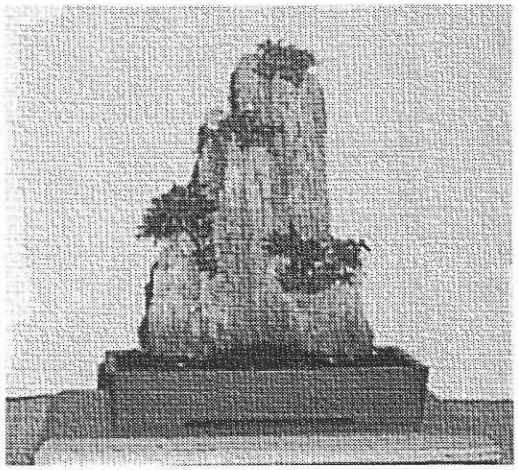
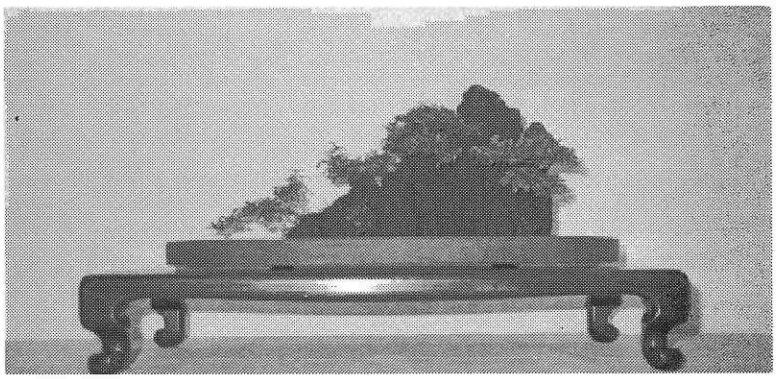
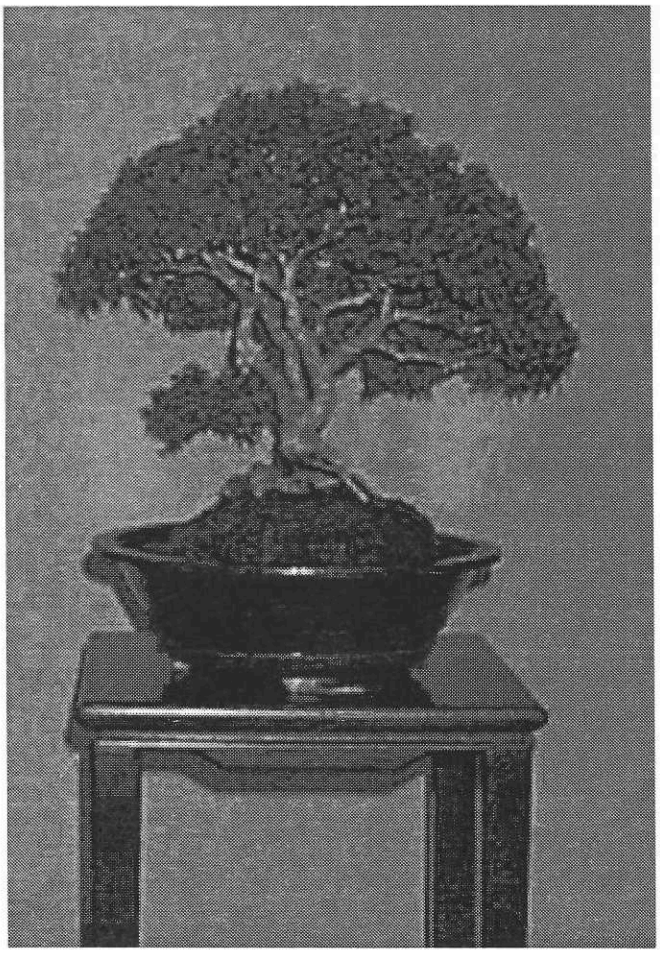
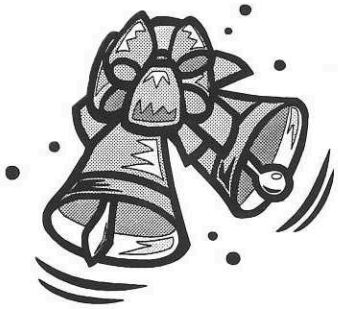
PBA Clippings
NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION
Volume 30, Number 2
February 2000









Ask not for whom these bells toll. They toll for a NVBS member in the worst-kept secret in PBA.

In This Issue

PBA Clippings
NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

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Editorial by Jules Koetsch

A number of months back, Mr Stanley Chinn telephoned me to comment on my editorial in the July '99 issue of *Clippings*. That editorial addressed the subject, "Is there an American style of bonsai?" Mr. Chinn wants to emphasize that the word bonsai is of Chinese origin and that the Chinese first used it years before they brought the art of dwarfing trees to Japan; and why the Chinese now use the word penjing in place of the word bonsai. He graciously invited me to discuss the subject with him some afternoon over some tea and Chinese moon cakes and also see his bonsai collection. Hence I and

Betty Yeapanis (*Clippings'* Associate/Type Editor and Art Director) did just that on a fall afternoon. The reason for the Chinese

choice of the word penjing in place of the word bonsai is explained in what follows, along with some of the historical background taken from Dr Wu Yee-sun's book, Man Lung Artistic Pot Plants, portions of which will be singled out by quotation marks and an asterisk.

Mr Chinn expressed concern that most Americans are not well-acquainted with the history and background of China's age-long experience with dwarfing trees. As some readers might know after seeing the recent National Gallery of Art exhibition, "The Golden Age of Chinese Archeology," until this century, China's remote past was known mainly from historical narratives written during the Han Dynasty (202BCE - 220AD). Recently archeologists have been excavating sites in China, and they now date Chinese culture back 9,000 to 10,000 years from today.

Mr Chinn gave a brief chronological explanation of how bonsai came into being and developed in China. About 6,000 years ago (around 4000 BCE), the Chinese were hunters and gatherers. In the next 3,000 years, the Chinese population began to grow to between 10 and 30 million people. The people began to domesticate animals such as chickens and ducks; and agriculture settled in the southern part of China. Plants were selected for food; and herbal medicines were developed to prevent and cure disease. One offshoot of those efforts was the boiling of water and making tea as a way to make water safe to drink, as well as to cure other body illnesses.

Around 4,000 years ago, the Chinese population got dense enough so that little kingdoms sprang up. He noted that the first dynasty of record, the Hsia Dynasty, appeared in 2205 BCE and lasted till 1523 BCE. During the next dynasty (Shang Dynasty 1523 - 1028 BCE), China emerged from the bronze age, money was invented, and commerce began. The merchants and people in the government began to build beautiful houses. It was in the gardens of those homes that bonsai began, to which paintings from that period attest. After the time of the first emperor Chin (Chin Dynasty 221-207 BCE), bonsai were grown as houseplants. One of the oldest paintings shows an azalea growing on a slab of rock. The oldest known bonsai pot of medium size with a hole in it was made about 6,000 years ago.

