

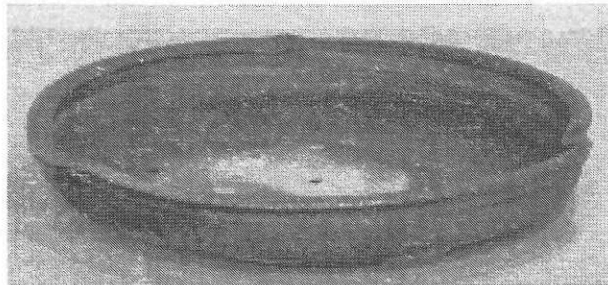
# PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

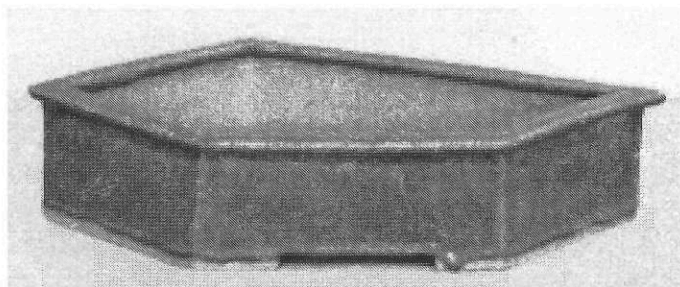


Volume 31, Number 5  
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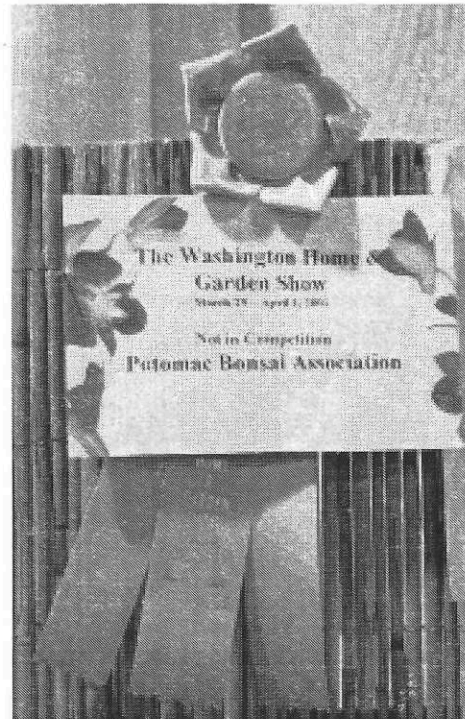
Don't you wish you'd seen the Pot Competition display!



Ron Lang (BBC) ~ More about Ron next issue



Dale Cochoy's (from Wild Things Bonsai Studio)



Ed Suarez does it for PBA again !

Don't you wish the B&PMuseum had room to leave the pots out for us to see during Spring Show!

I wish we could print in color!



Look for the stamps Jerry found to share with us - they're scattered about for you to enjoy better late than never.

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**PBA**  
**Clippings**  
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**Editorial** by Jules Koetsch

*Spring has already sprung* to use a hackneyed expression and every bonsai person is well into doing what needs be done to keep the little dears, our bonsai, in good health - pinched, pruned, fertilized, watered et cetera, et cetera, et cetera. Every time I've approached this period of the year, I've gone through the litany of bonsai-related dictums passed along at past bonsai events. Some seem to have stood my test of time, while others are intriguing enough to try. Yet there are number of somewhat contradictory factors effecting choices one makes on which routes to follow in taking the bonsai through another growing season.

**SOIL MIXES:** There are many recipes for the *perfect soil mix* propounded often by bonsaiists living in the same area of the country and even growing identical plants. Isn't it wonderful that plants often grow in most any kind of soil mix? They have to be adaptable - after all, as my son put it, "I'd hate to be a plant because it has to grow wherever the seed that started it had fallen." And I understand Warren Hill, after a number of years, is still doing meticulous research to find the perfect soil mixes to go with specific plant species.

It's always a revelation to me to go back into an old bonsai standard text like John Y. Naka's *Bonsai Techniques* to find some things aren't that new anyway. There's the suggestion that one use gypsum to help reduce the acidity in the soil - a point I may have glossed over when I last opened up John's book. However, a more important point, as Warren Hill often notes, is that gypsum aids in minimizing salt damage to plants. Other advantages in using gypsum, as noted on the *Espoma* package, are: "... adds vital secondary nutrients - calcium and sulfur; helps promote root growth, and maximizes fertilizer effectiveness; and it is ecologically safe." Use a tablespoon per gallon container of soil mix or dust it on the soil. No matter what your soil mix is, adding gypsum is a plus.

**FERTILIZERS:** Next to soil mixes, the item where you find a wide range of opinions from one bonsaiist to another is fertilizers. Talking

to bonsaiists you'll find some will go along with using inorganic fertilizers while others heed the advise that inorganic fertilizers tend to cause salt to form in the soil. That, in turn, will be absorbed by the plant which then gets something akin to hardening of the arteries and slowly expires. Still there are a number of bonsaiists who use an inorganic fertilizer for convenience. They probably count on periodic repottings of the bonsai to get rid of salts accumulated in the soil.

One is advised to read the pH on any fertilizer. Therein lies another interesting enigma in the wording on the inorganic fertilizer containers. For example: *Miracid's* container suggests that pH NPK is 30-10-10 and is good for acid-loving plants such as azaleas, camellias, and gardenias. But isn't the P (phosphorus) supposed to be high to encourage flowering? The *Miracle-Gro* box has a PHK of 15-30-15, a higher amount of phosphorus (P) versus the nitrogen (N) and potassium (K). The box recommends it *for all garden plants*. If I want to have a high P, what fertilizer do I pick for my azaleas and gardenias? One can always hedge one's bets and pre-mix bone meal with the potting soil as John Naka suggests in his book.

For those who wish to use a liquid fertilizer that isn't inorganic but made of natural components - liquid fish fertilizer is the usual answer. My bottle shows a NPK of 5-1-1. One can increase the P value by using bone meal in powdered form - *Espoma's* package shows a NPK of 4-12-0. There has been some research showing bone meal takes 3 years to become effective in the soil. I'll take my chances that it works quicker than that.

One can also go the organic route with fertilizers in powdered form. For high nitrogen urea and blood meal are sold in powdered form, but are usually avoided because of the likelihood of salt in the powder. The fertilizer of choice for high nitrogen content is cottonseed meal. Fertilizer balls or cakes can be made according to a number of recipes designed mainly to hold the fertilizer together. The balls or cakes are placed around the edge of a pot. You have to keep the soil around the edge of the pot depressed so that the fertilizer, when it is dissolved in the waterings, does not go over the edge of the pot and is wasted.

Yoshimura mentions in his book that, when

repotting, one can coat the inside walls of the pot with a concoction containing the fertilizer and then finish the repotting. Naka's book mentions the easier way out from making those smelly fertilizer balls or using Yoshimura's method. The cottonseed and bone meal are placed in small amounts around the edges of the container. I prefer to take 2 chopsticks and make holes equally around the edge of the pot and apply a small amount of powder mix in each of the holes. Then watering will definitely not wash the powder over the edge of the pot.

Instead of fussing with the application of powdered organic fertilizers, I'm going to take the risk of putting salt in the potting soil and use *Wood Ace*. It is a pelletized fertilizer and readily goes into the holes made by my chopsticks.

Some people even use inorganic fertilizers in liquid form, maybe biweekly, to bolster any application of dry fertilizers.

Recently I ran across some kelp meal in the local hardware store with a pH of 1-0-2. The package says that it is a good natural supplement to other plant foods. Adding some to the cottonseed/bonemeal mix seems to be a good idea.

**MOSS:** Warren Hill in his last presentation to the Northern Virginia club mentioned that he was concerned that members' bonsai which were brought in for critiquing, were devoid of moss. He stated that moss growing on the top of the soil of a bonsai is a good sign that the plant should be happy. The moss that grows consistently on my bonsai is what Warren calls *scotch moss*. It has the habit of starting in the exposed surface roots and progresses up the trunk of the tree. To me it doesn't add any intrinsic beauty to the overall composition. I looked in the book that I have on mosses, *MOSS GARDENING* by George Schenk, and tried to determine what species of moss *Scotch moss* is. There are so many species of mosses in the world and trying to identify one from another in photographs is not the easiest thing to do. The best I could come up with is that there are many *bark-inhabiting mosses*. I take a toothbrush and scrub off the *Scotch moss* but it's the devil to get rid of it once it's settled in. It tends to keep coming back.

