

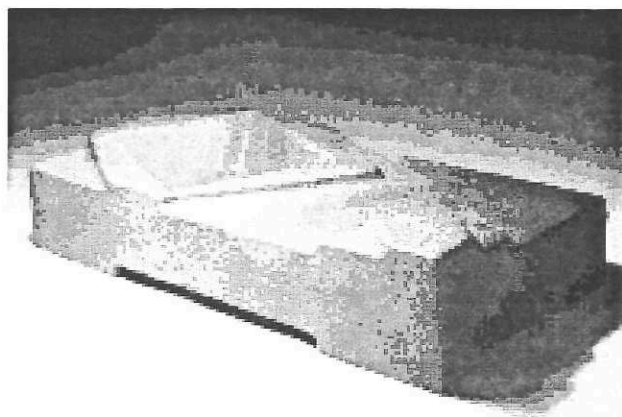
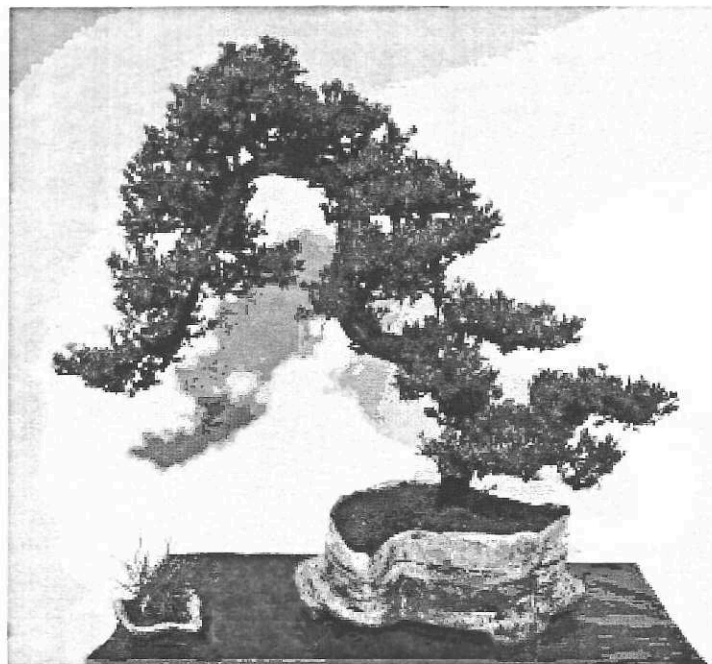
PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION

Volume 32, Number 6
June 2002

Bonsai inSites ~ Electric Reception p. 10

"Untitled" by Fred Mies
& Patrick Timothy Caughy



With all Ron Lang (BBC) has had going on the last two years, would you believe he had time to devote to this pot design. Search him out and congratulate him for taking **First Place** in the Second North American Juried Bonsai Pot Competition. (More on this next month.)

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Editorial by Jules Koetsch

Jim Sullivan's article in the April 2002 issue of *Clippings* intrigued me. His ingenious experiment to show that wicks helped drainage in shallow pots was perhaps an answer to the following problem. I have a number of plants that are tall and slender so that the trunks are not thick at the base. I'd follow the guiding rules for pot selection and wind up with a long tray whose inside depth is under 1 to 1 1/2 inches. It seems that I cannot remember ever being successful in getting good root growth on those tall plants growing in very shallow trays. Furthermore, the soil always seems to dry out better in a deeper container. So I decided to try an experiment on my own.

The container used for the tests was oval - 9 inches long, 6 inches wide and 1 1/2 inches deep to contain the soil.

The soil mix used was the one in the article *Anyone's Soil Mix* in the May 2002 issue of *Clippings*.

Three different set-ups were used:

1. The first test was done with the soil mix filling the container.
2. The second test was done with a drainage layer in the bottom of the pot.
3. The third test was a try at replicating Jim's test using wicks.

The first test represented the conventional practice in this country of potting a bonsai by filling the container from top to bottom with the potting mix.

The second test is the way Japanese texts have advocated potting bonsai. I used small size stones that would not pass through a 1/4-inch mesh screen. Enough stones were placed to cover the bottom of the pot.

In both tests, the soil was soaked with 32 ounces of water. After dripping ceased from the pot's drainage holes, the amount of water retained in the soil was discovered by measuring the run-off and subtracting it from b32 ounces. The water retained by the soil in the first test was more than that retained when the drainage layer was used. Perhaps one might call this conjecture, but the drainage layer may be acting similar to the growing flats that Pete Jones likes to use to get his plants going. These so-called flats are relatively square shaped, black plastic

containers with mesh bottoms. The bottoms look like the needle-point mesh one uses to cover a pot's drainage holes. Pete said that in the flats, plants seem to get more side growth and fatter trunks. I've also seen bowl-shaped containers with mesh sides for improving plant root growth.

I turned to the U.S. department of Agriculture's publication *SOIL the yearbook of Agriculture 1957*. (Unfortunately, I could not find any later publication by the USDA - I believe they discontinued publishing subsequent issues of the book.) Consider the first test - the base of the pot definitely is an impermeable layer of clay. The movement of the water in the soil is stopped by the bottom of the pot; but the soil in the vicinity of the drain holes will slowly drain out over a long period of time. For the second test, the size of the small stones in drainage layer and the limited thickness of the drainage layer in essence form numerous holes for the water to drain through and ultimately reach the drainage holes. It is said "Soils of course texture that are overlain by finer soil will retard the movement of water and tend to increase the amount of water held in the finer overlying soil." One common term for such conditions is - *perched water table*. I contend that is not the case for a drainage layer because the spaces between the stones or pebbles are so large that they equate to small holes and not what one would find in the gaps in an overlain soil.

There is another factor that can come into play when comparing deep and shallow containers. The *yearbook* incidently had a wick test. The wick consisted of a long piece of cheesecloth rolled into a narrow strip. When wet, the wick in the horizontal position

retained water. "When rotated to the vertical, however, outflow commences immediately because of the suction difference produced by the longer vertical column." One can also perform the same experiment with a sponge. A shallow pot does not have as extensive a vertical column as does a cascade pot. Furthermore, the singular drainage hole in the base of the pot has a smaller base area of soil for drainage compared to what one finds in a long, shallow pot or tray.

Incidentally, I first tried Jim's experiment using oil lamp wicks purchased in the local hardware store. It was unsuccessful replicating his results. After reading about the cheesecloth wick, I decided to try that; and the 3rd test above worked to reduce the amount of retained in the soil over that for the 1st test. However the amount of water removed in the 1st test almost equaled that in the 3rd test.

Where does one go from here? As for me, I'm going to go back to using large pebbles or stones for drainage layers to get rid of the sludgy, squidgy, thin layer that often is found covering the bottom of my pots. In selecting a pot or tray, make certain that they aren't too shallow [1½"] so that thickness of the drainage layer prevents any decent layer of potting soil to be placed over it. Otherwise you can install cheesecloth wicks and perch the container high enough so that the wicks hang vertically. A moisture meter also helps to let you know that plants in shallow containers do not need to be watered as frequently as those in deeper containers; but it does not eliminate the water that persists in remaining in a thin stratum of soil on the bottom of the container.