Bonsai came to Japan somewhere around 800 AD during the Tang Dynasty (618 - 906 AD). There were Chinese refugees fleeing to Japan after the fall of each dynasty; and among the refugees were those doing bonsai as part of their religious disciplines. At that time, the Chinese were spelling the name for their artistic potted plants with the Chinese characters which the Japanese adapted, but pronounce as "bonsai." For those unfamiliar with the Chinese and Japanese written languages, note that written characters in each language have the same meanings, but usually when spoken, have totally different pronunciations.

"The name pun-sai was originated in the Tsin Dynasty (265 - 420 AD) by a noted Chinese poet and essayist Tou Yueming (365 - 427 AD)."* It is those Chinese characters the Japanese retain to this day, although they pronounce them bons-sai. Literally it means plant in a tray or pot. The part of the word translated as "plant" indicates that it can mean any species of plant. To be more precise, the Japanese usually preface the word "bonsai" in their language with the type of plant such as: black pine bonsai, hemlock bonsai, hornbeam bonsai, and plant bonsai (accent plants to us). *" The dwarfed tree culture grew in popularity in the Tang Dynasty (618 - 907 AD) which followed "the Tsin Dynasty. "From the paintings of the Tang and Sung Dynasties (618 - 1280 AD) we find that the objects painted

include the pine, cypress, plum, orchid, chrysanthemum and bamboo - all in pots. Again we notice that dwarfed plants figure prominently in prose and poems written in those periods. This shows that dwarfed-tree culture was already very popular in the Tang Dynasty. In the following Sung Dynasty (960 - 1280 AD), dwarfed tree growers added landscape and figurines to their trees and called them pun-wan (small toy)."* In the Yuan Dynasty (1260-1368 AD), the name shea tzu ching (small view) was used in its stead.

Artistic pot plants grew in popularity during the later Ming Dynasty (1368 - 1644 AD) and the Ching Dynasty (1644 - 1912 AD). During that time, the Chinese recognized the importance of distinguishing plants in pots which represented dwarfed trees in nature and natural scenes. The Chinese characters for bonsai have the meaning of "plant on a tray or in a pot," and the Chinese were using the characters to cover any plant in a pot. In order to make a clear distinction, the Chinese adapted the word pun-ching which means "container scene" or as we see it - dwarf trees in a pot or on a tray. We pronounce the Chinese characters for pun-ching as penjing. As pointed out above, the Japanese do not make such a distinction and by their using the word bonsai one can construe it to signify any plant in a pot or on a tray.

Mr Chinn's concern was that one should know what styles have been developed in the past by the Chinese - styles which are not as familiar as those of the Japanese. Then one can define a strictly American style. He noted that if one does not know what happened in the past, one cannot break new ground. Bonsai in China went through various stages just as Western art has. In Western art, the progression was from where drawings first appeared on a caveman's wall to hieroglyphics, Greek art, Roman art, on through painting of the15th, 16th and 17th centuries, through impressionism, post-impressionism, fauvism and cubism, Dada and surrealism, expressionism and constructivism, and as of today, abstractionism. During the Tang Dynasty (618 - 907AD), bonsai styling was being refined and Buddhist doctrines were popular. However no definitive styles emerged until the Ming Dynasty (1368 - 1644 AD) which period in time was similar to the European Renaissance with advances and enlightenment in art, learning, and literature. Six major schools teaching bonsai emerged during that dynasty with one in each of 6 cities with each creating distinctive styles and trying to outdo the others. The periods Kwang-Hsi to Chia-Ching (1662 - 1821 AD) that followed the Ming Dynasty "were prosperous and people enjoyed a peaceful life."* Distinctive styles emerged during those years representative of each school, such as "the Pagoda Style of Yangchow, the Earthworm Style of Szechuen, the Dancing Dragon Style of Anhwei, the Three-winding Style of the North, the Flat-top style of Hunan and Hupeh, the Five-tree style of Kwangtung, etc. This marked a significant change in the evolution of dwarfed-tree culture in China."*

Mr Chinn told us of a young Buddhist monk living in southern China who was in charge of 18 to 20 of the monastery's bonsai. He was out one day to beg for rice when he noticed an oak tree from the distance of one mile. He noticed as he approached the tree, the branches stood out and realized that he should thin out the growth on the monastery's bonsai. Hence, the southern school thins out the foliage, while that northern school leaves the foliage dense, and the Shanghai school mingled both techniques. The Shanghai school's style consists of a heavy trunk with taper and a rounded growth, while the Lingnan School usually favors a very tapered, finer trunk and openness. Mr Chinn mentioned that today there are about 18 schools teaching penjing in

China of which 6 are major schools located in the big cities.

In summation: The visit was a very welcome one and Mr. Chinn proved to be a gracious host. He made me want to know more about past and present Chinese bonsai styles. To this end, the editor intends to research some of the books in The National Penjing and Bonsai Museum's library and perhaps elucidate on some of the various styles which have been developed in China. Mr Chinn would like readers to remember penjing means *CONTAINER SCENE.*

Thank you, Mr Chinn, for educating us in the way the use of the Chinese word penjing developed.

Here's an idea: Mei-Hwa Penjing members, we know you're hanging on by a thread. Mr Chinn says he has 10 students. Why not contact them and welcome them into your circle. Perhaps among them, you will find more energy to continue. Then when we meet people lonely for a Chinese-speaking club, you will be there to give them the kind of bonsai community which has meant so much to you in the past. - b.y.

A Message from Ed Suarez, (NVBS): ***The Washington Flower & Garden Show*** is coming to the Washington Convention Center March 9-12, 2000 and we're invited! Chuck Croft and I are coordinating our display this year. We hope we can count on all of you to make this our best opportunity to show off our collective talents and increase our membership.

We wish to highlight the wide variety of bonsai techniques and include other cultural delights such as rock susieki and scrolls. We think this can best be done through a combination of demonstrations, lectures and displays. Along with your ideas and expertise, we will also need volunteers for booth attendants (at least 2 people per 5 hour shift each day of the event) tables, trees and landscaping materials for displays, as well as signs, stands and table covers. Please review the show schedule below and let me know which days you can be available.

It may also be in our best interest for someone to take on the task of designing a brochure that highlights our group's activities, along with a membership form, to be available to hand out during the event. I would like to get together to brainstorm and plan for this exciting event before the end of January. Let me know as soon as possible what weekend would work best for you all to meet. If any of you are interested in helping out, please attend this meeting or, if you are unable to attend, please contact Ed Suarez at suarez1@mnsinc.com; or phone H: (540) 937-3205 or W: (703) 753-8888 x229.

Thanks in advance and I look forward to making this a momentous show for all involved!

Weds. 3/8	Thurs. 3/9	Fri. 3/10	Sat. 3/11	Sun. 3/12
Set-up time	11:00 - 4:00	11:00 - 4:00	10:00-4:00	11:00-4:00
unknown	4:00-9:00	4:00 – 9:00	4:00 -9:00	4:00 – 8:00

Calendar of Events

*Dear Potential Volunteers. Please note, Doug has retiring as calender compiler and we need someone willing to take up his mantle. Contact Betty **after 11 am** if you are not already doing a job for PBA and would like to help.*

February

Rappahanock Bonsai Society

5 11 am Shimpaku Workshop includes tree, pot, soil, and instruction - $50, limited to 6 students

19 10 am Native plants collecting trip. Gardens Unltd. Bring tools, dress appropriately.

