



Volume 6, Issue 2-2008 ~ February 2008

Northwest Native Plant Journal

A Monthly Web Magazine

Pacific Madrone, fact and fiction, pg 22

Making paper with native plants, pg 12

Wild animal rescue--what to do, pg 9

Published by The Wild Garden: Hansen's Northwest Native Plant Database

Northwest Native Plant Journal

A Monthly Web Magazine

Regular Features

About this Journal.....	3
On the Cover.....	4
Native Plant Puzzle <i>Name this plant!</i>	5
Garden chores to do now.....	6
Sparky's Corner.....	7
Notes from Jennifer.....	34
Native Plant Resources Information on the Web....	32



Contents

Rescuing wild animals

What to do (and what not to do) if you find one, how to get help.....9

Make your own paper

Put in some native plant parts! We show you how, it's easy.....12

Pacific Madrone

Surprising facts and fun fiction about this NW native beauty.....22



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About this Web Magazine

This Journal was created under the direction of Wally Hansen – a dedicated Grower, Aficionado and Passionate Lover of Northwest Native Plants.

This Journal is not 'commercial.' Our goals are:

- A** — To generate interest, even passion, concerning the magnificent Native Plants of the Pacific Northwest.
- B** — To help you create your own Native Plant Gardens, large or small, for home or work.
- C** — To help you propagate and “grow on” those species that interest you the most.
- D** — To inform both Home Gardeners and interested Professionals of many disciplines concerning trends and news items from my little corner of the world.
- E** — To help the reader enjoy native plants more by understanding the historical and cultural role of native plants (i.e.—use by Native Americans, Pioneers, Early Botanists, etc.).

Indian Plum (*Oemleria cerasiformis*), the first Northwest Native Shrub to bloom each year promises spring will soon be here.
Photo by JoAnn Onstott



On the Cover



Pacific Dogwood (*Cornus nuttallii*)

Soon this Northwest Native Tree will begin blooming. It's a beautiful tree, native along the western coast from BC to California and in the California mountains, in USDA zones 6-7. A moderate grower, the Pacific Dogwood will reach at least 20' and often develops multiple stems. The branches become laden with brilliant white flowers in spring and sometimes in late summer. The creamy-white flowers consist of four petal-like bracts, each 3" long. In the fall, the foliage is a pleasing yellow or red. This excellent shade tree requires rich, well-drained soil and will thrive in partial shade. A little pampering in the first few seasons will be rewarded. Place a specimen tree or grouping of Pacific Dogwood in every native garden where the bright flowers serve as a beacon of white against dark conifers.

Photo by JoAnn Onstott.



Native plant puzzle



Photo by JoAnn Onstott

Name this plant!

A clue to help you on your quest for the correct answer:

"I always surprise gardeners when my quiet winter mien turns raucous at the first opportunity. When the noise dies down it's just little old me. I'm either a girl or a boy and if you want fruit you'll need a pair. Don't plant that boy by the porch though or you'll be oh, so dismayed!"

Send me an email to nwplants@gmail.com with the correct botanical name of this plant. A 10% discount on the plant of your choice if you are the first to correctly identify it.

Good luck!
Wally

Answer to last Journal's puzzle:

Another plant has stumped our readers--and us! Our mystery plant of last month is still unidentified.

Congratulations to all who correctly answered!



To Do List

Caring for your NW Native Plant Garden

1 – Take hardwood cuttings for propagation. Many native plants can be propagated with this simple technique. Add to your own garden or share your plants with friends.

2 – Clean up dormant perennials. Slugs and earwigs love to hunker down in the debris of last year's perennials. Pick all that old stuff up and add to your compost pile where it will become rich, nutritious amendments for tired soil. Good for container gardens, too!

3 – Remove dead trees, shrubs, branches if they pose a danger from falling on someone, otherwise consider leaving them for your wild visitors. You can use dead branches as trellis for climbing plants or to support wobbly ones. Lay branches along a fence row where they'll compost or put some together tipi style for a shady spot in summer.

4 – Order bare root plants. Prepare their new homes and plant as soon as they arrive. They'll have a head start on container plants you put in later and they are much less of an expense when purchased in bare root form.

5 – Get your tools in order if you haven't done that yet. Sharpen, replace handles, mark them to ease identification if you loan tools. A bright handle will help locate a forgotten tool in the yard.

6 – Plan gardens for this year. Consider adding some edibles to your landscape. Maybe a nice huckleberry garden?

7 – Construct planting boxes. Make wooden ones from old pallets (a wonderful free source for wood projects!) or form some with hypertufa.

8 – Set up a toad house. Put your creativity to work here. Broken flower pots make good toad houses as do other found objects.

9 – Prepare for slugs. With all the rain we've had this year the slug population may be a world record. Encourage the birds to visit your yard. They're avid slug-eaters.



Sparky's Corner

A special message from our frisky contributor



Super bowl--what is that? All the two-leggers yesterday were talking about super bowl. I thought at first it was something to do with their odd eating habits but then they talked about patriots and giants so I don't know what that is about. Patriots are probably OK but giants? I'm not so much OK with giants. They also said Tom Petty. Now I know about him. Jennifer knew him when he was a kid and helped him get jobs singing. She said he is a very nice guy. But all that other stuff--just another two-legger mystery I'm thinking.

It's nice outside today so far. Not too cold, not too hot, not too wet and not too windy. For winter that's about perfect. We still have plenty of food stored away so nobody in the neighborhood is going to be hungry.

I think it's time for romance again. The grownups are acting weird. The boys are chasing the girls and (and each other) and sometimes the boys stop and fight before they start chasing again. They thump the trees a lot and talk really loud about how big and strong they are. This has been going on for weeks. I wish the girls would hurry up and decide which boy they want and knock off all the

roaring around. My buds and I chase each other but we do it for fun, we're playing. These grownups are not playing. After they get the mating over with, the boys will go back to being regular guys. The girls will start making nests. They'll find a cozy spot and fill it up with leaves and sticks and stuff until it's nice and deep and roomy. Then they will start putting in moss and soft stuff. The babies are naked when they're born so the mommys build the nests to keep them warm until they start to grow fur. The babies are also blind. That's why the mommy makes the nest deep so the babies won't fall out.

[⇒More⇒](#)

Sparky's Corner, continued

After the babies are born the mommy hangs around them all the time making sure their tummies are full and they are all warm and cozy. The babies stay in the nest for over 2 months until they're good and ready to come out.

Sometimes they fall out though. This is very bad. It happens if the whole nest gets knocked down by wind or something or maybe one of those giants the two-leggers mentioned could have thrown it down. If you find a baby or a whole nest on the ground, get help right away. But first, get the baby warm. They don't make enough heat to keep themselves warm so you can't just wrap them in a blanket. Get a heating pad or a hot water bottle and put the wrapped up baby on that. You can even fill up a plastic bag with hot water and close it securely and wrap it in a towel if you don't have that other stuff. Then get help--somebody who can take care of the baby or can tell you how to do it. If you have access to the internet, go here:

www.squirreltales.org/
www.squirrel-rescue.com/
www.squirrel-rehab.org/

Or you can call one of the places listed on the next few pages. There's a bunch of them.

But we don't have any babies in my neighborhood yet. They start being born in March and April.

*Your Friend,
Sparky*



—ROBERT BATEMAN—
NOVEMBER 29, 1985 gallery one MENTOR, OHIO

A poster advertising a showing of Robert Bateman paintings. We love this squirrel in the snow.



SOS! Rescuing Animals

What to do if you find a lost or injured animal.

Sooner or later it seems we all meet an animal that is lost or hurt. If it's someone's pet like a dog or a cat, we know we can call the Humane Society for help and advice.

But if it's a wild thing, those rules about domesticated animals don't apply and we need a different kind of help. Don't assume you know what to do--a lot of animals have been inadvertently harmed by well-meaning amateur rescuers. There are many good reasons to seek professional guidance. The wild one may have a disease or something. If you have pets, they may take offense at your bringing in somebody new. It may be against the law for you to handle the wild one. So talk to the pros. This is not a job for us regular 'joes.'