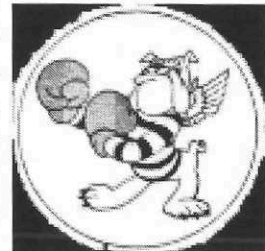
So if moss is a sign of a healthy bonsai, what about root-rot where the moss closes off the surface of the soil doesn't aerate and the roots remain too wet? Then there's the opposite, where the moss may be so thick that water doesn't readily penetrate the surface of the soil (more reason to continually insure the edge of the soil is below the rim of the pot). I have to admit that blotches of green moss on the soil's surface do add to a bonsai's composition. So I'm first going to eradicate the *Scotch* moss. Next I'm going to artistically arrange the patches of moss I've selected from the neighborhood sidewalks or from my own property, not cover the soil completely with moss but leave some surface soil exposed to the air. Then water should get into the plant's roots. Once again, a moisture meter will let you know how you're doing watering wise.

**TRUNKS:** Warren Hill mentioned at the last Northern Virginia meeting that it wouldn't hurt to scrub your bonsai's trunks once in a while. I think one must use some caution as to when, as well as to which plants, this can be applied. I took a toothbrush and dipped it into a partially filled glass of water and tried it on the bark of a black pine. The beauty of an aged black pine in part is supposed to be the plate-like sections of bark. I was worried that brushing the trunk might loosen the plates and some would fall. That is always a danger when one grasps the trunk to repot

or during wiring. Gentle rubbing with the toothbrush did no apparent damage. However, I would hesitate to try it on the thin, tender bark that has partially peeled on a paperbark maple. The partially peeled bark adds to the interest in the mahogany-colored trunk.

Then there's also the aspect that one might have tiny buds popping out on a trunk in the beginning of spring just where you would like a branch to grow. Brushing might destroy the bud and there'd be no branch. The practice of scrubbing the rough, exterior bark of junipers so that the smooth, brown inner layer is exposed has been accepted by some as a treatment to enhance the trunk's appeal. Anyway, if you use your discretion, scrubbing trunks is something that should give you a warm, fuzzy feeling in that you're giving the tree the equivalent of what a shower bath is to us.

All the above shows that in bonsai there is often more than one way to do anything. Many plants are adaptable to the large range of conditions to which one might subject them. They may survive, but are they happy? Some people have settled on routines for growing their bonsai that have proved to be successful and rewarding. There is no reason for them to change what they are doing. However, it always adds to the thrill of the game - to try various procedures that purportedly add to growing better bonsai. Have a great growing season.

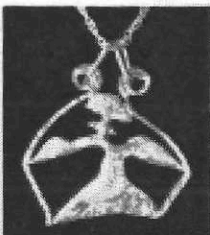


<http://www.bonsai-pba.org/>  
Have you visited?



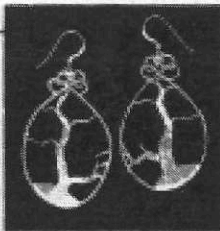
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## Calendar of Events *compiled by Arschel Morell (BBC)*

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

### May

#### Northern Virginia Bonsai Society

**12 9 -10 a.m.** Tree of the month question session-Azaleas-bring your trees

**10 - 12 noon** Propagation with an emphasis on Azaleas and Maples-speaker Bill Orsinger

#### Brookside Bonsai Society

**17 7:15 pm** Beginners corner

**7:30 pm** Jim Sullivan, "long term development of a bonsai"

**19 10 am- 2:00 pm** Jinny Bird's for Kingsville. Maples red and green and Tridents-All PBA welcome (Directions: From I-495 in Md., take Indian Head Hwy South, go right on Ft Washington Road approx. 3 miles, right on Tantallon Drive, go to Loch Ness Circle, 2<sup>nd</sup> house on left, #702. Phone (309) 292-3617

#### Rappahanock Bonsai Society

**19 11 am** Bring your own tree workshop. This is your chance to have expert advice on a personal tree. Bring one that's struggling, or one that you are not sure of how to style. Held at Gardens Unlimited, space limited

#### Washington Bonsai Club

**19 2 pm** "working on a new forest planting"

#### Baltimore Bonsai Club

**19 1 pm** Reschedule of Birthday Party, Election of officers, Problem tree roundtable

#### Kiyomizu Bonsai Club

**26** Field trip to Azalea trace-Time TBA

#### Bowie Bonsai Club

**27 7 pm** Topic: "Refinement and difficult problems in bonsai"

#### **No Report of May Meeting From:**

Chesapeake Bonsai Society  
Lancaster Bonsai Society

### JUNE

#### Rappahanock Bonsai Society

**2 11 am** Satsuki Azalea Workshop, held at Gardens Unlimited, space limited

#### Northern Virginia Bonsai Society

**9 10 am** Fairlington Community Center - Janet Lanman will be guest speaker

#### Washington Bonsai Club

**16 2 pm** Styling workshop-Bring your own trees

#### Baltimore Bonsai Club

**24 1 pm** Styling workshop at the home of Mike Ramina - Bring your own trees. Directions given out at May meeting

#### Kiyomizu Bonsai Club

**24 2 pm** (not a Saturday) Styling workshop at Clearwater Nature Center - Bring your own material

#### Bowie Bonsai Club

**25 7 pm** Styling/restyling workshop  
**No Report of Meeting for June From:**  
Chesapeake Bonsai Society  
Lancaster Bonsai Society  
Brookside Bonsai Club

#### **Non-PBA Events**

#### National Bonsai and Penjing Museum, 25<sup>th</sup>

#### Anniversary Asian Arts Festival

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

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

#### Potomac Viewing Stone Group

**20 May** Potential Meeting - subject: What are the characteristics of a good Japanese viewing stone.

#### Mieko Ishikawa Botanical Art Exhibition

**April-June 30, 9 am-4: 30 pm**

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

**3-11 June** Satsuki Azalea Bonsai Exhibit-Special Exhibits Wing USNA

**3-4 June** Sogetsu Ikebana Flower Arranging Show. Auditorium, Administration Bldg., USNA

**17-25 June** Bonsai Exhibition and Demonstration-Special Exhibits Wing USNA

## COME ONE ~ COME ALL to the 24th Annual PBA Auction

26 May 2001, from 9 am to Noon

at Behnke's Nursery in Beltsville (favorite vacation spot for Mother Nature)  
just 2 miles north of the beltway on Rte.1.

As always, you will be able to bid on and take home some fine stock, pots, books and finished trees. For those members bringing material to auction, remember the limit of 7 items or groups of items per person and to be there between 8 and 8:45 am.

The general public is welcomed to bid and buy so bring your friends. We expect raw material, trees in training, trees in pots, empty pots, specialty soils, tools, books, and viewing stones. For those of us who want to bid, remember to sign up for a bidder's number card on which to document your purchases.

This is an excellent opportunity to do some Spring cleaning and make room for new treasures, as well as donate 80, 90, or 100% of the purchase price to the Potomac Bonsai Association (PBA) or to the National Bonsai Foundation (NBF). The many projects PBA supports and contributes to will be greatly enhanced by your generosity.

Volunteer runners, the log-keepers, Chris the Auctioneer, cashiers, the Sold Corral Crew, and the many participants both members and visitors, are to be given a huge THANK YOU! It could not be done without you. Payment by check (to Potomac Bonsai Assn or PBA) or by cash only, we do not have credit/debit card capabilities. Oh, and give a thank you to Behnke Nursery somehow for their support throughout the years. Can you imagine trying to rent a hall for this event? When e-mailing, or making a purchase, let them know that being kind to bonsai folks is a good marketing strategy.

See you there on May 26th and bring **loads** of stuff to sell. (Friends, Ed had too much sugar that day. Remember what he said above. Each bona fide member may bring up to 7 items or groups of items. We only have the room till noon. 🌀)

### Poetry Corner - Calm yourself

Here we present two haiku submitted by John Hoffmann (a past member of NVBS). The first might be a reminder of a boo-boo you may have made recently *or somewhere in the past*.

*Lonely lovely tree  
under shelf, bare branches,  
brown . . . who forgot water?*

*Happy azalea  
red, white or pink explosions  
peatmoss-eating plant*

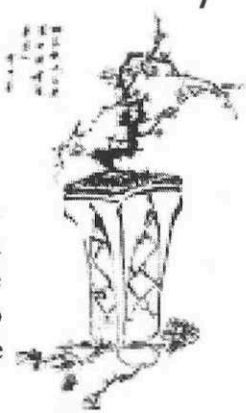
~ John Hoffman



# Beyond Wonderment and Curiosity by Frederic Ballard

Here's the remainder of the article we began last month. It was a piece written for the dedication catalog for the JYN Pavilion, 1 October 1990.

The artist's eye. Like other fine arts - sculpture and painting, for example - bonsai can be said to consist of three components, the artist's eye, the artist's hand, and the material the artist chooses to work with. In bonsai, more than in any other fine art, the material the artist chooses to work with and the concept developed by the artist's eye are interconnected. One is tempted to say, in Marshall McLuhan's thought-provoking words, that in bonsai "the medium is the message."



