

Hemlock: Tsuga and Kometsuga by Rinbokusei Ichi

Translated by Jules Koetsch

Editor's Note: This article is translated from Japanese. The article mentions two species of hemlock which are native to Japan. The tsuga refers to the Southern Japanese Hemlock, *T. sieboldii*. The kometsuga, *T. diversifolia*, is closely related, but rather smaller. It is a native of the mountains of central and Southern Honshu occurring in vast, untouched forests at an average altitude of 5,300 feet where it makes a pyramidal tree to 65 feet in height. The trunk color is reddish-brown. In cultivation, it rarely reaches more than 6 to 10 feet in height. It is hardy to Zone 5.

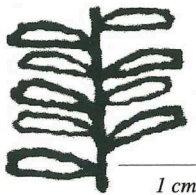
Tsuga and *Kometsuga* (hemlock) are part of the family of tall evergreen trees, have a brown bark with lengthwise grooves, and are best styled in a narrow, conical shape. The edges of the needles form a straight line from the branch tips inward. They have a lengthwise groove and are slightly dented in on the needle tips, and the under surfaces of the needles have two white lines. The *tsuga* needles are one to two cm in length (3/8 to .7/8 inches) and 2.5 to 3 mm (about 1/8 inch) in width. The *kometsuga* needles are 6 to 15 mm (1/4 to 5/8 inches) in length and 1.5-to 2.5 (about 1/16

inch) in width.

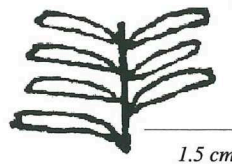
In view of the above qualities, many use *kometsuga* to create bonsai. The *kometsuga* needles and branches taper off into smaller ones from the bottom to top of the tree. However, in addition to the robust nature of the tree, it does not have a fondness for too much fertilizer.

The first requirement developing a bonsai is to pot the tree. Although the process is the same for any style, this article will address the slanting style in the example; and therefore, one might consider purchasing a tree with a slanting trunk.

Continued on page 4



Kometsuga



Tsuga

Differences - Kometsuga and Tsuga

IN THIS ISSUE

Hemlock	1
Editorial	2
Calendar of Events	3
Care Tips	4
Symposium	6
Registration Form	7
Birthday Stump	9
National Tree	11



VOLUME 27 NUMBER 9, SEPTEMBER 1997

The PBA Clippings (ISSN 0160-9521) is published by the Potomac Bonsai Association, Inc. (PBA), a nonprofit organization, in the interests of its affiliate member clubs and societies. Copyright 1996 PBA.

Subscriptions:

PBA Member Clubs/Societies : Annual subscription is included in the membership dues paid to the PBA Club or Society of your choice. Telephone numbers of points of contact for information about any member club or society and its annual dues, are listed on the last page of this newsletter.

Non-Member Subscriptions:

Individuals residing within the Baltimore, Washington, D.C., Philadelphia or Richmond metropolitan areas are encouraged to become members of a club to receive the newsletter. Annual subscription for 12 issues of the PBA Clippings only is US \$15.00 (US \$35 for International Mail) which should be made payable to the Potomac Bonsai Association and sent to Judy Wise, 1259 4th St., SW, Washington, DC 20024.

Advertising Rates :

Monthly rates: 1/6 page, \$15.00; 1/3 page, \$30.00; 1/2 page, \$45.00; full-page, \$90.00. 10% discount for 6 consecutive months prepaid, 20% discount for 12 consecutive months prepaid. Direct inquiries/payment (make checks payable to Potomac Bonsai Association) to: Jerry Antel, Jr. 6409 Middleburg Lane, Bethesda, MD 20817, (301) 320-5251. Send ad copy to editor at address listed below for articles.

Please send ad copy/articles to the editor: J. F. Koetsch, 6709 Caneel Ct., Springfield, VA 22152; (703) 569-9378.