You can search online for information and contacts. Or you can call one of the people we list here. They are licensed wildlife rehabilitators and their job is to help us two-leggers when we have a wild thing in trouble. We're only listing Oregon here but you can find the closest rehabber near you here: <http://www.tc.umn.edu/~devo0028/contactN.htm#or>

Oregon, Central	Deschutes County (Sisters)..... 541-549-8963
	Jane Stevens, Wildlife Rehabilitation & Education Network (W.R.E.N.)
	wildrehab@empnet.com
	<i>Wildlife Species:</i> Western gray squirrels, porcupines, marmots, red-shafted flickers, otters, wildlife education and talks
Oregon, Northern	Marion County (Salem)..... 503-856-8242
	Salem Wildlife Rehabilitation Association
	<i>Wildlife Species:</i> all native species to Oregon
	<i>Comments:</i> we are always looking for volunteers
Oregon, North Central	Wasco County (The Dalles)..... 541-478-2584
	Jean Cypher, DVM, (director) Rowena Wildlife Clinic
	<i>Wildlife Species:</i> All birds, all native mammals as allowed by ODFW regs and all native reptiles and amphibians
	<i>Specialties:</i> Songbirds and raptors
	<i>Comments:</i> Also willing to provide treatment to any unowned or stray animal that cannot be taken to a local veterinary clinic



Karen Latham painted this baby bobcat. The painting is available at Whistlepick Gallery, Fredericksburg, Texas, www.whistlepick.com

⇒ More ⇒

Rescuing Animals, continued

Oregon, Northeast	Cove..... 541-568-4522 Lynn Rives, licensed home wildlife rehabilitator lrives@eoni.com <i>Wildlife Species:</i> all mammals, songbirds, raptors
	Pendleton..... 541-278-0215 Lynn Tompkins, Blue Mountain Wildlife raptor@ucinet.com <i>Wildlife Species:</i> raptors
Oregon, Northwest	Astoria..... 503-338-3954 (emergency pager) Sharnelle Fee (Director), Wildlife Rehab Center of the North Coast director@coastwildlife.org <i>Wildlife Species:</i> we accept primarily birds, mammals OK, but no raccoons; we can refer to a local rehabber who does raccoons <i>Comments:</i> We serve the entire north coast of Oregon from Lincoln city to Astoria
	Portland..... 503-292-0304 Bob Sallinger, Audubon Society of Portland Wildlife Care Center bsallinger@audubonportland.org <i>Wildlife Species:</i> all wildlife native to Oregon
Oregon, South Central	Klamath Falls..... 541-850-2749 (rescue line) George Brown, Klamath Wildlife Rehabilitation <i>Wildlife Species:</i> raptors (licensed falconer)
	Klamath County (Sprague River)..... 541-533-7322 Terri Mander, Wildlife Ranch, Inc. birdhealer@aol.com <i>Wildlife Species:</i> Eagles <i>Comments:</i> specialize in raptors but can advise on all birds and mammals
Oregon, Southeast	Guernsey County (Kimbolton)..... 740-227-1184 Jennifer McClung (director), Windy Ridge Wildlife Rehabilitation <i>Wildlife Species:</i> we accept all species for emergency care and stabilization; we transfer all category 2 wildlife and birds of prey



My friend, Monte Harner,
captured this shot of a fam-
ily of Canadian honkers
having an afternoon swim.
Great photo!

⇒ More ⇒

Rescuing Animals, continued



Oregon, West Central	Polk County (Salem)..... 503-585-0564 Melanie Smith, (rehabber/coordinator), Whitecrow Wildlife Rehab and Release Project <i>Wildlife Species:</i> Work exclusively with raccoons
	Corvallis..... 541-745-5324 Chinitimini Wildlife Rehab Center cwrc@proaxis.com
Oregon, Western	Lane County (Eugene)..... 541-485-1320 Louise Shimmel, Cascades Raptor Center raptors@raptor-center.org <i>Comments:</i> fax 541-485-4586
	Molalla..... 503-829-9567 American Wildlife Foundation <i>Specialty:</i> our staff veterinarian is a wildlife care specialist, with extensive experience in raptor care. AWF is open to accept native wildlife on the Pacific Northwest.
	Oakland..... 541-459-4062 Janis Hudson, Umpqua Wildlife Rescue <i>Wildlife Species:</i> Avian (passerines, some raptors), reptiles
	Salem..... 503-856-8242 (hotline) Reva Lux, Salem Wildlife Rehabilitation Association (SWRA) <i>Wildlife Species:</i> small birds and mammals (especially insectivores)

Osprey on the wing.
 Another beautiful photo
 by Monte Harner.



Making Paper by Hand

Add dried flowers, leaves or other native plant pieces--beautiful!

In the background, Field Cluster Lily (*Dichelostemma congestum*). Mix a few fresh petals in your paper for color or put a few dried ones into the mast just before screening.

Here's a fun thing just about anybody can do (young children should be supervised). Our Master Recycler's group used to demonstrate this at various fairs or other events and our audience never failed to be fascinated with the process. I even showed it to my grandson's first grade class, though 25 enthusiastic 6 year olds were a more lively group than I was prepared for!

The first paper was invented by ancient Egyptian Ts'ai Lun in A.D. 105 by mixing hemp, mulberry bark and rags with water, mashing it into a pulp, pressing out the liquid and then hanging it in the sun to dry. This is still the underlying theory. Our methods are a bit more fancy nowadays.

Aside from learning how paper is recycled, the final product can be truly beautiful. You can make greeting cards, frameable art, even stationery or wrapping paper by recycling waste into wonderful possibilities. This is a great way to use shredded paper. A side benefit: it totally guarantees whatever confidential information was on the original documents will never be discovered by anybody. The perfect protection against identity theft, guaranteed.

We give you two ways to make paper: rough-textured rustic or smoother fine grained. Whichever you select, experiment and have fun. You can add pieces of yarn, tin foil, seeds, flower heads, crushed bark--the possibilities are endless. Don't forget the scent of the paper. Including a few dried needles from Incense Cedar (*Calocedrus decurrens*), some bark of Sweet Gale (*Myrica Gale*) or tiny Elderberry flowers (*Sambucus mexicana*) sprinkled onto the wet pulp after it's turned out on the screen will impart a fresh fragrance to your product. Let your creativity loose!

Carol Kovler created this piece. The color of the paper shows the dried fern to advantage.

[⇒More⇒](#)

Making Paper by Hand, continued

Smooth fine-grained paper

Simple Recipe from Pioneer Thinking (www.pioneerthinking.com/makingpaper.html):

In the background, Wood's Strawberry (*Fragaria vesca*). Flowers and leaves are nice in your paper.

Many types of paper that can be used include:

- Computer Paper (unprinted)
- Newspaper (If you want a grayish colored paper)
- Magazines
- Egg Cartons
- Old Cards (For heavier paper)
- Toilet Paper
- Paper Bags
- Non Waxed Boxes (Pre-soak in warm water)
- Office Paper
- Tissue Paper (For finer paper)
- Typing Paper
- Napkins
- Construction Paper

Supplies you'll need:

- Sponge
- Window Screening (mold)
- Wood Frame (old picture frame can be used too) (deckle)
- Plastic Basin/Tub (Large enough to totally immerse frame)
- Blender/Food Processor (For making paper pulp)
- White Felt or Flannel Fabric
- Staples or Tacks (For tacking screen on frame)
- Liquid starch (optional)



Delicate gossamer bow sets off the handmade paper cover of this album. The strands and dried petals in the paper give a delicate look. From www.thepetalpress.com

Suggested additions to your handmade paper:

Common Yarrow (*Achillea millefolium*), leaf and flowers
Vine Maple (*Acer circinatum*), leaves
Serviceberry (*Amelanchier alnifolia*), flowers

Pearly Everlasting (*Anaphalis margaritacea*), flowers
Wild Ginger (*Asarum caudatum*), leaves
Great Camas (*Camassia leichtlinii* ssp. *suksforii*), petals

➡ More ➡

Making Paper by Hand, continued



Instructions:

1. Select the pieces of paper to be recycled. You can even mix different types to create your own unique paper.
2. Rip the paper into small bits, and place into the blender. (about half full). Fill the blender with warm water. Run the blender slowly at first then increase the speed until the pulp looks smooth and well blended. (30 -40 seconds) Check that no flakes of paper remain. If there are, blend longer.
3. The next step is to make a mold. The mold, in this case, is made simply by stretching fiberglass screen (plain old door and window screen) over a wooden frame and stapling it. It should be as tight as possible.
4. Fill the basin about half way with water. Add 3 blender loads of pulp. (the more pulp you add the thicker the finished paper will be) Stir the mixture.
5. Now is the time to add the liquid starch for sizing. (This is not necessary but if the paper is going to be used for writing on, you should add some, the starch helps to prevent inks from soaking into the paper fibers.) Stir 2 teaspoons of liquid starch into the pulp.

