

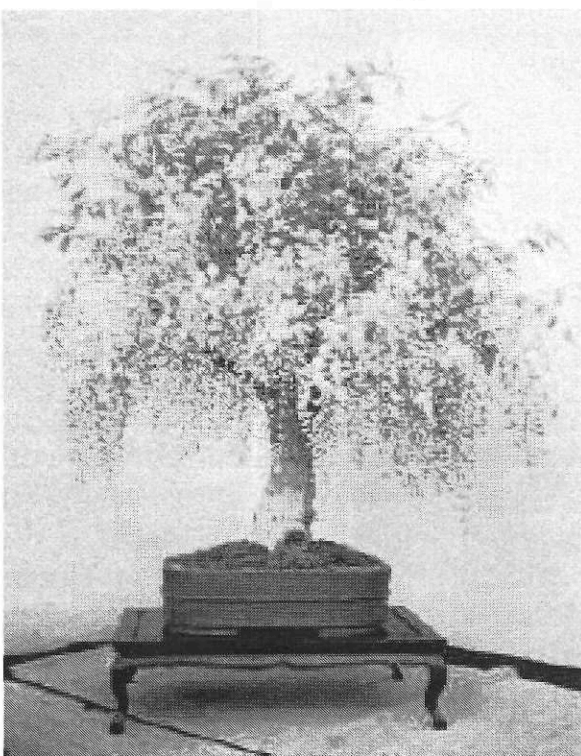
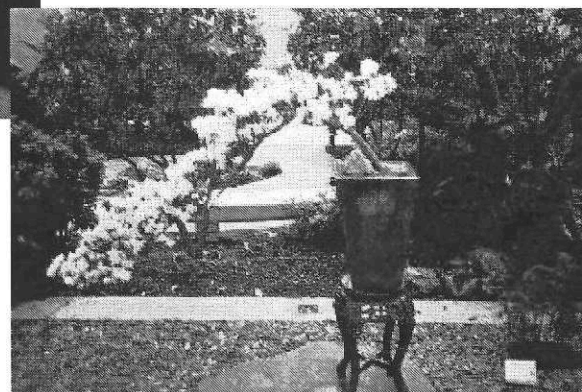
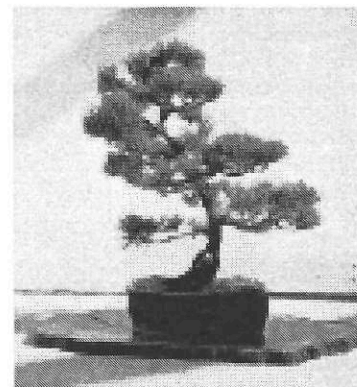
PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

Volume 31, Number 6
June 2001



*Spring Show 2001 -
an opportunity for old friends to
come together*



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PBA
Clippings
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Editorial by Jules Koetsch

The 31st Potomac Bonsai Associations annual spring show held in conjunction with the National Bonsai and Penjing Museum's "25th Anniversary Asian Arts Festival", April 27 -29, 2001, was by all accounts a big success. Mother Nature provided 3 days of beautiful weather. On Friday afternoon, the 27th of April, at 3:00 p.m. the opening ceremonies celebrating the 25th anniversary of the opening of the National Penjing and Bonsai Museum took place in a large tent. Dr Thomas S. Elias, Director of the U.S. National Arboretum (NVBS), gave the welcoming address. Other speakers included Floyd P. Horn (Administrator, Agricultural Research Service of the USDA) and Satoru Satoh (Minister for Public Affairs at The Embassy of Japan). Felix B. Laughlin (President of The National Bonsai Foundation, NVBS) did the presentations to the Japanese who had just added 10 bonsai to the National Collection. Each of seven members of the Japan Satsuki Association gave an azalea bonsai. The remaining 3 bonsai (a Camellia, a Eurya and a Jasmine) were gifts from the President of the Shonan School of Bonsai. There was a ribbon-cutting ceremony at the entrance to the International Pavilion wherein the 10 spectacular bonsai were on display. Light refreshments were served in the tent, after which one could look forward to the dinner that evening in the Arboretum's auditorium. After dinner, Dr. Creech spoke about the founding of the National Bonsai and Penjing Museum. It was Dr. Creech who as the third director of the U.S. National Arboretum, played a key role in getting the 50 bonsai from Japan to form the Japanese Collection of bonsai at the Arboretum. That sparked further thinking and effort culminating in the North American Collection and the Penjing (Chinese) Collection of dwarfed trees now at The Arboretum.

It was great to see Dr. Creech looking healthy, and also to learn that through the "persistence and encouragement" of his wife Elaine, he has written a book. The book is one that only he could have written since it describes the events from the time he first started working with the idea of bringing Japanese bonsai to the Arboretum until the dedication of the Japanese Collection 25 years ago. The book starts in 1947 when Dr. Creech first joined the USDA and it takes you through his early acquaintance with the world of bonsai, his plant hunting in Japan in the 1950's. I bet there's another story Dr. Creech could write containing more details about his plant-hunting experiences. There are gems in the book such as Kaname Kato taking him to the Yoshimura family bonsai nursery, Kofu-en, where he met Yuji Yoshimura for the first time. The book is an intriguing, well-paced, easy read and can be gotten from The National Bonsai Foundation, U.S. National Arboretum, 3501 New York Avenue N.E., Washington, DC, 20002.

Where there were singular events on Friday - those on Saturday and Sunday gave you a 3-ring circus to command your attention. There were bonsai easy lectures and demonstrations in the auditorium, ikebana demonstrations in the Yuji Yoshimura Center and *Bonsai for Kids* downstairs in the administration building. Chase and Solita Rosade held two 2-hour sessions every day for children 10-15 years of age. Each child went home with a personally created bonsai. The ikebana class attendees filled the Yoshimura Center to overflowing for two 1-hour demonstrations on Saturday and one on Sunday afternoon. Members of PBA held forth for 2 hours on Saturday and Sunday mornings in the Auditorium demonstrating how to make a bonsai.

Mr. Hirosumi Ichihara, Chairman of the Japan Satsuki Association, gave the "Introduction to Satsuki Azaleas" lecture

on Saturday afternoon starting at 1:30 p.m. after he and the remaining donors of the 7 azalea bonsai had been introduced. [For the record, the other 6 donors and members of the Japan Satsuki Association are its Deputy Chairman Mr. Masao Inoue, its Director Mr. Toshikane Kondo, Managing Directors Mr. Masayuki Nakamura and Mr. Kenji Shibuya, Executive Director Mr. Takeo Toyoda, and Deputy Chairman Mr. Shogo Watanabe.] It was interesting to note that the lady doing the introductions and also the translation of Mr. Ichimura's talk into English very properly first pronounced the names in the way they are spoken and written in Japanese and then the English way. In Japanese the maiden name is first and the given name is last. Somewhere along the way the Westerners decided to reverse the order so that it corresponds to the English presentation of given name first and maiden name last. The names of Chinese did not suffer that fate and the maiden name is first in English as in Chinese.

Mr. Ichihara, started his lecture by describing that the objectives of the Japan Satsuki Association are to promote the culture and the bonsai art of Satsuki azaleas and also invoke the interest of people to enjoy and participate in this art form.

Since Satsuki bonsai differed from other bonsai species, the Japanese government gave a license to the Japan Satsuki Association recognizing them as being unique from other bonsai.

Many Japanese try to cultivate Satsuki azaleas as bonsai because they do not bloom with a single color, but each azalea has blooms of varying colors, whereas other species of azalea have blooms all in one color. Furthermore Satsuki literally translates into fifth month or May which is when they bloom, whereas other species of azaleas bloom before then. If you are in Japan in May, you most likely will run into

a bonsai azalea show and be captivated by trees resplendent with flowers of different colors, and plants with differently shaped blooms.

Furthermore, most of Japan has a climate that is conducive to growing Satsuki azaleas in that, following the blooming period in May, the rainy season begins in June. Simply taking an azalea cutting and plunging the stem into the ground will start another azalea to root. Satsuki azaleas are easy to make into a bonsai - they are quick to grow, with many branches sprouting and taking shape. Hence you can have a bonsai in a comparatively short period of time.