PBA Officers:

President	Jack Wells
1st Vice-President	Andrew Cook
Educ. Vice-President	Chris Cochrane
Secretary	Julie Walker
Treasurer	Jerry Antel, Jr.
Membership	Judy Wise (202) 554-3045
Newsletter Editor	Jules Koetsch

PBA Clippings staff:

Editor	Jules Koetsch (703) 569-9378
Assoc. Ed./Art Dir.	Beth Potratz (703) 255-9386
	Email: Bonsaist.aol.com
Type Editor	Betty Yeapanis
Advertising Editor	Jerry Antel, Jr. (301) 320-5251
Sensei Sam	Steve Pilacik Rt 2 Box 147D Hurricane, WV 22526
Calender Coord	Doug French (703) 502-9426
	Email: Dfrench200.aol.com

EDITORIAL by Jules Koetsch

This Summer marked the passing of a number of Americans who over the years endeared themselves to the American public, and for that matter also to much of the world. One of those Americans was CBS newsman Charles Kuralt of "On the Road" fame. On this show, he interviewed everyday people, sometimes in places of which no one ever heard. Charles Kuralt introduced us to the real heart of America and people with a warmth and understanding who made us proud to be Americans. It was most appropriate that The National Endowment for the Arts chose Charles Kuralt to be the master of ceremonies at the presentation of 13 National Heritage Fellowship awards in 1992. At this time, it seems fitting to revisit that occasion and recapture that evening when John Naka was one the 13 receiving awards.

The Folk Arts Program of the National Endowment for the Arts supports the traditional arts which have grown through time within the many groups that make up our nation — groups that share an ethnic heritage, language, occupation, religion, or geographic area. Its main objectives are to preserve and enhance this multi-cultural artistic heritage and to make it more available to a wider public.

On the evening of September 24 at 7:30 p.m. in George Washington University's Lisner Auditorium, a free public performance of the 1992 National Heritage Fellows was held. It was hosted by Mr. Kuralt who gave the following introduction: "Traditional arts are so compelling and so powerful, and even though they are practiced by individuals, they are not the creation of just one mind alone. Alan Lomax, who has spent his life in this field, is always telling us that generations of people have poured their creative geni into every form of folk art to make them what they are today. I've had the pleasure of talking to dozens of National Fellows over the years, and I can tell you that the most frequent answer you hear to a complement to them is that, 'If you think I'm good, you should have seen the one who taught me.' You will hear people say things like that on this stage tonight, and what gets me about these artists again this year is that they are so keenly aware of their connectiveness to others in the past, and in the present, and in the future. In the past couple of days they have been honored by the President, by members of Congress, and the National Endowment for the Arts. Tonight they honor us with their presence and their generosity of spirit that has been part of their artistic lives."

After the above introduction, Mr. Kuralt then introduced each of the award recipients. Those whose art consisted of producing a tangible item were able to display their creations, and in one instance play the self-made Cajun accordion. The musicians, dancers, and singers brought along their accompaniment of musicians and dancers to demonstrate their specific folk art. There was an intermission midway through the program. John Naka did not come on until next to the last one.

During the intermission, we had a chance to visit with John and his lovely wife, Alice, in the audience. Here are some of John's remarks during this interlude: John was asked what he would be doing when he went

continued on page 8

Calendar of Events

September

Meeting location and club contact number for additional information is as listed unless otherwise noted in calendar listing. A member of any one club is eligible to participate in any PBA or PBA member club event.

Baltimore Bonsai Club
Cylburn Arboretum, Baltimore, MD.
3rd Sunday, 1 PM
(410) 668-1868

Bowie Bonsai Club
Bowie Community Center, Bowie, MD
Last Monday, 7 PM
(301) 350-3586
(202) 665-1016

Brookside Bonsai Society
North Chevy Chase Recreation Center,
Chevy Chase, MD
3rd Thursday, 7:30 PM
(301) 365-7621

Chesapeake Bonsai Society
Call for meeting time and location
(410) 263-2748

Greater Philadelphia Bonsai Society
Pennypack Watershed, Willow Grove,
PA
4th Thursday, eve.
(215) 663-1678

Kiyomizu Bonsai Club
Clearwater Nature Center, Clinton, MD
4th Sunday, 2 PM
(301) 839-2471

Lancaster Bonsai Society
Manheim Twp. Park, Stauffer Mansion
Lancaster, PA
2nd Thursday, 7 PM
(717) 872-5941

Mei-Hwa Penjing Society
(Chinese language spoken)
Bowie Community Center, Bowie, MD
2nd Sunday, 1 PM
(301) 390-6687