Cattails were used in this paper for texture.

At right, Cattails (*Typha latifolia*)
Photo by Jennifer Rehm

Place the mold into the pulp and then level it out while it is submerged. Gently wiggle it side-to-side until the pulp on top of the screen looks even.

[⇒ More ⇒](#)



Making Paper by Hand, continued

6. Slowly lift the mold up until it is above the level of the water. Wait until most of the water has drained from the new paper sheet. If the paper is very thick, remove some pulp from the tub. If it is too thin, add more pulp and stir the mixture again.

7. When the mold stops dripping, gently place one edge on the side of a fabric square (felt or flannel square). Gently ease the mold down flat, with the paper directly on the fabric. Use a sponge to press out as much water as possible. Wring the excess water from the sponge back into the large plastic tub.

8. Now comes the tricky part. Hold the fabric square flat and slowly lift the edge of the mold. The wet sheet of paper should remain on the fabric. If it sticks to the mold, you may have pulled too fast or not pressed out enough water. It takes a little practice. You can gently press out any bubbles and loose edges at this point.

9. Repeat the steps above, and stack the fabric squares on a cookie sheet. Save one fabric square to place on the top of the stack to cover the last piece of paper. Use another cookie sheet to press the remaining water out of the stack. (do this outside or in the bathtub, it can make a mess)

10. After you press the stack, gently separate the sheets. They can be dried by hanging on a clothesline or laying them out on sheets of newspaper. When they have dried peel them off the fabric and voila! you have paper!

In the background here is the Common Reed (*Phragmites australis*). Native grasses add strength as well as textural interest in handmade papers.

Pick perfect flowers and leaves to press and dry. Native plants are blooming right now!



This journal crafted in Thailand has wires and pressed flowers for a unique look. The twine tie holding the pages together is a nice touch. Dried grass or slim strips of bark could be braided to serve the same purpose. Beargrass (*Xerophyllum tenax*), often used for baskets, would also be a fine replacement for the twine and the fragrant leaves would be a lovely addition.

⇒ More ⇒

Making Paper by Hand, continued

Rough-grained rustic



How to Make Paper by B. Zedan

Supplies

- Paper to turn into pulp
- Decorative bits, if desired (dried flowers, leaves, shredded bark, seeds, even glitter!)
- Blender (look for an old one at yard sales--don't use the food one for this)
- Screen in a frame a little larger than you want your paper to be (this can be a sturdy picture frame with screening stapled on it, an old dryer vent screen, one of those screens that fits in windows)
- Dishpan or other container big enough for your screen to fit in
- Lots of old towels or rags or pieces of felt.
- Sponge for blotting
- Newspaper
- Water

Gather what you need. The screen shown here is window screening backed by hardware cloth for strength. It goes easier if you work near a water source, and where you can spill water without worries like outside or the garage.

1. Fill blender

Fill the blender about 2/3 full of water. Be kind to yourself and let the water temperature be between tepid and bathwater warm, no need to go plunging your hands into cold water.



2. Tear up the paper

Start tearing up your paper. You could use a shredder or scissors to cut it if you want to (or have bad hands), but tearing might be quicker. If you're using shredded paper, you can skip this part. If your shredder cuts in strips you could put the strips in sort of cross-wise so it makes confetti. Your bits of torn paper should be no bigger than 1x1 inch square. If you have a heavy duty blender, you can make them a little bigger.

Our background on this page is the Lady Fern (*Athyrium filix-femina* var. *cyclosorum*). Another fine addition to handmade paper.



Handmade notebook with grasses embedded at different levels. This is from Nepal and is made from the bark of *Daphne Cannabina*, a native shrub.
From www.blackyak.co.uk, a fair trade import company.

⇒ More ⇒

Making Paper by Hand, continued

3. Blend

If your blender pulses, put the paper in, cover securely and then blend. If your blender does not pulse, turn it on about medium and put the paper through the hole in the lid a little at a time. Make sure that lid is on tight or else the pulp will go all over the place and you will never want to make paper again. Blend until the pieces are tiny. It may take a while depending on the strength of your blender and the kind of paper you're using. Thinner paper will mush up faster. The pulp color is one to three shades darker than the dried paper will be.



4. Pour

Pour the pulp into the dishpan. Add water if needed to make it soupy enough but not too much. It will take some experimenting to get the right consistency. This is how it should look. The smaller the pieces, the finer the paper. Depends on what you are aiming for. We're not making the paper you buy for printing, this is a work of art in itself.

5. Prepare your workspace

Next to the dishpan, put down several layers of newspaper and then a piece of cloth to receive the screen with the pulp on it. Have all the cloths, lots of newspaper, and sponge at hand and ready.



6. Stir and add special bits

Stir your hand around in it or use a big spoon or spatula. Do this before you make each sheet of paper, anytime the mixture starts to separate. Add botanicals or other special items to the pulp now.

7. Dip the screen

Going it at about a 45-degree angle, dip your screen into your pulp, tilting it further as you go, so you're *easing* the screen into the pulp. The paper's cellulose will bind itself, you just need to gather it evenly on your screen. Once the screen is submerged in the pulp, shake it back and forth just a little to even out and settle the pulp along the screen. Rock or gently shake the screen as you pull it up out of the pan. If your screen is not covered well, just flip the screen over and tap the pulp back into the pan. It will fall right off.

In back of the text is the Indian Plum (*Oemleria erasiformis*), a native shrub which begins blooming in late January. The little strings of flowers would be fine in handmade paper, as would the bright yellow-green leaves.

Suggested additions to your handmade paper:

Pine needles and bits of cones
Paxistima myrsinites (Oregon Boxleaf), flowers
Oxalis oregana (Wood Sorrel), flowers and leaves

Olsynium douglasii (Blue-Eyed Grass), flowers and leaves
Myosotis alpestris (Alpine Forget-Me-Not), flowers
Malus fusca (Western Crabapple), petals

➡ More ➡

Making Paper by Hand, continued



8. Drain and flip

With your sheet formed, tilt your screen to drain the excess water out into the pan. When its only dripping intermittently, you can transfer the paper to the cloth/newspaper pad. Line it up at the edge of the pad and then quickly flip it over. The paper should stay on the screen well enough for you to do this but be quick about it--don't hesitate.

9. Sponge

Sponge the back side of the screen. Move all over the back of the paper, especially the edges. Squeeze the water out of the sponge as you collect it. The object is to get as much water out of the paper as possible so it will release from the screen. The dryer you make it now the shorter the drying time will be.



10. Pull off the screen

Starting from a corner, pull the screen off the paper. Be careful. If it won't let go, plop it back down and soak up more water with the sponge.

11. Blot

Cover the new paper with another cloth, then some more newspaper. Blot it now by pressing straight down on top of the newspaper with a rag to mash out as much water as possible.

12. Do it again

Dip the screen into the dishpan again, repeating steps 7 through 11, stacking each new sheet of paper on top of the others with cloths and newspaper in between. After a few sheets, the paper will be getting thin and hard to get off the screen. Add more pulp. If you don't have enough in the blender, mix in some more shreadings and water. You can change the color mix now by adding different colors of shred.