Baltimore Bonsai Club - Somebody ?

Bowie Bonsai Club - guys, are ya there?

Chesapeake Bonsai Society - somebody e- me

Lancaster Bonsai Society

9 7 pm Japanese Culture Night. Ikebana demonstration. Japanese specialties and green tea, Japanese music. Raffle Ikebana. Plan for Spring Symposium. Sign up for March workshop.

Northern Virginia Bonsai Society

12 9 am Moss propagation and use with bonsai

10 am Transplanting bonsai - Bob and Todd

12 pm Transplanting Workshop - B&T

29 1-3 pm Bonsai presentation by NVBS members to 'Seniors in Action' at the Walter Reed Community & Recreation Center, 2909 16th St. South, Arlington, VA. Y'all come.

Brookside Bonsai Society

17 7:30 Club members' presentations - working on their own trees doing 'spring activities.' Shari Sharaffi will also be showing how he built his display benches.

March

Brookside Bonsai Society

23 7:30 Jack Sustic - guest speaker.

Lancaster Bonsai Society

8 7 pm $10 workshop night. Club supplies Dwarf Alberta Spruces, soil, and wire. Beginner to intermediate. Slate of officers will be presented. Sign up for trip to arboretum. Sign up for Spring Symposium workshop

Northern Virginia Bonsai Society

11 9:00 Tree Identification - Dan Chiplis

10:00 Matching Pots and Trees - Dan Chiplis

12 9:00 Collecting Trip

19 9:00 Workshop - Making Bonsai Soil

Rappahanock Bonsai Society - no meeting

April

Rappahanock Bonsai Society

1 11:00 am Bald Cypress Forest workshop, Gardens Unlimited (cost TBA)

Lancaster Bonsai Society

12 7 pm Gift Certificate Night – Club will supply 8 $10.00 Gift Certificates (4 from Chestnut House and 4 from Nature's Way). Best beginner tropical and deciduous will be chosen as well as best advanced tropical, etc. Winners will be selected by ballot of club members. Selection of trees for Spring Show. Sign-up for Saturday after the Spring Symposium workshop. April bus trip plans finalized.

Northern Virginia Bonsai Society

7 - 9 Spring Show

14 - 16 Roy Nagatoshi workshops. Open to all PBA on a **pre**-registration basis. BYOT. Clean it up and wire it before you bring it. This will allow time to be spent with Roy discussing design issues rather than wiring. Each workshop - $60.00. Limited to 10 participants. You must get in touch with Chuck Croft before 8 pm (703) 978-6841 to reserve your place in the workshop of your choice.

Other Happenings

February

19 9:00-12:00 pm Meadowlark Gardens Integrated Pest Management program - $5.00 fee must be paid up front. To register by phone call (703) 255-3631, x-301. Scott Aker of the National Arboretum will be conducting this program.

April

Basic Bonsai Beginners Course - Ms. Laurie Reed, Countywide Coordinator for Parks and Recreation is scheduling for April. Watch this space.

National Bonsai and Penjing Museum

22-30 April, 10:30 am - 3:30 pm Free. Ikebana International, Chapter 1, presents its annual exhibit of ikebana. More than 60 arrangements on display over the course of the exhibit illustrate wide variety of ikebana styles and schools. Educational materials and docents will help you better appreciate the differences between the formal Ikenobo style and the more flamboyant Sogetsu. Demos by local teachers in Yoshimura Center.

Demonstration schedule:

22 11:00 am - noon, 1:00 pm - 2:00 pm
23 1:00 pm - 2:00 pm
29 11:00 am - noon, 1:00 pm - 2:00 pm
30 11:00 am - noon, 1:00 - 2:00 pm

CALLING ALL CONIFER LOVERS. Please contact Mac Stiff if you are interested in forming a Conifer Club. Please tell your meeting preferences (time, frequency, what you would like to do) and Mac will set up a meeting later this spring. E-macs@anent.com ; FAX Number (540) 338-1349; or POB 196, Round Hill, VA 20142; or (540) 338-7298.

KINGSVILLE - *a Little "Then and Now" by Jules*

The following articles appeared in the PBA Newsletter of February 1986. I asked Bill Orsinger (NVBS) to review them and update them if need be. His letter precedes the articles:

Dear Jules, December 3, 1999

I read the papers you sent, and I think they say it all. I have little to add except to emphasize that early on one should select a main branch or two and the style, otherwise, as the author said, it grows into a multi-stemmed bush. Joe Gutierrez thinks it's best to start with a cutting which already has branching potential.

I agree, it's a great material for beginners. Another favorite of mine is Shimpaku juniper. Both are easy to start from cuttings and pretty disease free. After a few years, the trunks get a black material on them that is easily brushed off.

I use the soil mix used for most bonsai: 4 parts fine granite, 1 part perlite, 2 parts Canadian peat. To every 5 gallons add: 1 Tbsp dolomitic lime, 1 Tbsp Gypsum, 3 Tbsp super phosphate.

Yes, the Kingsville Yugi did is still there, never exhibited. Right now it is in the temperate greenhouse. I get the feeling it was about the best he could create with the material presented to him. Someday someone will see a style in it. Right now I can't, and I guess that's why it stays out of sight. Go look at it!

/s/ Bill

KINGSVILLE BOXWOOD

Foreword: Buxus microphylla variation compacta variation Kingsville Dwarf, reference a, is a cultivar of littleleaf box, Buxus microphylla. The true littleleaf box of Japan has leaves about an inch long and is low in habit. Kingsville Boxwood has much smaller leaves and was developed from a sport on Buxus microphylla. Reference a defines "sport" as: "A shoot usually arising from a single bud, different in character from the typical growth of the plant which produced it. The difference is usually in a single characteristic, as a branch with double flowers - on a plant producing all single flowers. Sports must be propagated asexually to retain their variation." In other words, to propagate the Kingsville boxwood, cuttings or air-layering are the propagation methods that are usually used.

A search of literature revealed three articles on the subject of using Kingsville boxwood for bonsai. Having read Colonel John Hinds article, "The Little King of American Bonsai," which first appeared in the Golden State Bonsai Federation September 1983 issue and then reprinted in the Puget Sound Bonsai Quarterly of October 31, 1983, I asked John for permission to reprint it in the PBA Newsletter which he very kindly gave. The second article to be reproduced is "Kingsville Boxwood" from the Alabama Bonsai Society and which appeared in Bonsai Clubs International, Vol. XXI No. 7 of September, 1982. It contains some information concerning styling possibilities for Kingsville boxwood. The third article by Albert J. Sgro, "Kingsville Dwarf Boxwood," appeared in the Bonsai Bulletin, Winter 1978, Vol. 16/No. 4 and is reprinted with the permission of The Bonsai Society of Greater New York. It provided some excellent photographs of Kingsville boxwood styled as bonsai along with the author's experience in initially styling a Kingsville boxwood. All three

articles are reprinted in their entireties to indicate differences where they exist as well as information not found in the others.

Reference a. WYMAN'S GARDENING ENCYCLOPEDIA, by Donald Wyman, Macmillan Pub. Co., Inc.

