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Newsletter

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JOHN YOSHIO NAKA, A LIVING LEGEND

It goes without saying that anyone associated with bonsai knows the name John Yoshio Naka. To paraphrase a remark once made about another world-renowned traveler: "No one has been to every place in the world except one person and that's Lowell Thomas and he's been there at least twice," one can say about John: "No one has been everywhere in the world where there is bonsai except John Yoshio Naka and he's been there at least twice."

John Naka has brought the love of bonsai to more people in this world than any other person. Take, for instance, the notice in the last month's issue of the PBA Newsletter about John's forthcoming visit to South Africa. The foreword in the excellent German book on bonsai by Paul Lesniewicz titled "Bonsai Miniatur-Bäume" was written and signed by John. It is the most concise explanation of what bonsai is:

VORWORT
FOREWORD

Bonsai sind lebende Kunstwerke.

Bonsai is a living art form.

Sie sind nicht zu vergleichen mit andern Kunstformen.

It is not comparable to other art forms.

Bei Gemälden und Skulpturen ist ein Kunstwerk dann vollendet, wenn der
Paintings and sculpture are works of art that have been completed when the

Maler seinen Pinsel weglagt, der Bildhauer seinen Meißel.
painter puts aside his brush, the sculptor his chisel.

Bonsai sind im diesem Sinne nie vollendet, sie bleiben lebendige Natur,
Bonsai is in that sense never finished; it remains a living piece of nature,

leben und wachsen weiter.
alive and growing in size.

Es reicht nicht aus, nur die Schönheit dieser Bäumchen zu bewundern.
It is not sufficient to only admire the beauty of these little trees.

Sie möchten dem Betrachter etwas viel Wesentlicheres vermitteln:
They want to act as mediators between the viewer and something more substantive:

die Gesetze des Werdens und Wachsens und ihm die Augen öffnen, dass wir alle,
the universal laws of growth and development and to open the viewer's eyes to see, that all of us,

Mensch und Natur, in dieser Gesetze gemeinsam eingebunden sind.
human beings and nature, are bound together by those laws.

Da Bonsai-Gestaltung für Paul Lesniewicz aus diese Bedeutung hat, halte
Since the propagation of bonsai also has the above significance to Paul Lesniewicz,

ich sein Buch für wichtig und wünsche ihm viel Erfolg.
I consider his book to be important and wish him much success.

The true worth of any bonsai master is measured by the bonsai he has created. I think everyone will agree that John Naka's creation Goshin stands alone as the foremost bonsai masterpiece among U.S. bonsai and ranks as one of the greatest in the world. To me it is truly representative of this country--the tall timbers growing in a forest at the base of a mountain. Therefore, it is indeed a fitting honor for us and this country that Goshin be the first bonsai presented to start the National Bonsai Collection.

Not only has John demonstrated his creative ability as an outstanding bonsai master through the bonsai that he has developed, but he is also an inspiring teacher with a warm, friendly personality. As Bill Merritt mentioned, "There are many people in this world who can proudly show off bonsai and say that John Naka worked on their trees."

John Naka is truly a living legend and a worldwide goodwill ambassador for bonsai. But, there is a second person who has been a sort of silent partner in helping John do what he has done. That person is Alice Naka, John's lovely wife. John always has to show his humorous side, and when he was queried at the presentation of Goshin as to who was taking care of his bonsai collection in California, he gave the following answer: "My wife Alice is, she is the best B-Ser that I know." John then quickly defined "B-Ser" as "bonsai sitter." Now we know who through all the years, while John was off touring the world, took care of Goshin. So to John and Alice Naka thank you both from the bottom of our hearts for entrusting Goshin to all of us.

FREE . . . FREE . . . FREE . . . FREE . . . FREE . . . FREE . . . FREE . . . FREE . . .

INTRODUCTORY WORKSHOP FOR NEW***PBA MEMBERS: Saturday, 9 June 1984 1PM-4PM
Auditorium, Administration Building
National Arboretum, 26th & R Sts. NE

Teacher: Bill Merritt, PBA President

We are continuing our program for new PBA members. A free one day workshop will be offered each Spring to welcome members who have joined our association for the first time.***A modest tree and pot will be provided to initiate beginners to the 'mysteries' of creating their own bonsai.

The philosophy of the program is that a senior teacher, again this year it will be Bill Merritt, will present the artistic background and advise the participants on the styling of their trees. It is expected that a representative from each local club, such as the educational vice president, will be present to assist the lecturer. Students will not complete their creations at this session. Certainly there will not be any potting at this session. Rather, each club is expected to schedule their own follow-up workshop, which should assist new members in the final styling of the tree and introduce the participants to the skills of wiring and potting.

***This workshop will only be offered on a one time basis to new members. The program is specifically designed as an introduction to bonsai and is not meant to substitute for a full fledged beginners course. Each club treasurer will be asked to verify that participants are eligible. This information should be transmitted to the club representative who will be present at the workshop. Early estimates of the number of students would be appreciated. Call F. Mies (301-299-6194) by 1 June if possible.

The cover shows John Y. Naka checking Goshin at the presentation ceremonies during the reception for John at the National Arboretum, Washington, D.C., on 7 March, 1984.

JOHN YOSHIO NAKA RECEPTION

The reception to honor John Yoshio Naka and accept his gift to the National Bonsai Collection of Goshin and two more from his bonsai collection, occurred on the evening of March 7, 1984. The auditorium at the National Arboretum was filled with well over 300 people who partook of the hors d'oeuvres and punch provided by the co-hosts, the Friends of the National Arboretum and the Potomac Bonsai Association.

The speakers included--

Dr. Marc Cathey, Director of the National Arboretum, who acted as Master of Ceremonies.

Mrs. Elizabeth Rea, Chairwoman of Friends of the National Arboretum.

Mr. H. William Merritt, President of Potomac Bonsai Association.

Mr. Mas Kinoshita, Architect of the proposed American bonsai pavilion.

Mrs. Marion Gyllenswann, President of the National Bonsai Foundation.

Mr. John Yoshio Naka, Guest of Honor.

The text of Marion Gyllenswann's speech follows:

For me, one of the many joys of bonsai is the friends I have made and the strong bond between us.

It seems like a short time ago that Dr. John Creech suggested an American Bonsai Pavilion as a counterpart to the priceless collection of bonsai given to the United States by the people of Japan. Tonight makes that dream move closer to reality.

Tonight is the formal opening of a National Fund Raising Drive. We need the help and support of everyone to make the dream of a home for American bonsai come true. We need your generous contributions to build this complex so all Americans can enjoy the beauty of bonsai.

I would like to express our gratitude to the Washington, D.C., Chapter No. 1 of Ikebana International for the beautiful new entrance garden and walkway to the Japanese Bonsai Pavilion, donated as a memorial to their founder Ellen Gordon Perry.