Around the 1600s, the azalea was first introduced to the public in Japan as a hardy, flowering plant. Circa 1910, the Satsuki azalea was established as a unique species and in 1925 they were recognized as a bonsai art form. Satsuki azaleas are good plants for beginners and lend themselves to as many as 12 styles of bonsai.

BONsaiMOT

The following is from Bill Orsinger's notes taken at the '98 symposium held at the National Arboretum. John Y. Naka mentioned the following during his lecture/demonstration.

If you want to catch a cub, you must go into the tiger's den (you take a chance when you bend a branch).

This was graphically pointed out during the styling demonstration on an azalea at the National Arboretum's 25th Asian Arts Festival. One of the Japanese bonsai artists working on a Satsuki azalea started to bend down a rather thick azalea branch by tightening pull-down wires. You soon learn if you're working with azaleas that there is a limit as to when the branch is too thick to permit bending without breaking. The audience heard a perceptible "snap" but the branch did not break away. He stopped going any further and covered the crack with Japanese soft cut paste.

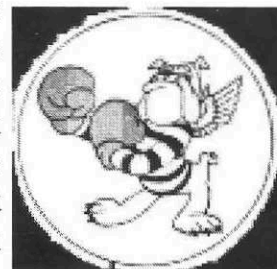
For those who have not become acquainted with the cut paste - The soft cut paste comes in a toothpaste-like tube and works very well with grafts and cuts. It contains a mild insecticide and fungicide for protection. It forms a flexible cover that eventually drops off. The stiff cut paste is a spackle-style sealant like modeling clay. It is usually used where there is a risk of sap bleeding. It is rolled between the fingers to soften it. However, when you apply it to the wound, make certain that the finger doing the pressing is moistened in water. Otherwise it has a nasty habit of staying on your finger and not the wound. It is available in two colors - dark brown for conifers and dark grey for other types of trees.

While you're musing on this, keep a good thought for Bill O. (NVBS) who's been so generous supplying the bonmot over these many months.

Following Mr. Ishihara's talk, Mr. Toyoda and Mr. Nakamura took the stage and did a demonstration using two Satsuki azaleas. The demonstration will be covered in a separate article.

The main feature on Sunday was a demonstration by Mr. Susumu Nakamura from Yokohama, Japan, on how to do a forest planting, which will also be covered in another article.

A big vote of thanks is in order for the members and non-members of PBA who worked and helped to make PBA's part in the weekend a great success. A special thanks goes to Arlene Polinsky, PBA President Elect, for supervising the PBA exhibit in the Chinese Pavilion. Another special thanks goes to Betty Yeapanis, PBA Associate/Type Editor and Art Director, for her efforts in compiling the information for the trees on display in the exhibit and printing the identification cards that appeared next to each tree.



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

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

JUNE

Northern Virginia Bonsai Society - Fairlington Community Center

9 9:00 am Tree of the Month Question Session - Maples (BYO)

10:00 am Janet Lanman will offer positive critiques - BYO trees or she'll have nothing to do and you won't learn

Washington Bonsai Club

16 2:00 pm Styling workshop - BYO trees
Brookside Bonsai Club

21 7:30 pm M. Meehan on Buddhist Pine
Baltimore Bonsai Club

24 1:00 pm Styling workshop at the home of Mike Ramina - BYO trees. Directions given out at May meeting or call Mike at (410) 668-1868

Kiyomizu Bonsai Club Clearwater N. Ctr

24 2:00 pm (not a Saturday) Styling workshop at - BYO material

Bowie Bonsai Club

25 7:00 pm Styling/restyling workshop

No Report of Meeting for June From:

Chesapeake Bonsai Society

Lancaster Bonsai Society

Rappahanock Bonsai Society

JULY

Northern Virginia Bonsai Society

14 9:00 a.m. Tree of the Month Question Session - group plantings (BYO forests/group plantings)

10:00 Felix Laughlin on Group/Forest Plantings

Brookside Bonsai Club

14 12:00 Poolside potluck picnic at Janet Lanman's (Note change of time and place)
No meeting on the 3rd Thursday

Baltimore Bonsai Club - No meeting this month

Kiyomizu Bonsai Club

14 12:00 pm Slab making /Potluck Picnic at Merritt Bonsai Preserve

Washington Bonsai Club - No meeting this month

Bowie Bonsai Club

30 7:00 pm Creating/Treating deadwood

No Report of Meeting for July From:

Chesapeake Bonsai Society

Lancaster Bonsai Society

Rappahanock Bonsai Society

Non-PBA Functions

The following are events of US National Arboretum:

Bonsai Pot Competition Display - B&P Museum
Through August 1 10:00 a.m. - 3:00 p.m.

View the six winning pots from the first North American bonsai pot competition sponsored by the National Bonsai Foundation in association with the Takagi Bonsai Museum in Tokyo, Japan. Free

Mieko Ishikawa Botanical Art Exhibition - Admin Building Lobby

Through June 30, 9:00 a.m.-4:30 p.m.

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 the renowned Japanese botanical illustrator and artist Mieko Ishikawa.

Satsuki Azalea Bonsai Exhibit - B&P Museum, Special Exhibits Wing

Through June 3 10:00 a.m. - 3:30 p.m.

Breath-taking blossoms cover these late-blooming azaleas, miniature in form, but covered with full-sized flowers. This annual exhibit showcases the most spectacular examples from the Arboretum's permanent collection

Sogetsu Ikebana Flower Arranging Show - Admin Building Auditorium and Terrace

June 2-3, 10:00 am - 5:00 pm

Sogetsu flower arrangements often include unusual plant material and objects. The skillful arrangers of the entries in this annual exhibit of the modern school of Ikebana, Japanese flower arranging, always surprise visitors with their creative touches. Members of Maryland and Washington Sogetsu, co-sponsors, will be on hand to answer your questions.

Asian Collections Tour - Meet at the Asian Collections parking area

June 2, 10:00 a.m.-12:00 p.m.

Discover some of the most unusual plants Arboretum horticulturists have collected in Asia as you stroll through one of the Arboretum's most beautiful collections. Your guide Carole Bordelon will give you a list of Asian plants she recommends for your garden. Free. Registration required.

MOMENTS I'LL TREASURE

Now that I think to the events of the Saturday of the Potomac Bonsai Association's 31st Anniversary Spring Show and the National Bonsai and Penjing Museum's 25th Anniversary Asian I realize how easily I was duped into believing it would not be anything other than an interesting day at The Arboretum. I had put on a nice green T-shirt emblazoned with the needle formations of various conifers that would befit the pending occasion - especially if I took a turn as a guard and a question and answer person for the PBA exhibit. My wife, Jane, advised me that I should look more dressed-up, so I fished out something with a little more class to wear.



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Another item that was unusual is that my wife was apparently going to spend the whole day at The Arboretum - heretofore an *almost never event* if it involved bonsai.

Lastly, just after arriving and being seated in the The Arboretum, I noticed a nice free-standing adjustable turntable. The turntable sat on a tripod and could be cranked up and down to adjust the bonsai to your eye level. They've appeared somewhat recently in bonsai catalogs. At the time I noticed the stand Dana Sitnick was using a pen to write on one of the legs. I thought since her husband Bob is one for keeping up with the latest bonsai gadgets that she was affixing his name to the stand so that there'd be no mistake as to who owns it. The stand was there for the forthcoming demonstration.

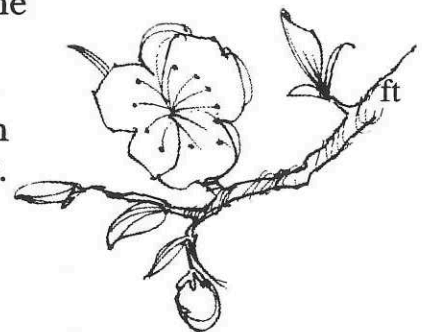
Betty Yeapanis then announced that PBA were presenting the stand to me for the past 24 or so years I've tried to be editor of what was the PBA Newsletter and now is PBA Clippings. Dana Sitnick was adding her husband's name to the other past-presidents of PBA who had also written theirs on the tripod legs. There were a number of old friends in the audience who gave short and much appreciated talks on days gone by. Betty also has been compiling a book containing very kind words from people that bonsai has brought me in contact with.