THE LITTLE KING OF AMERICAN BONSAI *by John Hinds*

The North American continent has perhaps the world's greatest resource of native plants and trees suitable for bonsai. From the forests of Canada to the sun drenched keys of the Gulf of Mexico there are literally hundreds of plants which are either proven or potential bonsai subjects. And each year brings news of experienced bonsai enthusiasts who have successfully containerized and trained new materials. Hard experience by these experts also leads them to conclude that, with relatively few exceptions, bonsai hobbyists are best off with regionally native trees or with the handful of non-regional but well proven materials such as the black pine, the ubiquitous juniper family and the elms and maples. Those popular materials, however, still cannot satisfy the special need that a great many people have for an indoor/outdoor bonsai material that looks, really looks, like a small tree. The Kingsville boxwood (Buxus microphylla var. compacta var "Kingsville Dwarf") is such a tree.

It has many characteristics which commend it to both novice and master. It adapts to indoor and outdoor living and requires a minimum of aesthetic maintenance (i.e., it does not need to be constantly pinched and pruned as does the usual beginner's juniper).

The Kingsville Dwarf is also a slow grower and is virtually disease free. When kept in open shade, its rich green color remains all year round, and even a very young Kingsville has an old look about it. As a final blessing for all of us who at one time or another have cut off the wrong branch, the "Little King" buds back readily on old wood. Such a little gem must have at least a few shortcomings you say? It does but they can be lived with easily. The Kingsville's old wood is brittle and hard to retrain. The plant is also rather tolerant of being allowed to dry out, and it does not especially like shallow pots.

HISTORY

The Kingsville boxwood is truly a North American plant. It was discovered in 1912 by Mr Sam Appleby who lived north of Baltimore, Maryland. It was a sport on Buxus microphylla. Mr Appleby propagated the sport for nine years until his death in 1923. There were 10 Kingsvilles in that year which were acquired by Mr Henry Hohman. In that same year, Mr Hohman opened his world famous Kingsville Nursery which was named for the nearby town.

Henry Hohman named the boxwood's sport the Kingsville, and throughout his long and distinguished career as a nurseryman and world renowned plant propagator, the Kingsville remained his special horticultural pet.

The "Little King" proved to be a commercial disappointment for Mr Hohman until well into the 1960s when the bonsai world discovered this special boxwood. By the early 1970s his nursery was empty of mature Kingsvilles except for perhaps half a dozen plants remaining of the original ten.

In 1975, Mr Hohman was asked to donate one of the original ten Kingsvilles to the US National Arboretum for inclusion in the still dreamed of collection of American bonsai. When the Hohman Kingsville is eventually placed on public display, it will honor a man who was unique in American horticulture.

On a warm afternoon in the late summer of 1975 a small group of East Coast bonsai

people accompanied by Dr John Creech, then Director of the Arboretum, and Mr Sylvester "Skip" March, who is still the Arboretum's Chief of Propagation, to the Kingsville Nursery.

Mr Yuji Yoshimura, the Japanese bonsai master who resides in New York State, studied each of the old Kingsvilles as Mr Hohman pointed them out. After more than 50 years growth, they had trunk diameters in the 3-inch range. Not one of the trees came close to being a good, natural bonsai. Mr Yoshimura, however, chose the best, and it was dug-up, wrapped in burlap, and moved back to Washington, DC.

The next day Mr Yoshimura styled the Kingsville before members of the Potomac Bonsai Association. He noted then that the styling had to be severe to overcome.the fundamental design defects of the tree. He pruned the tree for design perfection in the distant future.

The Hohman Kingsville still has some years to go before it will fulfill the anticipated pattern. Mr Yoshimura knew when he styled it that the tree had time on its side. Boxwoods are well known for their longevity. There are specimens in the Maryland and Virginia countryside which were planted more than 300 years ago.

For those who would like to add a mature Kingsville to their bonsai collections, there are two clues to search areas. The first is vague but offers some possibilities of success: Years ago a few owners of estates in the Maryland and Virginia countrysides added plantings of Kingsville box to their formal gardens. There is no specific advice on how to approach these owners! The second location of a rather large Kingsville collection is specific. It is located at 1600 Pennsylvania Avenue, Washington, DC, the current residence of a rather well-known California personality. In the East Garden of the White House grounds is a low hedge of squared-off, single trunk Kingsvilles. The hedge itself is doubtless sacrosant even to the non-bonsai-practicing resident. But if you really had his ear, you could whisper that the horticultural staff maintains spare plants for overnight replacement in case of the unexpected demise of a "Little King."

If someone should acquire one of the spare White House Kingsvilles, I will share with them the story of how the "Little Kings" were almost "repossessed" after they had been in residence for only 90 days.

GROWTH PATTERNS

Although it is not an apparent growth nharacterisitic in young Kingsville boxwoods, this plant has a natural inclination to grow broader than tall. This characteristic is quite evident in most older Kingsvilles, those over twenty years old. Vertical growth can be encouraged easily by pruning the lateral branches and wiring up the trunk leader.

The growth rate of established plants is about one-half to three-quarters of an inch a year, but they grow at a faster rate during the first 5 years. At an early age the bark develops a textured, grey appearance that contrasts well with the tiny, dark green leaves.

While the above ground growth rate is slow, the action underground is nothing short of remarkable. The fine, fibrous root system grows at a rate out of all proportion to the slow rate topside. Fertilizing often seems not to affect the topside growth, but it does contribute to the root growth. Frequent fertilizing means more frequent repotting.

Repeated experiments have shown that the "Little King" does not like life in a shallow pot. It is suggested that the aesthetic "rule" that a "bonsai should never be potted in a pot which is deeper than the diameter of the trunk" be ignored. The true bonsai lover will find no pleasure in the contemplation of a tree which died for the sake of a rule which ignores good horticultural practice.

LIFE INDOORS

If kept indoors, the Kingsville should not be subjected to a hot, dry atmosphere. It seems to do best in a tempexature range of 60 to 70 degrees Fahrenheit during the winter. It should be placed on - not in - a bed of damp gravel sufficiently large enough to allow the rising moisture to pass through the entire leaf system.

LIGHT

Open shade is the best practice for a healthy and rich green leafed Kingsville. Direct sunlight over an extend6d period of time will cause the Kingsville to lose leaf color. If it is exposed to the afternoon sun through the summer, by fall the the chlorophyll in the leaves will have broken down and been replaced by carotene. Carotene is an isomeric hydrocarbon iwhich is yellow/orange in color. Fortunately, this transformation process seems to have no long lasting effects — unless it further reduces the growth rate. Extended time in open shade will correct the color condition.

REPOTTING

Repot young Kingsvilles on a yearly basis if the pot is rather on the small side. Personally, I pot the Kingsville up in a larger than needed pot and go two or three years between repottings. But then I tend to be a rather lazy bonsai person — which may explain my long love affair with "Little King."

The easiest repotting technique is simply to remove the—tree from the pot, trim off the excess root pad on the bottom of the root ball, and then cut a pie-shaped wedge out of the root system that is about one-sixth of the total root area; Place fresh drainage gravel in the bottom of the pot, replace the tree in the pot, and fill the pie-shaped area with fresh potting soil. The following year, take a similar-sized cut from the opposite side. Repeat the cutting a process removing soil from a different section in succeeding years.

