and 2/3rds of the new growth on the sides of the branches.

WHITE PINE: Water 3 times per day.

YEW: Water as needed. Pinch, push back new growth. Apply fertilizer balls during the first 10 days of the month.

## **DECIDUOUS**

### **Non-fruiting/non-flowering**

BEECH: Water twice per day up to the middle of the month, and then start watering 2 to 3 times per day. Wire any time during the month.

CHINESE ELM: Water as needed. Prune, push back new growth. Wire any time during the month.

GINGKO: Water as needed. Wire any time during the month.

HORNBEAM: Water 2 times per day. Prune unwanted branches and push back new growth. Wire any time during the month.

JAPANESE MAPLE: Water twice per day. Pluck undesirable sprouts and prune branches. Wire any time during the month.

TRIDENT MAPLE: Water twice per day. Remove unwanted branches, sprouts and leaves. Start wiring after the 10th of the month.

WEeping WILLOW: Water once per day. Set the pot in a dish of water beginning around the 10th of the month. Apply fertilizer balls once sometime during the last 20 days of the month. At the start of the month, remove unwanted branches and wire the remaining branches to the desired pendulous shape. Remove the wire during the last week of the month.

WINGED EUONYMOUS: Water as needed. Prune unwanted branches and push back new growth. Wire during the middle of the month. Apply fertilizer balls once during the last 10 days of the month.

### **Flowering/Fruiting Plants**

CHERRY: Water 3 times per day. Repot any time up to the 20th of the month.

Prune, push back up to the 20th of the month. Apply fertilizer balls once during the first 10 days of the month.

CRAB APPLE: Water once every day until the 10th of the month, and then start watering 2 times per day. Apply fertilizer balls once, sometime during the last 20 days of the month. Rewire up to the 10th of the month, prune up to the 20th of the month.

GARDENIA: Water as needed. Blossoms open during the middle of the month. Apply fertilizer balls once during the last 10 days of the month.

PYRACANTHA: Water once per day. Prune branches and unwanted growth. Apply fertilizer balls once during the last 10 days of the month.

QUINCE: Water 2 to 3 times per day. Apply fertilizer balls once during the first 10 days of the month. Prune and wire up to the 20th of the month.

SATSUKI (azalea): Water once once per day. Repot up to the 10th of the month. Wire up to the 20th of the month. Sometime during the last 10 days of the month, apply fertilizer balls.

UME (Japanese flowering plum or apricot): Water 3 times per day. Sometime during the first 10 days of the month, apply fertilizer balls. Prune up to the 20th of the month and rewire any time during the month.

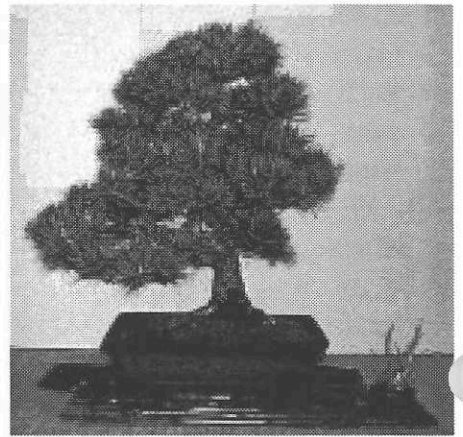
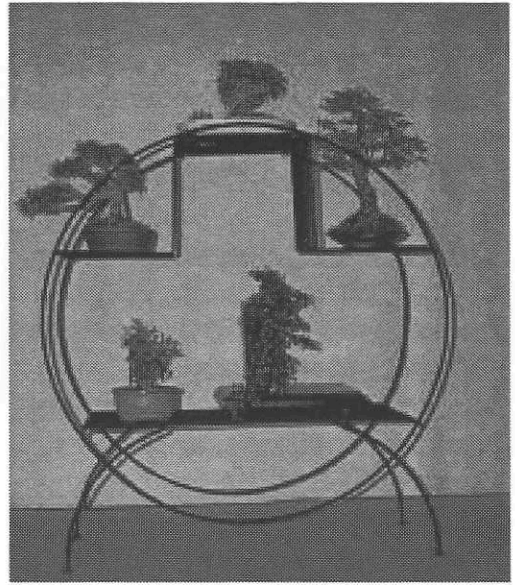
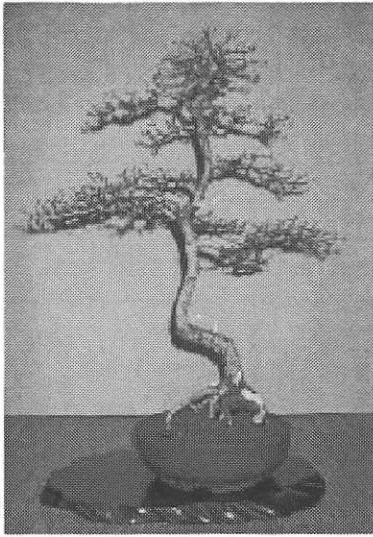
WISTERIA: Water often. Likes full sun.