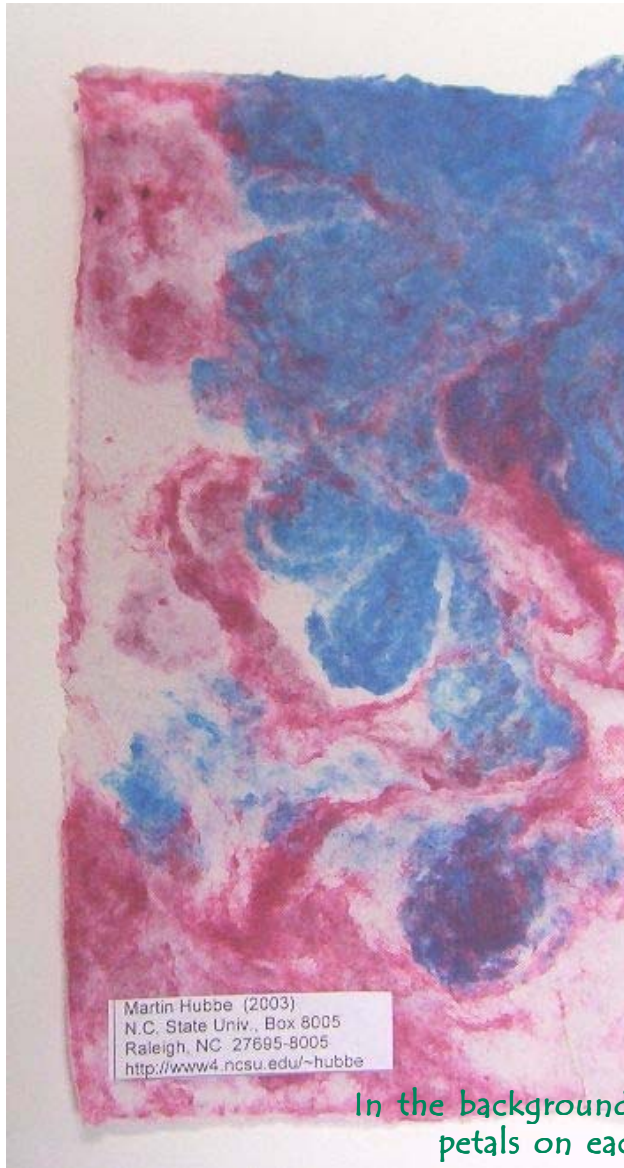
Our background here is Pacific Dogwood (*Cornus nuttallii*). Because the flower bracts are so thick, the paper should be heavier to support them. But what a regal combination that would be!

Dried leaf with bits of seed pods and a dried leaf are beautiful together.



⇒ More ⇒

Making Paper by Hand, continued



13. Press

When you've made all the paper you want, top off your pile with another cloth and more newspaper. Put the pile on the floor and then stand on it to squish as much water as possible out of it. Don't wiggle around, just stand there very still. You can also put a board or other sturdy flat item on top of the pile and then stand on that. Press it with your weight for a few minutes.



14. Dry

You can remove each sheet of your damp paper and let it dry in a well-ventilated place. Always pull the paper up from the corners gently.

How you dry it will make a big difference in the finish of the paper. For a smoother finish, Put it on a piece of glass or old mirror. You can leave it stuck to one cloth and clothes-pin it up (by the fabric so the paper isn't marred), or you can remove the paper from both cloths and let it dry. This will give you a rougher sheet.



Depending where you live and the time of year, drying time will vary. Check after a few hours or overnight.

15. Cleanup

Rinse the blender jar and pour the water into the dishpan. **Do not pour this down the drain.** It is not friendly to pipes and will build up to clog them.

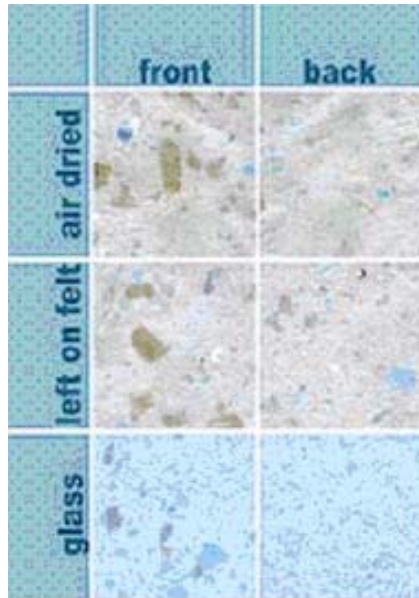
Dispose of the pulpy water by dumping the dishpan on your compost. No compost? Pour it around plants, either outside or in. If you don't like the looks of it, scratch into the soil a little bit. It will break down and nourish the plants.

Hang your cloths up to dry for the next paper-making session.

Recycle the newspaper.

In the background is Prince's-Pine (*Chimaphila umbellata*), a native perennial with round little petals on each of the blossoms. Very sweet embellishment for your handmade paper. ➡More➡

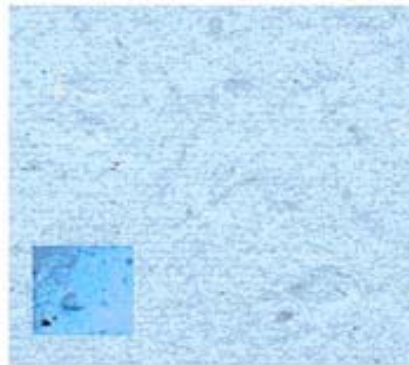
Making Paper by Hand, continued



Side By Side Drying Comparison

Here is the surface quality of the paper, depending on different kinds of drying styles. It's two different batches so don't pay attention to the color of the paper.

Oregon Iris (Iris tenax) shown in the background would make quite an addition to handmade paper. Dried, the petals would be beautiful with their prominent veins. A few fresh petals mixed with the paper might net a very delicate lavender tint.

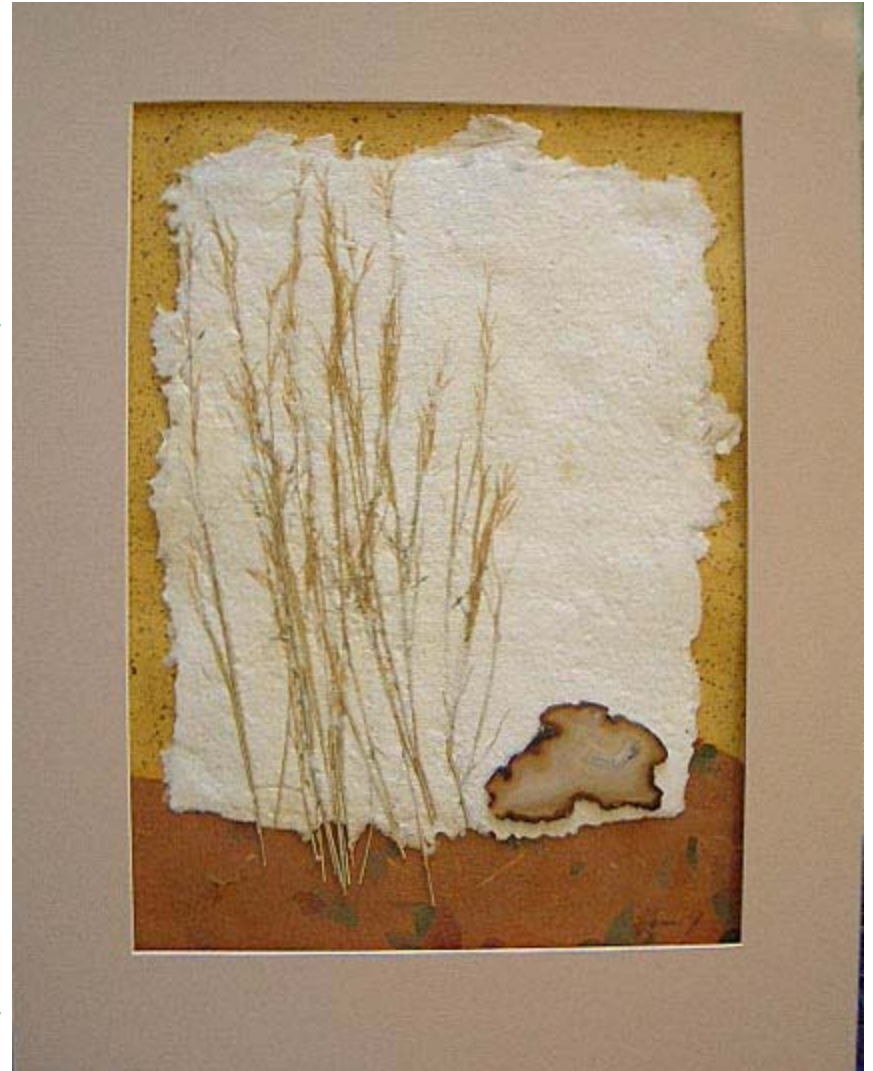


Color Comparison

The color of the pulp is always darker than the resulting paper. Using construction paper and colored paper

in the mix will create a wider gap between pulp and paper color. If you want a bright color, add lots of colored paper to your pulp.

Grasses and a thin slice of agate were pressed onto the thick rough-textured paper in the top layer of this framed creation. A background of two different smooth papers, each with embedded objects of other tones.



Created by Four Winds Woman, Linda Frances. www.4windsartist.com.

⇒ More ⇒

Making Paper by Hand, continued

Some artists have taken handmade paper a step farther and used the material to create new and exciting versions of traditional objects. One such creative talent fashions hanging lanterns and lampshades which are exquisite. The light within illuminates the pieces of nature captured in the paper.