The bonsai artist, presented with an untrained tree, is aware of the tree's natural habitat (mountain, swamp, dry plain, tropical forest, etc.); its normal shape (tall and stately, short and spreading); images that may be associated with it ("the trail of the lonesome pine"); the placement of its branches (how they are distributed along the trunk), and its amenability to shaping (whether it buds readily, how its foliage responds to pruning, whether it is limber or brittle).

Through its characteristics and associations, the tree speaks to the artist, suggesting configurations into which it may be shaped.

Given so many variables, the range of artistic choice is wide. One bonsai designer may concentrate on the natural lines of the specimen at hand. Another may assimilate the tree to one of the conventional patterns (called "styles") that have been developed through centuries of bonsai practice in Japan. The result: in one case a small tree resembling the full-size specimens to be found in nature; in the other a stylized product, instantly recognizable as a "Japanese bonsai." Figure 3 illustrates different treatments of trees with similar branch patterns and habits of growth. In Figure 3a the outline is reminiscent of the deciduous trees we see around us, roughly globular, with the greatest diameter about half way up the trunk. In Figure 3b the outline is triangular, following classic principles of aesthetic composition, and the branches are trained in the conventional style known as "informal upright." For artists who adhere to conventional styles, there is still more opportunity for choice. Which of the principal styles, "formal upright," "informal upright," "slanting," "cascade," or "literati" best suits the tree the artist is working on? A common event at bonsai gatherings consists of providing two or three bonsai artists with nearly identical untrained trees and asking each to shape one of them in the style he or she deems most fitting.

Figure 3a

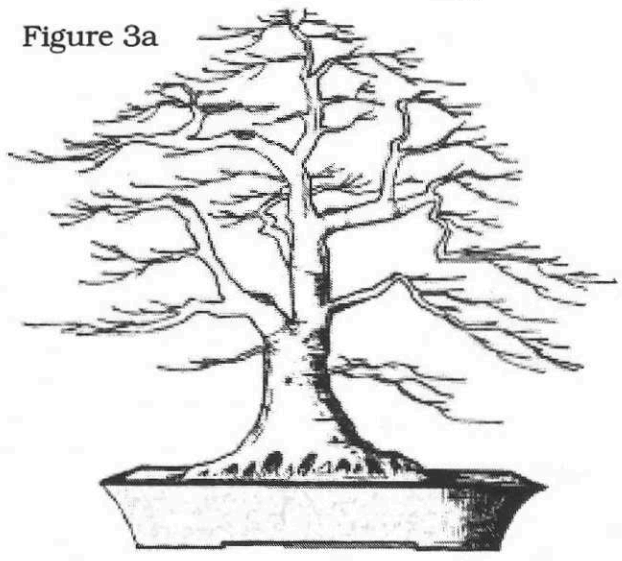
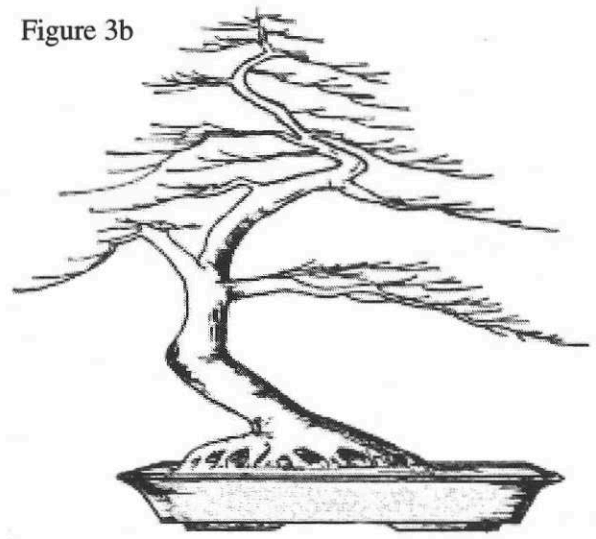


Figure 3b



The same tree may be shaped as a miniature of those around us (3a). Or as a stylized bonsai (3b).

## 8

Rarely are three resulting bonsai in the same style; often no two are the same.

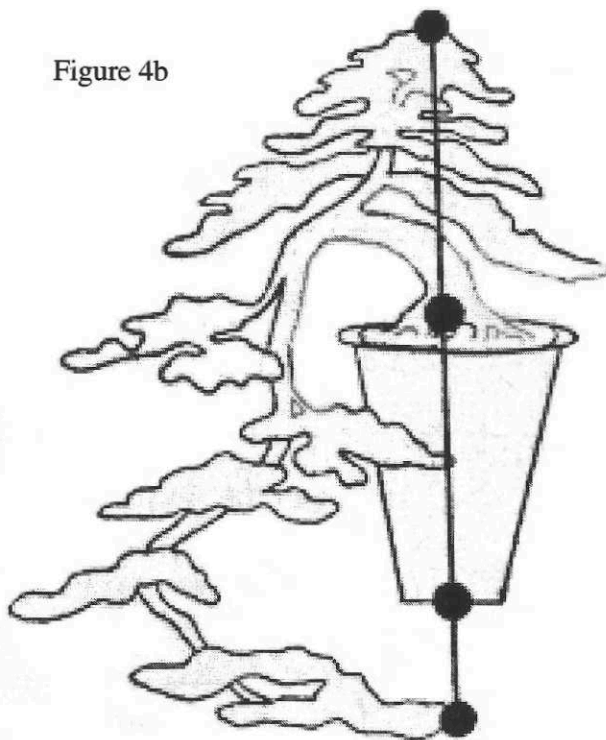
Closely allied to the conventional styles are the conventional arrangements of trunks and trees in multiple-trunk bonsai and group plantings. Bonsai texts contain elaborate diagrams showing how trunks of different heights and thicknesses should be placed to create the illusion of a natural grove or forest. Understanding the styles and group plantings is not easy. While to the untrained eye they may seem purely picturesque, they are actually based on two practical considerations. The first is a need to accommodate full size plant structures to the small scale of bonsai by simplification and consolidation. The second is a need to accommodate bonsai patterns to the way trees grow, i.e., how they deploy their branches to expose as many leaves as possible to direct sunlight, how the angles and proportions change as the tree matures, and how trees respond to different situations. The cascade style, for example, reflects the struggle of a tree growing on the side of a cliff to achieve its normal upright stance in the face of repeated rebuffs by falling rock or snow. Figure 4 illustrates both the horticultural and the artistic aspects. To understand the horticultural validity of Figure 4a, imagine that the pot is a ledge on a cliff rising behind and to the right of the tree. At an earlier stage in its development, the tree was toppled to the left by a snowslide, forcing the trunk downwards. In a year or two, the branches began to curve upward, seeking to form a new apex which ultimately developed from what had formerly been the lowest branch. The diagram in Figure 4b shows how the artist maintains a feeling of balance notwithstanding that the bulk of the tree is to the left of center. Just as a sculptor must understand stone or wood or metal and a painter must understand pigments and vehicles, a person who "creates" (i.e., shapes) a bonsai must understand plants. All three - sculptor, painter and bonsai creator - are craftsmen and, technicians, and at the same time all are artists. They are all inspired by creative vision and governed, consciously or unconsciously, by norms of artistic composition such as those in Figure 5, which shows the classic proportions for upright Western evergreen bonsai. But note that the norms are not rigid rules. Rather,

Figure 4a



Cascade style with diagram showing aesthetic balance

Figure 4b



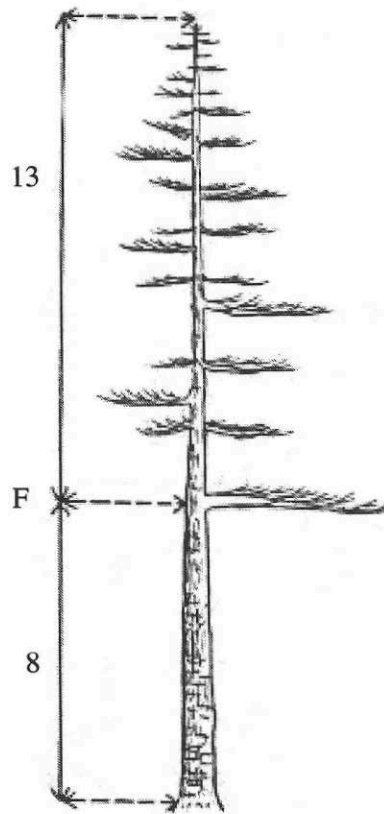
they are benchmarks that can be adjusted or ignored when necessary to achieve a desired effect. Two of the norms in Figure 5 that are frequently disregarded are (b) that the width of the trunk should not exceed one sixth of the height (many bonsai artists value thicker