To Mrs. Westbrook for the beautiful Ikebana flower arrangements on our tables tonight.

To the Potomac Bonsai Association--you gave the National Bonsai Foundation its first contribution and are always willing, cooperative, and helpful. A special thank you to your volunteers for planning our reception.

I feel I have been given a special privilege and it is a great honor for me to introduce John Yoshio Naka.

John Naka is one of the most famous bonsai artists and teachers in the world. He is known and loved by everyone, for his endless energy, enthusiasm, and his great sense of humor--he is always a joy and fun to be with.

John, God has given you the talent of a great artist, and you have shared it with all of us.

It is an overwhelming responsibility to accept such a gift on behalf of the National Bonsai Foundation.

You have given so many years of love and care to developing Goshin--it is the most famous of all American bonsai.

John, I know that all of us here tonight are filled with great emotion--and our hearts are skipping a beat because of your generous and unselfish gift of Goshin to the National Bonsai Foundation.

The Foundation accepts your very special gift with enormous appreciation and a deep sense of reverence. The exhibit of Goshin at the American Bonsai Pavilion will bring joy into the hearts of millions of visitors in the future.

Marion then presented John with a hanging scroll, Kakemono, of a Japanese country scene with these words, "John, this is just a humble token of our love for you."

John Naka's speech appears on the facing page.

Goshin had been brought in for display earlier. It required six men to carry it. The tree had been crated for shipment on the West Coast by John Naka. It went by air freight with instructions to not let the temperature drop below 40° F. Goshin was then moved from John F. Kennedy Airport in Queens, NY, to Chase Rosade's Nursery in New Hope, PA, and then to the National Arboretum for the reception, and back to New Hope that night to eventually spend a week at the Philadelphia Flower Show (March 11-18). Then it will make its way back to the National Arboretum. Let us hope that Goshin has as much stamina as John Naka for all that traveling.



John Y. Naka

P. O. Box 78211

Los Angeles, California 90016 U.S.A.

(213) 732-4556

I FEEL VERY HONORED AND PROUD THAT MY "GOSHIN" (GUARD OF SPIRIT OR PROTECTOR OF SPIRIT) HAS FOUND A PERMANENT HOME WHERE IT CAN BE VIEWED BY MANY PEOPLE, AND ESPECIALLY THOSE WHO ARE INTERESTED IN THE BONSAI CULTURE. ANOTHER WORD, IT IS OWNED BY WHOLE AMERICAN PEOPLE AS WELL AS THROUGH OUT THE WORLD.

IT WAS QUITE A CHALLENGING EFFORT AND A LONG LONG TIME INVOLVEMENT TO CREATE "GOSHIN", AND I WANTED TO DO SOMETHING MORE THAN JUST AN ENJOYMENT. IF THIS CONTRIBUTION WILL GIVE SOME ENCOURAGEMENT TO OTHERS TO HELP SUPPORT THE NATIONAL BONSAI FOUNDATION, I WILL FEEL VERY GRATIFIED.

I AM LOOKING FORWARD TO THE COMPLETION OF THE AMERICAN PAVILION, AND I KNOW THIS WILL NO DOUBT STIMULATE MANY BONSAI ENTHUSIASTS. IT WILL ALSO ENCOURGE THE FUTURE GENERATION TO LOOK UPON THIS LIVING ART WITH PRIDE.

I HOPE THIS WILL ALSO LEAD INTO A MORE SIGNIFICANT RELATIONSHIP BETWEEN THE UNITED STATES AND JAPAN AS WELL, AND OFCOURSE PEACE.

12 March 1984

H. William Merritt, Pres.
Potomac Bonsai Association
5451 - 22nd Street
Arlington, Va. 22205

Dear Bill:

It is with a deep feeling of gratitude from the National Bonsai Foundation to send you and the members of Potomac Bonsai Association our expression of thanks. The willingness and cooperation of your membership is greatly appreciated.

Without the help and support of the Potomac Bonsai Association the reception for John Drake, to celebrate the occasion of the beautiful group planting "Joshin" arriving for the American Collection would have been almost impossible.

It was an evening of good fellowship, great spirit and dignity, a perfect setting for the arrival of "Joshin". Thank you.

Sincerely,

Marion Gyllenswan
Pres.

National Bonsai Foundation

The following is a letter of thanks sent to Bill Merritt, P.B.A. President, by Janet Lanman on behalf of The National Bonsai Foundation Inc. Board of Directors.

THE
NATIONAL
BONSAI
FOUNDATION
INC.

3501 New York Ave. N.E.,
Washington, DC 20002

March 9

Dear Bill -

As President of P.B.A. please accept vigorous thanks - for a job well done at the Naka reception.

Once again Molly Hersh with Jo Finneyfrock at her side, did a master coordinating job. The variety of food was superb - and let's face it - good food makes for a good party! Then of course the enthusiastic presence of so many P.B.A. persons made the evening.

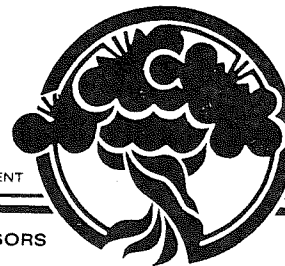
Wasn't it fun? Thanks to each of the many helping hands and hearts.