I was happy and surprised on the day before, when Mr. Thomas S. Elias, the Director of the U.S. National Arboretum, mentioned me along with some others in his remarks to open the weekend's events. I honestly didn't have a clue as to what people were up to. My wife and my daughter were co-conspirators and they kept it very, very secret.

I'm taking this opportunity to say what I'll say over and over again "MY SINCEREST, HEARTFELT THANKS FOR APPRECIATING MY EFFORTS OVER THE YEARS." Also my thanks goes to many who have assisted me in the past and to Betty Yeapanis and Judy Wise who are the backbone of today's Clippings.

In retrospect, I'd do it all over again because it's been an interesting journey - learning much as the years have gone by.

Domo arigato gozaimasu
Jules



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Potomac Bonsai Association - Minutes of Annual Meeting April 28, 2001



The Annual Meeting of the general membership of the PBA was held on the patio behind the gift shop of the US National Arboretum. 18 members of 282 attended.

The meeting was called to order by Chuck Croft. Attendees: Arschel Morell, Ron Lang, BBC; Arlene Polinsky, Jules and Jane Koetsch, Dot Martin, Margaret Lewis, Jack Wells, Dana and Bob Sitnick, Betty and Chris Yeapanis, NVBS; Jerry Antel, Jim Hughes, Ed Zipeto, BBS; Jim Sullivan, BBC.

The Treasurer's report was discussed. Arschel asked if the Korean demo tree from the Fall Symposium died (pertinent due to it's value to PBA). It did. Treasurer's report was accepted as written.

Minutes of last year's meeting were discussed. Ron Lang requested a clarification on the section concerning his curated exhibition "Bonsai inSites," to be held in 2002. He points out that it is not a competition and should not be confused with the North American Pot Competition. The report was approved as amended.

Election of Officers: The motion was made to vote for the entire slate, motion was seconded and carried. After some discussion, the motion was made to elect the slate, seconded and carried.

Old Business: Chuck thanked everyone for the Spring Show. Glowing reports from everyone, Arboretum, vendors, visitors, etc.

Due to Warren Hill's preference to have the event be a formal show as opposed to an educational event, educational info such as tree age and time in training was left off the labels. Many visitors requested that information. Point made that PBA's reason for existing is volunteerism and education so that we should not leave educational information off our identification cards again. Jerry Antel will approach Alan Giese, once of Brookside, who built the educational display to have the information updated.

Fall Symposium

Schedule and costs set. Oct 26-28, 2001. A dual track on Saturday. Fee includes 2 lunches and one reception. PBA, FONA, NBF: \$135, others \$150. Single day (with lunch) is \$75.

PBA is financially responsible for vendors only, and we expect to have FONA fee waived due to the continuing 25th Anniversary celebrations. Vendor fee remains \$200 since it is larger show with higher attendance than is usual for Fall Symposiums.

Do we want to provide a stamp cancellation for registrants? Betty recommends a "souvenir" be produced to sell to visitors, i.e., hat, pin, bag, apron, etc. Chris Y. suggests the Arboretum needs to supply food vendors for visitors. Much discussion about past events with food available, and negative comments re: families having to leave event to feed hungry children, etc. Even water cooler in B&PMuseum was not working.

Auction: Ed Zepeto will run it this year. It will be held in the Beltsville location on May 26, 9 am - 12 noon. Last year's auction did not balance financially. A number of PBA members donated entire proceeds to PBA. Jerry Antel would like bidder cards to have club affiliation on the part that he receives after the auction is over.

Quite some time ago, we started a quest to ascertain what FONA does with the money raised from bonsai events. Elizabeth Ley, USNA, was previously approached with this question and will attend a future board meeting to report on this.

New Business

Chuck reported that the Ikebana International people have expressed interest in future joint shows. Another member stated that the Koi people expressed interest in having a joint show to an Arboretum employee and were essentially forbidden to contact us. If they are still interested, certainly they should be given opportunity for a presence also.

Arlene reported Elizabeth Ley expressed interest in having our Spring Show in the Chinese Pavilion again next year.

Ron Lang spoke in detail about "Bonsai inSites." He will submit an explanatory article to Clippings.

PBA was asked to work with NBF to present a proposal to host 2005 World Friendship Bonsai Convention. Chris Y. to spearhead. Mr. Kwok (NBF, NVBS) is researching and booking hotels. Betty requests that club calendar information be sent to Arschel, who will pass them on to Arlene for web posting. This will reduce opportunities for error.

Betty suggests that a pin be designed specifically to present to people who volunteer above and beyond, to recognize their work, and to encourage others to volunteer as well.

Betty and Arlene suggest that a book of standard operating procedures for the Spring Show, and Fall Symposium be produced. They and a few others will form a task force to produce a draft of the document.

The next board meeting will be on June 3, 2001 in the Yoshimura Center.

Motion made and seconded to adjourn the meeting.

VOLUNTEER VOLUNTEER

GUESS WHAT THIS IS! PBA friend, Ernie Kuo, had a brilliant idea which may work out nicely for the National Bonsai and Penjing Museum. He was at the MidAtlantic convention

where headliner, Qingquan Zhao, author of the highly praised **Penjing: Worlds of Wonderment**, made a nice trident Water-Land penjing. He talked to the winner of the raffle, Dr Mark M. McNear of NJ, who was willing to sell it for the Museum.

Watch this space.



VOLUNTEER VOLUNTEER

On Friday, May 11, a PBA member (me) presented a 2-hour program including a bonsai display, demonstration, and continuous "lecture" at the National Institutes of Health Asian/Pacific Islander American Heritage Program at NIH in Bethesda, Maryland. The event, which also included calligraphy, flower arranging, tea ceremony, and food from China, India, Japan, Korea, the Philippines, and Thailand, was well attended. PBA literature was available and the supply was quickly exhausted.

- Jim Sullivan, Bowie Bonsai Club

VOLUNTEER VOLUNTEER

Hi PVSG Members and Friends, The Potomac Viewing Stone Group tries to keep its members aware of events in our area of interest. Recently, I received notice of an exhibit of Jim Hayes' stones to be held in Berwyn, PA from May 19 through June 19, 2001. Jim is the former editor and driving force behind the quarterly *Waiting to be Discovered*, and more recently produced the fine book, *Awakening the Soul: The National Viewing Stone Collection*. The Frame Station Gallery cordially invites you to experience the natural beauty of SUISEKI presented by James Hayes **OPENING RECEPTION - May 19, 10am to 5pm Exhibit through June 19, 2001** The Frame Station Gallery In the restored Berwyn Train Station 643 Lancaster Avenue, Berwyn, PA 19312, phone 610.640.5857 Berwyn is located about 20 miles west of Philadelphia, PA, on US 30. I attended a previous exhibit of Jim's stones in Atlantic City, and found the trip from central Virginia well worth the effort. I hope many of you will take this opportunity to see a part of this fine collection of Suiseki and Viewing Stones. This will be a wonderful chance to see quality stones.

Happy hunting, Glenn Reusch, PVSG Sect.