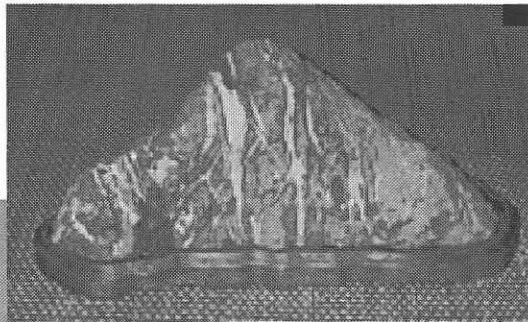
金 矢  
栽

Golden Arrow Bonsai

**Collected western conifers**  
Specimens from fifty to 300 years old!  
Andrew Smith HC 73 Box 1742  
Deadwood, SD 57732 605-342-4467  
<http://www.netcom.com/~ix2/goldenarrow.html>



More  
Spring Show '99  
photos



taken by  
Chris Yeapanis



## Some of our mail about Bill since his passing 2 May 1999 . . .

Bill Merritt was a major force in the Washington Potomac Bonsai World when I came here some 25 years ago. And when I met Bill I knew that for me bonsai enjoyment would continue. He cared so deeply and projected that caring with conviction and wit. I recall seeing him, Jules Koetsch, and Bob Sitnick, the Kooki Kabuki No Noh Players, do their irreverent, hilarious set of skits.

Our bonsai was not only beautiful, but what fun. Of course his primary role was working with the National Bonsai Foundation in moving the Bonsai and Penjing Museum at the National Arboretum. His work was monumental and unforgettable.

I feel blessed to call Bill Merritt a friend.

-- Janet Lanman, 7 May 99  
Brookside



Bill as Leonard, the Daimyo, with bonsai acting as stick trees of Ruichi, the bonsaiist wanabe.

Many know of Bill's contributions to the establishment of buildings and gardens at the US National Bonsai and Penjing Museum—he gave the Museum his considerable talent, his time, and his labor. At the same time, he was always among those bonsai enthusiasts whom others could count upon for a helping hand. When calling him on numerous occasions, I found that Bill not only shared his talents, but often mustered the talents of others to make bonsai-related events truly special.

Several years ago (1996, I think) Bill was recognized by ABS, receiving the Ben Oki Award for service to the bonsai community. When asked to speak at the ABS Symposium about his service, Bill chose to speak of pride in participating in his local bonsai club. With all of his extraordinary personal contributions to bonsai, Bill has seen his place as a builder among others. He saw the basic building block being his club, and he realized that what one begins, others finish.

I hope we'll see other builders with the heart and soul of this great man.