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Getting There ~ The National Arboretum X-6 bus, operated by the Washington Metro Area Transit Authority (WMATA), operates Saturday, Sunday, and holidays throughout the year. Bus service starts from the Union Station Metro (red line) to the Arboretum at 7:55 a.m. with the last bus leaving the Arboretum at 4:52 p.m. The bus runs approximately every 35 minutes, and it is a 15-minute ride, which drops passengers off in front of the Arboretum's Administration building.

To catch the bus at Union Station proceed to the front of the building across from the Metro exit, there are signs showing bus numbers and schedules. You will need the X-6. For further information you can log on to www.metroopensdoors.com

The public bus costs \$1.10 to ride one way. Up to two children, 4 years and younger, ride free with each paying customer, and there are discounts for senior and disabled individuals who show a WMATA i.d. or Medicare Card.



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

Hi Gang, Please accept my apology for the mistakes in last month's calendar. The calendar was late and I rushed and did not proofread it before it was sent to be published. Sorry for any inconvenience. Arschel

JUNE

Rappahannock

1 10:00 a.m. Tropicals wksp-species and cost
TBA

Northern Virginia Bonsai Society

8 9:00 a.m. Open discussion-Maples and
defoliation-Bill Daly

10:00 a.m. Presentation on azaleas -
Michael Persiano

12:00 noon Wksp - Azaleas - Michael
Persiano. Workshop is open to all PBA
members. The workshop is \$40 and, if you
do not have a tree, NVBS is ordering azaleas
for between \$25 and \$50. Please contact
Rich Bozek at crbsar@ix.netcom.com/
703.690.4778, to order a tree and/or reserve
a slot.

Potomac Bonsai Association Board Meeting

8 11:00 a.m. Conestoga House,
Lancaster, PA. Contact Frank Thomas,
717.394.0845 or e-mail
nkiyoe@webtv.com

Lancaster Bonsai Society

12 6:00 p.m. Club picnic organized by Len
McMullen

Washington Bonsai Club

15 2:00 p.m. Refining wksp

Chesapeake Bonsai Society

16 noon to 4:00 p.m. Spring Show at
Homestead Gardens

Brookside Bonsai Society

20 7:30 p.m. Arschel Morell will demonstrate
a raft planting

Baltimore Bonsai Club

23 Wksp at the home of Mike Ramina- Call
Mike for directions- 410.668.1868

Kiyomizu

23 2:00 p.m. Styling wksp - BYO tree

Bowie

24 7:00 p.m. Refinement wksp - Details can
make the difference. Bring a tree.

Potomac Viewing Stone Group - No meeting
this month

JULY

The following clubs will not meet this month:

Baltimore Bonsai Club

Chesapeake Bonsai Society

Washington Bonsai Club

Potomac Viewing Stone Group

Rappahanock Bonsai Society

Call Todd Stewart for meeting time, date, and
place.

Lancaster Bonsai Society

107:00 p.m. Bring problem trees for critique
and to make needed changes. Frank Thomas
will organize and lead the event.

Northern Virginia Bonsai Society

13 9:00 Open discussion "Deciduous
Considerations"

10:00 Tropical discussion - George LeBolt

12 Noon Tropical wksp - George LeBolt

Brookside Bonsai Society

18 TBA

Kiyomizu Bonsai Club

27 12 noon Pot-luck picnic, Clear Water
Nature Center

Bowie Bonsai Club

29 7:00 p.m. Creating and preserving
driftwood

Non- Association Events of Interest

Sogetsu Ikebana Flower Arrangement Exhibition

1 June 8:30 a.m.-5:00 p.m. Admin Bldg
Auditorium USNA.

2 June 10:00 am. -4:00 p.m.

The skillful arrangers of the entries in the
annual exhibition of this modern school of
Japanese Flower Arranging always surprise
visitors with their creative touches. Members
of Sogetsu Maryland and Washington Sogetsu
will be on hand to answer your questions. Free
admission. No registration required

Next Month: Look for info on the
2nd American Pot Competition

Poetry Corner - Calm yourself

The following are from *MORNING MIST Thoreau and Basho through the Seasons*, selected by Mary Kullberg; Weatherhill, NY; 1993.

*The hill was covered with boulders piled one upon another,
the pine trees and cypresses ancient,
earth and stones old and mossy.*

~ Basho

*There are some trophies which nature loves to preserve,
adorning them with moss and ivy to the end of time.*

~ Thoreau

*I saw a large pine tree, probably over a thousand
years old, and I felt a strange sense of awe and
respect, for it had survived the threat of an ax for so
many years.*

~ Basho

*If a man walk in the woods for love of them half each day,
he is in danger of being regarded as a loafer,
but if he spends the whole day as a speculator,
shearing off those woods and making earth bald before her time,
he is esteemed as an illustrious and enterprising citizen.*

~ Thoreau

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Chuck Warren ~ Last month a brief note appeared in Clippings noting the passing of Chuck Warren, the husband of Dotty Warren who is one of the charter members of PBA. Chuck attended the bonsai club meetings and the bonsai conventions with Dotty, but he left the growing of bonsai to her. Chuck had a very interesting life as indicated by the following obituary from the Washington Post:

Charles Warren, 80, a broadcast journalist who for 25 years was White House, Pentagon and State Department correspondent for the Mutual Broadcasting System network in Washington, died of chronic pulmonary disease on April 7 at his home in Kensington.

Mr. Warren, a native of New York, served in the Army Air Force during World War II. He settled in Washington after the war. In 1960, he was one of four journalists to participate in the first televised debate between presidential candidates Sen. John F. Kennedy (D-Mass.) and Vice President Richard M. Nixon. He also covered National Aeronautics and Space Administration launches from Florida.

He was a former president and chairman of the Radio-TV Correspondents Association and a charter member of the American Federation of Television and Radio Artists.

He left National Broadcasting in the early 1970s to become chief of the audiovisual division of the U.S. Customs Service. He retired there in 1986 as senior program analyst for the Office of Enforcement.

Survivors include his wife Dorothy of Kensington; their two sons, Laurence and Richard of Silver Spring; two stepchildren, Carol and Leaza of Franklin, W.Va., and Douglas Waggy of Reedville, Va.; eight grandchildren and two great grandchildren.

PBA Board Meeting

May 5, 2002

Attendees – Arlene Polinsky, Judith Wise, Chuck Croft, Carole Roelofs (NVBS), Chris Yeapanis (NVBS & PVSG); Ross Campbell (WBC); Jerry Antel, P.bC. Kumar, Ed Zipeto, Jim Hughes (BBS); Betty Yeapanis (PVSG), Frank Thomas (LBS), Jim Sullivan (BBC)

Our new President, Arlene, called the meeting to order at 11 a.m. on May 5, 2002.