Bonsai inSites: Collaborations between Tree and Container

An Exhibition Announcement and Invitation to Participate to the PBA Membership
by Ron Lang, BBC

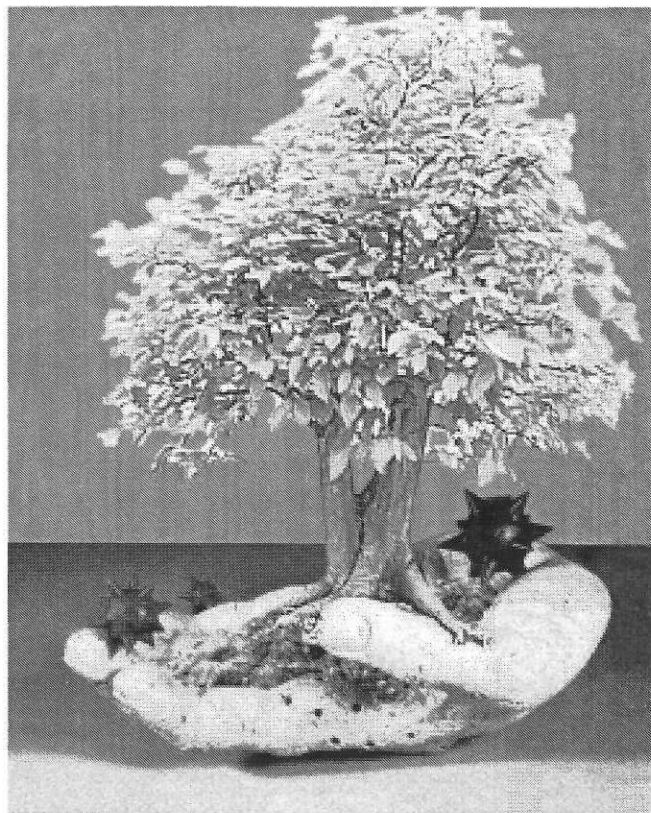
For the past 21 years, Ron Lang has been Chairman of the Ceramics Department at the Maryland Institute, College of Art in Baltimore. He has been involved with bonsai almost as long, since 1982, and became a member of the Potomac Bonsai Association through the Baltimore Bonsai Club in 1994.

In the spring of 1999 I was approached by Deborah Bedwell, the Director of Baltimore Clayworks inviting me to develop an exhibition concept for their gallery that would involve my two artistic passions: the ceramic arts and bonsai. Baltimore Clayworks is a highly respected and nationally recognized community based arts organization located in the Mt. Washington community in Northwest Baltimore. Clayworks has established an ambitious agenda focusing on the ceramic arts with exhibitions, educational programming, lectures and workshops. The organization hosts an internationally known Artist in Residency program and draws ceramists from around the country and the world.

And so, I would organize an exhibition of contemporary bonsai containers- it seemed a simple and obvious solution. But as I began to consider which artists to include, I faced the decision of whether to choose those who I knew made bonsai pots or the many other potters, whose work I respected but who may never have made bonsai containers. There was also the matter of traditional styles versus those more avant-garde. It was at around this time that I learned of the National Arboretum's intent to host the first North-American Bonsai Pot Competition. This coincidence really helped me to formulate my ideas about the direction for this exhibition.

Whether a container fits into what would be considered a traditional category, or contemporary or even unconventional seemed irrelevant to my interests. The real issue is the role the container plays relative to the bonsai tree it displays. This consideration of that time-honored relationship between the bonsai tree and its container is the core premise of this exhibition, **Bonsai inSites**

The choice of a bonsai container, if one adheres to the traditional guidelines, is made to complement the tree, its stylistic dynamics,



form, texture, color and mood. Cast in this role as host to the tree, the bonsai container performs a rather passive albeit supportive part in the overall scheme of things. As protagonist, *the Tree's the Thing*, and the container, beyond its fundamental horticultural requirements, is selected to support and not upstage its tree.

As a ceramist myself I had come to accept this "prescription." We often hear the analogy of choosing a pot the way a painter would select a frame to display a particular painting. And although the selection of (or the making of) a bonsai pot is apparently a subjective matter, we are always reminded of the "rules." I have long tried to leave Ego out of my bonsai pots. But why? Why shouldn't the stage on which the bonsai is presented have a role to play in our perception and understanding of the situation? We can use "natural" observation

to make this point; our perceptions are quite different about a tree observed tenaciously clinging to a rocky cliff than for one situated in a lush, fertile meadow. We recognize the effects that site plays on a tree in nature. Furthermore we aspire to recapture in our bonsai, the character and dignity we ascribe to such scarred and twisted specimens. Context is important. For example, do we ascribe the same dignity to a tree struggling to survive in a tiny plot of hardpan between curb and sidewalk on an inner-city street corner? Less romantic no doubt, but a reality nonetheless. Rather than just a "frame" for the artwork, why shouldn't the container provide a *framework toward content and meaning*? I understand the powerful traditions and conventions of this artistic medium. Bonsai can attain philosophical and even religious significance. Practitioners and observers alike generally accept the meditative, even therapeutic power of these little trees. But in truly great bonsai, one experiences much more than mere replication of nature in miniature. The illusion created is the artist's (and the viewer's) perception of reality.

The Challenge

My intention for **Bonsai inSites** is to activate the dialogue between bonsai and container, between the tree and the site or situation in which it is perceived. My hope is that this exhibition will reaffirm the historic connections between the bonsai and ceramic arts. And in doing so, it might also open new possibilities, new ways of seeing. I trust that through the skill and imagination of a diverse and talented group of artists, fresh perspectives will be gained along with new insights into bonsai. Currently sixteen ceramic artists of national and international renown have agreed to create unique containers and sculptural settings for bonsai. They are:

Ah Leon, Taipei, Taiwan; Bill Brown, Glasgow, Scotland; Paul Dresang, Edwardsville, Ill.; Yih-Wen Kuo, Sycamore, IL; Masako Miyata, Port Republic, VA; Richard Notkin, Helena, MT; Chris Staley, State College, PA; Brett Thomas, Carbondale, Ill; from the Baltimore, MD area; Ray Chen, Patrick Caughy, Terry Whye, Sharon Edwards-Russell and Ron Lang; and from the Philadelphia, PA area; Ken Vavrek, Paula Winokur and Bob Winokur

These clay artists will need to envision a place within the realm of their artwork for a living organism. They must anticipate both visually and practically how to accommodate a miniature tree, perhaps a tree as familiar and natural as a stately old Chinese elm or one as abstract and linear as a literati pine. They have all been given careful directions in the horticultural requirements of a container to be used for bonsai. I will keep in touch with them as they proceed with their designs.

I now need to appeal to the membership of the PBA to offer quality trees from their collections for this project. The bonsai artists will need to see and evaluate the sculptural spaces as presented to them in order to complete the collaborative vision. They will need the insight to recognize the bonsai sculptures full potential through their choices in styling and positioning of the bonsai material. There will be a website which will display the trees that you are offering for this collaboration. I will also post examples of the participating ceramic artists work. My hope is that there will be a dialogue established between the artists. This would be true collaboration.

Over the past couple of years I have shared my thoughts about this exhibition with many bonsai and ceramic colleagues. I have sought out ceramists from both the US and abroad whose work I respect and whom I feel would respond seriously to this unusual conceptual challenge. Likewise I have spoken to many bonsai artists whom I felt might be willing to re-examine the traditional "place" of bonsai, if only in the context of this exhibition. There are risks in collaboration- artists will surrender some control of their "normal" processes and product. They will be challenged to rethink methodologies.

In his book The Bonsai Art of Kimura, Masahiko Kimura warns about the tendencies of bonsai toward inertia, "a static preservation of the art". "But in the future," he suggests, "bonsai art must be expressed in a new way, with a more expanded concept. Bonsai artists must not be afraid to break with tradition, for the objectives are the same. If not, bonsai will evolve as a mere curiosity, but not as an art." I see **Bonsai inSites** simply, as a moment in time for bonsai art, not any revolutionary break with tradition. I am grateful to the many

artists who have shared my excitement and are willing to take the risk with me, to be part of this conspiracy. A conspiracy in the sense, that Italian bonsai artist Salvatore Liporace explains in a recent *Bonsai magazine* article. This often-misunderstood word derives from the Latin words 'cum' and 'spire' "to breathe with" or "breathe together."

Conspiracy can be a breathe of fresh air.