-- Chris Cochrane, Richmond VA

In my heart I prayed for a miracle. He has as his legacy a magnificent Bonsai Museum, without whose efforts it may never have been seen to fruition. We all know how much energy, aggravation and ultimate pride went into it. I will always remember his booming voice and easy laugh. He will be missed, not only in the bonsai community, but by everyone who was ever touched by his spirit.

Love, Leslie Meszler  
Baltimore

**Potomac Bonsai Association Membership Application**

Welcome! We conduct a Spring Show and a Fall Symposium, as well as other events. PBA is composed of the clubs listed here. Join one and be eligible to attend any club's meeting, in addition to receiving *PBA Clippings* monthly. Residents of these communities are expected to join a club to receive all membership benefits, including *PBA Clippings*.

**To become a member, call the contact person of the club convenient to your needs for current rates and where to send this application and dues. (Please make check payable to the club joined.)**

**Individuals residing beyond commuting distance of a club are invited to subscribe to *PBA Clippings*.** For a subscription only (no entitlement to participation in club events), complete application and mail with a check payable to PBA for US \$15.00 (US \$35 for an international subscription) to: Judy Wise, 1259 4th St., Washington, DC, 20024. For more information, please call Judy at (202) 554-3045.

Meeting times and locations are subject to change. **Call first!**  
Events are listed monthly in the Calendar section of *PBA Clippings*.

- Individual Club membership (Includes *PBA Clippings*)
- Family Club Membership (Includes one copy of *PBA Clippings*)
- PBA Clippings* Subscription Only, US \$15 (does not include club activities)
- PBA Clippings*, International Subscription, US \$35 (Does not include club activities.)

- Baltimore Bonsai Club     Chesapeake Bonsai Society     Northern Virginia Bonsai Society
- Bowie Bonsai Club         Kiyomizu Bonsai Society         Rappahanock Bonsai Society
- Brookside Bonsai Club     Lancaster Bonsai Society         Washington Bonsai Club

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ +4 \_\_\_\_\_ Nation \_\_\_\_\_

Telephone: Home: (\_\_\_\_) \_\_\_\_\_ or Office: (\_\_\_\_) \_\_\_\_\_

Meeting location and club contact number for additional information is as listed unless otherwise noted in calendar listing. A member of any one club is eligible to participate in any PBA (or PBA member club) event.

**Baltimore Bonsai Club**  
Cylburn Arboretum, Baltimore, MD  
3rd Sunday, 1 PM  
Arschel Morell, (410) 744-6478

**Bowie Bonsai Club**  
Bowie Community Center, Bowie, MD  
Last Monday, 7 PM  
Terry Adkins, (301) 350-3586  
(202) 667-1016

**Brookside Bonsai Society**  
North Chevy Chase Recreation Center,  
Chevy Chase, MD  
3rd Thursday, 7:30 PM

Jim Hughes, (301)779-2891  
**Chesapeake Bonsai Society**  
Call for meeting time and location  
(410) 263-2748

Tom Snow, (410) 923-2783  
**Kiyomizu Bonsai Club**  
Clearwater Nature Center, Clinton, MD  
4th Sunday, 2 PM  
Essie Wilson, (301) 839-2471

**Lancaster Bonsai Society**  
Manheim Township Park, Stauffer Mansion  
Lancaster, PA  
2nd Thursday, 7 PM  
(717) 872-5941

Cindy Kamide, (713) 738-3957  
**Northern Virginia Bonsai Society**  
Green Spring Horticultural Center,  
Annandale, VA  
2nd Saturday, 10 AM

Chuck Croft, (703) 978-6841  
**Rappahanock Bonsai Society**  
Call for meeting time and location  
Todd Stewart, (540) 775-4912

**Washington Bonsai Club**  
U.S National Arboretum,  
Washington, D.C.  
3rd Saturday, 2 PM  
(301) 587-6898  
Julie Walker, (202) 547-8497

*Janet  
Lanmon*

Potomac Bonsai Association, Inc.  
c/o U.S. National Arboretum  
3501 New York Avenue, NE  
Washington, DC 20002



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