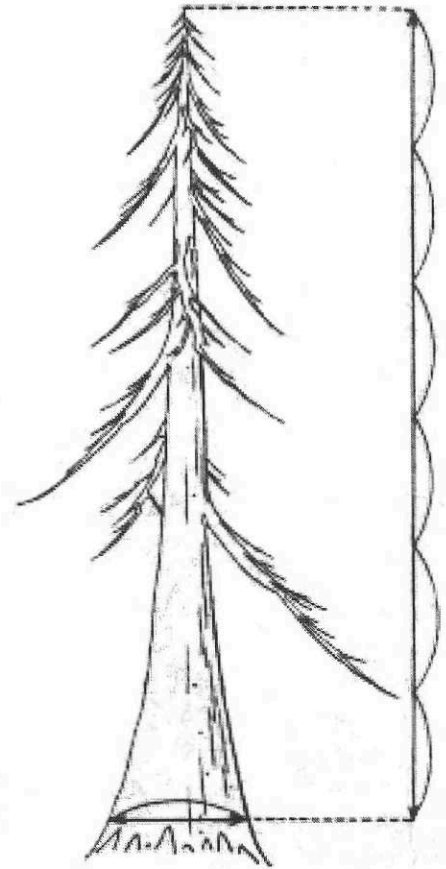
trunks); and (c) that the span of the lowest branches should not exceed one half of the height (Many bonsai display longer, branches). In the three-dimensional arts - bonsai and sculpture - the third dimension, depth, is a major component of composition, and artistic effect. Much of the visual pleasure of viewing bonsai or sculpture comes from exploratory movements of the viewer's eyes as they sense the shapes and depths of solids and voids. Much of the skill of the bonsai artist consists of maintaining spaces between branches that invite exploration by the eye without isolating any branch from the overall composition. In this interplay of nature and art, it is not surprising to find differences among cultures, regions and artists. Japanese bonsai tend to be more disciplined than Chinese. North American practice, while largely derived from the Japanese, also reflects the wide range of geography, climate and plant material found on this continent. Bonsai on our west coast, where wide open spaces are a matter of pride and winter protection is easy, run several sizes larger than bonsai in the confines of Japan or the harsh climate of our east or middle west. Some Chinese plantings are immense, in keeping with the size of that country. So pronounced are these differences that a knowledgeable viewer can often tell the regional origin of a bonsai, and sometimes even the identity of the artist who shaped it.

Next month: The Artist's Hand.

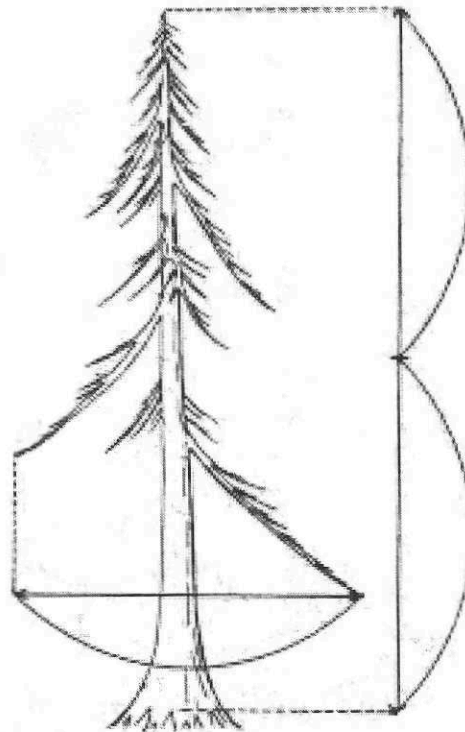
Figure 5 a



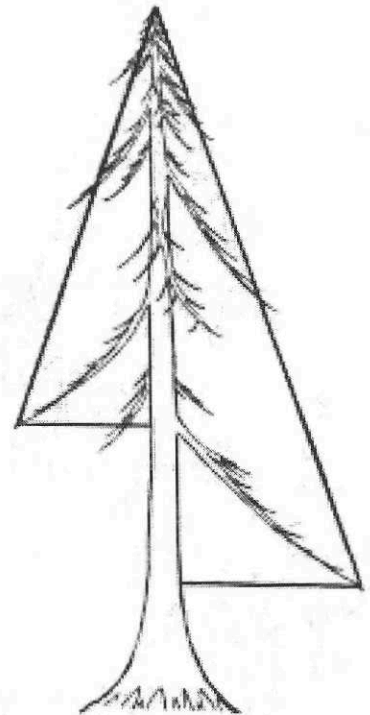
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c



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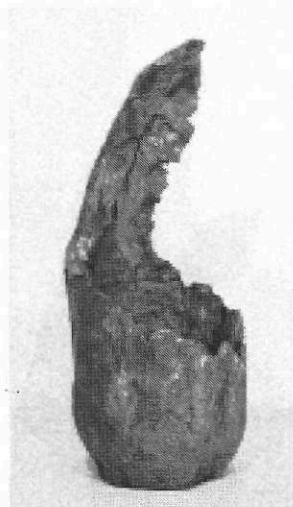
## The First North American Bonsai Pot Competition by Chris Cochrane a A bit from August 2000 to refresh your memory

The competition was conducted in association with the Takagi Bonsai Museum of Tokyo, Japan. The Takagi Museum has conducted a bonsai competition in Japan for many years and, as a result, has encouraged Japanese potters to advance the art of ceramic bonsai containers beyond traditional styles.

For anyone who is not aware of the details, NBF is sponsoring a bonsai pot competition for two categories of pots - traditional, and modern or new age. First-, second-, and third-place winners in each category will receive \$1000, \$500, and \$250, respectively.

Pots must be: new, high-fired ceramic, appropriate as a complement of bonsai or accent plants, suitable for maintaining living plants indefinitely including at least one drainage hole, and made by a potter residing in North America.

All these photos were generously provided by Chuck Croft, NVBS, at a time when he REALLY didn't have time for it. Please appreciate him for his efforts on your behalf. (Do not depend on the photos to judge their sizes. I made them fit the space with no idea of their relative sizes. )