Cordially,

Janet Lanman

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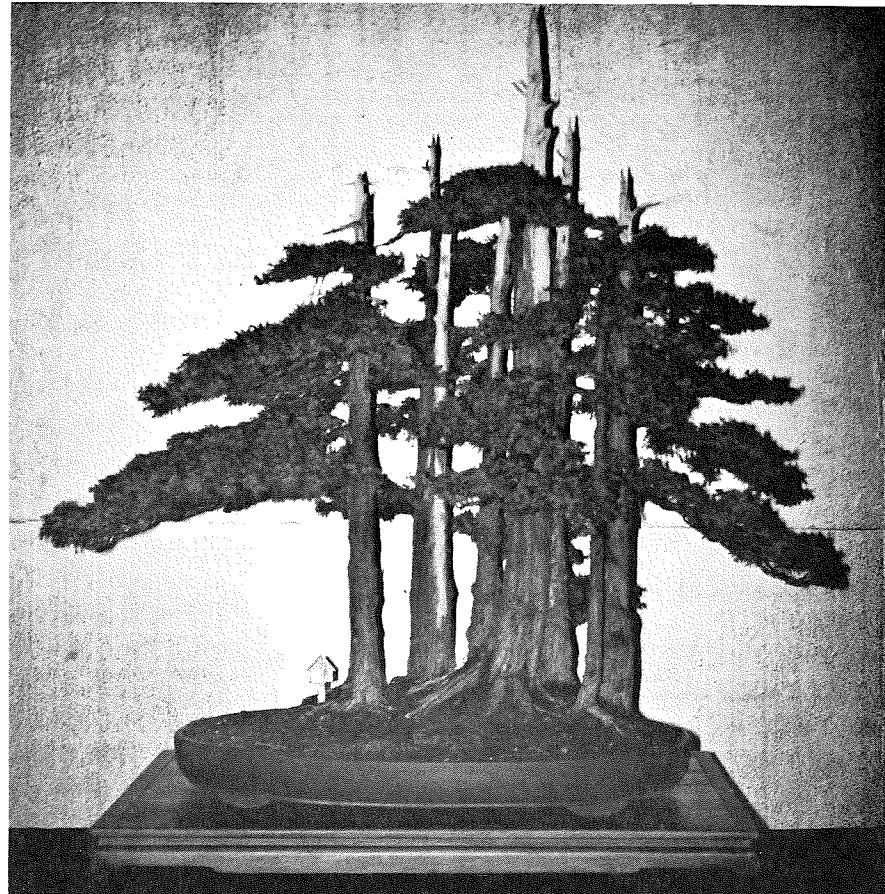
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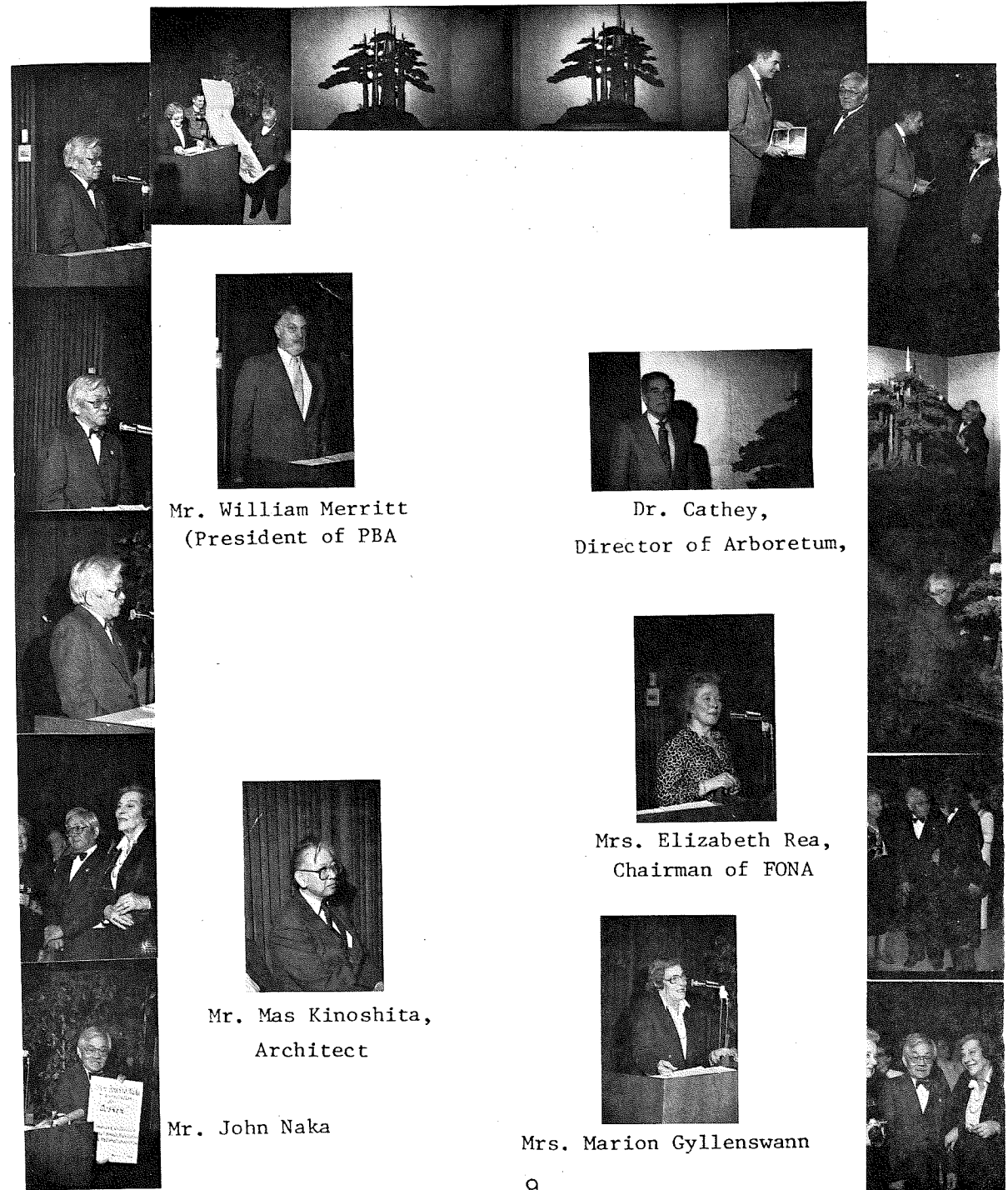
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Golden State Bonsai Association
Potomac Bonsai Association



John Y. Naka's Masterpiece - Goshin



Mr. William Merritt
(President of PBA

Dr. Cathey,
Director of Arboretum,

Mrs. Elizabeth Rea,
Chairman of FONA

Mr. Mas Kinoshita,
Architect

Mr. John Naka

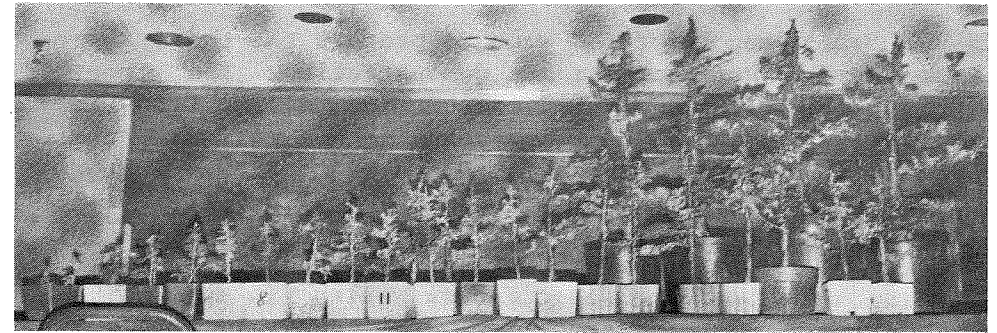
Mrs. Marion Gyllenswann

NOTICE !!!! DUE TO THE LONG DELAY IN THE POSTAL SERVICE DELIVERING THE PBA NEWSLETTER, AVERAGING IN MANY CASES TO MORE THAN TWO WEEKS, THE DEADLINE FOR ITEMS IN THE ISSUES IS SET AS THE 10 TH OF EACH PRECEDING MONTH. IF YOU WISH TO HAVE THIS TIME EXTENDED, PLEASE TELEPHONE ME AND I WILL DELAY GOING TO PRESS TO GET YOUR ARTICLE INTO THE NEWSLETTER.
TELEPHONE: (703) 569-9378.