Exhibition Details

There are two parts to this exhibition. **Bonsai inSites** will open at the Baltimore Clayworks

gallery in early April 2002. Concurrent with the show, Clayworks will offer weekend ceramics and bonsai workshops, including demonstrations on bonsai container design and various making techniques conducted by Michael Hagedorn of Cratagus Bonsai, as well as bonsai styling workshops conducted by PBA's Arschel Morell. The exhibition will then relocate in the last week of April to the National Arboretum to coincide with the PBA's Spring Festival 2002. It will be on display in the National Bonsai and Penjing Museum's Special Exhibition Wing.

PBA MEMBERS - Take part in Ron Lang's conspiracy!

Ron needs good images of mature, styled, show quality trees that you would make available. He will post these images on a web site so that the ceramists can begin planning their containers. All styles and sizes of trees are needed. He needs more trees than will actually be used to give the clay artists a good selection. Include your name and address, phone number or email address if you wish to be in contact with the artist who selects your tree to work with.

You can send him regular prints or e-mail digital images to:

Ron Lang, 2225 Kentucky Ave., Baltimore, MD 21213

E-mail: russlang@charm.net

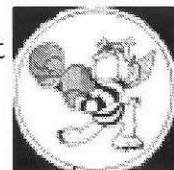
Please include at least 2 images of each tree - one frontal view and one from another angle, preferably a side view. Digital shots can be in jpeg or gif format. Check with your PBA club members to find someone with a digital camera who can send the photos via e-mail.

Identify the Trees:

- The tree species, Latin and common names.
- The bonsai style of the tree.
- Tree's full 3-dimensional measurements: height, maximum width, and depth
- Container the tree is currently in: give the length, width and depth (or the volume the root ball requires for safe transplanting) ** This is critical information for the clay artist. This measurement is the "planting area" and this is the minimum amount of space that will need to be created in the sculpture/ container for the safe transplant of your tree with the minimum of disturbance to the roots.
- Containers are due to arrive by the middle of February 2002. And arrangements will be made to get them to the appropriate bonsai artists.

The bonsai tree's owner will be in charge of the potting up of their trees. This could prove to be an interesting activity to do during a club meeting. Ron will take the pieces once finished and care for them throughout the course of the two exhibitions. Tree owners are welcome to be as involved in this care as they wish. Ron will adhere to your detailed instructions. The removal of the trees can occur at the end of the exhibition or when the tree owner feels it is safe to do so.

Ron has volunteered to come, if invited, to club meetings to discuss his project in more detail.



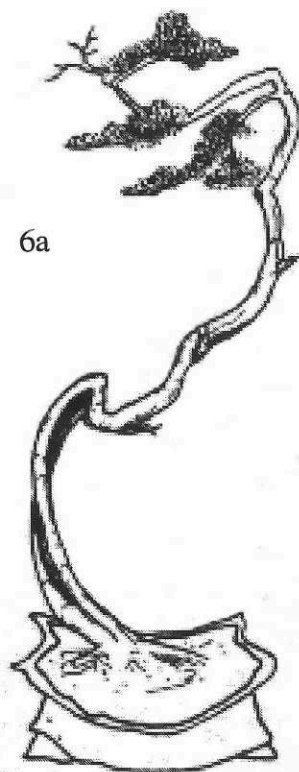
Beyond Wonderment and Curiosity *by Frederic L. Ballard*

The artist's hand. The most highly prized bonsai are those collected from mountains, swamps or other places where trees grow under stress. Bonsai artists in Japan and this country have developed techniques 'for removing trees from sites like these and keeping them alive,' and there are codes of conduct to assure that one collector does not lift a tree previously identified by another and that no tree is collected without permission.

Where the raw material for a bonsai is a collected specimen, the fundamental design of trunk and branches has been shaped by the forces of nature, and the artist's hand comes into play to simplify, and refine. Where the raw material is nursery stock, the artist's eye conceives the design, and the artist's hand executes it, but the design is still derived, directly or indirectly, from natural prototypes. Figure 6 is an example. Figure 6a is a collected tree in the "bunjin" or "literati" style. Figure 6b is a sketch for a bonsai of similar design to be developed from nursery stock. An example of derivation from natural models is to be found in California junipers, where venerable collected specimens with sun-bleached dead branches resembling driftwood have inspired a bumper crop of bonsai in the "driftwood" style.

The technical skills involved in creating bonsai from untrained trees are prodigious. Bonsai practitioners can change the angle and direction of branches, make pruning cuts that are almost invisible, drastically reduce the size of leaves and needles, train exposed roots to grow over rocks, and graft branches where nature provided none. They can carve dead wood into new shapes

or expose old knots and stubs embedded in recent growth. They can bleach newly de-barked branches to simulate the effect of years of exposure to sun or salt air. And they can achieve these effects with minimal traces of human intervention - smoothly tapered trunks and branches, no visible scars, no contortions that would not appear in nature. Just as art lovers may admire a painting by Salvador Dali for the precision of his brushwork, bonsai lovers can enjoy a bonsai for the technical skill it reflects.



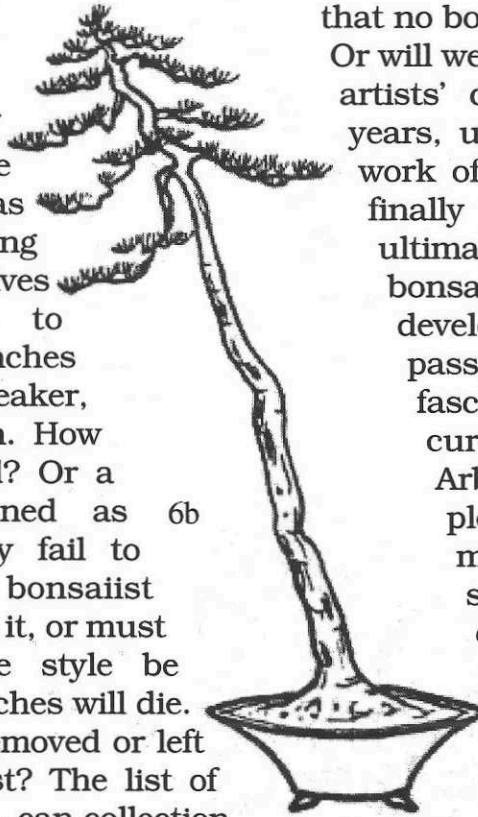
Bonsai is not a static art. New techniques and styles are always emerging. Shaping large specimens has been facilitated by recently developed power tools, small chain saws, and even winches. Practitioners in the Pacific Northwest, looking to the rock and trees of the Rocky Mountains for inspiration, are creating patterns unknown in Japan. Practitioners in Florida are finding distinctive shapes in their native cypresses and buttonwoods. Throughout the country there is a spreading use of sun-bleached dead wood known as "jin." Part of the interest of bonsai is the constant flow of innovations.

When the initial creative process is complete and a satisfactory shape has been attained, the techniques for maintaining and refining that shape are painstaking. Meticulous growers wire every twig of evergreen specimens. They pinch new buds within a few days after emergence. They control the size and vigor of deciduous foliage by a variety of techniques, each suited to a particular species. They stimulate flowering by controlling water, fertilizer and light. For each species, they follow particular pruning and reporting schedules and use

particular soil mixtures developed through centuries of observation.

The fourth dimension - who is the artist? All the fine arts wrestle to some degree with the question, who should get credit for a particular work of art? How much did the master contribute? How much was filled in by students? What about the portions that were painted over by a different hand? Or changed in restoration?