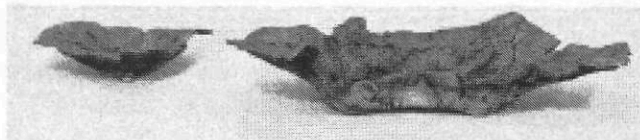
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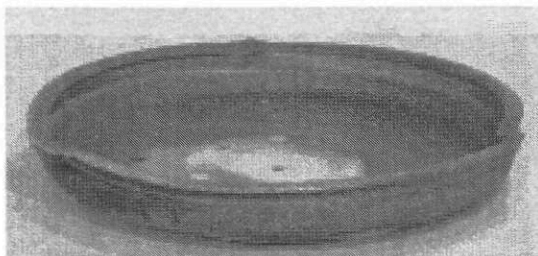
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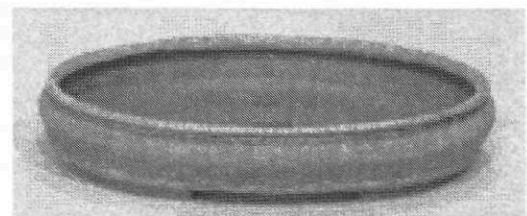
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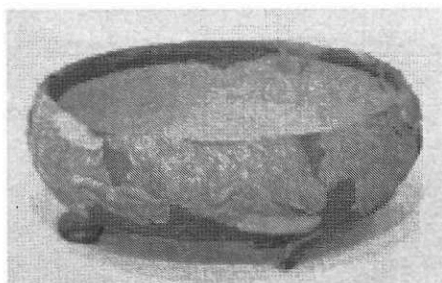
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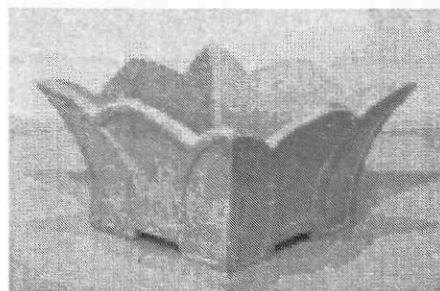
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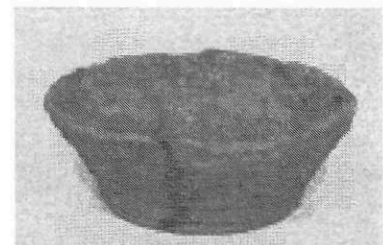
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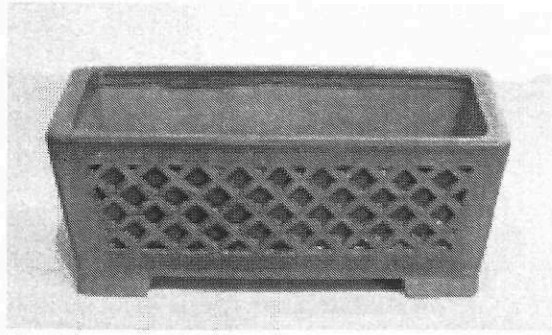
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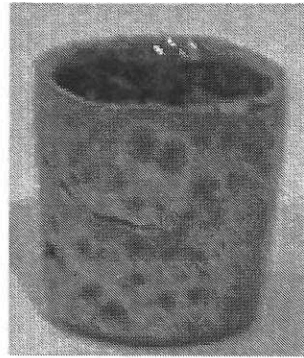
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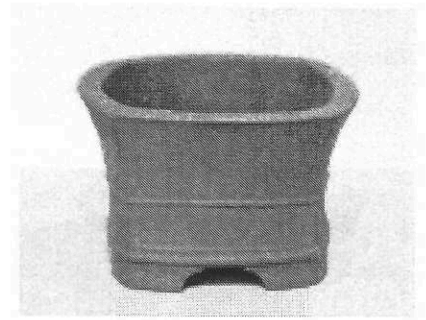
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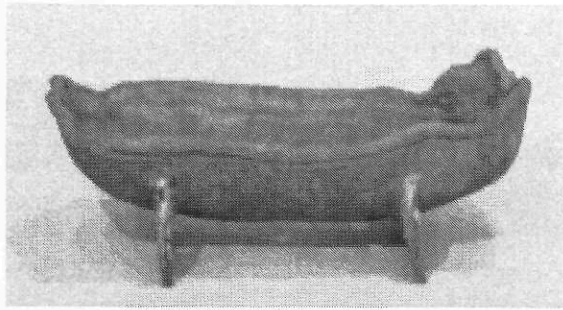
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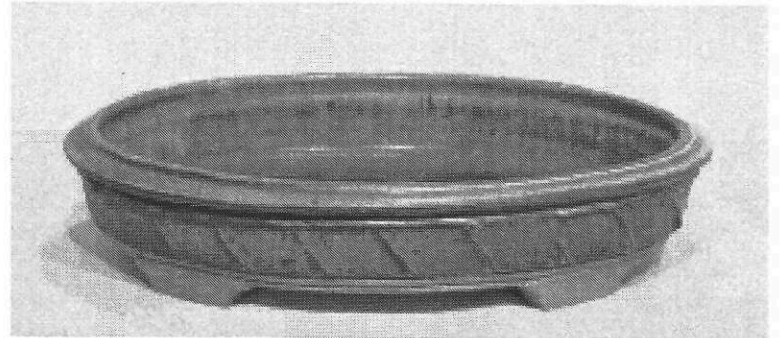
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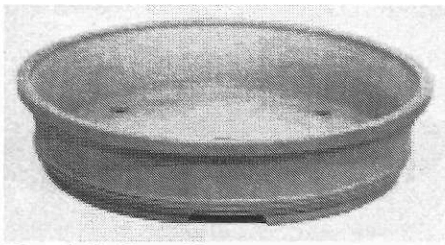
Michael Hagedorn



Marcia Koski Finnerty



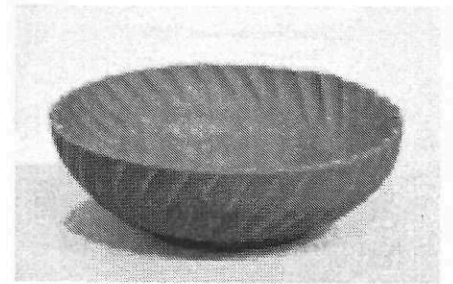
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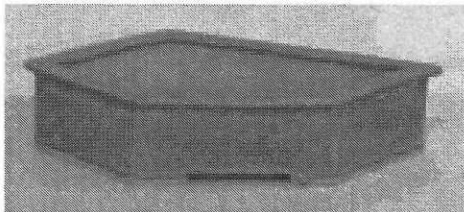
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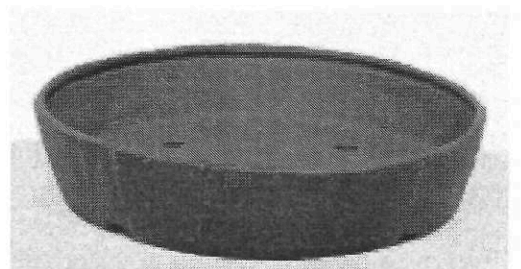
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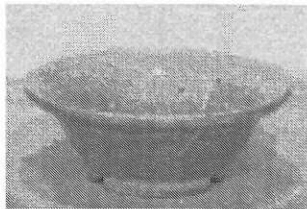
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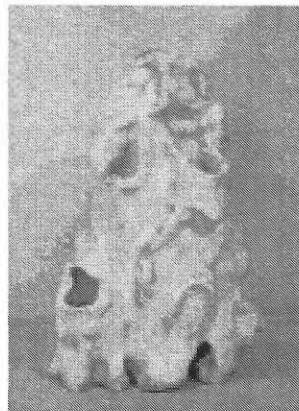
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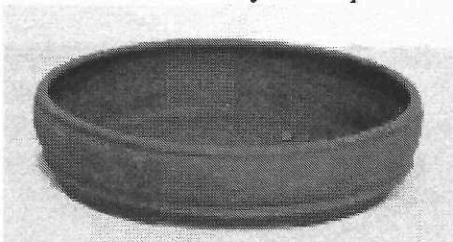
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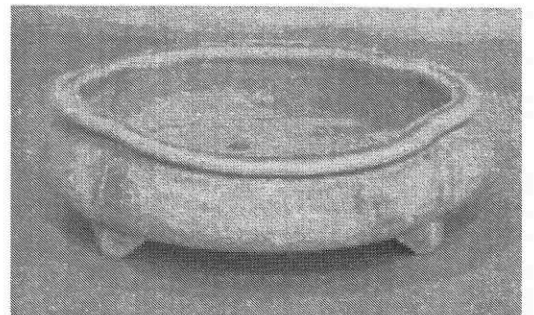
Kay Gillespie



CA Hebert



Ben Jackel



Yuko Ueno Velaitis

## HARRY HIRAO BONSAI MASTER

A number of readers may have received e-mail directing their attention to a program on Public Television with the purpose of showing how people can enjoy life if they participate in one of the arts. The program was eclectic in its choice of art forms, including yodeling, poetry and, yes, bonsai. The program is *Egg - the Arts Show - How to be Happy with Art*, emceed by artist Jeff Coons. It appeared on WETA on 4 April at 10:30 p.m. and was repeated at 12:30 a.m., in the wee hours of April 7. For those who have not had the opportunity to have seen the TV program, the following description may be of interest.

The bonsai portion of the program came under a segment named *Nature* with the title *Harry Hirao Bonsai Master*. The 5 minutes and 45 seconds started by showing Harry Hirao heading out into the Mojave Desert in California, to collect well-aged California junipers. Mr. Hirao said, "Get up at 3:30 in the morning to collect trees - 500 to 1000 years old. Tree is going to invite you. Bonsai talk to you."

Warren Hill (Curator of the National Bonsai and Penjing Collection) then appeared on the screen to tell the viewer that Harry Hirao has been a part of the Southern California bonsai community for many years. Mr. Hirao is the foremost California juniper expert in the world, - in collecting, styling and designing them. He goes out literally every weekend of the year to find junipers to collect.

Warren then gave a brief introduction about bonsai as an art form. "Bonsai is a unique, living art form using plant material to create beautiful shapes that you might find in nature. Things like contrast, proportion, harmony, color - these are all very important in the design of a bonsai.

"As soon as you put that plant in a container it becomes a *bonsai in training* and there is no end to training a bonsai. It's always a *work in progress*."

The scene shifted back to Harry Hirao in his nursery shed with many collected viewing stones lining the shelves in the background. Harry naturally is sitting and pruning back

the branchlets of a collected California juniper. Harry says, "You don't too much rush. If you make to rush you make a mistake. Can't rush too much - take time."


Back now to Warren Hill: "Bonsai is a collaboration between artist and the material you are working with. The plant should have at least a 50% 'say so' in what it wants to be. And it's that ability that makes a bonsai artist either a master or an average person in the art form."

Scene shifts back to Harry Hirao working on the juniper and saying, "You don't see these kind of trees, not too many. Everybody got some kind of worry, you know. Everybody got ever trouble - you see. You start bonsai, you forget about everything."