Another person presses leaves and other natural elements into her paper and then gently forms it into bowls and other shapes which are finished with laquer when completely dry. She also molds her paper into picture frames and other pieces.



Hanging lamp made of handmade paper and bamboo ribs for the shape. This is by an artist named Manali, www.passionlanterns.com.

Think of all the types of things that have been made of paper for centuries. For instance, paper parasols to shade one from the sun. Or paper fans, either the folding kind or the paddle sort. With a little ingenuity, these could be made of hand-crafted paper.

What about a lacy paper with translucent dried flowers and/or leaves, mounted between two pieces of glass and hung in a window? Wouldn't that be lovely?

Plan now for a summer day of paper-making. If one used muscle power with a potato masher instead of an electric blender, this could be a camping activity the whole family might enjoy!



Handmade paper with maple and sumac leaves is shaped into a bowl and then laquered. From Edie of Crystal Springs, Minnesota. www.flowerartbyedie.com/gallery.htm



Pacific Madrone, Fact and Fiction

One of the Northwest's most beautiful trees.

In 2002, Wally asked me to write about one of my favorite trees, the Pacific Madrone (*Arbutus menziesii*), for the nursery's website. It was a labor of love because I've long held the utmost admiration for this unique tree. My essay begins:

***Arbutus**, genus of small trees and shrubs of the heath family, including the madrona tree of California and Oregon, and the strawberry tree of Europe. The trailing arbutus of the eastern United States is closely related to our northwestern madrona. This trailing arbutus, when found in the southern states is called the ground laurel. In New England, it is known as the mayflower.*

***Arbutus menziesii (PACIFIC MADRONE)** A beautiful, elegant broad-leaved evergreen, 30-70 ft. Famous for its smooth, reddish brown trunk, its large evergreen leaves and small red berries. Often grows on dry bluffs and poor soil. Sheds bark, berries and leaves. Tree trunks often bends at graceful angles.*

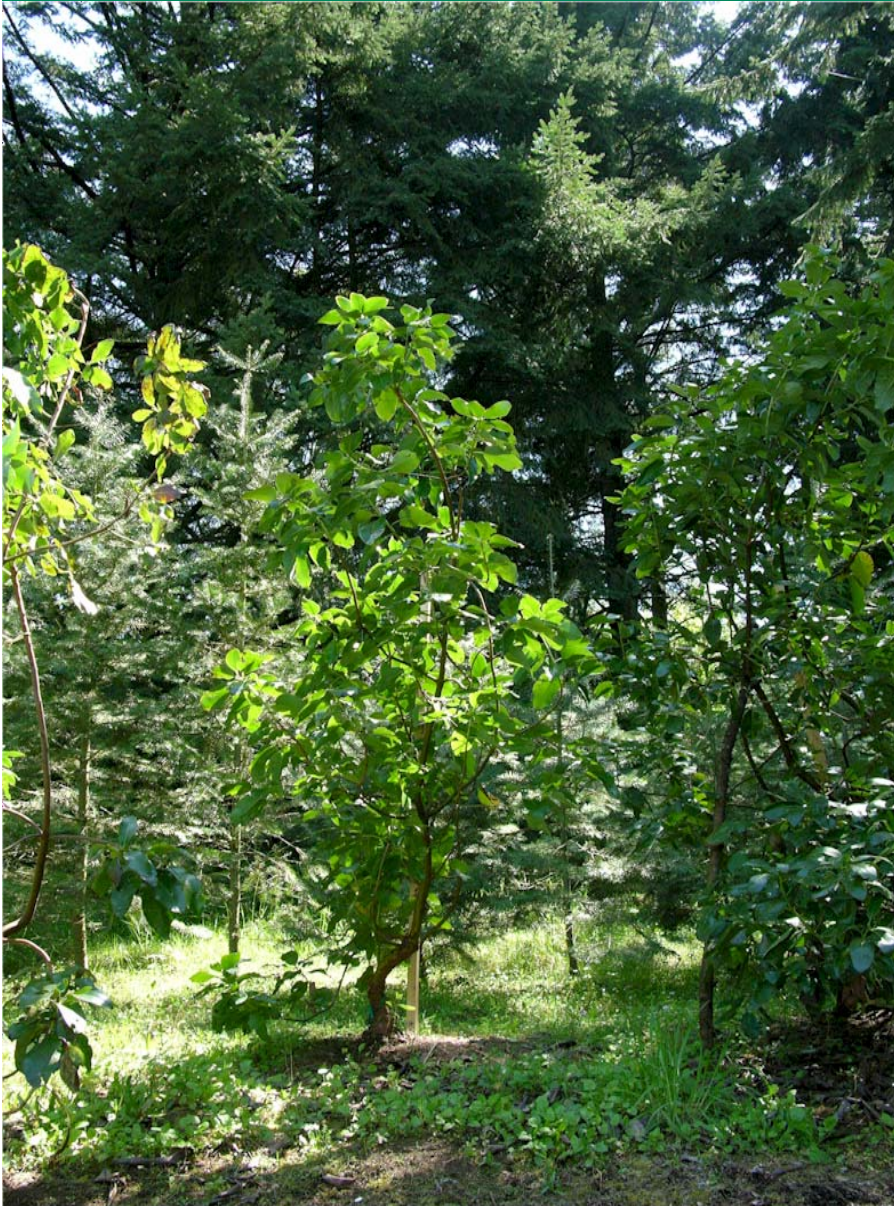
Beginning in March through June, we see why this particular specimen is so valued in the landscape. The red, smooth bark in combination with the dark green of the leaves and the whiteness of the blossom is absolutely stunning. As the flowers are spent, red and orange and yellow fruit, usually in the same cluster, appear and by autumn are mature. Other times of the year we are rewarded with a completely different show. In June or July, we see new leaves emerging in a vivid green as the old



Photo by Jennifer Rehm

[⇒More⇒](#)

Pacific Madrone, Fact and Fiction, continued



leaves turn a rich red and gradually fall. These leaves are a wonder in themselves. They are shiny and very green on top, much paler on the underside, hairy when young. The bark of the madrone has it's own palette, beginning as deep orange when young. As the tree matures, the bark becomes darker and darker red until it phases into grey. At that point the trunk begins to scale creating a completely different texture than the smooth young tree.

Scientific classification: *Arbutus* make up the genus *Arbutus*, of the family *Ericaceae*. The madrona tree is classified as *Arbutus menziesii* and the strawberry tree as *Arbutus unedo*. The trailing arbutus known as ground laurel and mayflower is classified as *Epigaea repens*.

Habitat and Geographic Range: From Vancouver Island, British Columbia, south through the lowlands of the Cascades, sometimes found in the Sierra Nevada, through San Diego County and the southern California coastal mountains and finally to it's most southern growth area of Santa Cruz Island, the Pacific madrone is always distinctive wherever it places it's roots. It's elevation choices are from sea level to 6,000 feet.

This young madrone was planted in a setting that closely mimics where it would be growing in the wild. The nearby Doug Firs are often the Madrone's companions. Though other trees are planted closeby, the Madrone has enough headroom to stretch out. It should be content here throughout its lifetime.

Photo by JoAnn Onstott

[⇒ More ⇒](#)

Pacific Madrone, Fact and Fiction, continued

The environments we find this beauty range from areas with average rainfall as much as 150 inches yearly to as little as 15 inches a year. As particular as it can be to establish, once it settles down to grow it will withstand high temperatures and drought to wet freezing conditions. Although it prefers some sun, it seems not to mind some partial shade. It often strikes a fellowship with oak or conifers as long as the forest does not smother it by standing too near. Neighbors known to live amicably with the Pacific madrone are Oregon white oak, Canyon live oak, tan oak, chinquapin, California black oak, California laurel, white or Douglas fir, coast redwood or Ponderosa pine. In fact, this unique tree often becomes the nursemaid to young Douglas fir seedlings.

Use of Plant: *Native Americans ate the fruits of the madrone uncooked. The wood is quite dense, making it difficult to work except by the skillful carpenter. Mexican caberellos were known to make their spurs from this wood because of the hardness and the beautiful color.*

Propagation: *Nearly impossible to survive when dug in the wild.*



The bell-shaped flowers are creamy white and their scent is similar to honey. Against the dark green shiny leaves, these natural bouquets are so beautiful they beg to be picked and plopped in a vase.