Northern Virginia Bonsai Society
Greenspring Horticultural Center,
Annandale, VA
2nd Saturday, 10 AM
(703) 575-5616

Rappahanock Bonsai Society
Call for meeting time and location
(540) 775-4912

Richmond Bonsai Society
Imperial Plaza, 1717 Bellevue Ave.,
Richmond, VA
4th Monday, 7 PM
(804) 527-4000 Ext. 4621

Washington Bonsai Club
U. S. National Arboretum, Washington,
D.C.
3rd Saturday, 2 PM
(202) 543-7433

Organizations sponsoring regular events
of interest to PBA members:

U.S. Botanical Gardens
(202) 226-4082

U.S. National Arboretum
(202) 245-2726

October

Northern Virginia Bonsai Society
Saturday

13
Meeting to be held at Carole Roelof's
Home, Manassas, VA.

9-10 am Tools needed for collecting by
Russ Kinerson.

10 am - 12 pm Styling Collected
Material demonstration by Jim
Sullivan.

Please contact Chuck Croft, 703-978-
6841, if any information is needed.

Brookside Bonsai Society
Thursday

18
7 pm Tropical: Ficus and Olives with
Martha Meehan

PBA
Saturday and Sunday 20 - 21
Potomac Bonsai Association Fall
Symposium- National Arboretum.

Richmond Bonsai Society
Saturday and Sunday 27 - 28
Display at the State Fair

Baltimore Bonsai Club
Sunday

28
1 pm Beech and Hornbeam.

Kiyomizu Bonsai Club
Sunday

28
2 pm Potluck Picnic - Location to be
announced.

Kiyomizu reports the loss
of a active long-standing
member, Betty Frechette to
cancer. PBA sends its condo-
lences to all.

Northern Virginia Bonsai Society
Saturday

12
Collecting trip to Ned's Woods - Guided
by Bill Spencer

Richmond Bonsai Society
Monday

13
Walter Paul - Slide show on collecting,
demo on large Robusta Juniper

Brookside Bonsai Society
Sunday

19
Bonsai Show at Brookside Gardens
Sunday

26
2 pm Bonsai home visits and discussions.

Baltimore Bonsai Club
Sunday

26
1 pm Spruce and Juniper. Shari, jin, and
sabamiki.

Matsu-Momiji Nursery



Maples - Pines -
- Nursery Stock -
Pots - Tools -
- Bonsai Lectures
- Demonstrations

Bonsai Catalog
Route 2, Box 147D
Hurricane, WVA 25526
304-562-9666

Catalog \$2.00

Japanese Black Pine
by Steve Pilacik

August Monthly Care Tips

Coniferous: Check old wire or wire initially. Prune sprouts on Hinoki Cypress and Larch. Prune unwanted branches on Black Pine. Repot if required: Hinoki Cypress, Blue Moss Cypress, Black Pine, Red Pine, Spruce and Yew.

Deciduous, Flowering and Fruiting: Remove wire on Beech,

Cotoneaster, Elm, Gardenia, Pomegranate, Winter Jasmine and Wisteria. Apply insecticides where insect damage is evident. Fertilizers: Apply at the rate one has been using but switch from a high nitrogen (N2) to one high on Phosphorous (Ph). Remember the primary markings on a fertilizer always indicate in order the amount

of N2, Ph, and K (Potassium). For example: Peters 5-50-17 "Root 'n' Bloom" is read as 5 parts N2, 50 parts Ph, and 17 parts K. The high Ph content is supposed to encourage root growth prior to winter dormancy, as opposed to N2 which stimulates foliage, trunk and branch growth.



Hemlock, continued from page 1

TREE STYLES AND GROWING METHODS

Tree Styles: Slanting trunk (shakan), formal upright (chokkan), informal upright (myogi), and multiple trunk or clump style (kabudachi) are those styles from which you can take your choice.

Propagating Method: In the bonsai world, propagating from cuttings is the principle method used (refer to the illustrations for details). With the exception of collecting a tree from the mountains in Fukushima Prefecture, it is probably best to purchase a tree.