With bonsai the problem is compounded by the fourth dimension, *time*. Unlike a painter or a sculptor, a bonsai artist and a bonsai owner must deal with the temporal effects of growth and aging. The development of a bonsai has been called "an ever-widening vista." As the tree evolves from original concept to maturity, individual branches may become stronger or weaker, disturbing the composition. How can harmony be restored? Or a pattern initially envisioned as pleasing to the eye may fail to emerge. Should the bonsaiist continue efforts to develop it, or must the design or even the style be changed? Inevitably, branches will die. Shall the dead wood be removed or left as a reminder of the past? The list of bonsai in the North American collection affords insight into the temporal dimension. Forty-five trees have passed more than 20 years as bonsai. Ten have been trained more than 30 years, two of them more than 50. In a handful of instances the records show that the bonsai was initially shaped (created) by an outstanding artist and then trained for many years by the ultimate donor. But the great majority were created, trained and donated by the same person, though perhaps with periodic advice from a bonsai master,



and undoubtedly with many suggestions from friends. American bonsai practice is still dominated by its first generation, men and women who shaped and grew their own trees and were clearly the creative artists. Now a second generation is emerging, and with them, new techniques and new approaches. There are indications that a wider market is developing, which should bring with it more trees passing through a number of hands from creator to present owner. Will we keep track of the artists responsible for the finished product (remembering that no bonsai is ever truly "finished")? Or will we let the memory of individual artists' contributions fade over the years, until the bonsai stands as a work of art in its own right? Do we finally conclude that time is the ultimate artist? For the typical bonsaiist, the evolution and development of trees with the passage of time is part of the fascination of the art. But the curatorial staff at the National Arboretum must forego this pleasure. Their objective is to maintain the overall shape and size of the finished trees committed to their care - an undertaking in which they are supremely successful. Yet even in a curatorial setting, bonsai continue to be living plants. They age in subtle ways. Trunks grow thicker and more tapered. Fillets develop in crotches. Branches die, and others are bent to take their place. Comparing the trees in the Arboretum's Japanese collection at present with photographs of the same trees taken in 1976 will convince you that the donors' designs have been preserved by the Arboretum's curators, while the artistic effects have been enhanced by the passage of time.

JAPAN AIRLINES WORLD BONSAI CONTEST Once again here's the skinny on this years Japan Airlines World Bonsai Contest. After seeing all those bonsai beauties at the PBA Spring Show at the National Arboretum, there is no reason PBA members should not try to place among the top 100 bonsai pictured 9in this contest. Get with it!

Participating eligibility: All countries except Japan

Selection: The selection of prize winners will be decided by the Screening Committee in August, 2001 after a careful examination of the entries.

Grand award: Award certificate, commemorative plaque and 2 round-trip tickets on Japan Airlines (executive class)

Runner up prizes: Award certificate, commemorative plaque and 2 round-trip tickets on Japan Airlines (economy class)

Award and exhibit: 100 selected entries will be exhibited at the Japan Bonsai Exhibition, TAIKANTEN, scheduled for November 22 - 26, 2001. One grand prize and two runner-up prizes will be selected as winners from among the 100 selected entries

222 Prizes: Announcements will be mailed only to the winners of the grand prize, runner-up prizes and exhibited entries. Announcement of winners will also appear on the Internet home-page from September 2001.

Entry solicitation period: March 1 - July 31, 2001 (entries must arrive no later than the final date).

Bonsai only (suiseki, etc., will not be accepted)

Entry Method: For each entry: one photograph (on regular photographic paper) of the bonsai taken from the front and one photo positive (film) together with a document containing the required entry information indicated below (no special format required). * It will not be possible to enter with just the photograph (on regular photographic paper) or just the photo positive (film). * No size restrictions will apply to the photo positive (film), however the maximum size of the photo must be less than, 11.9cm x 17cm, or 4+(3/4) in x 6+(3/4)in. * One individual may submit up to five entries (no more than one award will be presented per individual). * You are encouraged to enter works that represent a rich expression of your own locality. * JAL World Bonsai Contest '99,'00 exhibited entry photos (same

bonsai tree) can not be accepted.


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

Send your entries: Entries must be mailed to your nearest Japan Airlines office or Secretariat Committee, JAL Planning Co., Ltd., JAL Bldg. 8F 2-4-11 Higashi Shinagawa, Shinagawa-ku Tokyo, Japan. Note : Entries must arrive no later than July 31st, 2001.

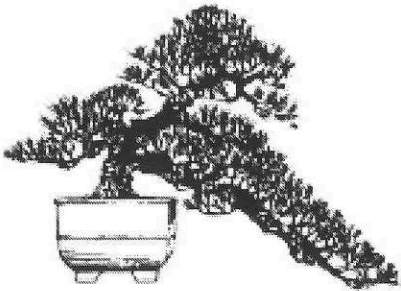
Notes on entry: Please note that entries will be disqualified if any of the required entry information is omitted or if entries do not arrive by the deadline given above. * Although no fee will be charged for participation, you will be liable for postage and any other required expenses associated with submission of the entry. Note: Please note that, if your entry is among the final selections, you may be asked to re-photograph and re-send your entry for exhibit purposes after the selection process.

Management of entries: * Entries will not be returned. * All rights to the entries, including copyrights, will become the sole property of the Secretariat Committee in Japan. Note : Entries may be used in registration catalogs, printed matter, magazines or other publications
Inquiries: Please forward all inquires in English to the Secretariat. We ask your understanding that it may take up to one week to respond to your inquiry.

JAL World Bonsai Contest '01
Secretariat Address JAL Planning Co., Ltd. JAL Bldg. 8F 2-4-11 Higashi Shinagawa, Shinagawa-ku Tokyo, Japan Fax: 81-3-5460-5864 E-mail: japandesk@jal.co.jp Home-page: <http://www.jal.co.jp/bonsai/>

It has come to my ATTENTION!! that members without the benefit of e-mail were not informed of the opportunity to thank my sensei, Jules, for his 22 years of devotion to your education. We have made a memory book for him, which we grabbed away from him as soon as his ceremony was over so we could finish it. If you would like to send along appreciation/funny memories/stories for his book, send it to Betty Yeapanis, 4228 Berritt St, Fairfax, VA 22030, very soon. 

PBA Friends, your leaders have been frustrated for years that you do not attend your own Shows and Symposia. We have tried to express to you what you are missing. Perhaps this letter shared with us by Judy Wise will inspire you where we have failed.



May 3, 2001

Dear Ms Wise,

I would just like to express my gratitude for a most wonderful and memorable weekend. The Spring Show was breathtaking.

The Association's trees were of such excellent quality, they were right at home with the masterpieces already on exhibit. Bravo! Magnificent!

I was also treated to one of the most rare and unexpected treats of my 23-year love affair with bonsai. While standing and sketching Goshin, who should appear and begin to work on the forest but John himself. I was so thrilled and humbled to be in the presence of the great master himself. I told my sister (who is an artist) that it was the equivalent of her running into Monet or Van Gogh. I was elated! I had seen John in Florida in '83 and found him to be delightful. His humor and humbleness, you would have thought him just "one of the gang!"

He spoke to us, the spectators and crowd, just like we were all personal friends with joke and little quotes. I even got him to autograph my sketch of Goshin and was treated to a souvenir branch and jin that was removed.

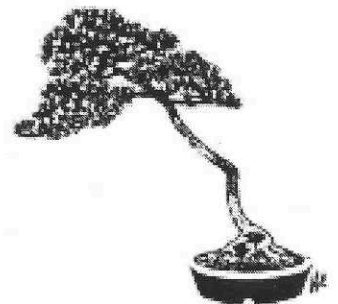
As long as my passion with bonsai shall live with me, I can't imagine an occurrence that could ever mean more to me than the holy and a half impromptu demonstration John gave us while working on his "child," as he referred it to me.

Thank you to all for the hard work in organizing and staffing such a tremendous endeavor. I, for one, truly appreciated a day I'll never forget!

Sincerely,

Kathy Walton

Danville, Virginia



To all PBA members,

I hope you made it by the PBA Spring Show and the Asian Arts Festival at the National Arboretum. The PBA Show was great and heavily attended by visitors, probably our heaviest attendance ever, thanks to the cooperation between the three participating groups and the Arboretum staff to get the attention of effective advertisers.

The dedication of the seven new Satsuki bonsai donated by the Japanese was very nice; and the special recognition of a PBA institution, Jules Koetsch, the *PBA Clippings* Editor since 1979, was wonderful. Past PBA presidents who served with Jules, and well-known bonsai artists (Marion Gyllenswan, Jack Billet, Marybel Balendonck, and the US's number one sensei, John Yoshio Naka, were present to honor Jules' contributions to American bonsai on April 28 (Jules Koetsch Day).