Chris Yeapanis agreed to take notes for the secretary who had another commitment.

Jim Hughes made some corrections to the previous minutes.

After a discussion about the publishing of board minutes, a motion was made by Chris to publish minutes only after the board had approved the minutes. It was seconded by Ross and passed unanimously. To allow for more timely printing of the minutes, the approval process will be through e-mail. The Secretary will e-mail (and mail to anyone without email) the minutes ASAP. Then 1 week would be allowed for corrections, before forwarding to Layout Editor of *Clippings* for publishing in next issue.

Arlene gave a report on the Spring Show. Attendance was very good. PBA took in \$1,507 in donations and all went well. Jim Hughes reported that 21 people signed up for the beginners workshop and 75 people signed up for the drawing to win a free PBA membership for 2002. PBA gave away 3 PBA memberships. Jim, and several PBA helpers, completed the beginner's workshop for 12 people (fee \$45.00). Jim will try to arrange another workshop for the 9 remaining people. Carole will try to arrange for the NVBS meeting location to be used for the next class session.

Jim Hughes gave a report on the Cherry blossom festival, he, Jack Cardon, Bill Orsinger, Nancy Luria, and Johann Klodzen staffed a booth and gave demonstrations in support of the arboretum, NBF, and PBA.

Jim Hughes gave a report on the PBA part of the May Symposium. PBA is only handling vendors and all is arranged.

Judy gave the treasurer's report- as of April 2002:

Checking	\$ 141.69	Savings	\$9,050.95
CD	\$6,000.00	Total	15,192.64

A discussion on tree selection for future PBA Spring shows was shelved until a future meeting, but it was decided the club's name would be added to the tree ID cards. Betty will e-mail to board members the current selection guidelines.

Ed Zipeto gave status of the PBA auction to be held on May 25, 2002. Set-up will be from 8 AM until 10 AM and the auction will start at 10 AM.

Jim gave a report on the fall symposium to be held October 26-27 at the arboretum. The 2 speakers will be Ernie Kuo of California and Arthur Joura of North Carolina. Jim is working on the budget, chairpersons to help, and registration fees. Also the Bonsai inSights exhibit will be at the arboretum during the symposium.

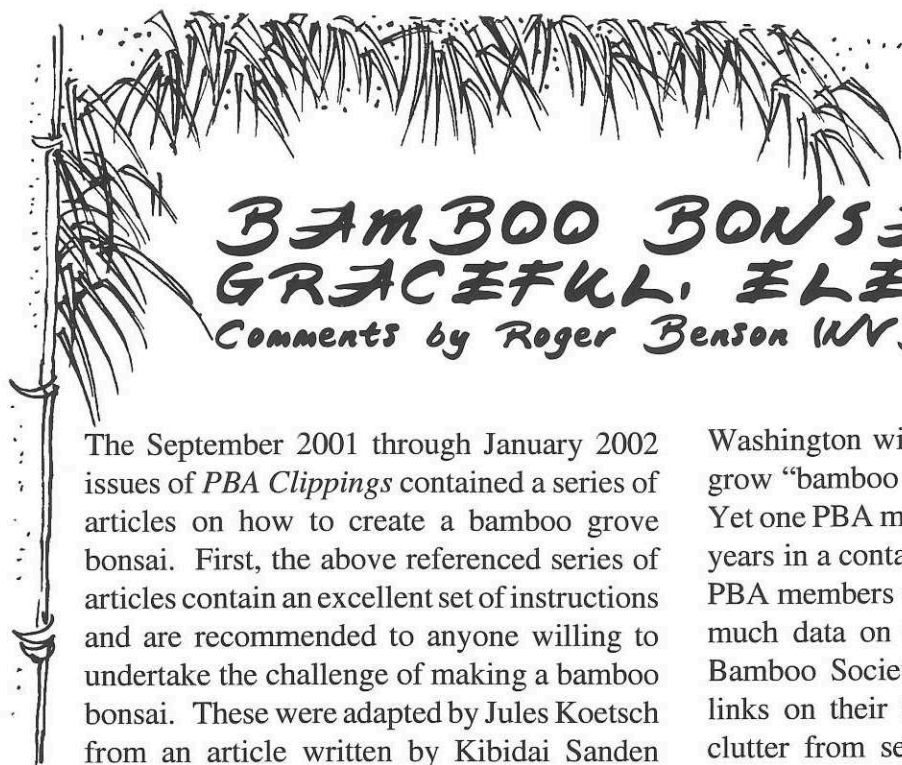
Betty brought up the point that PBA is subsidizing *Clippings* for subscribing members and recommended they pay their way. Chris made a motion that subscribing member fees be raised to \$22/year to cover PBA costs. It was seconded by Chuck and passed with 1 against.

Jerry announced this would be his last meeting as he is moving to Missouri the end of May.

Arlene presented Jerry with a gift from PBA for 10 years of service as treasurer.

The next meeting of the board is June 9, 2002, in Lancaster, PA. Please contact Frank Thomas (ukiyoe@webtv.net) if you are interested in attending.

Do you know a business that would like to serve some nice people. We're not too fussy about whom we'll sell space your fave restaurant/body shop/kite store/tattoo parlor, You could act as a catalyst for improvement by encouraging them to contact Jerry Antel to advertise with us (see p. 2, Col 1.)



BAMBOO BONSAI - GRACEFUL, ELEGANT - Comments by Roger Benson (WBS)

The September 2001 through January 2002 issues of *PBA Clippings* contained a series of articles on how to create a bamboo grove bonsai. First, the above referenced series of articles contain an excellent set of instructions and are recommended to anyone willing to undertake the challenge of making a bamboo bonsai. These were adapted by Jules Koetsch from an article written by Kibidai Sanden which appears in the Japanese Book, Instructions for Creating Kusa Mono Bonsai. The Japanese word "kusa" translates as "grass, weeds, herbs, or plants." The Japanese word "mono" translates as "a thing, an object." Hence the words *kusa mono* are used by the Japanese to distinguish the non-woody plants from the woody conifers or deciduous trees and shrubs used in creating what Westerners call *bonsai*. Kusa mono bonsai includes what we call *accent* or *companion plants*. Bamboo may look like a tree, but it is a grass. There are over 700 species of bamboo in the world - temperate or tropical ones; heights in nature range from about six inches to over one hundred feet. Diameter of the culms (stems) go from a fraction of an inch to over a foot. Almost all are sensitive to strong winds and need to be moist but not wet. Flowering is often 2 or 3 generations apart. There are 383 species shown in the *American Bamboo Society's 2001 Source List* along with their uses and sources of supply. The list specifies the color of each species; the heat, light, and temperature requirements; leaf sizes; branching patterns; and extent of invasiveness. At least half a dozen are particularly suitable for bonsai either as forest plantings, or individually, or with dwarf plants. The hardiness zones wherein specific species of bamboo can survive are somewhat flexible. For example, references on bamboo all indicate that

Washington winters are too cold to allow one to grow "bamboo ventricosa" aka "Buddha's belly." Yet one PBA member has successfully raised it for years in a container in a protected yard!