TREE CUTTINGS AND PROPAGATION

Cuttings and Cutting Bed: On June 10, take cuttings. The cutting should have 3 years of growth with 2-3 segments emanating as the second year's growth. Make a slant-

ing cut at the base and a small cut from the other side to remove the sharp point.

The cutting bed is prepared in an unglazed pot 30 cm long by 30 cm wide by 10 cm (12 x 12 x 4 inches deep). Inside the bottom of the pot, place a thin layer of red clay pellets for drainage, and on top of that, place a mixture of 7 parts small size red clay and 3 parts fuji sand (river sand can be substituted for Fuji sand).

Plant the cuttings on a slight slant, and place them so that there are six cuttings across and six lengthwise in the pot. After planting, thoroughly water the soil and locate the pot in a spot where there is half-day shade and air movement.

PURCHASING PLANT AND THE FIRST YEAR

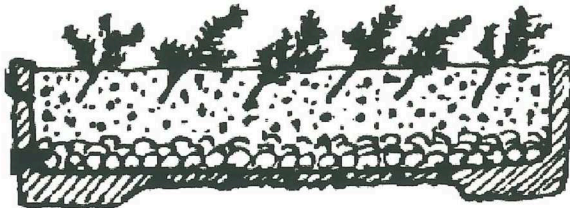
Pointers on Purchasing: The time to purchase the tree is between

March 20-31. First of all, pick a tree which is about 10 years old and has a height of 30 cm (12 inches) with a trunk diameter of 10-12 mm (3/8 to 1/2 inch). Purchase a potted tree with many branches, delicate needles, and a tapering trunk which also is suitable for making the slanting trunk style if you so desire.

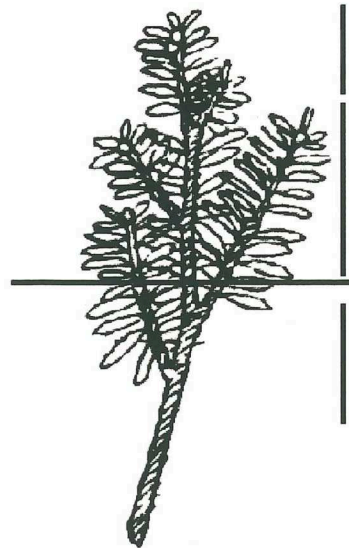
Propagation and Potting: Plant your new tree in a No. 5 partially fired clay pot. Place red clay drainage pellets in the bottom of the pot. Remove 1/3 of the soil along with the roots from the rootball. Place the tree on a slight slant, and pot with a mix of 7 parts red clay and 3 parts river sand. Immediately water thoroughly (until water drips from the bottom of the pot. Place the plant so that it has 1/2 day shade and the soil will not freeze.

Management After Potting: Between April 10-20, place the plant outdoors in a sunny place on a shelf where there is good air movement.

Hemlock, continued



The soil consists of 7 parts red clay, 3 parts Fuji sand, and red clay drainage pellets. The pot is unglazed.

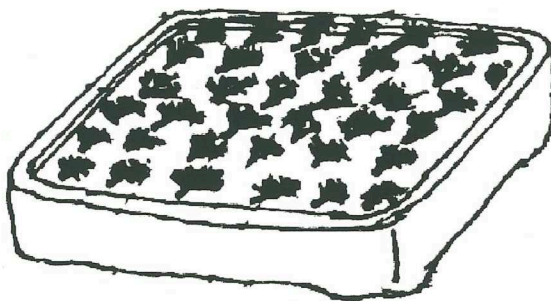


This year's growth.

Last's year's growth.

Soil Level

Previous year to last year's growth.



*Location of the cuttings
MUST Air Movement
and 1/2 - Day SHADE*

When the top of the soil in the pot appears dry, water the plant.

During May 10 - 20, allot two No. 5 size rapeseed fertilizer balls. Repeat this allowance of fertilizer balls between September 1-10, but do not place them in the same locations as the previous balls.

Branch Removal and Jin Making: Remove the unwanted branches during October 10-20. At the same time, it is probably of interest to jin one or more branches. The bark is removed from a dead branch and in time it will turn gray in color.