The other exhibits were also special, the Potomac Viewing Stone Exhibit, the pot competition winners, and the Ikebana exhibit. Several people came back to the bonsai area just raving about the wonderful Ikebana demonstrations.

The demonstrations on Saturday morning by Doug French of the Northern VA club, and Sunday morning by Lee Robinson of the Rappahanock club were very well done. The two afternoon demonstrations by the Japanese visitors were great based upon my observations and conversations with other attendees.

I was able to attend the Saturday demonstration by the Nippon Satsuki Association, where not one, but two Satsuki azaleas were styled. It was an absolutely great demo, and the presenters involved the audience, calling up anyone wishing first-hand experience. An experienced gent from Oklahoma worked with Mr. Nakamura on cutting down the 25-year-old root ball; and one of our newest NVBS members, Xuan Nguyen, was one of the brave souls to work with the master to improve his wiring technique. No guts, no glory. *

The vendors had their usual great wares for great prices, and many came close to selling out.


I do have one comment about the weekend that bothered me. There were fewer volunteers from the different clubs. A number of clubs dropped off their trees for the exhibit and arrived to pick them up (some early), but offered no hand in the set-up or tear down. PBA is your organization. I know everybody cannot help. But, if you can bring trees to show off, then you should have club members to help with at least one of the three areas of need: 1) Set-up; 2) Monitoring the trees while on exhibit and watering before/during the show; or 3) Tear down. I saw many of the same faces doing all the work, and very few, if any, faces from more than 3 clubs. Even Rappahanock, which could not participate in the showing of trees, gave a helping hand by way of Lee Robinson's fine demonstration. Come on people, this is your organization, not your servant. It is in no way consistent for you to think you are entitled to bring your trees when given a national venue without lifting a finger to help. Please step up to the plate and help in the future.

After talking with many attendees, I believe this was a blow-out weekend. It was simply great! Please thank Arlene Polinsky and Chuck Croft for their hard work on your behalf to make the show a success.

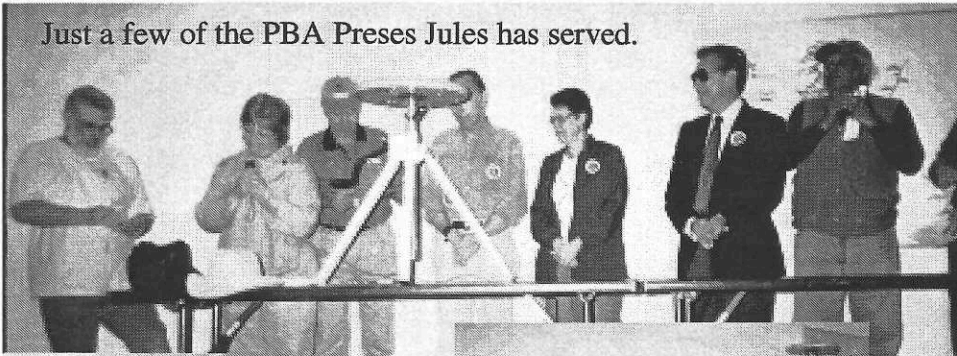
If you missed this weekend, you missed a milestone in PBA history.



Thanks for listening to my thoughts,
and good collecting,
Chris J. Yeapanis

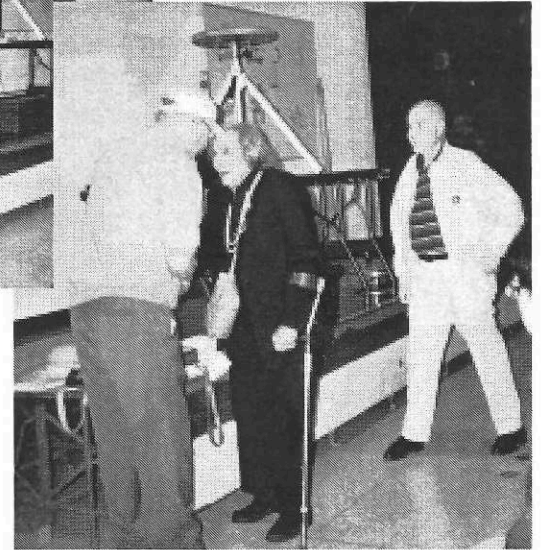
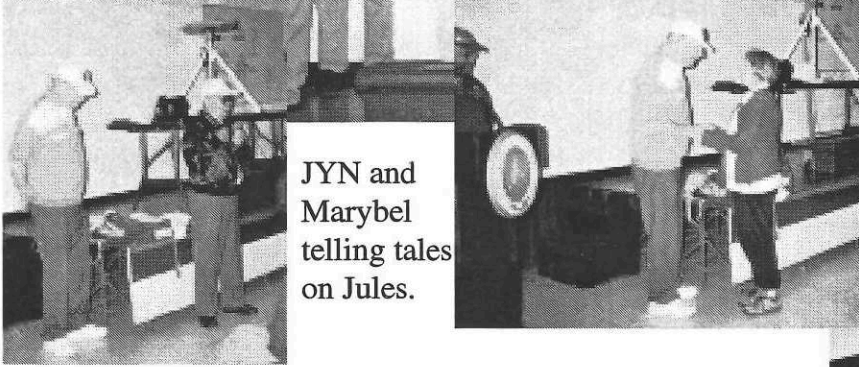
*A note for those of you who saw the two Satsuki stripped to their skivvies, I saw them on 5/20 pushing out new baby leaves already. 

Just a few of the PBA Preses Jules has served.

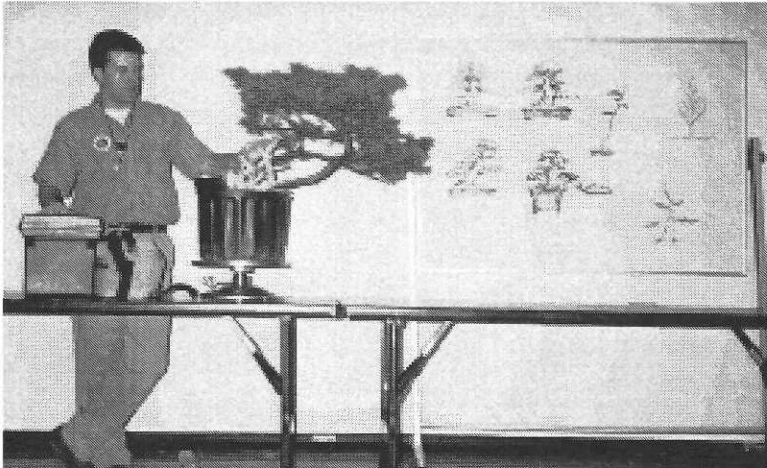


Betty was offered the honor of starting the ball rolling on Jules Koetsch Day. We called up all PBA Presidents this side of the Pearly Gates. Dana is there representing chained-to-the-job Bob. Jules has served through at least 17 PBA administrations.

JYN and Marybel telling tales on Jules.

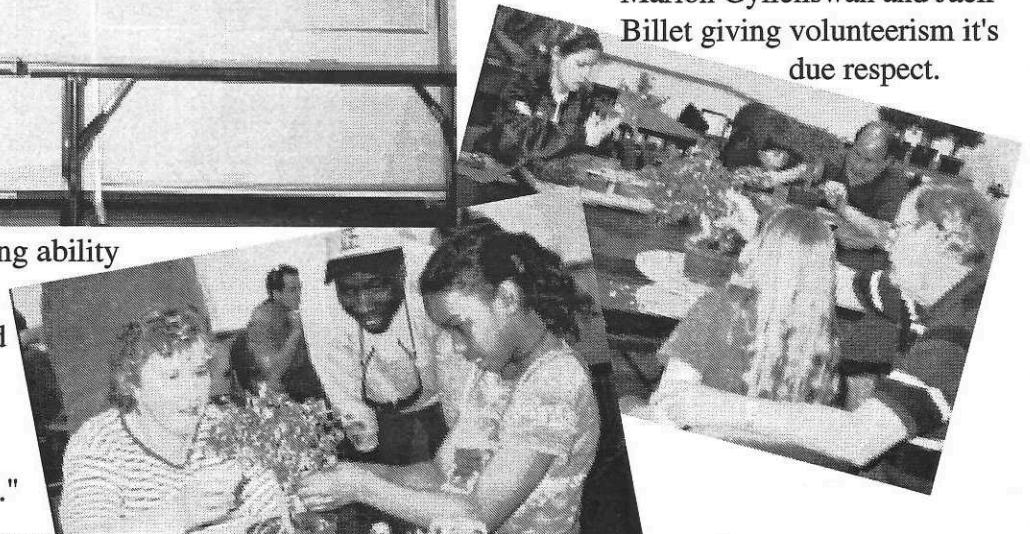


Marion Gyllenswan and Jack Billet giving volunteerism it's due respect.