Photo by Jennifer Rehm

[⇒More⇒](#)

Pacific Madrone, Fact and Fiction, continued



Though it appears contrived, this planting is a natural occurrence. The Madrone is growing at the back of the Doug Fir and its branches embrace the large fir trunk on both sides. I love the contrast of the Madrone with the rough texture of the fir bark.
Photo by Jennifer Rehm

Culture: Superb as a single tree or in drifts. Does best in a south or west exposure, well drained. Do not over-water or fertilize. Salal does nicely below Madrone. A must for every garden. Mainly disease resistant, the madrone is sometimes afflicted with root rot, fungi or soot cankers.



Historical and Special Interest: A curious natural deer repellent is produced during the time when the leaves are young and attractive to our forest friends. A liquid containing reduced sugars is secreted just at the tip of the leaf bud which attracts ants and flies. The presence of these insects renders those succulent leaves unpalatable to deer.

[⇒ More ⇒](#)

Pacific Madrone, Fact and Fiction, continued

Since writing this basic rundown of Madrone, I read a story told among the Straits Salish peoples in one of my most dog-eared botanical reference books, Plants of the Pacific Northwest Coast by Pojar and Mackinnon. Here it is as told by Diamond Jenness, an early ethnographer:

Pitch used to go fishing before the sun rose and then retire to the shade before it became strong. One day he was late and had just reached the beach when he melted. Other people rushed to share him. Douglas-fir arrived first and secured most of the pitch, which he poured over his head and body. Grand Fir obtained only a little and by the time Arbutus arrived there was none left. Therefore, Arbutus has no pitch to this day.

Another Straits Salish story, this one told by Chief Phillip Paul of the Saanich people:

Arbutus was the tree used by the survivors of the Great Flood (a tradition common to almost all northwest coast peoples) to anchor their canoe to the top of Mount Newton. To this day, the Saanich people do not burn Arbutus in their stoves, because of the important service this tree provided long ago.

This is the autumn face of Arbutus. The older leaves are red and you can see the smooth bark where the outside pieces have fallen away. Not long after this photo was taken the Madrone's red berries formed where the flower clusters had been. Unfortunately I did not get a shot of it at that time. Maybe next year. This particular tree grows in Adair Village between Monmouth and Corvallis.
Photo by Jennifer Rehm



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Pacific Madrone, Fact and Fiction, continued

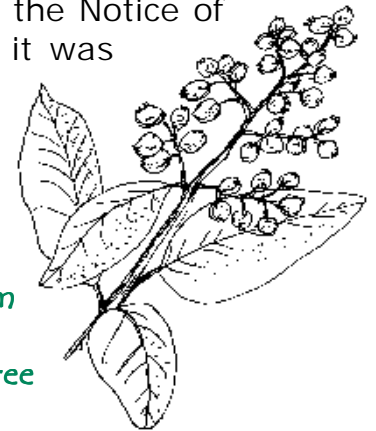


Pojar and Mackinnon say of *Arbutus*:

"... it is a magnificent evergreen tree with white flowers in the spring and red fruit in the fall, and attractive reddish bark that peels off in large strips. Its berries sometimes persist on the trees until Christmas-time. The tree looks like it belongs to warmer climates than ours. *Arbutus* means 'strawberry tree' in Latin, in reference to the bright-red fruits. It was called *madrono* (Spanish for 'strawberry tree') by Father Juan Crespi, the chronicler of the overland Portola expedition of 1769 to discover the 'lost bay' of Monterey. He named it for its resemblance to the Mediterranean strawberry tree (*A. unedo*)."

It was first brought to the attention of European botanists by Archibald Menzies, surgeon-naturalist with Captain Vancouver, who came upon it first at Port Discovery on the Olympic Peninsula in 1792. Menzie, in his writings, says "it was at this time [March 2, 1792], a peculiar ornament to the Forest by its large clusters of whitish flowers and evergreen leaves, but its peculiar smooth bark of a reddish brown colour will at times attract the Notice of the most superficial observer." Later, in 1827, it was David Douglas, that intrepid collector-naturalist, who sent seed back to England for the horticultural world. In Europe it is one of the most highly prized evergreen trees.

Professor Wilbur Bluhm's photo of a mature Madrone shows the elegant bark transitioning from dark reddish brown to the smooth cinnamon-coloured layer beneath. I don't know where this tree grows but it seems to have been shorn of some branches earlier in its life.



[⇒ More ⇒](#)

Pacific Madrone, Fact and Fiction, continued

Madrone is known as a difficult tree to grow, and that is absolutely true in one way--it is almost impossible to transplant once it leaves the seedling stage. Therefore if you're going to include arbutus in your garden, choose its home well, prepare it properly to receive the little diva, and plant it once and for all. If you try to move it, it will surely die. Once it is established, this tree will withstand just about anything the northwest cares to throw at it.



This young Madrone is as large as you can expect to survive the ordeal of moving from pot to ground. Like Dogwoods, the Madrone does not take kindly to being moved about.

Rain and wind and snow and drought are pretty much ignored. Observe it in the wild. It hangs off cliffs, it curves itself around huge conifers to reach the sun, it stands with arms akimbo in isolated, arid, exposed sites.

I call it a diva because it is not common to find a grove of Madrone though they do in fact exist. Usually we have one tree growing in the most unlikely places and doing quite well, thank you very much. There's a relatively young one, about 9 years old, along a fence beside Highway 99 near Adair Village. There's another just a few feet from the southernmost underpass of South River Road. I found an old one growing at a 90 degree angle right out of the side of a canyon in such a precarious position I couldn't even get a footing to snap its photo. This daredevil's trunk was approximately 3 feet in diameter.

Wherever you plant your Arbutus, expect it to be messy. This is not a tidy tree. It drops bark fragments, flowers, leaves and fruit willy-nilly. It does this all the time, not just at any particular season. Personally, that's not a problem for me because I tend to let nature take care of itself. If it throws down leaves they'll eventually make the soil they land on richer. If I step on a ripe berry I voice the traditional "eeeeuw!" and wipe my foot off with a stick or handy groundcover. But if you want picture-perfect, you will be picking up Madrone droppings on a regular basis. There will be enough of them that if you don't pick them up you'll be hard pressed to find anything which will grow beneath the tree. But then, there won't be many weeds growing there either. It's a double-sided issue.

[⇒More⇒](#)

Pacific Madrone, Fact and Fiction, continued

Another little issue with Madrone is the tendency of the tree to attract the leaf miner and fungal or bacterial leaf-spotting blights. Here again, if you're a fussy gardener and overwater your Madrone, these pesties will be more common. Your best bet is to leave that tree alone and let it fend for itself. The more it's left on it's own, the more likely it will be to toughen up and shape itself in poetic displays. It's a wild thing and thrives on studied neglect.

If you've decided to accept the challenge of incorporating a Madrone in your garden, choose its location wisely and well. If you are fortunate enough to have a large space you could, indeed, plant several in a grove or drift. You will have a grand display, rivalled by none. If you have a normal sized lot you could plant a single specimen in a dry, exposed sunny location with the caveat that the day may come when it must be cut down. But you might get lucky and your Madrone could become stunted and twisted, gnarled branches twining among themselves, never reaching more than 20-30 feet. A coastal clime might make this possibility a distinct reality, given the salt air and stronger winds.

This ladybug has volunteered to aid the Madrone by removing any leaf miners or other nastiness that may be present.