PBA members with access to the Internet can find much data on bamboo. Start with "American Bamboo Society" on your browser and use the links on their information web-site. To avoid clutter from sellers of "Heavenly Bamboos" or "Lucky Bamboos" which are **NOT** bamboos, consult the web-sites for "Tradewinds Bamboo" or "Best Associates Bamboo." These are two of several mail-order nurseries who provide growing guides. The latter also has "bamboo in containers and also bonsai." Their main secrets are judicious pruning and restricting the size of the soil mass. For those who prefer hard copy, \$1.00 for postage to ABS, 750 Krumkill Rd.; Albany, NY 12203-5976, will get a copy of the ABS's Annual Source List. Three of the better education guides are T. J. Meredith's "Bamboo for Gardens" published in the year 2001; M. Bell's "A Gardener's Guide to Growing Temperate Bamboos" published in 2000; and C. Recht, M. F. Westerfeld's "Bamboos" pin 1992. Each may be obtained through large bookstores.

The September 2001 *Clippings* also includes info on the ABS, bamboo for Giant Pandas, and haiku on bamboo from traditional Japanese poets. Jules provided a quick overview of both clumpers and runners. None of the issues cited the specific type of bamboo used to create the grove, but the instructions will apply to many running types. I cannot identify the type of bamboo from the illustrations, i.e., small leaves, short nodes, single branch per node in alternating directions, and a running rhizome.

The October 2001 issue suggests a pot 6-8 inches deep, but the illustrations all show a shallower pot. As suggested, the soil should be well-drained and in the pH range of 5 to 7. The husk peeling process is well described, especially the caution not to remove the sheath too soon. The drawing does not clearly show that the sheath skins hang down until it is time to remove them. Do not overlook the early June advice of removing the old culms. After the fifth year, cut off older culms at the soil level since their color begins to fade and as they die off. The new shoots will develop into a continuing grove.

In the November 2001 *Clippings*, the Japanese word "yaboki" is cited as a species of bamboo. I could not find "yaboki" in my 1957 Kenkyusha English Dictionary, my modern or classic works on bamboo, or on the Internet. An inquiry to the ABS

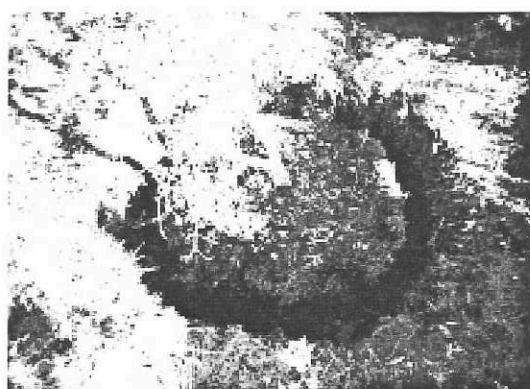
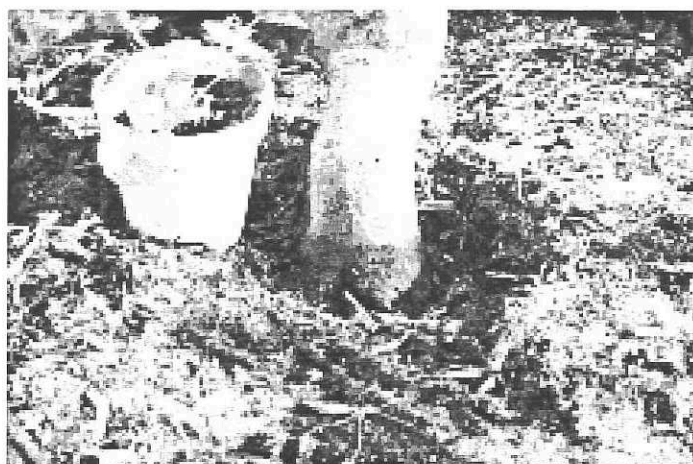
Source List edition and one to the U.S. Department of Agriculture had no results. Unless the word is just a typo for "yadake" (arrow bamboo) which I think may be the case, it should have been translated.

In the December 2001 issue on page 13, the illustration shows how shoots should be cut. However, once the a shoot has been cut, a new shoot will not grow back in its place.

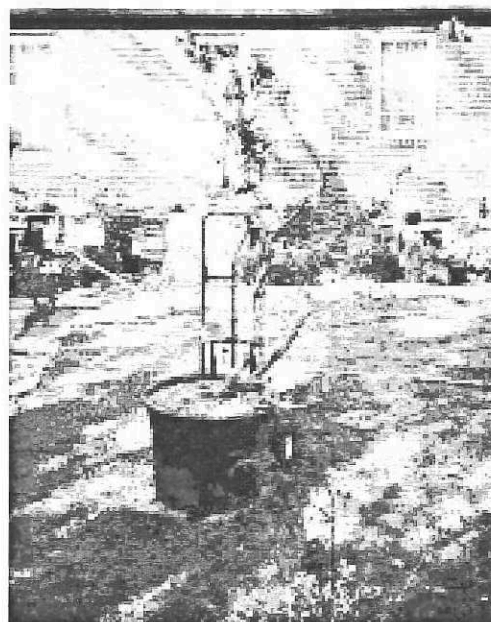
Anyone with a good technique for keeping squirrels away so that they do not cut the shoots, please e-mail Jules Koetsch so that the information can be published.

The series of articles ends in the January 2002 with useful instructions on renewing the soil, involving the digging of holes with a chopstick. Get a chopstick by ordering a good Chinese takeout meal, and then begin your bamboo project.

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Back Yard Collecting Trip



Back Yard Collecting Trip *by Pete Jones, NVBS*

After retiring from Federal Services in September of 2001, some of the long overdue bonsai activities were started to keep me out of my wife's hair. *Acer Palmatum* 'Beni Komachi' had been growing peacefully in the ground for about 24 years. Since this was the only tree planted in the ground, I decided to put it in a pot so bonsai training could be started.

The weather in November was great, and I was in good shape (so I thought). It is amazing how having time on one's hands, with no particular plans, can spell trouble. Wandering around our back yard checking out the various plants, the idea hit like a brick, dig up this maple. Not much thought was given to this idea – just dig it up. I didn't have any idea what size container would be needed to pot this tree, just dig it up. I also thought going from 35 years of an office environment, to pick and shovel work would be a piece of cake (wrong again). After getting started, the first day of digging proved to be quite a chore.

The second day of digging also proved to be something of a chore. Muscles protesting, sore as the dickens, but I won't admit it. I must have used every digging tool I own, trying to find that magic tool that makes this type of work easy. Between the tools and dirt, one could not see the grass in our back yard. Finally, the post-hole digger, this proved to be the most effective tool for digging around the tree. One can go deep without making the hole too big or disturbing the root ball. Surveying the progress . . . how deep is the darn hole?