TO THOSE PBA MEMBERS who so willingly helped with our John Naka - Goshin reception, I extend to each of you the many praises I have received from the many bonsai enthusiasts, as it is you who deserve the credit.

Thanks,
Molly Hersh

A very sincere thanks goes to the Golden State Bonsai Federation! The reciprocal agreement between the Golden State Bonsai Federation and PBA, allows for the following two excellent articles to be reprinted from their outstanding publication, Golden Statements Vol. VII No. 1 of Feb. 1984. The first article shows the virtuosity of the Nakas as creative bonsai masters. The demonstration was done at the Golden State Bonsai Federation annual convention during 4 through 6 November, 1983, aboard the Queen Mary. The second article describes some of the characteristics of Juniperus Chinensis or "Foemina" which the material used in Goshin and in the demo-planting.



THE NAKAS' UNUSUAL GROUP PLANTING

by Ted Matson

The Saturday morning demonstration on the Queen Mary proved to be an exercise in the extraordinary, but maybe the extraordinary is merely the ordinary when one of the demonstrators is JOHN NAKA. One thing that surely made this event extra special was the presence of a second Naka in the spotlight. John's brother, SADAQ, came from Denver to join our convention and participate in the show. It was the first time that the pair had ever appeared together on stage. BEN OKI joined them to assist with the preparation and planting of the trees.

The demonstration was an experiment with a new style of group planting. Basing their design on the observation that rows of telephone poles flanking both sides of a country road appear to converge at a point on the horizon, the Nakas planned to create the illusion of great distance within the narrow confines of a bonsai container. The planting would be a radical departure from traditional arrangements where the tallest trees are surrounded by subordinate ones to form triangular silhouettes. In this design, the trees would be arranged in a V-shape with the two tallest trees near the front of the pot forming a sort of frame for the others which would be planted in two lines in more or less diminishing order of height with the smallest tree at the back of the pot somewhere near the center of the design.

It had taken two days' work to prepare the thirty or so Foemina Junipers for the demonstration. The trees ranged in height from 27" to 2½". The tallest tree had the greatest trunk diameter; the second tallest, the second greatest diameter, and so on. Each tree had been cut to the desired height -the tallest had been reduced from about five feet. Each had been partially pruned, root trimmed, and wired. None of the trees had jin. John said he was tired of seeing jin on all his bonsai. On those trees that were reduced in height, the new apexes were wired as straight as possible. John intended to plant those trees not quite straight so that the change in direction either would not show from the front or would appear to be the natural response of closely grown trees reaching for sunlight.

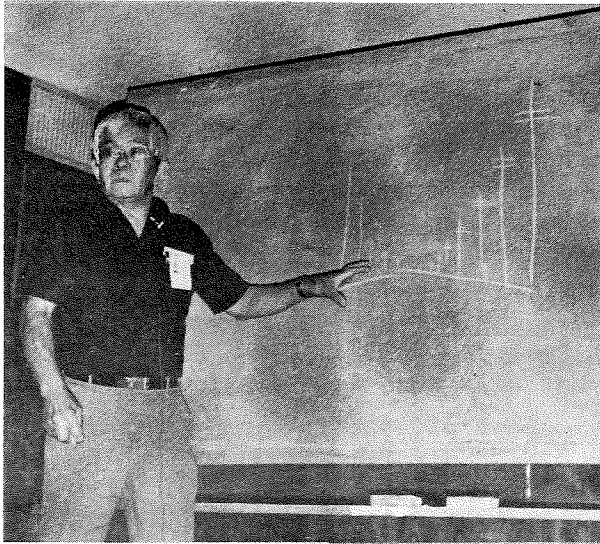
The container chosen for the group planting was also different from the oval pot usually associated with group plantings. It was a narrow, banded rectangular one, approximately 29" wide, 11½" front to back, and 2½" deep. One-eighth inch mesh screen covered the drain holes. Tie wires intended to stabilize the trees until they became established had been epoxied to the pot. The real challenge of the demonstration would be to get all the trees into the container.

John said that there was a danger of monotony in an arrangement such as this one. He didn't want the receding lines formed by the trees to be absolutely straight. Rather, they should curve slightly and come together at a point off center. He wanted to allow some of the subordinate trees to spill outside the arms of the V to divert the eye as it was drawn toward the focal point, and to develop a more natural relationship among the trees. John likened his system of planting trees in a line to planting them in the footsteps of a chidori, a seabird (perhaps a plover), which steps first to one side of the line of travel and then to the other side, but not so regular even as that. It was more like planting trees in the footsteps of an intoxicated chidori!

John wanted the tree trunks to fill visually the space between the two main trunks, but he didn't want an unbroken wall of trunks. While each trunk would show from the front and side some would show only one edge, and others the entire trunk. Some space would be left within the group of trees, but most of the open space would be in the pot, outside the frame created by the two principal trees. He reminded us that to create a satisfactory grouping, one must always place the trees while looking at what will be the front of the bonsai.

John gave Sadao the honor of placing the first tree. The brother's spent most of their time positioning the first four trees because these established the movement for the entire planting. The first two were placed to the front of the pot. The second pair were placed behind and slightly inside the frame created by the first pair, one more toward the center of the frame than the other. The third pair was placed a little more toward the center. With the fourth pair, one tree was placed inside and one outside the frame. From that point on the trees were placed more or less in order of size in lines converging at the back of the pot with only an occasional tree out of line.

As John placed trees he used them to support one another, wiring them together at the base. When branches were in the way he cut them off even if it meant some trees ended up with only one or two branches and an apex. He layered roots on top of other roots. In some cases, instead of chopping off roots, he only removed the soil and worked another tree's root ball into its place. If there were no branches on one side of a tree, John cut all the roots from the branchless side and retained long roots on the side with top growth. He wired together some trees in groups of two or three and placed them as a single unit, both to facilitate planting and to add variety to the spacing.



Top: John Naka explains how he will create the illusion of great distance in a narrow space.

Center: Sadao Naka places the first tree. Note the tie wires attached to the inside of the pot.

Bottom: Placing the second tree establishes a frame within which most of the trees will be planted. Ben Oki works to reduce drastically the root balls of the larger trees.



Top: The first four trees establish the movement or flow of the whole composition.

Center: John bundles several small trees together to be placed as a unit. Place trees while viewing the bonsai from the front.

Bottom: A side view. Note how close together the trees are.