Next, Harry is pictured walking among his bonsai collection while Warren comments: "It (bonsai) definitely has a therapeutic effect. After a hectic day, to come home and water your bonsai - it's a very peaceful thing to do. It teaches us so much about life, so much about patience, about other living things, that it becomes a way of life after a while."

The final scenes are of Harry Hirao in the desert pointing out another tree and advising the others to be certain to take the root. [His green-shirted dig assistant is PBA friend, Lindsay Shiba.\*] Lastly there is a shot of Harry walking away from the camera with a collected juniper tied to a frame slung over his back and saying, "I start 40 years ago and I just keep going - as long as I don't quit, — just keep going."

The e-mail suggested that if you can catch the program and want to drop Harry a note of congratulations, his address is: 7860 MacDonald, Huntington Beach, CA 92647.

(Remember PBA was the first group to bring Roy Nagatoshi out of California as a speaker and now Roy is a popular speaker worldwide. We were also the first group to bring Lindsay out of California. Watch him grow. And learn from him when we can get him out here again. )

draft

POTOMAC BONSAI ASSOCIATION Minutes  
March 25, 2001

Attending: Chuck Croft (PBA president); Arschel Morell and Ron Lang (Baltimore); Jim Hughes, P.C. Kumar, and Ed Zipeto (Brookside); Jim Sullivan (Bowie); Arlene Polinsky, Jules Koetsch, Carole Roelofs, Chris & Betty Yeapanis and Judith Wise (No.Va.), Ross Campbell (Washington)

The meeting was called to order at 1:05 pm in the Yoshimura Center. The minutes of the February 1 were corrected to note that the tree selection committee had not been chosen.

Treasurer's Report: CD - \$6,000, Savings - \$6,162.22 and Checking - \$282.15 for a total of \$12,444.37. The treasurer's report was unanimously approved. Youth

Program Educator: No person has been found to replace Jack Cardon. It was suggested that we might consider more than one person to perform the duties. Home and Garden Show:

The show begins March 29th and runs through April 1<sup>st</sup>. Volunteers are still needed.

PBA Spring Show: There are 17 paid vendors and one possible additional one. The largest tent has been ordered. The display format was discussed at the February meeting, but reviewed again by Arlene Polinsky. She was given approval to spend up to \$100 for skirting for the display.

Arschel Morell showed the types of cardholders he had. Ron Lang will make the cardholders for the tree name tags (100-5" holders for 3x5 cards).

The tree selection committee is: Jim Sullivan, Arschel Morell and Fred Mies (Richard Meszler as alternate).

A limit will be placed on the number of trees displayed because space restrictions determined by Warren Hill. All clubs are invited to contribute up to two mame. The number of trees per club was figured according to club membership for the larger trees:

Northern VA - 16 trees

Lancaster - 9 trees

Brookside - 15 trees

All other clubs up to 6 trees

Problems with protection of tree stands from elements and tree-watering during show were again discussed.

Chuck Croft again noted that an extended 10 days of display was possible, but there was not interest because of logistics. We decided that people would be interested in keeping their trees there for the 10-day period, if they could remove their stands. This has been agreed to by the National Arboretum.

There will be a demonstration on Saturday and Sunday. A demonstrator is needed for Sunday.

Jules Koetsch indicated his daughter, Peggy, had offered to document the show in video and photography. This offer was accepted. PBA will pay for the film. Annual Meeting: The PBA annual meeting will be Saturday, April 28<sup>th</sup>. Location not yet assigned.

Fall Symposium: The symposium will be October 19th & 20th. Arlene Polinsky recommended the registration cost be \$50-75 to encourage more attendance.

Web Site: Costs - \$150/year and server \$8.95/month. All clubs should send calendars to the web site.

Nominating Committee: Arschel Morell reported: Croft/president; Polinsky/president-elect; Shari Sharafi/vice president; Jerry Antel/treasurer; Wise/secretary.

Bonsai in SITE : Ron Lang presented a collaboration for the 2002 spring show between tree and sculpture/potter. There will be a 2-week exhibition at the Baltimore Clay Works with workshops on tree styling. Selection of trees for this unique sculpture needs to be discussed. Date of exhibition to be announced.

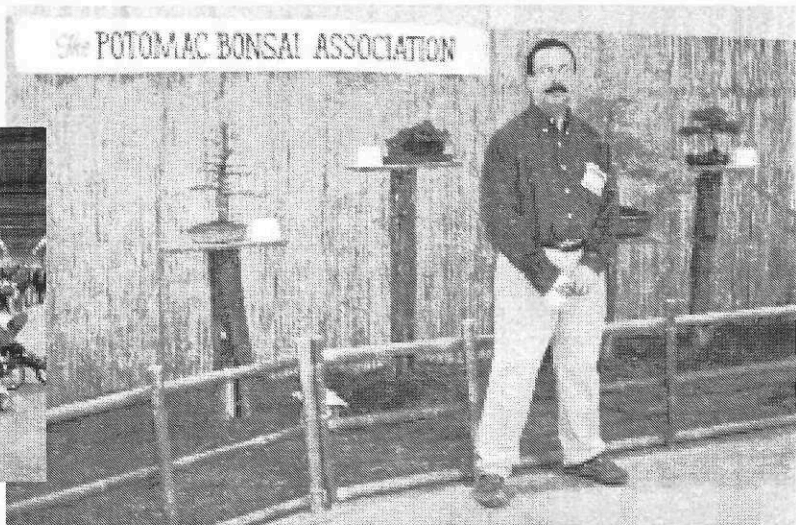
There being no further business to come before the meeting, it was adjourned at 3:15pm.

DRAFT

## Washington Home and Garden Show 2001



Roberta and Jim Rieden, both of Brookside.



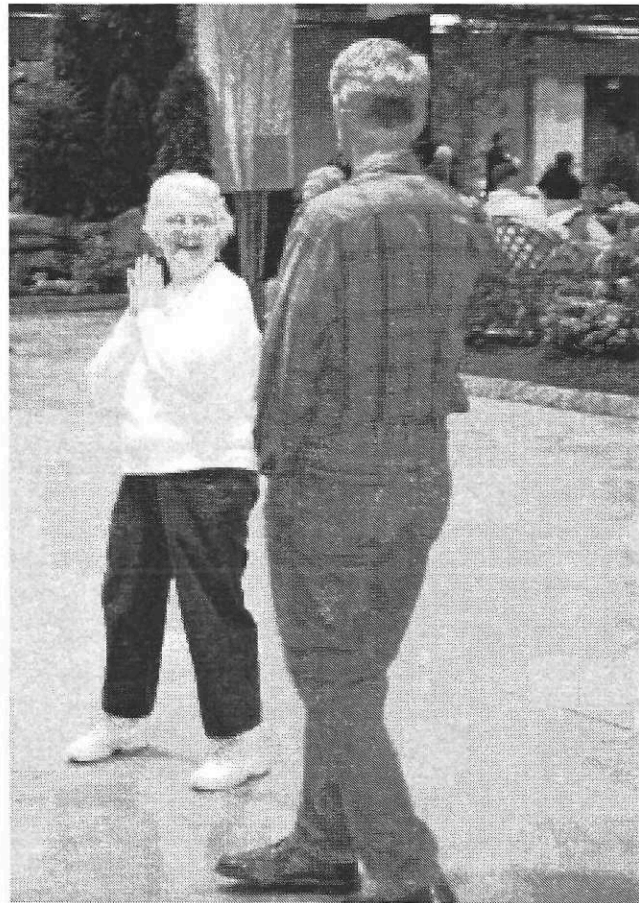
Here's Ed all serious. Note the stylish forearm jewelry he's sporting. Now this guy could have used more help. Bill Merritt is still serving us. This sign was made by him a while back and surfaced recently to do duty.