Third day, success! Using a drain spade, the root ball was undercut until it was totally loose. Now the big question, how am I going to get this 36- X 18-inch root ball out of this hole alone? Remembering some of the lessons my father taught me, I used a block and tackle to raise the root ball to a piece of plywood. Once on the plywood, a 2-wheel hand truck was used to place the tree in the yard. Now for the container and soil.

I had a 55-gallon container that I use for making mulch. Thank god it was empty. Normally I have plenty of soil already mixed, but on this day, there wasn't any. So I decided to use 1 part leaf mold, 1 part shredded hard wood, 1 part builder's sand and 1 part well-composted stable bedding. These were mixed with equal parts of the soil that was removed from the root ball so the tree would fit in the container.

I placed a 4-inch pot beside the trunk to give an idea of how big the trunk is. This tree is very difficult to propagate; and now I will see how well it buds back. It is a very nice Japanese maple, classified as a semi-dwarf. After all these years in the ground, it had grown just over 5 feet.

Next time I will use the KISS method for such projects.



BONSAI inSITES ~ What a fun experience! Word from Ron

Baltimore Clayworks Director, Deborah Bedwell, estimated an opening night attendance record of over 450. She realized the numbers were far beyond expectations when the allotted refreshments and hors d'oeuvres began running out early. "We had to break into provisions that were set aside for another reception and for staff members lunches, but I think we made it!"

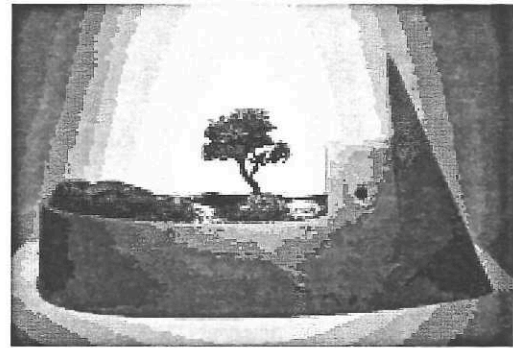


"Palm Tree" by Ron Lang
& Richard Notkin

"Can I help you officer?" she decided not to add "is there a problem?" "Just here to see the bonsai" smiled Baltimore City Fire Department Captain Andy Cook. Andy, of course, is a long-time member and past president of the Baltimore Bonsai Club.

Debbie also related her nervousness as a fully manned hook-and-ladder pulled up to the front entrance of Baltimore Clayworks at the height of the opening throng. She enumerated the negative possibilities of this unusual visit as she stepped forward to meet the approaching fire officer. Aware of the small group of ceramists behind the studios in the process of firing the Clayworks wood kiln, she looked to the exhaust stack. It didn't appear to be putting out too much smoke as to draw attention or worse – a complaint from a neighbor, or certainly not to warrant a visit from the fire department!

Then the very size of the crowd in attendance crossed her mind. This did seem to be the largest since the opening of their new gallery facility in a renovated convent that was recently donated to her Mt. Washington ceramics organization. What were the fire codes – the regulations for the permissible number of occupants? The fireman in full uniform made his way through the overflow crowd, folks with wine glasses and beer bottles in hand milling about the outside entrance to the gallery. Their Liquor License! Where had she filed her permits?



"Untitled" by Tom Fink
& Yih-Wen Kuo

First you bait the hook . . .

Here's Joe. I bumped into him in one of the few quiet moments at the opening reception. He and his family were particularly interested in the installations; and Joe and his wife were musing on probabilities about bonsai. The docent in me rose to the occasion. Joe came right out and told me he had congratulated his wife on this night out. He said, "It's the first time you've dragged me to something I actually like."

Does any supportive spouse out there relate?

ANYway . . . Joe was hot for bonsai. Within 15 minutes I had hooked him up with Arschel, and they were chatting away about the best way to get Joe started.

Couldn't tell you how many other new babies might have come to PBA through the excitement generated by the electricity that night (or since) but we'd like to hear about it. Let us know if you're a new reader because of this wonderful co-operative event. We'd love to pass it on to the rest of our membership.

Go here: <http://www.baltimoreclayworks.org/bonsai/insitesindex.html>, and don't forget to see a portion of it in person at the PBA Fall Symposium!



THE RIGHT POT for MY PRIZE BONSAI

Often one is faced with the dilemma of finding the right pot for a specific bonsai in one's collection. Often one cannot find in our catalogs' listings one that has just the right length or depth, or appropriate design or color. Here's your chance to get just what you wanted. Marcia Finnerty is a local potter who has recently joined NVBS, and is ready to take your order for a pot of specific design. She sent her resumé which is printed below. Right now the editor is working on a unique pot design with her.

MADE IN MUD: HAND-BUILT CERAMICS
by Marcia Koski Finnerty
marcia.finnerty@juno.com, 703. 241. 8048

Education

Graduate: Johns Hopkins University, MS,
Environmental Science, 1996, Baltimore, Md
Undergraduate: University of Maryland, BS,
Biology 1976, College Park, Md

Jr. College: Charles County Community
College, AS, Pollution Abatement Technology,
1979, La Plata, Md

Montgomery County Community College, AA
Math/Science, 1971, Rockville, Md

Additional: Georgetown University,
Washington, DC, Course work in Marine
Biology

Northern Virginia Community College,
Arlington, Va, Courses in: Raku, Wheel I,
Ceramics-Independent Study,

Current Status: Part-time, adjunct professor
at Marymount University, Arlington, Va.,
Arts and Sciences Department since 1989.
Courses taught include: Marine Biology,
Environmental Microbiology, & Ecology.

I am embarrassed to relate that my ceramic experience is sporadic, and relatively short. I took a hand-building course (last century) during the 1970's, at Montgomery County Community College with Mr. Richard Mower. Several of my pieces were included in the student art show. Part of my curriculum required an art course in order to graduate. I never touched clay again until 1989, when I needed a break from my two active toddlers. I signed up for a wheel-throwing class with Ms. Julie Baxter at the local community center. I was so frustrated (with the wheel, not my kids) that I swore I would never touch another pottery wheel or a lump of clay as long as I lived. However, in 1999, I became possessed by a strange impulse. I signed up for a Raku class at NVCC, with Mr. William Schran. Something very weird occurred! To this day I'm not exactly sure what happened, but I

eventually bought my own wheel, took more classes from Baxter and Schran, bought an extruder, slab roller, kiln, and set up a studio in my dingy basement.

On a lark, because it was free to enter, I entered my first "professional" juried art show in Spring of 2001. To my utter surprise and pleasure, one of my pots was a finalist in: "First North American Bonsai Pot Competition," sponsored by the National Bonsai Foundation and National Arboretum. The pot, "Cradle Leaf" is now part of the permanent collection of the museum. Prior to this, I won a Purchase Award (1999-2000) for "Blue Water Jar" and a Juror's award (2000-2001) for "Black & White Jar with Sticks" in the Student Fine Arts exhibit at NVCC. The 1999-2000 Purchase Award; "Blue Water Jar" is now part of the permanent student art collection at NVCC, and "Jar with Sticks" was sold to a private collector. I was also invited to participate in the 2001 Sydney, Invitational Teapot Show held the summer of 2001 in Sydney, Australia. The "Serpent Teapot" is residing somewhere in Australia.