Bonsai Pest Schedule (When to expect the critters)

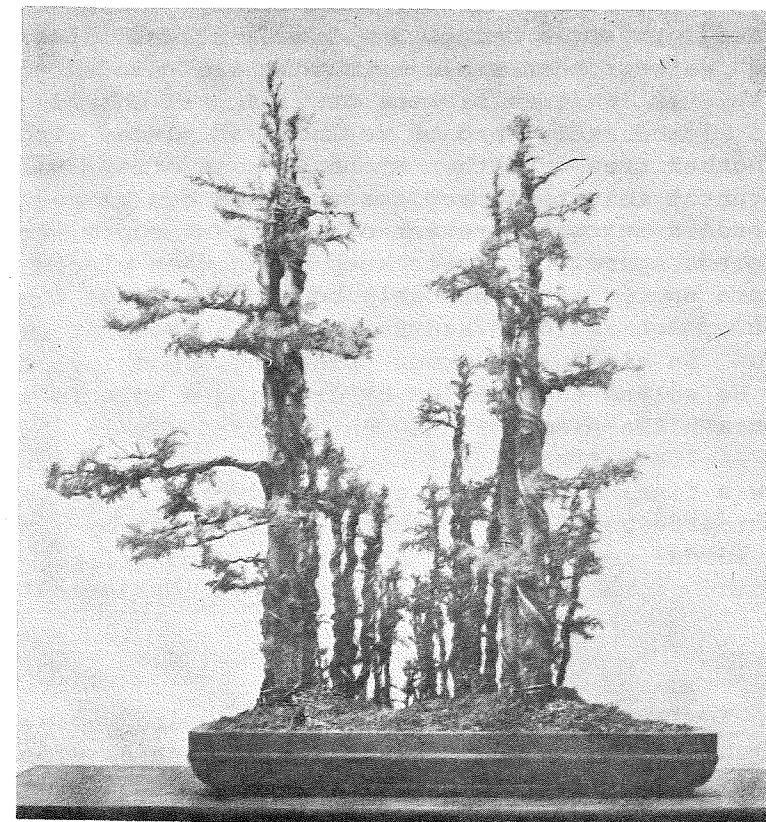
PLANT	MONTH												
	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	
Hackberry	1 - 10 Mites			1 ←	-----						→ 20		1 - 10 Mites
Hornbeam	10 - 20 (Lime - sulfur)											1 - 10 (Lime sulfur)	
Ivy	10 - 20 (Lime sulfur)			10 - 20 Japanese beetle	20 - 31	10 - 20	10 - 20	Spotted forester moth (don't use Sevin)				1 - 10 (lime sulfur)	
Japanese maples				1 - 10 Sugar maple borer		1 - 10	20 - 30	Leafhoppers Norway maple aphid				1 - 10 (Lime sulfur)	
Trident maple												1 - 10 (Lime sulfur)	
Weeping willow	10 - 20 (Lime sulfur)			20 - 30 Aphids	20 - 31	10 - 20	1 - 20	10 - 20	1 - 10	20 - 30	Borers &	1 - 10 (Lime sulfur)	
Cotoneaster	20 - 31 (Lime sulfur)			1 - 10 Scale Aphids	1 - 10	1 - 10	1 - 10	1 - 10	1 - 10	1 - 10	1 - 10		
Gardenia	20 - 31 Spider mites			Mealy bugs	1 - 10	1 - 10	1 - 10	1 - 10	1 - 10				
Holly	20 - 31 (lime sulfur)				1 - 10 Leaf miner		1 - 10 Leaf miner		20 - 30 Leaf miner				
Ilex	20 - 31 (Lime sulfur)			20 - 31	20 - 31	20 - 30	10 - 20		20 - 30				
Pomegranite		1 - 10 (Lime sulfur)					1 - 10	10 - 20	10 - 20				
Pyracantha		1 - 10 (Lime sulfur)		20 - 30	10 - 20		10 - 20	1 - 10	10 - 20	10 - 20			

John said the branches in a group planting are not as important as the trunks. Scars that will show from the front are not of concern because, "Scars will heal; poor arrangements won't." He left long branches toward the front and sides of the planting and shortened branches growing toward the back in order to further exaggerate the distance apparent in the composition. To add variety and for a more natural appearance, he trimmed the tree tops to break the smooth, sharply descending lines toward the back of the pot. He leaned the front trees a little forward, set the middle trees upright, and leaned the back trees slightly toward the back. He said that the most important thing was the little space left at the back near the smallest tree. It draws the viewers eye to the horizon.

John also asked Sadao to place the second most critical tree, the last tiny one. Once all the twenty nine selected trees were in place, soil was worked in among their roots with chopsticks, while at the same time the roots were pressed down into the pot. The planting mix was half and half screened (1/8" x 1/4") decomposed granite and agricultural pumice. (The pumice should be washed if it contains much dust.) He emphasized that in the past we have used soils that were too fine-grained. He said it is also important to fertilize regularly trees planted in mixes such as this one, which contain few available nutrients. A little finer soil can be used on top to help stabilize the planting, but John used a thin top dressing of shredded sphagnum moss instead. After the planting was complete, the wires used to bundle trees together were removed. For a more natural appearance, a little soil was brushed away to expose the surface roots of the larger trees. John swept soil away from the edges of the pot to assure that the entire lip would be visible and clean.

The end product of the Nakas' demonstration was unusual and quite dramatic. Much foliage had been removed to allow for the close placement of the trees. The heavy trunks stood out quite prominently. One could imagine, however, that the effect would be

softened as new growth develops so that the experiment would be deemed a total success and the planting another Naka masterpiece.



As for after care, John advised that the soil be wet by sprinkling rather than by submerging the pot in a tub of water. He recommends using SuperThrive or B₁ solution. The planting should be kept for a time in semishade, never in full shade. Because top growth stimulates root growth, John suggested not cutting for a year the new foliage that develops, unless it is really "too wild". Fertilizer may be applied starting in May. After the planting is established, it must be trimmed and groomed constantly to retain the relative

sizes of the trees, to prevent the shading and subsequent loss of lower branches, and to remove aesthetically undesirable or dead branches or needles.

If it is found later that there are too many trees, middle sized or larger trees - especially those that duplicate others in height and diameter - should be removed rather than small ones that are needed for contrast. If a tree sickens or dies, it should be removed immediately and be replaced at once either with another tree or with a stone or some other solid object until a suitable replacement tree can be found. This procedure will prevent other trees' roots from filling the space. If trees keep dying when placed in a certain spot, it is probably because drainage there is poor. John said he had to replace a tree at one location in his famous group planting, Goshin, six times. He solved the problem by drilling a hole in the pot beneath the place.

And now a final bit of advice from Sadao: "Don't talk to your trees, listen to them." Well spoken by a man of few words!