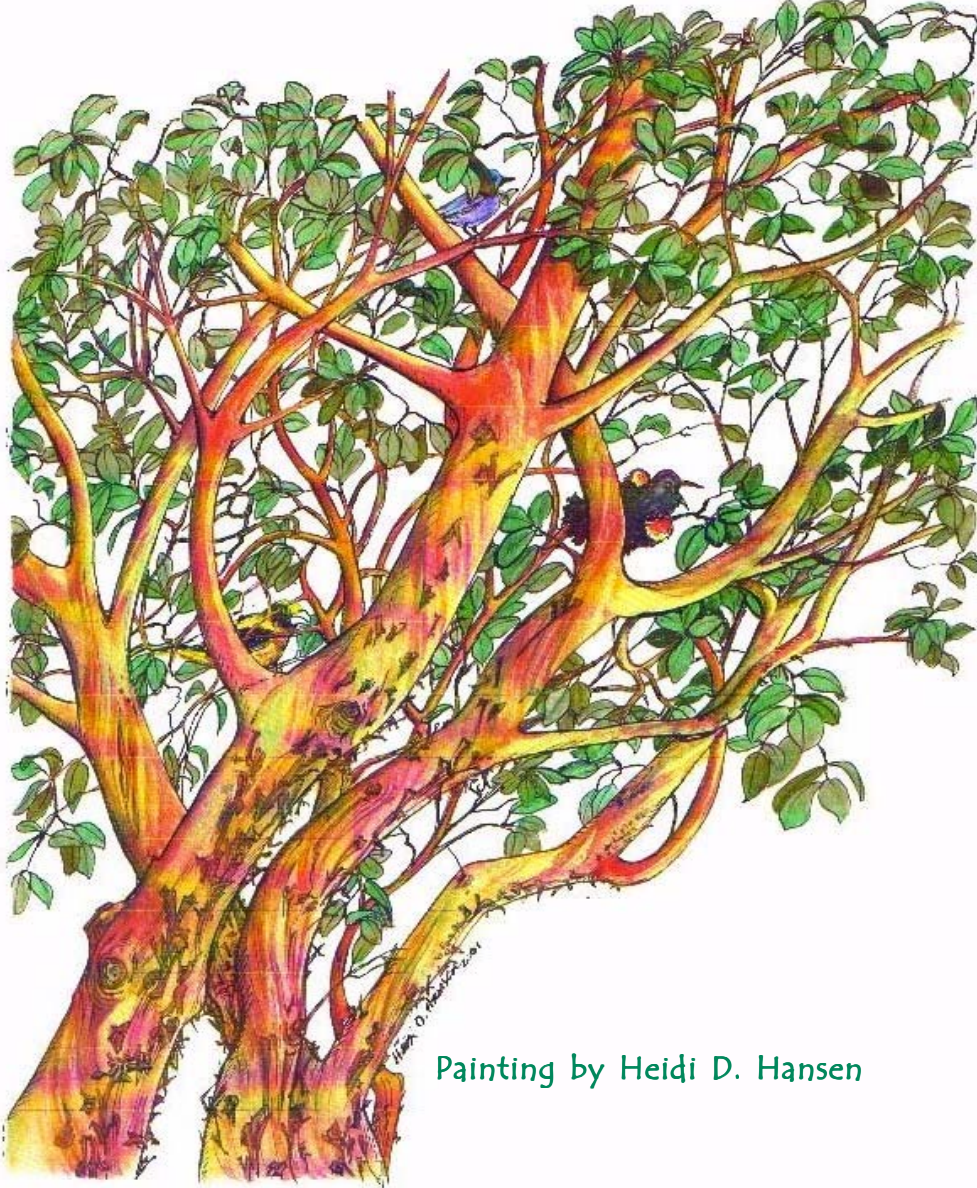
Ladybugs are such responsible little garden helpers, and cheerfully colored as well!

Photo by JoAnn Onstott



[⇒ More ⇒](#)

Pacific Madrone, Fact and Fiction, continued



Painting by Heidi D. Hansen

MADRONO

*CAPTAIN of the Western wood,
Thou that apest Robin Hood !
Green above thy scarlet hose,
How thy velvet mantle shows !
Never tree like thee arrayed,
O thou gallant of the glade!*

*When the fervid August sun
Scorches all it looks upon,
And the balsam of the pine
Drips from stem to needle fine,
Round thy compact shade arranged,
Not a leaf of thee is changed!*

*When the yellow autumn sun
Saddens all it looks upon,
Spreads its sackcloth on the hills,
Strews its ashes in the rills,
Thou thy scarlet hose dost doff,
And in limbs of purest buff
Challest the sombre glade
For a sylvan masquerade.*

*Where, oh, where, shall he begin
Who would paint thee, Harlequin ?
With thy waxen burnished leaf,
With thy branches' red relief,
With thy polytinted fruit,—
In thy spring or autumn suit,—
Where begin, and oh, where end,
Thou whose charms all art transcend?*

Bret Harte
(1836 –
1902)
wrote this
poem to
the Pacific
Madrone, a
tree he
honored
often in his
writings.



Useful Plant Databases on the Web

Here is a good collection of web data bases that will be useful to professional growers and all native plant gardeners. This list is from a larger list compiled by Lawyer Nursery in 2002 and published in one of their flyers. I wish to thank them for this public service.

Wally

American Bonsai Society

http://www.absbonsai.org/abs_home.html

Birdchick

<http://www.birdchick.com/>

Hundreds of photos of birds, bees, butterflies and other friendlies. Sharon Stiteler shares the joys of birding as well as insights on rabbits.

Bonsai web

<http://www.bonsaiweb.com>

Portal of links to educate about the art of bonsai.

CalPhotos

<http://elib.cs.berkeley.edu/photos/>

Over 33,000 plant images from the University of California, Berkley

Cornell University online grafting course

<http://instruct1.cit.cornell.edu/courses/hort494/graftage/hort494.index.html>

Fire effects on plant species

<http://www.fs.fed.us/database/feis/>

USDA, Forest Service site.



Painting by Heidi D. Hansen

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Useful Plant Databases on the Web, Continued

Flora of North America Web Site

<http://hua.huh.harvard.edu/FNA/>

Taxonomic relationships, distributions, and morphological characteristics of all plants native and naturalized found in North America.

Forest Types of the United States

<http://forestry.about.com/library/tree/bltypdex.htm>

Maps of the most common forest types.

Forestry index

<http://forestryindex.net/>

Links to news & info on the forestry industry.

Growit.com Rooting Database

<http://www.growit.com/Know/Rooting.htm>

“Extensive information on rooting cuttings of woody plants, organized by botanical name. Developed for commercial growers.”

ModernBackyard

<http://www.modernbackyard.com>

Landscape architecture provides exceptional, affordable landscape design online.

The Native Plant Network

<http://nativeplants.for.uidaho.edu/network/>

Information on how to propagate native plants of North America.



Painting by Heidi D. Hansen

⇒ More ⇒

Useful Plant Databases on the Web, Continued

Portland Bureau of Environmental Services

<http://www.portlandonline.com/bes/index.cfm?c=29323>

Oregon's Clean River Agency website full of wonderful information about caring for our earth. Download their Native Plant Poster, plant list and brochure on removing invasive plants at

River Corridor and Wetland Restoration

<http://www.epa.gov/owow/wetlands/restore/>

Environmental Protection Agency (EPA) site

Soils

<http://homepages.which.net/~fred.moor/soil/links/10102.htm>

A website about soil fertility, chemistry, and pH with many interesting links.

Soil Science Society of America

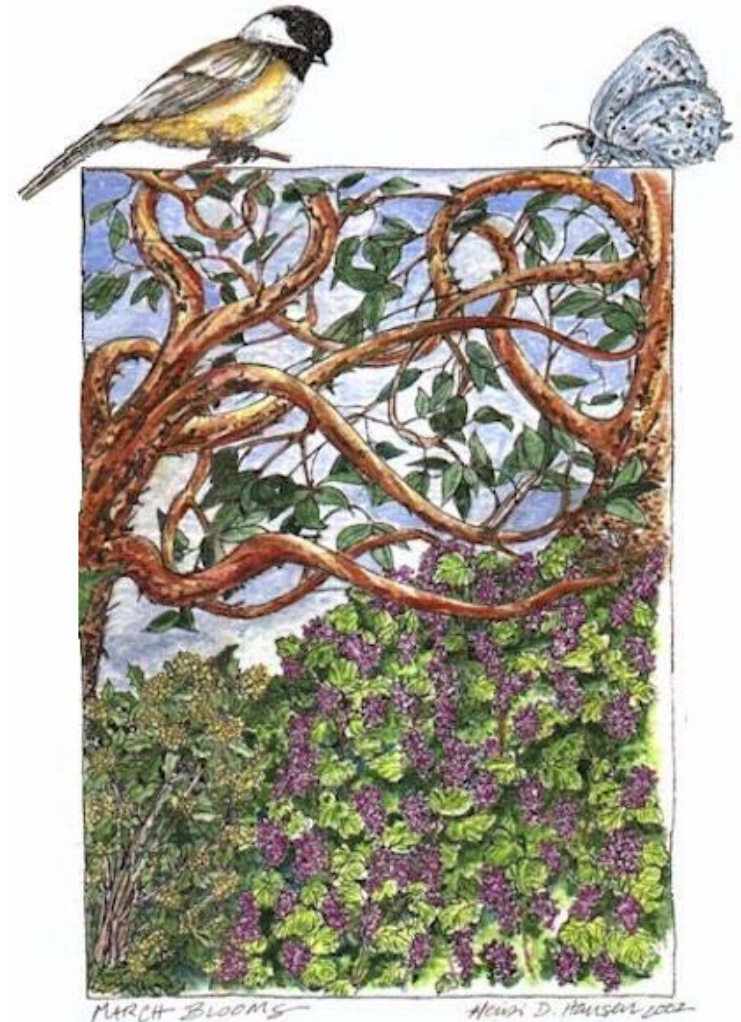
<http://www.soils.org/>

Website for soil science professionals. Offers information and links.