Can you imagine leaning in so far, studying the display with such intensity, and then not being able to come up with a question? I'll bet he got a look at our "things overheard at bonsai displays" and didn't want to be a contributor

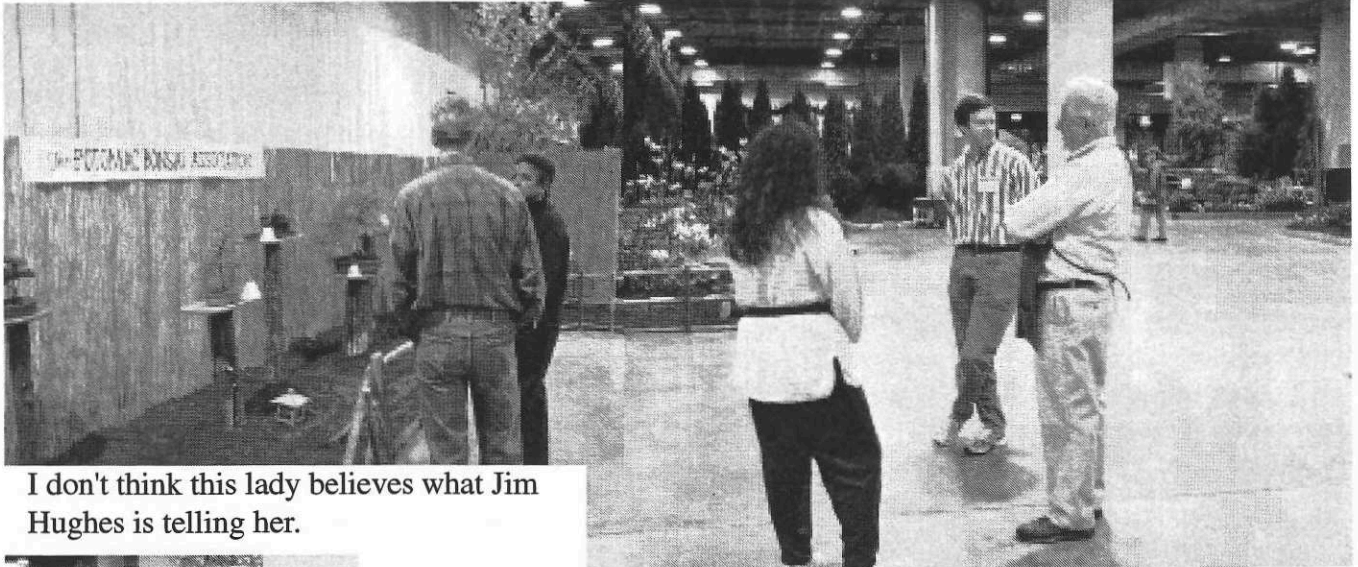


Here's KBS member Pat Pettus trying to do some serious business with PBA buddy, Moe Einhorne. Look at all those bonsai babies.



Jim Hughes worked a BUNCH of hours. Still there he is making Judy laugh to qualify as best photo of the show.

Photos by Chris Yeapanis (who also put in a heck of a lot of hours). We could have used a few more effusive bonsaiists to share the fun volunteer time periods.



I don't think this lady believes what Jim Hughes is telling her.



Jim Doyle did us a lovely favor standing in for PBA. An announcer told attendees we were doing a demo on stage. Jim Hughes was all by himself and couldn't leave the display. Jim

Doyle just "beed himself," took to the stage, and educated the masses. Thank him when you see him.

Volunteers smiled till their faces hurt, extolled the nine clubs of PBA till their voices gave out. Spent some down time as above, and got busy in big and little spurts.

Did some personal shopping on this huge garden level; and some dreaming on the upstairs "home improvement" level. We got to try out ergonomic chairs (the salesman knocked off \$300 for 2); saw some great potting shed designs, and ESPECIALLY met some fun folks who may show up for your meetings. Please wear your smiles to club meetings and offer your hands in friendship to new faces.



Here's Auction Ed (Zipeto) giving a potential new baby "EVERYTHING SHE NEEDS TO KNOW" to become successful in bonsai.



Is this man laughing at that plaid shirt or the lovely maple? HEY buddy!

.....  
**6<sup>th</sup> ASIA~PACIFIC BONSAI SUISEKI CONVENTION & EXHIBITION**  
 23-26 November 2001 ~ Asia-Pacific Bonsai Suiseki Conventions are held every other year in different Asian countries ~ 1997 in Shanghai, China, 1999 in Taipei, Taiwan, and 2001 in Kuala Lumpur, Malaysia. See page 20, April *Clippings*. Please contact C F Kwok (NVBS), 5109 Philip Road, Annandale, VA 22003 703-256-3031 FAX 703-256-6363  
 cfkwok@aol.com  
 .....

## Frank Lloyd Wright and the Art of Japan *by Jules*

The NY Times of 6 April 2001 ran an article authored by Holland Cotter titled "Seeking Japan's Prints, out of Love and Need" in the Art Review Section. It reviewed the exhibition: "Frank Lloyd Wright and the Art of Japan" now at the Japan Society in New York City.

It was interesting to learn that Frank Lloyd Wright moonlighted as one of the world's top-dollar dealers in woodblock prints. Trading in Japanese prints had brought him more money than his architectural endeavors. That is until around 1920 when some of the woodblock prints he had sold were found to be "vamps" - revamped prints with touched up or reprinted colors. This destroyed his credibility as a dealer, and he had to sell a sizeable portion of his collection. To pay off mountainous debts in 1927, he auctioned off a large part of his collection of prints. And in 1928, Taliesin was possessed by the Bank of Wisconsin; and a collector bought thousands of his prints at less than \$1 apiece. The exhibition "Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion" is at the Japan Society, 333 East 47<sup>th</sup> Street, Manhattan, (212) 832-1155, through July 15. It takes you through Wright's life, showing how Japanese prints played a key role in his thinking. If you can't see the show, you might be interested in the catalog. "The exhibition catalog by Julia Meech is closely researched and nimbly written," according to Mr. Cotter.

The part in Mr. Cotter's exhibition review that matches the bonsaiist's experience reads as follows: "Wright's recorded thoughts on Asian culture, at least as cited by Ms Meech, tend to be lame and prosaic: fuzzy, one-size-fits-all universalisms about pan-cultural values and shared forms. But at the end of his life - he died at 92 - he said his early experience of Japanese art had made him 'see nature in a totally different way,' and these words have the flat, unelaborate ring of truth."



### **BONsaiMOT**

*As we get older, we get bigger trees, then we can't lift them. Burglars go for small trees.*

The above BONsai Mot is from those collected by Bill Orsinger at the March 8, 1988 symposium at the National Arboretum.

How true the above bonsai mot is! Not only does it apply to bigger trees but also to forest plantings. Unfortunately, trees have a habit of growing and albeit bonsai, tend to grow bigger at a slower rate. Bill Merritt always felt that the reason one found Japanese bonsai pots identical in design, but in 3 different sizes, is that one could progressively shift to the next larger pot size as the tree grew. Don't forsake mamé or shohin bonsai. Then in your old age you can handle them, and turn the bigger items over to someone able to care for them.



**IPM Tips for April** *The following have been taken from USDA web-site <http://www.ars-grin.gov/ars/Beltsville/na/> for April 2001. Unfortunately the May tips did not come on the web until after Clippings went to press. They have been condensed to reflect what might be applicable to bonsai.*

Check **junipers** for signs of juniper webworms. Look for small nests constructed of chewed needles and silken webs just below the tips of branches. Inside their nests, these tiny caterpillars are well camouflaged and protected from the effects of most pesticides. Remove the nests by hand if they are few in number or spray your juniper with a pesticide containing *Bacillus thuringiensis*, commonly known as Bt. Bt works best on young, actively feeding caterpillars, and will not be very effective if the nests are much larger than a quarter inch in length and the caterpillars are nearly full grown. Fortunately, the juniper webworm completes its life cycle long before junipers finish their spring growth spurt. Even heavily damaged junipers can quickly cover early spring damage with new growth.

Only 10% of the species of **insects** that live in your garden are harmful to plants. The rest recycle organic debris, eat pest insects, or feed on plants without causing noticeable damage.

Unchecked populations of **deer** are an increasing problem for gardeners throughout the country. If you want to limit deer damage, start early. Barriers such as electric fencing and tall barrier fences have proven to provide the best control where populations are high. Electric fences are usually baited with peanut butter and supply a mild shock that deters deer without harming them. Barrier fences are often constructed of plastic mesh that the deer cannot see well and they are frightened when they walk into it. Both types of barriers are based on conditioned responses; deer avoid an area if they have been startled repeatedly. Fences must be checked periodically to ensure that they are functioning well. Several products that repel deer are available and may be used as a spray on the foliage of the plants that you are trying to protect or in dispensers that produce an odor that is unpleasant or alarming to deer. These work well only when deer populations are low or moderate since deer can overcome their aversion to them when the food supply is low. If your garden has been ravaged by deer, consider planting ornamentals that are unpalatable to them. Decimated yews can be replaced with Japanese plum yew, *Cephalotaxus harringtonia*. Azaleas and rhododendrons can be replaced with our native mountain laurel, *Kalmia latifolia*. (Deer are invading the Springfield, Va., area and

have been noted in the ravine behind my house. The push in development of every wooded tract of real estate is driving them into our back yards.)

Look for **hemlock** woolly adelgids on the underside of the lower branches of your hemlocks. Adelgids secrete masses of white, fluffy protective wax that make them easy to spot. Heavily infested branches are stunted and may lose their needles; damage may result in death if left uncontrolled. The vulnerable stage of the woolly adelgid is the crawler stage. Crawlers are small, brown, and oval and hatch in early spring. They migrate to the new growth where they may be found at the base of the needles. Tap infested branches over a white piece of paper to determine if crawlers are present. Wait to treat hemlocks until the crawlers have hatched and spray them thoroughly with horticultural oil. Don't fertilize hemlocks with woolly adelgids since extra nitrogen increases the adelgid's rate of reproduction.