The first step is to remove the unwanted branches. Refer to the illustrations. Alternately remove any

bar branches. Scoop out the trunk where the branch has been removed. (Clam-shell or concave branch cutters are ideal for this.) The main axis of the hollow should run vertically so that as the trunk heals, it does not swell out and form a bump.

Next, to make a jin (see the illustration), take a branch stub of about 1.5 cm (5/8 inch) in length, cut a ring into the bark next to the trunk, and then slit and peel off the bark.

Trunk and Branch Wiring: With the task of branch removal and jin-making completed, wire the trunk and branches to shape the tree. First, wire the trunk using 14- to 16-gage copper wire and put 2 to 3

bends in the heretofore straight trunk. Next, apply 18-gage copper wire to the branches and bend the lowest branches slightly below horizontal, the mid-section branches horizontal, and the upper branches slightly above horizontal. The wiring is done at this time so that the branches do not grow in all directions. Once the wiring has been applied, it is left on for about one year. Refer to the illustrations.

Between December 1-10, place the plant in a greenhouse to avoid exposure to the Winter elements. Throughout the Winter, check the soil so that it doesn't dry out.

Continued next month.

**22nd Annual
Potomac Bonsai Association Symposium
co-sponsored by Friends of the National Arboretum
September 20th - 21st, 1997
US National Arboretum, 3501 New York Ave., Washington, DC**

Preliminary Program:

Saturday, September 20

- 8:00-9:00 Registration
8:00-5:00 Vendor Tent Open
9:00-12:00 Demonstration by
Warren Hill
12:00-1:00 Lunch (included with
registration)
1:00-4:00 Warren Hill
continues
4:00 Raffle of demo trees.

Sunday, September 21

- 9:00- Vendor Tent Opens
9:00-12:00 Warren Hill Tree
Critique
12:00-1:00 Lunch On Your Own
1:00-4:30 Workshops
(Extra Fee to participate)
1. Beginner - Bill Spencer
2. Collected Ponderosa Pine -
Gutierrez
3. Shimpaku Juniper- Doyle

The 1997 PBA and Friends of the National Arboretum Symposium will feature Warren Hill, Curator of the National Bonsai and Penjing Collection at the National Arboretum. It is going to be fun and inexpensive.

Saturday will feature an all-day lecture/demonstration by Warren.

Sunday morning will feature tree critiques by Warren.

Workshops on Sunday afternoon require symposium registration.

LOW COST:

We will keep the symposium registration fee at \$50 for the weekend. This is still the most reasonable symposium in the USA! Workshop fees will only pay for our expenses.

The registration fee will include coffee breaks and lunch on Saturday; and the sixth annual PBA-sponsored bonsai stamp cancellation, a real collector's item.

WORKSHOPS:

Joe Gutierrez, PBA's noted collector of Rocky Mountain trees,

will lead a workshop (copper wire preferred, will be available from vendors) in creating Ponderosa Pine bonsai from material collected by Andy Smith in the Black Hills of South Dakota.

Jim Doyle of Nature's Way Nursery will lead a workshop in styling Shimpaku juniper bonsai from material imported from China in 1993. These one- to two-handed size plants will be potted in ceramic containers. Jim will include a slide presentation of Chinese growing methods used for these trees.

A Beginner's Workshop will be led by Bill Spencer, an experienced teacher of new bonsai students.

LOCATION:

The symposium will be held at the National Arboretum, 3501 New York Ave NW, Washington D.C.

SATURDAY DINNER:

A dinner banquet (at additional charge) is being arranged. We will notify you at Registration of the banquet option.

PBA/FONA Symposium Registration Form

Please photocopy or cut this page out and mail with symposium/workshop(s) fees (payable to Potomac Bonsai Association) to **Jerry Antel**

**6409 Middleburg Lane
Bethesda, MD 20817
(301) 320-5251.**

I/we wish to attend:

	Non-Member	* Member	Number	Subtotal
Lecture/Demo Program				
(Workshops separate see below):				
Entire Program (Sat & Sun)	\$65.00	\$50.00	_____	_____
Workshops (Workshops open to full registrants only)				
Ponderosa Pine - Joe Gutierrez	\$110.00		_____	_____
Shimpaku Juniper - Jim Doyle	\$85.00		_____	_____
Beginners- Bill Spencer	\$25.00		_____	_____
		Total Due	_____	

*Non-member registration fee includes:
(one-year membership to PBA, including subscription to PBA Clippings).