Have no fears about repotting ANYTIME during the growing season. I leave my "Little Kings" for the last of my annual repotting schedule for I am generally far behind schedule, and they don't mind the wait.

SOIL MIX

Use a mixture which drains well. My experience has shown that a proportion of at least one-third decomposed granite or sharpsand is most beneficial to the fibrous root system which seems to need a good deal of air space. My mix is thirds of decomposed granite, top soil, and decomposed steer manure mixed with rough sawdust.

FERTILIZING

One should almost totally curb the instinct to fertilize, the Kingsville. This material has two reactions to fertilization: first, acceleration of the root growth rate; and second, stimulation of reversions.

A reversion is an attempt to revert back to the genetic parent, Buxus microphylla. A reversion is immediately recognizable. It is a fast growing branch which has longer internodes and leaves that are longer and more pointed. This growth should be pruned away immediately. If left untouched, it will quite literally revert the "Little King" back to its genetic parent. Fortunately, reversions are not all that common, and it is not something that will afflict every plant.

The traditional fertilizer for boxwood landscape plantings in the Middle Atlantic States is bonemeal mixed with the planting soil and then scattered over the surface soil in early September. There appears to be little scientific basis for this traditional practice. However, bonemeal is a slow releaser of low strength nitrogen and certain other elements and certainly is not going to do harm.

A foliar feeding of a weak solution of Rapidgro fertilizer once or twice a season does seem to enrich the leaf color. Use one teaspoon per gallon of water and resist with all your might that strange American compulsive belief that "if a little is good, a lot has to be better." It isn't, at least with "Little King."

WINTER PROTECTION

If you live in an area in which winter protection is needed for plants, you should consider the scheme followed by Mr Robert Dreschler, Curator of the US Arboretum National Bonsai Collection. Mr Dreschler, who is a trained horticulturist, maintains the bonsai collection within a winter temperature range of 28 to 32 degrees Fahrenheit. He also keeps the humidity high surrounding the trees by blowing air across open pans of water with circulating fans.

I have Kingsvilles which have survived overnight temperatures on two separate occasions of five and six degrees above zero Fahrenheit. None of the trees showed any apparent ill-effects except for a few telltale dead leaves; but such temperatures over two or more consecutive nights would doubtless be most serious.

The Fuji Nursery at 13170 Glen Oaks Blvd, in Sylmar, California, has a magnificent, large tray planting which contains old Kingsville. Shig and Roy Nagatoshi, the nursery owners, have a limited stock of Kingsville plants in 4-inch containers. Once you see their large Kingsville planting, your life may be forever changed. You may have become so enamored of the "Little King" that you may become a political worker with the ultimate goal of acquiring one of the old plants in residence at 1600 Pennsylvania Avenue! Some non-bonsai people might consider wanting to become President in order to gratify a bonsai dream a rather radical action; but then, they simply do not understand the inner workings of the dedicated bonsai person.

MEETING CHALLENGES . . .

NVBS has for some time been struggling with Fairfax bureaucrats to keep our meeting place. Finally, the situation just became untenable. Several of our "just do it" members worked hard to find alternatives for our special needs. Peter Jones is sharing his experience and some results here. Not only did his arduous legwork find a welcoming place for us to meet, but also a new and exciting way to give back to the community, to share the love and appreciation of the art of bonsai with a brand new audience.

We know other clubs in PBA are going through similar trials and thought this little bit of info might provoke productive ideas.

On February 29, 2000, from 1:00 to 3:00 p.m. NVBS members will do a bonsai presentation to 'Seniors in Action' at the Walter Reed Community & Recreation Center, 2909 16th St. South, Arlington VA.

The contact person at the center is Sylvia Liroff, (703) 228-5726. Ms Liroff believes some of the seniors may be interested in taking the Basic Bonsai Beginners Course that Ms Laurie Reed, Countywide Coordinator for Parks and Recreation, is scheduling for April. I met with Ms. Reid on Friday, January 14, to finalize some of the details about Arlington County sponsoring this course through their Recreation & Leisure Dept.

Ms Reid has also made arrangements for us to use Walter Reed Community Center for our regular meetings, if we wish. The contact person for scheduling monthly meetings is Margo Watters, (703) 228-5718, or e-Mwatte.LUBBPO.ACGPRIME@co.arlington.va.us. Ms Reid has assured me that she can provide us with a place to meet. When Chuck and I met with Ms Liroff to schedule the presentation for seniors, we were also given a tour. There is enough space to have our meeting plus a workshop at the same time.

- Pete Jones, NVBS

Kingsville Boxwood From Alabama Bonsai Society, Birmingham, Alabama, U.S.A.

We had several large Kingsville Boxwood bonsai and also some smaller ones in the show last week. Several of the newer members were quite interested in these and were eager to obtain some. The members who own large ones were fortunate enough to have gotten some that my niece sent down on a bus from Virginia. The smaller ones can be bought from Brussels, ordered from the Bonsai Farm, from Keith Scott in Ohio, or purchased from Brother Paul at the Monastery in Conyers, GA.

Kingsville Boxwood (Buxus microphylla nana compacta) was developed in Maryland by Henry Hohman of Kingsville Nurseries . This plant is compact with very tiny leaves, a nice thick trunk with a rough bark and shallow root system. The small leaves range from 1/4" to 3/8", being medium to dark green in color. When the new growth starts the tree is absolutely beautiful, with the light green new growth-contrasting with the dark green older leaves.

One can make instant bonsai with any size of this boxwood due to its frequent branching. This boxwood adapts to many styles of bonsai. It rarely makes a formal upright, but it is good for single or multiple trunk style, semi-cascade or cascade, rock and landscape plantings. Any regular bonsai soil mix will do for potting. Full sun is best but can do very well with partial shade. [Editor's note: my experience has indicated that full sun should be avoided; that is, a full day in the sun.]

Cuttings root very easily but grow very slowly. Mature cuttings can be taken and wintered over in coarse sand. If potted too deep, the plants usually develop higher roots instead of dying as most plants would. You may want to try this deliberately so as to obtain clump and multiple trunk styles.

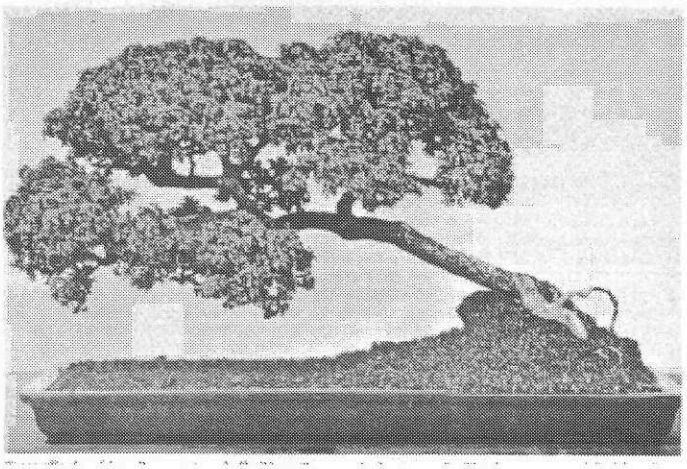
Kingsville is good for Mame and Saikei plantings. Grows well in plantings in lava rock. Established bonsai can winter outdoors if well-watered and mulched. The leaves will bronze a little in extreme cold but this does not damage the tree. This is one bonsai that can be kept indoors in a cool room away from heat and sunny south windows. Indoors it is good to water the tree once a week by submerging the pot in a pan of water until thoroughly soaked. If tree is moist do not water. The tree can be placed outdoors in late March or early April. Repot and root prune in May. Top and leaf pruning can be done all summer and the cuttings rooted in wet, coarse sand.