Woody Plant Seed Manual

<http://www.wpsm.net/>

Manual by the US Forest Service covering seed biology, genetic improvement of forest trees, seed testing, certification of tree seeds and other woody plant materials, and nursery practices.



Painting by Heidi D. Hansen



This & That

Notes from Jennifer

Bret Harte's poetry found me as I researched the article on the Pacific Madrone I wrote for this issue. I had paid no attention to the man or his works until that time. It was a fortuitous discovery and piqued my interest so that I went on a short side trip to learn more about this heretofore man of mystery.

Born on August 25, 1839 in Albany, New York, Francis Bret Harte and his widowed mother moved to California in 1854. There he found work as a miner, a school teacher, an express messenger, printer and journalist. He wrote for The Californian with Mark Twain, Charles Warren Stoddard, Prentice Mulford and the editor, Henry Webb. Eventually he was appointed Secretary of the United States Branch Mint at San Francisco, an office he held until 1870.

Never idle for long, he became the first editor of the Overland Monthly, the official newspaper of the Pony Express for which he wrote many stories and poems and gained much notariety. He was appointed United States Consul at Crefeld, Germany in 1878, then transferred to Glasgow, Scotland in 1880 before moving to London. He died on May 6, 1902, in Camberdy, England.

His great love of the west and the native plants that grow here prompted him to focus much of his writings on that subject.



Mama sheep and baby lambs grazing in a pasture off the old Corvallis Road this week.

NOTE: You can read one of Bret Harte's short stories at http://www.shortstoryarchive.com/h/romance_of_madrone_hollow.html. It's called The Romance of Madrono Hollow. Very interesting.

⇒More⇒

This & That, continued

I read of his poem, *The Old Camp-Fire*, in the *Central California Poetry Journal, Volume 96, Number 1, which was described thus:

"The Poem 'The Old Camp-Fire,' in particular reflects a deep appreciation for the California Redwood forest, and a concern for the destruction of the forests. It conveys a strong environmental message."

Naturally, I could not pass up this invitation to bring the poem to you.

THE OLD CAMP-FIRE

*Now shift the blanket pad before your saddle back you fling,
And draw your cinch up tighter till the sweat drops from the ring:
We've a dozen miles to cover ere we reach the next divide.
Our limbs are stiffer now than when we first set out to ride,
And worse, the horses know it, and feel the leg-grip tire,
Since in the days when, long ago, we sought the old camp-fire.*

*Yes, twenty years! Lord! how we 'd scent its incense down the trail,
Through balm of bay and spice of spruce, when eye and ear would fail,
And worn and faint from useless quest we crept, like this, to rest,
Or, Rushed with luck and youthful hope, we rode, like this, abreast.
Ay! straighten up, old friend, and let the mustang think he's nigher,
Through looser rein and stirrup strain, the welcome old camp-fire.*

*You know the shout that would ring out before us down the glade,
And start the blue jays like a fight of arrows through the shade,
And sift the thin pine needles down like slanting, shining rain,
And send the squirrels scampering back to their holes again,
Until we saw, blue-veiled and dim, or leaping like desire,
That flame of twenty years ago, which lit the old camp-fire.*

*Central California Poetry Journal is a website of Dr. Donna Campbell of Washington State University's Department of English.



The bright yellow bark of this willow is quite showy among the brambles. ➡More➡

This & That, continued



*And then that rest on Nature's breast, when talk had dropped, and slow
The night wind went from tree to tree with challenge soft and low!
We lay on lazy elbows propped, or stood to stir the flame,
Till up the soaring redwood's shaft our shadows danced and came,
As if to draw us with the sparks, high o'er its unseen spire,
To the five stars that kept their ward above the old camp-fire,—*

*Those picket stars whose tranquil watch half soothed, half shamed our sleep.
What recked we then what beasts or men around might
lurk or creep ?*

*We lay and heard with listless ears the far-off panther's cry,
The near coyote's snarling snap, the grizzly's deep-drawn sigh,
The brown bear's blundering human tread, the gray wolves' yelping choir
Beyond the magic circle drawn around the old camp-fire.*

*And then that morn! Was ever morn so filled with all things new?
The light that fell through long brown aisles from out the kindling blue,
The creak and yawn of stretching boughs, the jay-bird's early call,
The rat-tat-tat of woodpecker that waked the woodland hall,
The fainter stir of lower life in fern and brake and brier,
Till flashing leaped the torch of Day from last night's old camp-fire!*

*Well, well! we'll see it once again; we should be near it now;
It 's scarce a mile to where the trail strikes off to skirt the slough,
And then the dip to Indian Spring, the wooded rise, and—strange!
Yet here should stand the blasted pine that marked our farther range;
And here-what 's this? A ragged swale of ruts and stumps and mire!
Sure this is not the sacred grove that hid the old camp-fire!*

The freezing snap we had not long ago caused some unusual effects at fountains decorating local businesses. The water was still splashing merrily but much of it was freezing instead of draining away, causing an icy buildup of unusual shapes. The frozen structures standing alongside the rocks continually grew until the temperature warmed.

[⇒More⇒](#)

This & That, continued



A schoolchild's dream! On one of our recent freezy frosty mornings I noticed these puddles of frozen rainwater and remembered what fun they were as we walked to school.

It was a huge treat to stomp the ice over one of these puddles. We'd take turns, sometimes holding on to one another for balance. We'd aim our little rubber boots at the dead center of the ice and then stomp for all we were worth. Then we'd scream as that icy water whooshed up our legs.

This was a going to school activity, not a coming home one. The puddles were often iced in the morning but would be mush or totally melted by the afternoon walk. The melted puddles were still fun--we'd float our lunchpails on them.

We thought it was OK since we'd eaten our sandwiches at lunch. This belief never failed to merit us a mild scolding from our mum who had to pour out the muddy water from our pails. She wasn't too cross. I think they had puddles back when she was a child, too though she never admitted it.

*Yet here's the "blaze" I cut myself, and there's the stumbling ledge,
With quartz "outcrop" that lay atop, now leveled to its edge,
And mounds of moss-grown stumps beside the woodman's rotting chips,
And gashes in the hillside, that gape with dumb red lips.
And yet above the shattered wreck and ruin, curling higher-
Ah yes!--still lifts the smoke that marked the welcome
old camp-fire!*

*Perhaps some friend of twenty years still lingers there to raise
To weary hearts and tired eyes that beacon of old days.
Perhaps-but stay; 't is gone! and yet once more it lifts as though
To meet our tardy blundering steps, and seems to move, and lo!
Whirls by us in a rush of sound,—the vanished funeral pyre
Of hopes and fears that twenty years burned in the old camp-fire!*

*For see, beyond the prospect spreads, with chimney, spire, and roof,—
Two iron bands across the trail clank to our mustang's hoof;
Above them leap two blackened threads from limb-lopped tree to tree,
To where the whitewashed station speeds its message to the sea.
Rein in! Rein in! The quest is o'er. The goal of our desire
Is but the train whose track has lain across the old camp-fire!*



NOTICE: NURSERY IS CLOSED

**In November 2010,
Wallace W Hansen Northwest Native Plants
Native Plant Nursery and Gardens
closed permanently.**

Many thanks to all our gardening friends for your interest in the native plants of the Pacific northwest. It has been our pleasure to serve you.

www.nwplants.com

Our website, www.nwplants.com, is no longer commercial. Our goal is to continue Wally's legacy of generating interest, even passion, in the magnificent native plants of the Pacific Northwest through information and illustration.

Good luck! Good gardening!



Early Blue Violet
(*Viola adunca*)

This hardy little violet grows well in USDA zones 1-9. Very early to bloom. Luscious fragrance, a tasty treat to add to your salad.

Photo by JoAnn Onstott