I began using coil, & slab building, but now have acquired the skills to combine extrusions, slabs, and wheel-thrown elements all together in varied combinations. I enjoy making one-of-a-kind pieces with "natural found objects" incorporated into the art work. My background in biology, geology, chemistry, physics, and some art thrown in for good measure, have provided the background to successfully solve the technical problems encountered in my ceramic explorations. During my hikes and nature walks, I simply borrow designs and forms from Nature. These designs and forms also include stylized microscopic organisms and cells from the many hours I worked as a microscope jockey. I continue my art education and growth with lots of outside reading, attending workshops, and visits to local museums, some of the best of which we in the Washington, DC, area are blessed.

Tom and Peggy's Adventures in Japan: A trip to Tokoname

Last January, Tom and I took a long anticipated trip to the pottery town of Tokoname. Although we stayed only two and a half very short days, we packed as much touring and sightseeing in as we possibly could, and left there with memories that will last a lifetime. It's my honor to share our memories with the readership of The Clippings.

Tokoname is a small town of about 52,000 people located on the west coast of the Chita Peninsula in Aichi Prefecture, and about a half hour's drive south of Nagoya. Known as the "City of Ceramics", it is one of the six ancient kiln sites in Japan (although a seventh site has recently been discovered near Osaka). According to the manyōsha, one of Japan's oldest anthologies, Toko stands for "bed", and Name for "smoothness". Descriptive of the characteristic smooth clay layer in this area, early potters found this clay to be both highly workable and favorable to withstanding the rigors of kiln firing. Although there are various styles of Tokoname ware, perhaps the most famous is the iron rich, high temperature firing red clay ware that is often seen in the form of teapots, terra cotta tiles, flowerpots, and, of course, the famous and beautiful bonsai pots of Tokoname.

It was in search of these bonsai pots and the master artisans that make them that was the driving force of our trip. Our road trip there was relatively uneventful until we arrived in Nagoya. The plan was to take the first Nagoya exit south and finish the last half hour to Tokoname with plenty of time to spare. Two hours later, we came to the realization that we had been traveling in circles, the exit was unmarked, and although we could see the road that we were supposed to be on above us (an elevated highway), short of levitation there was no way to get up there. Tom said words that day that I'd never even heard of. Finally, some magic force in the universe got us onto the elevated highway and we left Nagoya. Shortly thereafter, we were in Tokoname.

The city of Tokoname dates from the 11th century, and it looks it. Old brick chimneys,

rows of small houses with lattice work windows, remnants of old kilns, and shops with mud and straw walls are mixed in with newer, Western style architecture. Once you leave the small, commercial downtown area, old Tokoname immediately takes over. The roads are narrow, even by Japanese standards. Small pottery shops are everywhere, often lit by only one bare lightbulb. Some of them had dirt floors. Sometimes the potter was right there sitting at his wheel working, other times he was behind a curtain and out of view. Right away we knew that our stay was going to be far too short. How would we get everything in that we wanted to see and do? Bonsai pot shops were everywhere, and we were like little kids in a candy shop.

Funny things happen in the universe, some by design and others seemingly by accident. We don't really know which the following event was, but the payoff was big. Somewhere in our wanderings among the pottery shops, we came across the Gallery Kyoei-Gama. We weren't really certain if we wanted to go into this shop because it looked a little too commercial, but I was intrigued by the series of red torii gates lining the sidewalk to the entrance, and we decided to give it a look. Upon entering, we were surprised to find ourselves inside a huge down draft kiln which had been renovated and converted into an art gallery. Skillful lighting highlighted the arched roof of the kiln, which was iridescent with glazes of many different colors, a byproduct of ceramic ware shattered during the firing process. We were entranced. Finding an English language brochure about the kiln, we read that "seeing it, we hope you will understand the awesome power that emanates from such kilns and, that by your contact with it, your imagination will be fired by the spirit of that power". Indeed.

As we left the kiln area, we were approached by Kazuko Yamanaka, the gallery manager. We were relieved to hear that she spoke excellent English. She told us a little bit more about the history of the kiln, and also that there was a ceramic art school in an adjacent

building ("So, you love the earth? Come and make it with us!"). We talked to her about our interest in bonsai and bonsai pots, and about the artisan potters who made them. A large smile came across her face. She left us briefly to make two phone calls, then returned with written directions in her hand. She had contacted two potter friends, and they were willing to have us visit their work site and spend as much time as we wanted watching them work. She then told us that the next day was her day off, and that she would like to meet us and personally take us to several other potter friends. She would contact her friend who makes bonsai pots to see if he would be available the next day.

We were completely thrilled. Following the directions, we climbed a steep path, and after asking several neighbors, found the home of Kengo Maekawa, a master potter and ceramic expert. His kiln and pottery wheel were housed in a building that was easily 100 years old, complete with dirt floor and daylight streaking in through gaps in the wooden exterior walls. He was completing work on a large urn at the time we arrived, and he told us through gestures and our struggling comprehension of Japanese, the process from start to finish. We spent about an hour with him, thanked him, and he accompanied us to our next stop (turns out they are old friends) where we met Harada-san. He promptly directed us to sit on the floor near his wheel, his wife served us green tea, and we watched him make beautiful teapots with exquisitely delicate pouring spouts. An hour later, we bowed deeply as we left these two venerable old gentlemen, well aware of the treasured memories that we will keep forever. We then headed to the Pottery Path.

The Pottery Path, or Yakinimono-sanpomichi, is a narrow, winding path that takes about 2 hours to walk. It is the best way to feel the spirit of old Tokoname, for it includes tall brick chimneys, factories with black wooden walls, and many kilns and shops. One of the highlights of this tour is a 12th century Anagama, a hole-kiln which was constructed by digging tunnels into the hillside, and the Noborigama, an ancient above ground kiln. We stopped at shops along the way, but bought nothing until we came upon a shop

that had many lovely bonsai pots outside on wooden shelves. Looking inside the dimly lit workroom, we saw a small figure of a very old man bent over his wheel. He saw us, stopped his work, and came out to join us. He spoke not one word of English, but proudly pointed out his master potter certificate hanging inside his workspace. We found one pot that we thought was particularly attractive and bought it for about US \$28.00.

Let me note at this point that we are certainly aware of the "rule" that the pot should be selected for the tree, and not the other way around. We know that we shouldn't buy the pot first. But we made a conscious decision to ignore that rule, given our great luck to be in Tokoname, and also that it would be OK with us if we never even got an opportunity to use the pots. We just wanted some Tokoname pots.