A good potting mixture is 1/3 each coarse sand, peat, and potting soil. Fertilize every month with any water soluble fertilizer half strength, and every two months during winter if kept indoors.

Kingsville Dwarf Boxwood *by Albert J. Sgro*

The Kingsville dwarf box is a broad-leaf evergreen shrub which is excellent for bonsai trainig. The plant can be enjoyed all year around because it is evergreen, although the foliage does slightly change color in winter to a light bronze, making the seasonal appreciation greater due to the contrast of the container color.

The Kingsville dwarf box, Buxus microphylla 'Nana Compacta,' was developed and introduced by the late Henry Hohman of Kingsville Nurseries in Kingsville, Maryland. This cultivar forms a dense, rounded, twiggy shrub with very tiny leaves each being 1/4" to 3/8" in size. It's resistant to most diseases and is not



difficult to maintain once shaped, it does not require much trimming as do other evergreens, and is an eye catching bonsai in most any style.

I acquired my Kingsville dwarf box from Keith Scott's Dwarf Tree Nursery, Chagrin Falls, Ohio, four years ago. It was grown in a 5-gallon plastic container, and was extremely dense and multi- trunked. All trunks originated from the same root system at the same level. This afforded me the opportunity to trim with flexibility as to the final outcome. In the late spring of 1974, I removed half of the branches, reduced the root ball considerably, and potted the tree in a container 11" deep. The following spring, I reduced the root ball again and repotted the Kingsville dwarf box in a 3/4"-deep oval container (as shown) which I consider appropriate for this lacy branch grove bonsai.

I keep this boxwood outdoors from late spring to mid-November, in a semi-sunny location because the container is shallow. It is watered once or twice a day to keep it from drying out. Trimming of the new shoots is done whenever they appear to elongate and spoil the outline of the branches. Wiring must be done with care because the wood of the box is very brittle. In the winter, the box is kept in an enclosed unheated porch where the temperature is maintained between 37° to 45°F.

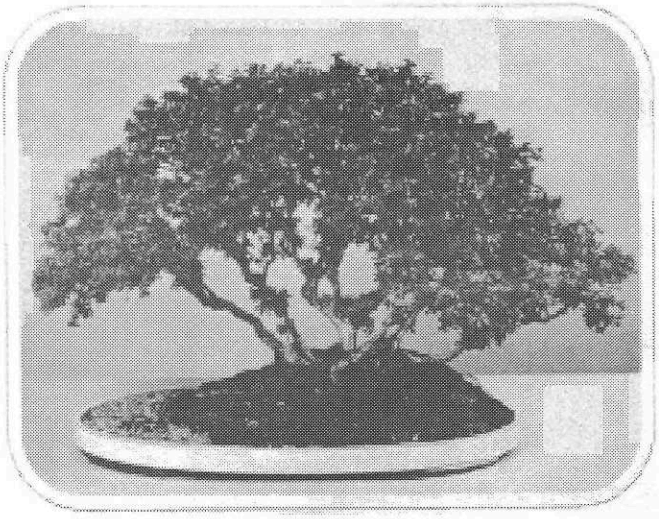


Photo by Peter Voynovich

Kingsville dwarf box, Buxus microphylla 'Nana Compacta,' multiple trunk style in the collection of Albert J. Sgro, Cleveland, Ohio. This excellent bonsai was created from nursery stock and is about four years in training. It is planted in a white glazed Tokoname Japanese container. This Kingsville dwarf was exhibited and won several awards in both the 1978 Great Lakes Regional Bonsai Show in Cleveland, and in the First Mid-America Bonsai Exhibit held in Chicago.

About the author: At the time of the writing of the above article, Albert J. Sgro was an architect in the Greater Cleveland, Ohio, area. Both he and his wife are quite active bonsai fanciers and have even traveled to Japan to see the bonsai. As past president of the Cleveland Bonsai Club, he remains a leading figure in midwestern bonsai. His family travels extensively to exhibit his beautiful bonsai. Al is a past director of the American Bonsai Society.

BONsaiMOT

This is another contribution from Bill Orsinger's notes made at a Philadelphia symposium, 24 April 1998.

A dog without a flea is not a dog. (A juniper without jin or shari is like a dog without a flea.)

BOXWOOD POSTSCRIPT

Buxus harlandii is a familiar species for bonsai in Asia. Harland's box or Buxus harlandii is a native to China and is one of the smallest of the evergreen box species with leaves that vary from 1 to 1¼ inches long and 1/8 to 3/4 inches wide. One might suspect that its habits and care closely resemble that for Kingsville box. Reference a cited previously lists Harland's box as being hardy outdoors to Zone 7 which places the Washington, D.C., area at the northernmost edge of the winter hardiness zone. However, Kingsville box is hardy in Zones 5 to 6 which means that it can winter outside in places further north of our area.

"BONSAI fur die WOHNUNG"by Paul Lesniewicz gives a very concise account of how to care for Buxus harlandii as an indoor plant. However, the information seems to support that contained in the previous articles:

Indoor Location Indoors for the entire year, keep the plant in a bright, cool north-, east- or west-facing window, no south-facing window. From May through September, the plant can be kept outside in partial shade. In the winter, the ideal temperature for the plant to hibernate is 50° to 60°F and it is also possible to let the temperature be as high as 68°F.

Watering In the summer, water heavily and then let the plant dry to about 30% moisture, check by the weight of the potted plant, then repeat the watering. This bears out the recommendation that Kingsville be watered by placing the pot in a pan or tub of water approximately once per week and let the soil be thoroughly soaked. Winter: warm spot - as in summer, cool spot - less.

Fertilizing From spring until autumn ,fertilize with liquid fertilizer once every 3 weeks. In the winter if the plant is in a cool location, do not fertilize. If it is in a warm location, fertilize every 6 weeks.

pH Buxus is listed as preferring an acid condition of 5.0 to 6.0 pH.

Repotting Every two years for a mature plant accompanied with root prunings. For a newly started bonsai, repot to a smaller pot after one year in a training pot.

Soil This is always a subjective topic. Lesniewicz recommends 2 parts loam or mulch, 1 part soil, and 2 parts sand. Janet Henley in the October 1979, Vol. XVIII No.8, issue of *Bonsai International* under the title "John's Boxwood Mix" converts John Naka's recommendation from BONSAI TECHNIQUES [1 part mulch, 1 part soil and 1 part medium and 1 part small sand] to 1 part mulch, 1 part turface, and Gran-I-Grit mixed as 12 part medium and 1 part small, plus 1 part soil. Medium grit is that which is retained on a screen which has 8 openings per linear inch; and small is 16 openings per linear inch.

Pruning Branches can be pruned any time. It is good practice when working with new growth to let the plant build itself up by not pruning the new growth until 6 leaf pairs have developed on a stem, and then cutting back to let 3 pairs remain.