Check out Doug's drawing ability

This page brings to mind a favorite old saying "Make new friends, but keep the old. On e is silver and the other gold."



Children's Workshop - Did ANYONE take names and numbers to offer promising young people one-year scholarships as members of PBA? If so, get the names to your PBA Board Representative for consideration.



All photos by Peggy Koetsch, yes, related.

MONTHLY CARE TIPS for June *compiled by Jules*

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

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

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

The watering instructions are those from the Japanese book and should only be used to indicate whether a plant likes more or less water. You have to judge your watering requirements based on soil mix, weather conditions and the type of plant you are watering.

Half a day of morning sun equals half a day of shade. Half a day of afternoon sun equals a full-day of sun.

CONIFERS

BLACK PINE: Water up to 3 times per day.

Note that the Japanese plant black pine in a soil mix, usually sand, which does not hold water for too long. Gage your watering based on your soil mix's ability to hold water, and weather conditions. About the 20th of the month, prune all the needles on the branches in the lower third of the tree except for those needles at the tips of the branches. Ten days later, repeat the process for the branches in the mid-third of the tree. Twenty days later repeat the process for the branches in the upper third of the tree. Place in full sun all day and preferably in a windy location. Place in full sun all day and preferably in a windy location. pH 4.5 - 6.0

CRYPTOMERIA: Water twice per day including the leaves. Wiring and repotting can be done any time during the month. Repot once every 2 years. Thin out, push back the new growth. Apply fertilizer balls during the middle of the month. Place tree where it gets half-day shade. pH 5.5 - 7.0

HEMLOCK: Water whenever the top of the soil appears dry. Pinch back, push back new growth, and continue doing that as new growth gets to the appropriate lengths for reduction. Place tree where it gets half-day of shade. pH 5.0 - 6.0

HINOKI: Water whenever the top of the soil appears dry. Apply fertilizer balls during the middle of the month. Wire any time during the month. Make certain no existing wire is biting

into bark. Repotting can be done any time during the month. Repotting is done every 3 years. Pluck and push back new growth when it gets too leggy. Can be kept in full-sun until start of summer, June 20th. pH 5.0 - 6.0

LARCH: Water whenever the top of the soil appears dry. Push back new growth during the first 10 days of the month. Apply fertilizer balls during the first 10 days of the month. Can be kept in full sun until start of summer, June 20th, then in half-day shade. pH 5.0 - 6.5

NEEDLE JUNIPER: Water twice per day including the leaves. Apply fertilizer balls during the middle of the month. Wiring can be done any time after old wire digging into the bark has been removed. Pluck, push back new growth. Keep in full sun all day. pH 6.0 - 7.0

SAWARA CYPRESS: Water whenever the top of the soil appears dry. Pluck, push back new growth. Keep in half-day of shade. pH 5.0 - 6.0

SHIMPAKU (Sargent juniper): Water twice per day (include the foliage). Repotting can be done after the 10th of the month. Repot every 3 years. Pluck, push back new growth; and remove dead growth and unwanted branches. Keep in full sun. pH 5.0 - 6.0

SPRUCE: Water 2 times per day. Pluck, push back new growth in accordance with the rule of thirds - remove 1/3 of the new growth at the ends of branches and 2/3 of the new growth on the sides of the branches. Keep in full sun. pH 5.0 - 6.0

WHITE PINE: Water 3 times per day. Keep in full sun all day and preferably where there is air movement. pH 4.5 - 6.0

YEW: Water as needed. Pinch, push back new growth. pH 5.0 - 6.0

DECIDUOUS

Non-fruiting/non-flowering

BEECH: Water twice per day up to the middle of the month, and then start watering 2 to 3 times per day. Wire any time during the month. Can be kept in full sun until start of summer, June 20th, then in half day of shade. pH 5.0 - 6.7

CHINESE ELM: Water as needed. Prune, push back new growth. Wire any time during the month. Keep in full sun all day. pH 6.0 - 7.5

GINGKO: Water as needed. Wire any time during the month. Keep in full sun all day. pH 6.0 - 7.0

HORNBEAM: Water 2 times per day. Prune unwanted branches and push back new growth. Wire any time during the month. Can be kept in full sun until start of summer, June 20th, then in half day of shade. pH 6.0 - 8.0

JAPANESE MAPLE: Water twice per day. Pluck undesirable sprouts and prune branches. Wire any time during the month. Can be kept in full sun until start of summer, June 20th, then in half day of shade. pH 6.0 - 8.0

TRIDENT MAPLE: Water twice per day. Remove unwanted branches, sprouts and leaves. Start wiring after the 10th of the month. Can be kept in full sun until start of summer, June 20th, then in half day of shade. pH 6.0 - 8.0

WEeping WILLOW: Water once per day. Set the pot in a dish of water beginning around the 10th of the month. Apply fertilizer balls once some time during the last 20 days of the month. At the start of the month, remove unwanted branches and wire the remaining branches to the desired pendulous shape. Remove the wire during the last week of the month. Place where there is half day of shade. pH 5.0 - 6.0

WINGED EUONYMOUS: Water as needed. Prune unwanted branches and push back new growth. Wire during the middle of the month. Apply fertilizer balls once during the last 10 days of the month. Place where it gets sun all day. pH 5.5 - 7.0

Flowering/Fruiting Plants

CHERRY: Water 3 times per day. Repot any time up to the 20th of the month. Prune, push back up to the 20th of the month. Apply fertilizer balls once during the first 10 days of the month. Can be kept in full sun until start of summer, June 20th, then in half day of shade. pH 6.0 - 8.0

CRAB APPLE: Water once every day until the 10th of the month, and then start watering 2 times per day. Apply fertilizer balls once, some time during the last 20 days of the month. Rewire up to the 10th of the month, prune up to the 20th of the month. Place where it gets sun all day. pH 5.0 - 6.5

GARDENIA: Water as needed. **Blossoms open during the middle of the month.** Apply fertilizer balls once during the last 10 days of the month. Keep in full sun until start of summer, June 20th, then in half day of shade. pH 5.0 - 6.0

HOLLY: Water often. Apply fertilizer balls during the last 10 days of the month. Prune unwanted growth. Keep in full sun all day. pH 5.0 - 6.0

PYRACANTHA: Water once per day. Prune branches and unwanted growth. Apply fertilizer balls once during the last 10 days of the month. Keep in full sun all day. pH 5.0 - 6.0

QUINCE: Water 2 to 3 times per day. Apply fertilizer balls once during the first 10 days of the month. Prune and wire up to the 20th of the month. Keep in full sun until start of summer, June 20th, then in half day of shade. pH 6.0 - 7.5

SATSUKI (azalea): Water once once per day. Repot up to the 10th of the month. Wire up to the 20th of the month. Sometime during the last 10 days of the month, apply fertilizer balls. Keep in half day of shade. pH 4.5 - 5.0

UME (Japanese flowering plum or apricot): Water 3 times per day. Some time during the first 10 days of the month, apply fertilizer balls. Prune up to the 20th of the month and rewire any time during the month. Place where it gets full sun all day. pH 6.0 - 7.5

WISTERIA: Water often. Can place pot in shallow saucer of water. Keep in full sun until start of summer, June 20th, then in half day of shade. pH 6.0 - 8.0