Harsh winter weather has injured many **broad-leaved evergreens** this year. Before you prune out dead branches, be sure they are really dead. Even if all the leaves are brown, new leaves can grow this spring if the buds are intact. Brittle, shriveled twigs and blackened buds leave little hope for recovery, but if the buds are still plump and the branches are pliable, delay pruning until growth has begun.

Beat test your **conifers** for cool-season mites. Take a sheet of white paper and gently slap the plant material against it. Blow lightly on the surface to remove debris and reveal the attached mites. Look for tiny, spider-like creatures moving around on the paper. Use a magnifying glass because these mites are only slightly larger than pollen grains. If you see fast-moving mites, they may be predatory mites that help control the population of the slow-moving pest mites. Hemlocks are attacked by tiny, yellow rust mites that cause needles to turn brown and drop prematurely. Dwarf Alberta spruce and many pines are attacked by cool-season mites, such as the spruce spider mite and white pine tip dwarf mite. Spray plants thoroughly with horticultural oil when you see fifty or more mites and no predators.

## Care Tips for May *compiled by Jules*

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book. The time table for various task agrees with the Japanese books' instructions for a climate similar to the Washington, DC, locale. The watering schedules are those cited under specific plant species in the Japanese books. They should only be taken as possible indications of how much water each plant should like. For example, weeping willow and wisteria which like "wet feet" can be placed in a dish of water during the summer to keep them happy. However, where no schedule was given, the words "Water as needed" appear to remind the reader that watering is a very essential part of keeping the bonsai healthy and alive.

Because your soil mix, location of the plant (sunny or shady), weather conditions, season of the year, type of plant and its health, your watering requirements may differ from day to day or over longer periods of time.

I'm a firm advocate of using a soil moisture gauge to check the way your bonsai are accepting water. They aren't that expensive and can be found priced below \$10. Since most bonsai pots are shallow, insert the water meter's probe on a slant so that the soil line extends at least an inch or more above the probe's tip. When the meter reads one-half of full scale, it's time to water the plant.

**Fertilizing:** The notations on fertilizing from the Japanese texts indicate when you should put down fertilizer balls (which supposedly lose their potency in one month).

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

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

### CONIFERS

**Black pine:** During the last 10 days of May, begin water as much as three times per day, which procedure is continued up the last ten days of June. Wiring and repotting can be done up to the 10th of May. (Note: Repot every 4 to 5 years.) Apply new fertilizer balls during first 10 days of May. Place in full sun all day and preferably in a windy location. pH 4.5 - 6.0

**Cryptomeria:** Begin watering twice per day. Wiring can continue up to the 10th of the month. After 20th of month, begin wiring again (wiring can be done up to Oct. 10th) and one can also repot up to end of June. Trim every sprout from now through September. Replace fertilizer balls put on in March. Place tree where it gets half-day of shade. pH 5.5 - 7.0

**Hemlock:** Water when top of soil dries out. Begin pruning sprouts. Replace last month's fertilizer balls. Place tree where it gets half-day of shade. pH 5.0 - 6.0

**Hinoki:** Regulate the watering throughout the year so that soil does not dry out. Repot every 3 years. (Note: Hinoki cypress can be repotted any time during the year.) Wire. Replace last month's fertilizer balls. Pinch

back new growth. Put in full sun till summer and then in half-day of shade. pH 5.0 - 6.0

**Larch:** Water when top portion of soil appears dry. During last 10 days of May, renew fertilizer balls and pinch back new growth. Full sun till summer then half-day of shade. pH 5.0 - 6.5

**Needle juniper:** Begin watering twice a day. Repot once every 3 years any time during May. Wire any time during this month. Thoroughly wash foliage to deter any spread of mites. Keep in full sun. pH 6.0 - 7.0

**Sawara cypress:** Water often. Push back new growth; apply new set of fertilizer balls. Keep in half-day of shade. pH 5.0 - 6.0

**Shimpaku (Sargent juniper):** In mid-month start watering twice a day and at the same time wet the foliage. Last month in which to wire. In the last 10 days of month start pinching back new growth and remove unwanted old growth. Keep in full sun. pH 5.0 - 6.0

**Spruce:** Water twice per day and spray foliage. Apply fertilizer balls in last ten days of month. Pinch back new sprouts so that one third of the new growth remains. Full sun. pH 5.0 - 6.0

**White pine:** Water twice per day. Replace fertilizer balls during last 10 days of month. Full sun all day and place where there is air movement. pH 4.5 - 6.0

**Yew:** Water as needed Repot during first 10 days of the month (repot every 3 years); in mid-month fertilize; during last 10 days of the month reduce new growth so that branch foliage is in shape of arrowhead when viewed from above. Keep in half-day of shade. pH 5.0 - 6.0

**DECIDUOUS:** *(Non-fruiting/non flowering)*

**Beech:** Water twice per day. Apply fertilizer balls during the first 10 days of the month. Prune unwanted growth up to the 20<sup>th</sup> of the month. Place in full sun, half-day of shade in the summer. pH 5.0 - 7.0

**Chinese elm:** Water as needed. Replace fertilizer balls during first 10 days of month. Pluck sprouts after 5 leaf pairs appeared leaving 2 leaf nodes on branches; prune. Keep in full sun. pH 6.0 - 8.0

**Ginkgo:** Water once per day. Replace fertilizer balls during mid-month. Remove unwanted branching during last 10 days of month. Keep in full sun. pH 6.0 - 7.0

**Hornbeam:** Water twice per day. Prune new growth and remove unwanted branches. Replace fertilizer balls during mid-month. Place in full sun until summer, then half-day of shade during summer. pH 6.0 - 8.0

**Japanese maple:** Water twice per day. Prune unwanted lengths of branches. Place in full sun until summer, then half-day of shade during summer. pH 6.0 - 8.0

**Trident maple:** Water twice per day. Prune unwanted lengths of branches and push back new growth. Replace fertilizer balls in mid-month. Place in full sun until summer, then half-day of shade during summer. pH 6.0 - 8.0

**Weeping willow:** Place in a saucer of water and begin watering twice per day if necessary. Replace fertilizer balls during first 10 days of month. Prune during first 10 days of month. Apply insecticide during last ten days of month. Place where there is half-day of shade. pH 6.0 - 8.0

**Winged Euonymous:** Water as needed. Replace fertilizer balls during last 20 days of month; and during same time frame push back new growth and prune branches. All day in full sun. pH 5.5 - 7.0

**FLOWERING/FRUITING PLANTS**

**Cherry:** Water twice per day. Replace fertilizer balls during mid-month. Prune unwanted branches and begin wiring after the 15<sup>th</sup> of the month. Full sun but half-shade in the summer. pH 6.0 - 8.0

**Crab apple:** Water three times per day. Begin wiring after 10th of month. Place in full-sun all day. pH 6.0 - 8.0

**Gardenia:** Water often. Apply insecticide during first 10 days of the month. Wire during the middle of the month. Apply fertilizer balls during last 10 days of month. Place in full sun until summer, then half-day of shade during summer. pH 5.0 - 6.0

**Holly:** Water once per day. During first 10 days of month apply insecticide. Start wiring from start of month. Apply fertilizer balls during mid-month. From 10th of month, start removing unwanted branches and prune back new growth so that 3 leaves remain. Place in full sun until summer, then half-day of shade during summer. pH 5.0 - 6.0

**Pyracantha:** Water once per day. Blossoms during first 10 days of month; remove unwanted branches and chase back new growth after blossoms fade. During mid-month, apply insecticide. Replace fertilizer balls during last 20 days of month. Place in full sun all day. pH 5.0 - 6.0

**Quince:** After the 20<sup>th</sup> of the month begin watering two to three times per day. Replace fertilizer balls during the middle of the month. After the 20th of the month, wire and chase back new growth. Place in full sun until summer, then half-day of shade during summer. pH 6.0 - 7.5

**Ume:** Water twice per day up to the 20<sup>th</sup> of the month - then 3 times per day. Apply insecticide during first 10 days of the month. Replace fertilizer balls during mid-month. After the 10th of the month, wire and chase back new growth. Place where it gets full sun all day. pH 6.0 - 7.5

**Wisteria:** Place in a saucer of water and begin watering twice per day if necessary. Wire during first 10 days of month. In middle of month, apply fertilizer balls and apply insecticide. Place in full sun until summer, then half-day of shade during summer. pH 6.0 - 8.0