Photography: Marian Eaton

JUNIPERUS CHINENSIS, variety "Foemina"

by Susanne Barrymore

Foemina is a horticultural derivative of J. chinensis, which is often called "shimpaku" or Sargent juniper. It is possibly a sport of Hollywood juniper (Jim Barrett), which is also a variety of J. Chinensis. Foemina is listed as a J. chinensis variety in A Checklist of Woody Ornamental Plants of California, by Mildred Matthias and Elizabeth McClintock, published by the California Agricultural Experiment Station Extension Service, 1963. There is a more recent edition of this book which was not available for reference. Foemina resembles "needle juniper", J. rigida, an unrelated species.

Use of Foemina for bonsai

Disadvantages

Very sharp, prickly needles. You may need gloves to work on it.

Like all junipers, needs frequent pinching all through the growing season to develop and maintain attractive foliage.

Advantages

Adaptable for many styles. Prickly needles of juvenile foliage give the illusion of distant or miniature pine trees.

Easy and desirable to maintain in uniform juvenile foliage.

Needs infrequent potting, and tolerates So. California alkaline water better than many bonsai species.

Drought resistant and, once established, can do well in shallow containers, unlike many species which must be overpotted in So. California in order to survive.

Sprouts back readily on old wood.

Develops an aged appearance fairly quickly. Dead branches (jin) preserve well and are aesthetically effective if treated with a wood preservative such as lime sulfur after they have dried.

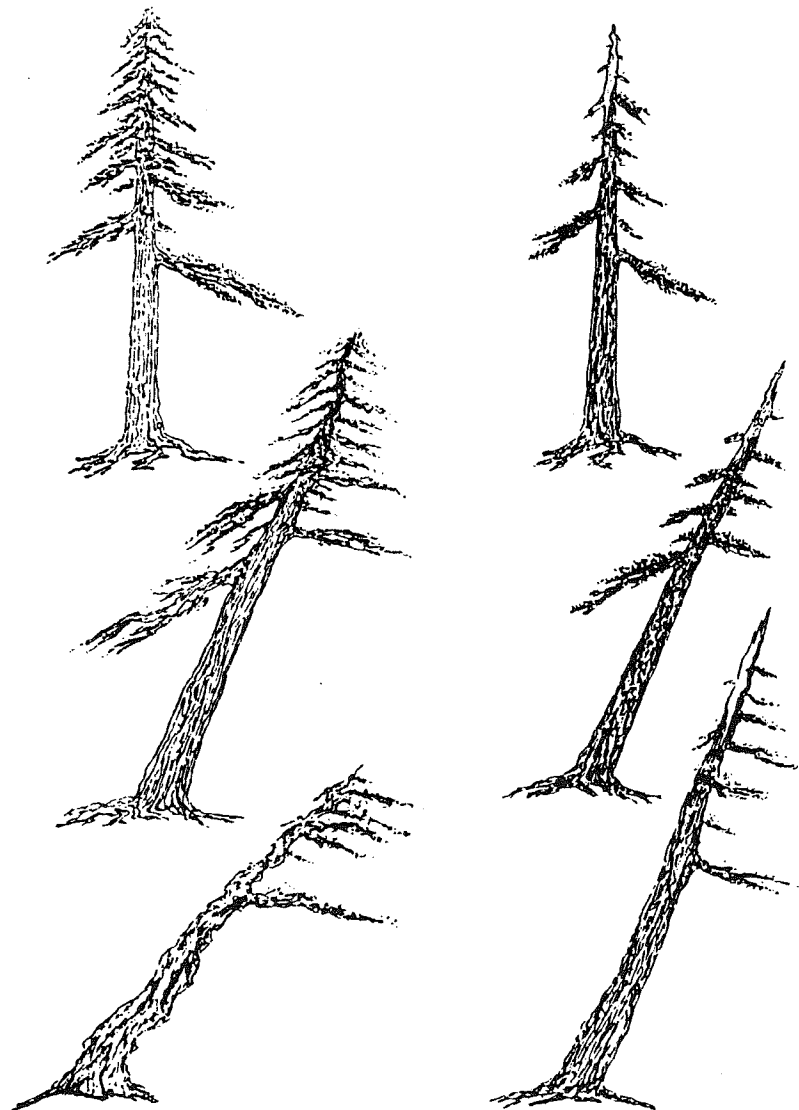
Soil & Repotting (from John Naka Bonsai Techniques I)
Standard well-drained, coarse juniper mix.

Repot - Feb, Mar, April, May, Sept, Oct, every 3-7 years.

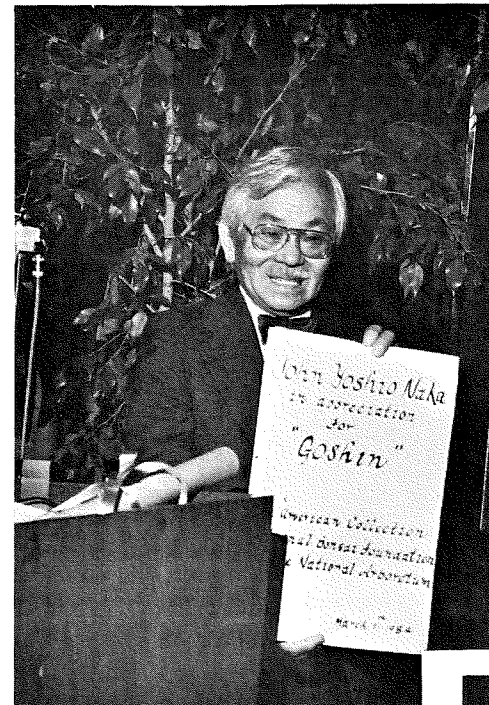
Repotting may become necessary more because of alkalinity buildup in the soil than because of root crowding if water is particularly alkaline, as it is in some So. California areas.

Diseases

Presence of ants may indicate gray, hard-to-see, aphids. May be attacked by spider mites. Branches may be girdled by bark borers. Use standard insecticides.



Foemina Junipers are especially well suited to bonsai styles that require straight trunks: formal upright (above), slant (center), and windswept (below). In Jim Barrett's drawings, these styles are shown with and without jin.



Left: John Naka show a draft copy of a scroll that will acknowledge his gift of Goshin.

Below: Wilma E. Swain, President of Bonsai Clubs International (BCI), with John and Marion Gyllenswan.

Thanks goes to Howard Clark for the photographs in this issue pertaining to the Naka reception.

SORRY !!! about the paucity of photos from the Naka reception. We're lucky to have these since Howard's camera malfunctioned after taking only a dozen shots.



PHOTOS FROM JOHN Y. NAKA'S RECEPTION

Marion Gyllenswan,
President of the National
Bonsai Foundation, present-
ing John Y. Naka with one
of the gifts, a kakemona
or hanging scroll.



John assisted by Dr. Marc Cathey,
Director of The National Arboretum,
unrolls the kakemona.