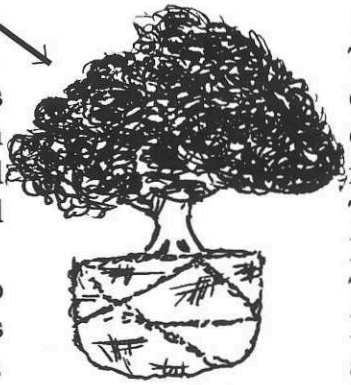
Wiring Can be done any time of the year.

Insect Pests Reference a lists the boxwood leafminer as a pest. It is a tiny orange midge fly which produces orange maggots in blisterlike mines on the underside of leaves. Eggs are laid in early summer and maggots live 10-11 months in mines in leaves. Spray with Malathion once in midsummer. Also listed are boxwood psyllids, or jumping plant lice, which suck the sap and cause cupped leaves. Spray in late spring or early summer with Malathion. Lastly, spider mites (which bronze the leaves and reduce vitality) are controlled by spraying with Kelthane.

Diseases Canker or blight causes die-back of twigs and cracks in the bark in late summer. Cut out and burn infested twigs, and spray with Bordeaux Mixture or Ferbam, both are fungicides.

A Kingsville boxwood when first obtained may look like a completely leaf-enclosed

plant as shown in this sketch. Because the plant has a large number of branches, it usually is not difficult to select those which are to remain so that the tree will look like this after the initial radical branch pruning.



However; it may be desirable to save the larger branches as starters for new boxwood bonsai. Pot the tree by pruning the roots so that the root-ball will easily fit into the proportionately over- sized training pot. Put in a drainage layer of large pellets, then the tree, and last, the potting soil. No pruning has been done prior to the potting.

Training Pot

Soil Mix

Drainage layer of large pellets

Small diameter branches which are no thicker than about 1/8" can be treated as cuttings. Remove all leaves except for a few at the ends of the cutting. Immediately after cutting put the stems in a container of lukewarm water to which a small amount of sugar has been added to invigorate the branches. Leave them in the solution for one hour. Cut these branches so that they are about 2" long or less. A 3"-deep wooden box or shallow tray should have been prepared with clean sand and peat moss mixed together. The container should have adequate drainage. The soil mix should be thoroughly wet so that a chopstick will easily make holes that are 1" deep and about 2" apart. The ends of each cutting are re-cut at a 45° angle, and the wet end is dipped into a hormone-fungicide powder (Rootone F). The cutting is then set into the hole made with the chopstick. The cuttings can be placed in holes so that they lie at a 45° angle to the surface of the soil. Note the 45° cut end should be facing down in the hole. Firm the soil back around the cutting. When all the cuttings have been planted in the container or flat, a final sprinkling with a fine spray will further firm up the soil around the cuttings. Protect the cuttings from bright sun for 10 days to two weeks. Then put them in partial shade. A cutting may take a year before it is ready to train and pot. Keep the soil moist but not wet, and mist often. After 3 months, apply a weak fertilizer twice a month. According to the article written by Carl Whitcomb, Associate Professor of Horticulture at the Oklahoma State University for the April 1979 issue of "Ornamentals South" titled 'Propagating Woody Plants from Cuttings,' the ideal time to take cuttings of Buxus is in September with the next best times of October and November. Rooting time is given as 6 to 8 weeks. This may lead one into a quandary as to whether to do the initial potting of the Kingsville boxwood in late spring or in September. My suggestion is to do the initial styling and potting in May since this is also the time to do any air-layering. The cuttings may not root as well, but it would be more desirable to try to root as many of the branches that are 3/16" or more in diameter by air-layering - those branches which are to be removed to initially define the tree's future growth pattern and style.

Remember folks, if you don't come to meetings on the future of PBA and it's fall symposia, you don't get to grouse about the outcome, regardless of the venerableness of your stature!

How it All Began - Part V

Luxuriant Hothouse

"Epithet after epithet was found too weak to convey to those who have not visited the intertropical regions, the sensation of delight which the mind experiences. The land is one great wild, untidy luxuriant hothouse, made by nature for herself."

– Charles Darwin, Voyage of the Beagle

What Darwin referred to as the "intertropical regions" are many, and varied. A.F.W. Schimper, in his monumental text, Plant Geography, describes four kinds of tropical woodland which he calls Rain-forest, Monsoon-forest, Savannah-forest, and Thorn-forest. He also covers numerous subdivisions, as well as tropical grass-lands and deserts. All are characterized by climates that residents of the temperate zones view as exotic.

Not surprisingly, plants adapted to exotic climates come in exotic shapes. For example: spreading banyans with multiple trunks; umbrella-form acacias; huge water-storing baobabs; strangler figs, and various epiphytes. A bonsaiist from a temperate region who visits the tropics for the first time is struck by the unfamiliar outlines, colors and textures of the trees and shrubs.

The Kaneshiro Conservatory, accommodating perhaps a score of bonsai, cannot fully convey Darwin's vision of a "great wild, untidy luxuriant hothouse," but it will, at least, transport visitors to two luxuriant hothouses in North America - Hawaii and Florida - with Puerto Rico yet to come. The prospects this opens up are vast. Tropical species outnumber temperate ones many times over. "Bonsai in Hawaii" by Elaine Okimoto lists more than fifty species available in that state which are suitable for bonsai. Most of them are unfamiliar to practitioners in the contiguous forty-eight. Florida could doubtless list as many more.

The question is, what will bonsai artists make out of these riches? In the past, most U.S. bonsaiists have been content to reproduce Japanese prototypes, following styles and using plant material like those common in Japan. Now, with the increasing popularity of tropical species, U.S. bonsaiists are beginning to work with plant material amenable to different treatment. In some ways they are like painters experimenting with acrylics, sculptors trying plastics, or composers wrestling with synthesizers.

Moreover, the art of bonsai itself seems on the verge of change. just as painting and sculpture have become non-representational, bonsai are becoming more informal and abstract.. Many recently created specimens have such extensive carving and bleaching as to make them as much an exercise in sculpture as in horticulture.

Out of this ferment in materials and techniques new forms will emerge. This catalogue is not the place for predicting the future, but it may be helpful to think about the possibilities as exemplified by two trees already in the Museum's North American Collection. One is a Ficus microcarpa banyan springing from a flat base of fused roots. The other is a Ficus natalensis perched on a bare root pyramid. Exposed roots are the distinctive feature of both.

Comparing these tropical trees to temperate bonsai with exposed roots shows how a species' native climate can influence the artistic effect of bonsai created from that species: In temperate parts of the world such as Japan and much of the U.S., it is common for tree roots to grow in a shallow layer of soil over base rock. With the passage of time, the soil washes away, uncovering the roots on top of the rock.

Hence the familiar "root-over-rock" and "root-clinging- to-rock" styles. The thought that comes to mind when you see these exposed roots is erosion.

By contrast, in tropical rain forests, trees grow on top of a thin layer of decaying vegetable matter; the atmosphere is virtually saturated with water vapor; exposed root hairs do not dry out, and roots can obtain moisture and nutrients simply by spreading along the surface. Result: the basal root mat of the Museum's Ficus microcarpa. As a matter of semantics, the roots of the Ficus microcarpa are just as "exposed" as those of pines and maples trained in the traditional root-over-rock and root-clinging-to-rock styles. However, the artistic impression is not erosion, but growth.