The next morning we got up at the crack of dawn and visited Kaneyo, a shop that we had thought looked interesting, but hadn't had time to visit the night before. This shop was the gold mine of bonsai pots, and the owner invited us to look around in the back area (sort of like a warehouse) for whatever we liked. We found beautiful pots, classically shaped in understated, subdued shades of reds, browns, and greys, all with chops and individually signed by the artisan. After about an hour of trying to decide what to buy, we picked out our top five choices and went to pay for them. The owner, upon seeing that we were going to buy a quantity of pots, promptly declared a 50% discount. Wordlessly, Tom and I both looked at each other, asked the owner to wait just a minute, and headed back to get the five other pots that we had left on the shelves but still wanted really badly. We left the shop loaded down with pots but giddy with excitement that we had struck such an amazing deal. We got lucky that day.

Nowhere else in the world would one agree to meet a perfect stranger, get into her car with her and have her drive you around a strange place to meet other perfect strangers and to go to their houses. Yet in Japan you can really do this and feel completely safe, and this is our second experience at this. So when we met Yamanaka-san after lunch and went off

Report from Robert Baran, Phoenix Bonsai Club - See our event through

unjailed eyes. When asked how he found the time to write this piece and get it to Betty by Monday morning, he replied, "The energy comes from: 1) the trees, 2) the stones, 3) the people, 4) my place in the universe when I can't grow 1), collect 2), or meet with 3).

I just got back from the first International Scholarly Symposium on Bonsai and Viewing Stones which was held over the weekend at the National Arboretum in D.C. I flew out Friday afternoon from Phoenix (after a 3-hour drive from Kingman) and arrived in Baltimore right around 11 pm. The flight had left a half hour late, but with the tailwind, we made it to BWI on time. I'm glad Southwest Airlines didn't serve a substantial meal, because approaching BWI we encountered a bit of turbulence. I stayed at the airport Friday night, but got less sleep in the passenger lounge than I had planned because every 20 minutes they played a message over the loudspeaker in both English and Spanish regarding the increased security measures passengers have to go through to get to their gates. What sleep I got was sound, knowing I was protected by that VERY large 3-D stained glass Chesapeake Bay crab on display in the lounge.

In the morning, I misjudged how long it would take to get to the Arboretum via Super Shuttle - I didn't account for a jack-knifed semi backing up traffic in the light thundershowers, or the driver missing our turn-off, or me not being the first stop (silly me) - and got to the auditorium at 9:30 a.m., 60 minutes into the first speaker's 90-minute presentation. "The History of Bonsai in Japan" presented by Mr. Hideo Marushima, premier Japanese bonsai historian and author. A couple of the slides were new to me, but the rest I already was familiar with. His translator, although he may have been competent in business matters, seemed to have no feel for the philosophy or concepts we use, and stumbled along. I realized I didn't miss much. Hiromi Elias, wife of the Arboretum's director, jumped in toward the end and smoothed things out.

Next was Dr. Tom Elias's turn - Dir., USNArboretum - with "Discovery & Introduction of Bonsai to the West." A very nice and succinct overview. I even learned a few new things. At the end when they asked if there were any questions, I apologized for the "plug" and stated that if they wanted to get further details on the things Dr. Tom had spoken about, including reference to the 1902 French text on bonsai, they could find it at our website, www.phoenixbonsai.com. I tried not to take any of Dr. Tom's thunder and there were a number

of people in the crowd who acknowledged my presence at the meeting and/or who knew of the site already. I'm going to be corresponding with Dr. Tom about details. It is remarkable that the director of the entire 444 acre Arboretum - with its [full-grown]collections of azaleas, dogwoods, ferns, conifers, hollies and magnolias, boxwood, herbs, perennials, and state trees - happens to be an expert in the history of our little part of it [=bonsai, pun intended].

At break I chatted with a few folks, including Elsie Andrade from the Phoenix club, as well as Curt Wegman. Curt was also in the club and lived within a mile of me in Surprise, AZ, but we were never able to meet there due to our busy lives. So we had to go across country to do so. He lost many of his trees when he moved from Texas and sold some of the rest to Phoenix folks. The balance he shipped back to Texas. I have a small narrow-leaf fig of his and told him it's getting good care. Curt is just into suiseki - viewing stones, and the philosophical ancestors of dwarf potted trees - these days. And Elsie over the years has taught our club about suiseki, in addition to having one of her stones in the National Bonsai and Penjing Museum's Collection. The Bloomers from Flagstaff, also very much into suiseki and speakers at our club, were there also.

Dr. Peter Del Tredici then spoke of the Larz Anderson bonsai, brought to this country in 1913 and donated to the Arnold Arboretum in Boston when Anderson died in 1937 (Peter is now the museum head). Taken care of during the 1940s and 50s by ordinary groundskeepers, the surviving trees were given more expert/knowledgeable care from the 60's forward. They are among the very few trees extant from that period, and are being shaped to match the bonsai portrayed in the wonderfully illustrated, turn-of-the-century export nursery catalogs.

I was able to speak to several people during lunch, which was followed by *International Bonsai* magazine publisher Bill Valavanis' well-organized presentation on the different types of and names for tray landscapes through the centuries.

Warren Hill, the former (and second) curator of the National Collection, then did a 3-hour demonstration of a 55" tall 25-tree beech forest planting on a rock slab. There was a very

informative open discussion during the demo. At various times people got up to stretch their legs, and when I did I wandered over to the Museum next door. This is a high-walled but open-air display of the trees in the National Collection, with the North American, Japanese, and Chinese Pavilions and a tropical tree conservatory. I'd seen most of these during my visit in 1998; but they still amaze, of course, as if it were the first viewing.

The rains had stopped mid-morning, and the air was fresh and damp. The Satsuki azalea bonsai were all in blossom. John Naka's "Goshin" juniper forest was looking very healthy, and it was pleasantly surprising to see that a few of the compositions had tiny ferns growing out of the base mosses.

I also visited the newly dedicated Kato family stroll garden inside the official entry gate to the Bonsai & Penjing Garden, with its maples and blooming azaleas. Heading out, I passed a group of about six people visiting the North American Collection and asking among themselves what the deadwood was on the California junipers. I excused myself and proceeded to spend 15 minutes playing docent, explaining how the deadwood is preserved, how the confinement of the roots dwarfed the trees, how the top and bottom growth is then kept in balance, etc. It was just this side of heaven: me, teaching about bonsai right there in the National Museum!

Wandering back over to the Auditorium, I was re-seated next to Jerry Stowell, first president in 1967 of the American Bonsai Society (ABS) and an early "shaker-and-mover." I had briefly corresponded with him a couple of years ago, and he was gracious enough to talk to me about his interesting life for about an hour total that afternoon. (He's turning 75 in a few weeks and his bio will be found in a few days at the June 9 listing for the Bonsai Book of Days part of our site (www.phoenixbonsai.com/Days/Days.html).)

There will also be bios forthcoming for Doris Froning (March 26), Ted Tsukiyama (Dec. 13), and Warren Hill (Nov. 27).