BUTTONWOOD (CONOCARPUS ERECTUS)

Very salt tolerant, wild bonsai collected from seashore rock. Likes moist soil (lots of water), full sun, but can be raised in shade. Inside during winter needs good ventilation, bright light, night temperature no lower than 50°. Transplant in July when night temperature is 70°.

Pruning - Pinch back, leaving 2 to 3 leaves on green wood.

Shaping - Better to prune to shape than to wire; very brittle, so wire with great care. No special time of year; can be done any time as needed.

Fertilizer - Every 2 weeks to 1 month except for November, December, and January. Alternate between several kinds; do not use acid type. Mary Madison uses 5-1-1 Fish Emulsion every month, 14-14-14 Osmacote every 3 months, or 6-2-0 Milorganite (which contains 4.0 iron).

Lime Sulphur to bleach jin wood, should be done once or twice a year (Orthorix).
Paint on - put in sun for 15 minutes - spray with water. Cover soil. If treated area does not turn white enough, repeat and leave on longer.

Insects - Sprinkle Sevin dust on soil or leaves as needed; NO MALATHION.

Soil - Needs sweet soil - neutral to alkaline. The following mixture was supplied by Dave Garvin:

4/5 coarse peat moss

1/5 coarse sand-grainy grit

To 1 gallon of soil add 5 tablespoons of ground limestone 4 to 5 days ahead of potting. Mix the soil. Add half the lime and mix well. Next day, put equal parts of soil and water in jar, shake up, and test for acidity. Do this, adding a little more lime each time, until the soil is slightly alkaline. Dave feeds with Hyponex every 2 weeks year round and sprinkles a pinch of lime on the soil every 2 to 3 weeks.

The following mixture was supplied by Bob Drechsler (curator of the National Bonsai Collection at the Arboretum):

1/2 quartz sand (from pet store)

1/4 Metro Mix 500

1/4 clay

2 tablespoons of ground limestone--no more lime until next spring if color is good. He says that ground limestone works too slowly to correctly test as Dave is doing.

I did some experiments with the lime and soil and found it took a lot of time to raise the pH quickly as Dave had done, so I used the 2 tablespoons recommended by Bob Drechsler. However, after mixing the soil as he said, I thought it was too porous and I wanted my soil to hold more moisture and to be more like Mary Madison's looked. To the soil mix from Bob I added--

1/2 his mix

1/2 sifted indoor-outdoor potting soil (sifted it through window screen size and used what did not go through)

1 rounded tablespoon of ground limestone. I plan to test my soil from the pot about a month after repotting and will then add lime if needed to get the soil pH up.

Mary Madison said she uses the following mix:

1/3 sand (hers is white Florida sand)

1/3 peat

1/3 black soil

The trouble with this is that I could not match here the sand and black soil she used.

Dave says he does the following when repotting, which he does every year in July: Prune back new growth--repot as would any bonsai but do not take off too many roots. He says he takes a wedge slice out--maybe 1/5 to 1/6--and thinks this works well. He puts the tree in a plastic bag (with the corners cut out) and mothers it, spraying in bag 2 or 3 times daily, creating a greenhouse atmosphere until the plant recovers from shock. This has worked well for me.

Note: Fairfax County water had a pH of 6.9 to 7.1 as of July 1983.

Margaret Lewis

May and June Schedule

Key:

- | | | |
|---|-----------------------------|----------------------------|
| B - Buy tree | OB - Open branches | RL - Remove leaves |
| B1 - Flowers bloom | ON - Remove old needles | RN - Remove new needles |
| F* - Small amount of fertilizer | P - Prune | RW - Remove wire |
| G - Put in under shelter or in greenhouse | PB - Prune branches | Sp - Spray foliage |
| Gr - Do grafting | PS - Prune sprouts | V - Best viewing time |
| I - Use insecticide | R - Repot | W1 - Water once per day |
| HS - Half-a-day shade | RB - Remove dead blossoms | W2 - Water 2 times per day |
| | RG - Remove from greenhouse | W3 - Water 3 times per day |
| | | 2W - Water every other day |
| | | Wi - Wire |

PC - Prune candles , I+I - Apply insecticide in 1st week and again in last week of the month
M - Mist foliage, CS - Cut new sprouts

CONIFERS	MAY	JUNE
Cypress		
Hinoki	F,PS,R,Wi	F,PS,R,Wi
Sawara	F,PS	F,PS,Wi
Hemlock	B,F,R	F,PS
Juniper		
Needle	PS,R,Wi,W1, (1)	F,PS,Wi
Shimpaku	PS,Wi,W2, (2)	PB,PS,R
Larch	F	F,I,PS
Pine: Black	F,R,Wi,W3	CS,W1
Corkbark	F,PS,R,W3	CS,Wi
Red	F,PC,R,Wi, W3	-----
White	-----	I,W3
Spruce	F,PS	PS
Yew	F,PS	F,I,PS
FLOWERING		
Andromeda	B1,I,PB	F,Wi
Apple, crab	F,Wi	F,PB,Wi,W2
Apricot- Japanese	F,I,PS,Wi, W3	F,PS,Wi
Azalea	B1,PB,PS,R	F,I,R,Wi
Cherry	F,I,PB,PS, Wi,W3	F,PB,PS,Wi
Forsythia	F,I	F,I,Wi
Quince	F,PS,Wi, W1 to W3	F,PS,Wi
Tea, bohea	F	F,PB,Wi
Winter jasmine	F,PS,Wi	I,PS,Wi
Wisteria	F,I,Wi	I

DECIDUOUS	MAY	JUNE
Beech, white	F,PS	Wi,W2 to W3
Elm, Chinese	F,I,PB,PS	I,PB,PS,Wi
Ginkgo	F,PB	Wi
Hackberry	F,I,PB	I,Wi
Hornbeam	F,PB,PS	PB,PS, W1 to W2
Ivy, Boston	F,I	F,PB
Maple		
Japanese	PB	I+I,LP,Wi
Trident	F,PB,PS	PB,PS,Wi
Weeping willow	F,I,P	F,I,PB,Wi in first week, Rw in last week
FRUIT BEARING		
Cotoneaster	F,I	F,I,PB,Wi
Gardenia	F,I,Wi	F,I+I
Holly	F,I,PB,PS, Wi	F,PB
Ilex,dwarf	F,I,PB,Wi	B1,I,PS
Pomegranite	F,I	B1,PB,PS,Wi
Pyracantha	F,I,PB,Wi	F,PB

- (1) Possibly wash the roots
(2) Mist the needles for nine days

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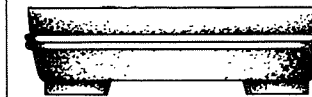
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PBA ANNUAL AUCTION
AT
THE BEHNKE NURSERIES

The PBA Annual Spring Auction will be held at The Behnke Nurseries on Saturday, 19 May 1984, at 10:00 A.M.