Another example. Authorities on temperate bonsai recognize a pyramidal exposed root style (neagari) having approximately the same silhouette as the Museum's Ficus natalensis. But the resemblance ends with the silhouette. Temperate neagari evoke a mental picture of a flood washing away the soil around the roots - extreme erosion. The Museum's Ficus natalensis conveys an entirely different feeling. The impression it evokes is that of epiphytic roots seeking the forest floor.

What has all this to do with the Kaneshiro Conservatory and the National Bonsai and Penjing Museum? Simply to illustrate how the Conservatory can enrich the Museum program, consider for the Museum Director and Curators, the availability of suitable facilities will make it easier to keep tropical bonsai in show condition. It will also open new prospects for the Museum's tropical collection by attracting bonsai from owners who were reluctant to donate under the makeshift conditions prevailing before the Conservatory was built.

For docents, teachers and students, having the tropical specimens grouped in permanent quarters will facilitate study and interpretation.

For museum visitors, it will keep the tropical trees on display during the fall and winter. Also, exhibits in the Conservatory, with explanatory texts and comments, should make it easier to understand tropical nature and its effects on the art of bonsai.

For the future, the Kaneshiro Conservatory may be the first of a range of glasshouses covering a variety of tropical climates. Who knows?

October 15, 1993
Frederic L. Ballard
Philadelphia, Pennsylvania

Poetry Corner - Calm yourself

The sound of the water jar
cracking on this icy night
as I lay awake.

--- Basho

The water in my flower stand containing my pet
tortoise froze solid completely enveloping him.....
I had a fire in my chamber all evening.

--- Thoreau

The above comes from "Morning Mist Through the Seasons with Matsuo Basho and Henry David Thoreau," selected by Mary Kullberg; Weatherhill Inc., New York, NY; 1993

Anonymous, THANK YOU, whoever you are, for sending this tanka from Washington, DC:

Coiling copper
back branch bent
gentle pressing thumb
PoP! Oh well,
Shohin

MONTHLY CARE TIPS for FEBRUARY

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book. A major portion of the following schedules are from a Japanese book which cites the various tasks one can perform during each of 12 months for each of 5 climate zones of Japan extending from the coldest parts of northern Hokkaido to the warmest southernmost parts of Kyushu. The average temperatures for the region wherein Tokyo lies correspond closely to the average temperatures for the area around Washington, and it is the care tips from that region that are reported herein.

CONIFERS

Black Pine: Water once per day. The following activities can commence sometime after mid-February. Remove any wire digging into the bark and wire/ rewire where needed. Remove any unwanted branches and branchlets. Apply a dormant oil spray at the end of the month to guard against spider mites.

Cryptomeria: Water once per day including the leaves. Keep in a polyhouse or cold frame for as long as temperatures will go below 32° Fahrenheit. During the last week in the month one can begin removing unwanted branches and needles.

Hemlock: Water as needed.

Hinoki: Water as needed. At the end of the month thin out the foliage. Repotting may be done anytime during the month and need only be done every 3 years.

Larch: Water as needed. In the middle of the month use a dormant oil spray to guard against larch case bearers.

Needle Juniper: Water once per day including the leaves. In the middle of the month apply a dormant oil spray to take care of spider mites.

Sawara Cypress: Water as needed. In the middle of the month apply a dormant oil spray to take care of spider mites.

Shimpaku (Sargent juniper): Water once per day. Weather permitting or In the middle of the month apply a dormant oil spray to take care of spider mites. if the plant is in a cold frame one can consider rewiring and repotting anytime during the month. Remove the old wire before rewiring. Repotting can be done during this month but it need only be done every 3 years unless plant is rootbound. In the middle of the month apply a dormant oil spray to take care of spider mites.

Spruce: Water once per day. Keep the spruce in a cold frame or polyhouse until temperatures stabilize above 32° F. Wiring can be done after removal from winter protection. In the middle of the month apply a dormant oil spray to take care of spider mites.

White Pine: Water once per day. Unwanted branches can be pruned. Wiring can be done but once the tree has been wired it should be placed in a cold frame or polyhouse. Repotting can be done when plant is out of winter protection during this month. Repotting need only be done every 3 years unless plant is rootbound. Tree can be grafted. In the middle of the month apply a dormant oil spray to take care of spider mites.

Yew: Water as needed. Apply fertilizer balls at the end of the month.

WARNING: From the USDA Integrated Pest Management: Avoid using shredded hardwood bark mulch on yews. As it decays, it often releases toxic quantities of copper and manganese. Yews are very sensitive to these metals; affected plants are stunted, may turn yellow, and in severe cases, small branches may die. In the middle of the month apply a dormant oil spray to take care of spider mites.

DECIDUOUS (Non-fruiting/non-flowering)

Keep all of the following bonsai in a polyhouse or cold frame until temperatures stabilize above 32° F.

Beech: Water once per day. It is natural for beech trees to keep the old, brown

ATTENTION BIBLIOPHILES!

The National Bonsai Foundation is publishing a new book by Jim Hayes, with photographs by Joe Mullan, of the Viewing Stone Collection at the Bonsai and Penjing Museum. Jim, a director of NBF, is famous for the quality of his work in *Waiting to Be Discovered*, so this promises to be a very high-quality production.

Scheduled to be available in March 2000, in a small quantity, hard-bound, slip-cased edition at $125. Copies may be reserved in advance by contacting Chris Yeapanis. A later edition will be available soft-bound.

leaves through the fall and winter and one can remove them during this month.

Chinese Elm: Water as needed.

Gingko: Water as needed. During the middle of February you can remove unwanted branches. Apply a dormant oil spray during the middle of the month.

Hornbeam: Water as needed. Wiring can be done in early part of the month. Unnecessary branches and sprouts can be removed.

Japanese Maple: Water once per day. Unnecessary branches and sprouts can be removed.

Trident Maple: Water once per day. Unnecessary branches and sprouts can be removed. Repotting can be done after the 20th of the month. New leaf buds may appear so keep the maple where frost won't hit it.

Weeping Willow: Water once per day. When the temperature remains above 40° F one can apply insecticide such as dormant oil. Prune branches that survived the winter.

Winged Euonymous: Water as needed. Wiring can be done. When the temperature remains above 40° F one can apply an insecticide such as dormant oil.

Flowering/Fruiting Plants

Keep all of the following bonsai in a polyhouse or cold frame until temperatures stabilize above 32° Fahrenheit.

Cherry: Water once every 2 to 3 days.

Crab Apple: Water every other day.

Gardenia: Water as needed. Spray with Malathion. A one-time winter feeding of fertilizer (half strength) can be done.

Holly: Water once every 2 days. A one-time winter feeding of fertilizer can be done if it was not done in January. Also dormant oil spray may be applied if not done in January.

Pyracantha: Water once every 2 days. A one-time reduced winter feeding of fertilizer can be done.

Quince: Water once every 2 days.

Satsuki (Azalea): Water once every 2 days.

Ume (Japanese Flowering Plum or Apricot): Water once every 2 days to enjoy the blossoms.

Wisteria: Water as needed.