At the buffet dinner under a big tent outside, I got to meet Saburo Kato who was there for the Kato family stroll garden dedication and to speak about the 5th World Bonsai Friendship Federation Convention in 2005. That fabulous event will be hosted by the Potomac Bonsai Association. Without a doubt, he is the number one bonsai teacher in the entire world, and has

done innumerable things to promote bonsai as an international and peaceful experience. Though he just turned 87 and is slightly built, this still active, frequently travelling, influential giant is the third of five generations of his family involved in bonsai (see bio at www.phoenixbonsai.com/JYNBioSK.html).

And then I saw that John Naka was there also! The Phoenix club's honorary teacher who was demonstrating for us before we were a club, this California teacher had gone on to become the grand master of the Western hemisphere and easily in the top five teachers worldwide (see bio at www.phoenixbonsai.com/JYN.html). He asked me if we'd met before and said that I didn't have a moustache at the time – which was true, a very brief

meeting during a party at the Huntington Botanical Garden in March of 1997!

He's going to be 88 in August and has complaints of arthritis in his knees, but his mind is so sharp and aware!

For dinner I was seated with Martin Klein and John Romano of the ABS, both of whom I've corresponded with. Marty was involved with the development of the side-looking sonar and was also expressing how difficult it is sometimes to learn the history of one's interest. A lot of the early days of that sonar were/are classified govt. work. And due to prior commitments, Marty was not on board Dr. Robert Ballard's ship the night the latter found the H.M.S. Titanic using that sonar . . .

Afterward I finally got to meet Marco Favero of Italy. We've been e-mailing each other for 7 years. Marco translated for his wife Simone (French but fluent in Italian) and Luciana Queirolo (Italy) who donated her magnificent mountain suiseki (appropriately named "La Bella") to the B&PMuseum.

We then went back with Chris Cochrane to the Days Inn where everyone had rooms. I met Chris during my 1998 trip; and he has been one of my biggest fans, announcing to everyone when our web site went up in 1999. Chris is a major volunteer at the Museum and has been nudging Felix Laughlin, the non-profit National Bonsai Foundation's president, to include me and/or my work as a part of the NBF's website. (I'd corresponded with Felix earlier this week; and Saturday morning he gave me a package of photocopies of the early NBF minutes for my *Bonsai Book of Days* project.)

Saturday night I shared the room with Chris and Glenn Reusch, the latter was also a dinner

table-mate. Chris and Glenn occasionally go collecting suiseki in the Shenandoah Valley. There were a bunch of us crowded in Lynn Boyd's room next door looking at suiseki which our Italian friends had brought with them for sale. (Lynn is a longtime Internet Bonsai Club member also.) Very nice stones, especially from the Liguria area of Italy. I then brought a few of the people over to our room to give a preview of *The Bonsai Coloring Book* I've been working on since 1998 (with graphics now by Paul Steele).

The ABS Executive Committee is meeting this month to decide if they want to publish it. The aforementioned John Romano is their bookstore keeper and a big supporter of the project. (And Marty Klein was the first ABS person I approached about the Coloring Book in 1999.) Our Italian friends were very impressed with the Coloring Book and how it can serve to introduce children – and others – to this art. Earlier they had gifted several of us with copies of one of their colleague's books on suiseki – in Italian – as well as a videotape, same subject, same language. Chris is getting me a copy of the text in English. I previewed the English text; and the tape definitely seems to do justice to the topic from an art-lover's and philosophical point of view. (Chris also gifted me and several of his friends with copies of the Museum's history autographed by Felix and Dr. Tom.)

There were several others I met and/or spoke with at the Symposium – Chris and Betty Yeapanis (who visited Phoenix last year and who participated in the after-dinner auction on Saturday), Nina Ragle, Mrs. Wm. Merritt, etc., etc. All told, there were about 160 speakers and other participants registered, but these were among the highlights for me.


Chris and Glenn had to get up early on Sunday to help set up the suiseki display at the Museum (which was right across the street on the National Arboretum grounds). I cleaned up and took the Super Shuttle – with a much better driver – back to BWI airport. (For various reasons I wasn't able to stay for the Sunday program, which was dedicated to all aspects of suiseki.) My flight left only 10 minutes late and got to Phoenix a little early around 1:20 pm. The desert-floor-heated-air outside the Valley made for

a turbulent homecoming. I drove to my mom's house and helped her pack up some things to go to her new place in Sun City. I was back in Kingman by 7:15, tired but very happy. Couldn't sleep part of Saturday and Sunday

nights because I was replaying the events in my head. What an experience.

This awesome trip was made possible in part by support from my wonderful wife, Kathy, her folks, and my mom.

We now return you to our regular programming . . . Thanks for your time, Robert

[We'll have more on the huge event next month. Unlike Robert, we had to rest afterward. ]

Integrated Pest Management Tips for May by Scott Aker, IPM Specialist, USNA Arboretum

The following has been excerpted from www.ars.gov/ars/Beltsville/na web site to contain items applicable to bonsai. The tips for June do not come on-line in time for this issue.

Begin *beat testing* [once a week by gently tapping a branch on a piece of white paper] your **dwarf white pines** for white pine tip dwarf mites this month. Look for small, translucent to yellowish mites moving across the page. The mites cause older needles to yellow and drop. Severely infested pines can become completely defoliated just before new growth begins to emerge. Keep mite levels low by periodically spraying down your pines with water from a hose. If you see more than 30 mites per beat, a treatment with horticultural oil or insecticidal soap will be needed. White pine tip dwarf mites are cool season mites, so they are more active in early spring and will disappear as the weather warms up.

If you have noticed a white, waxy, fluffy residue on your houseplants, you likely have a **mealybug** problem. Mealybugs get into the crevices on the foliage, stems, and flowers of plants. Often, they can be found on the roots as well. They have a flattened, oval shape, and range in color from white to pinkish gray. Outdoors, mealybugs are usually controlled by beneficial insects such as lacewings, hover flies, and ladybird beetles. Indoors where natural controls are not present, mealybugs can run rampant and are hard to get rid of even with frequent pesticide applications. The best treatment for mealybug is sanitation. If at all possible, throw away infested plants and replace them.

Monthly Care Tips - 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.

CONIFERS

BLACK PINE: Water up to 3 times per day until the 20th of the month then begin once a day watering. 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.

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.

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.

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.

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.

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.

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

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.

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.

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

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

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.

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

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

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.

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.

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.

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.

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.

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.

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.

GARDENIA: Water as needed. Blossoms open during the Can be kept in 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.

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

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.

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.

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.

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.

WISTERIA: Water often. Keep in full sun until start of summer, June 20th, then in half day of shade.

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Just a timely note: The 25th Annual PBA Auction was a rousing success! We believe (at press time) that ~\$5,000 of bonsai-related materials changed hands Saturday at Behnke's. Don't forget to shop there if you can! Make a point of telling a manager you're a bonsai clubber and appreciate their yearly help. They let us use their room EVERY year for FREE! And we love 'em for it. More later.