If you need to thin out your collection or upgrade it at bargain prices, this is the place to be!

There will be a consignment area for over-the-table sales, and the auction itself.

The PBA commission is 15% of all sales, it goes to the PBA treasury.

Those willing to sell or auction items should be at The Behnke Nurseries by 9:00 A.M. to have items registered. To aid the auctioneer, please provide a brief description of the item:- common name, scientific name, age, where obtained, and set a minimum bid if you desire.

The Behnke Nurseries is located at 11300 Washington - Baltimore Blvd., Beltsville, MD.

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WASHINGTON HOME / APRIL 19, 1984

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Every year, to date, The Behnke Nurseries have hosted the PBA Spring Auctions free-of-charge. The above advertisement is representative of the ads that the Nurseries run on a weekly basis in the Washington Post Home Section, Wednesdays. The Nurseries have a fine stock of plant materials and is a local source for good bonsai starter material. The Nurseries have also been advertising on TV.



Baltimore Bonsai Club

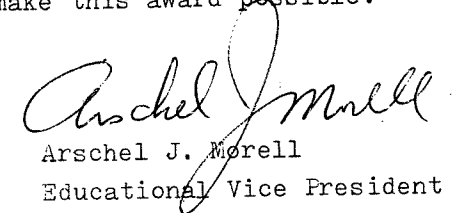
3/14/84
8510 Stevenswood Road, Baltimore, Maryland 21207

Mr. Jules F. Koetsch
Editor, PBA Newsletter
6709 Caneel Court
Springfield, VA 22152

Dear Jules,
Here's a little something for the Newsletter;

Baltimore Wins First Place

The Baltimore Bonsai Club won first place in the Flower and Garden Organizations Division of The Maryland Living Show held recently in the Baltimore Convention Center. The exhibit, a garden designed with bonsai placed on garden stands and a dry pool landscaped with rocks and a pine overlooking the entrance, was awarded 53 points out of a possible 75, resulting in a BLUE RIBBON. The Show Committee wishes to thank all members of the club who worked so very hard to make this award possible.


Arschel J. Morell
Educational Vice President

CONGRATULATIONS !!!!!!!

CALENDAR OF EVENTS

DUES ARE DUE

Pay the annual dues to your local club treasurer.

- 13 May BOWIE (301)262-8578: Bowie Community Center at 2:00 p.m.
Sunday WORKSHOP - Bring trees, tools and supplies.
- 12 May BOWIE (301)262-8578: Freestate Mall, Annapolis Rd., Bowie,
Saturday 10:00 a.m. to 4:00 p.m. BONSAI SHOW and demonstrations. No Sunday meeting this month.
- 12 May NORTHERN VIRGINIA (703)920-8361: Green Spring Park Horticultural
Saturday Center. 9:00 a.m. BEGINNER'S CLASS. 10:00 a.m. REGULAR MEETING
STYLING will be discussed. Bring problem trees. WORKSHOP.
Hopefully the trees ordered at the last meeting will have arrived. Bring trees, tools, wire, soil, pot, etcetera. Bring forest plantings done at the March meeting.
- 19 May BROOKSIDE (301)871-5768: Argyle Community Center at 1:00 pm.
Saturday WORKSHOP - This will be the perfect opportunity to work on trees bought at the auction or at a nursery, The Behnke Nurseries.
Arrangements will be made for the newer members to be assisted in the purchase of a tree. Anyone wishing to meet and purchase a tree before the auction, please call Bill Spencer, (301) 871-5768. Bring to the meeting - your own tree, or one bought at the auction or in the nursery.
- 19 May WASHINGTON (202)583-2676: National Arboretum at 2:00 p.m.
Saturday WORKSHOP - bring trees for a styling/potting workshop. The lecture on saikei may have to be postponed. PLEASE NOTE: this may mean a change from the previously planned program.
- 19 MAY SATURDAY THE BEHNKE NURSERIES AT 10:00 AM. PBA ANNUAL AUCTION.**
SEE THE ARTICLE IN THIS NEWSLETTER.
- 20 May BALTIMORE (301)669-1847: Cylburn Nature Center at 2:00 p.m.
Sunday MAPLE FOREST PLANTING WORKSHOP - fee \$ 10.00 . Richard Meszler will be the leader. The fee includes maple seedlings, pot and soil.
- 20 May ANNAPOLIS (301)757-5566: OUTDOOR WORKSHOP at Sylvia Jerace's
Sunday home at 1:30 p.m. (rain or shine). Please bring all supplies.
From Route 50 East, turn right at the Pancake House on Old Mill Bottom Rd. Drive about a mile until the road forms a "T" and jog left, then right on Pleasant Plains Rd. Pass St. Margaret's Church. Drive a short distance till a sign on the right says "ROAD NARROWS". Then take the first driveway on the left and bear to the right. (If there are any questions, call Sylvia's telephone above.) NOTE! There will be no regular Thursday night meeting in May.
- 27 May KIYOMIZU (301)423-8230: Clearwater Nature Center, Clinton, MD.
Sunday at 2:00 p.m. Bill Merritt will discuss tools.
- 9 June NORTHERN VIRGINIA (703)920-8361: at the residence of John Simpson
Saturday 9:00 a.m. BEGINNER'S CLASS. 10:00 a.m. REGULAR MEETING. Directions and more details will be in the next Newsletter.
- 10 June BOWIE (301)262-8578: Bowie Community Center at 2:00 p.m.
Sunday WORKSHOP - bring trees, tools and supplies. This will be a chance for those who attended Bill Merritt's FREE LESSONS (see this Newsletter for details), to follow-up.


14 June ANNAPOLIS (301)263-3995: West St. Library at 7:30 p.m. The
Thursday program is to be announced. Please send dues without being called.
Mail \$10.00 for a single or \$12.00 for a family membership to:
Mrs. J. Dorsett, 11 Bay Drive, Annapolis, MD 21403. Payable to Annapolis
Bonsai Club.

16 June WASHINGTON (202)583-2676: National Arboretum at 2:00 p.m.
Saturday STYLING/POTTING WORKSHOP

24 June BALTIMORE (301)669-1847: Cylburn Nature Center at 2:00 p.m.
Sunday ROCK PLANTING WORKSHOP - a short "how to" slide tape presentation and a leaderless (buddy system) workshop. Things to Bring: rock & pot, wire, lead weights, muck - i.e. 1.2 Michigan Peat and 1/2 sphagnum peat, evergreen plants. Items will be available for sale.

24 June KIYOMIZU (301)423-8230: Clearwater Nature Center, Clinton, MD. at
Sunday 2:00 p.m. PHOTO SESSION - a backdrop will be supplied. Bring trees to Joan Stephens' home. There will probably be a pot-luck supper. Telephone Joan at the above number if you're coming.

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