Name _____

Address _____

City _____ State _____ Zip _____

Telephone: (office) _____ (home) _____

Member Club _____

Editorial, continued from page 2

on stage and he responded that he would play a drum and Alice would dance. John allowed, "This is one of the best memories I ever had, all of these days, although the dedication (of the John Naka Pavilion at the U.S. National Arboretum) was wonderful, too. This is indeed special! I think that it is not that I deserve it for myself but for all of you people, my wife, and my family, my friends, and bonsai. I don't think you get that as an individual you can achieve one thing - we all get it together. That's what I really feel."

"Well, there's another thing I'm so happy about - bonsai is acknowledged as an art. And I think this National Endowment for the Arts, by golly, I think it's a wonderful thing that they did this for every bonsai person because I'm not saying that bonsai is not an old culture but most important that it is an art. By golly, without art I don't think bonsai would be anywhere, because it's sort of new in our country, the United States, even though it has existed for many thousands of years. I wish I could live another 78 years." To John's last remark, someone commented that, "We do expect you to make it to 100."

Jeff Stephanic introduced himself and his wife Barbara to John and said, "Every time I go the Arboretum I stand in front of Goshen admiring it, - I don't know how long!"

John's reply was interesting, "Thank Bob [Dreshler] and Dan [Chiplis], too, because it is a living thing and if the wrong person takes care of it you know [what will happen]. Really not all the credit is mine, but give Dan and Bob credit too. It's very difficult to maintain

[a bonsai] even though the face [general outline] is always there, some details will always change. This will prove that bonsai is not your own dominating art. You have to go along with nature and whatever nature offers, you just have to be smart enough to grasp that. That I think is what makes it [bonsai] a little different. A person can grasp it, another person cannot, and that makes the little differences."

Jeff: "There's a little communication, - it [the plant] gives some and you give some, - a back and forth exchange." John: "A lot of people say, 'Do you talk to the tree?' I always say, 'No, you must listen to it.'" Jeff: "Exactly right!"

When it was time for John Naka to appear on stage, Mr. Kuralt gave the following introduction: "I remember on this stage a few years back talking to a Heritage Fellow named Marie McDonald who told us that her leis were of the most evanescent of art forms. You can appreciate the beauty of a lei for a day or two because the flowers and fresh plants that she uses wilt pretty soon. Some kinds of beauty are like that, and there's another art form with its own sense of time here tonight represented by Mr. John Yoshio Naka. Like lei making, it is linked to nature. Unlike lei making, it's meant to last, often hundreds of years. [While Mr. Kuralt was talking, a number of John's bonsai were being pictured on the screen at the back of the stage.] Bonsai sculpture, the art of cultivating miniature trees in pots, is a form of personal discipline, and is as important to the sculpture as the art object itself. John Naka says, 'What I like about bonsai is

that it has a beginning but no end. A bud today becomes a branch tomorrow. It's like searching for the rainbow's end, the farther it is pursued, the farther away it is.' Fortunately for us, Mr. John Naka is not far away, Mr. John Naka."

After John was greeted with applause, he was seated on stage next to Mr. Kuralt and there was the following dialogue: K: John, you're the master of bonsai. Everybody knows that, anybody who knows anything about the art, but how did you first get interested in it? N: Well, I've been telling everybody when I went back to Japan with my parents, I met my grandfather; but there are some memories I have even before I went back to Japan. My father was farming over 12 miles northwest from Denver and on his farm there was a silo. K: A what? N: You know, a silo. They keep some of the livestock food in them. Well, the story is that around the silo there was about a 3- to 4-foot wide concrete foundation there. So, also my parents couldn't get fresh Japanese food so they used to buy all the Japanese canned goods; and mother used to pile those empty cans alongside a creek which they called Cherry Creek. So, I went over there and gathered some of those big cans and I lined them up around the silo. And I gathered up some soil around there. I collected some of the wheat seeds and some from trees, especially on that farm we had a cottonwood tree. And I would climb up on the cottonwood tree and pick some of those cottonwood seeds. And I used to plant them in there [the cans] but I needed more seeds so I went into dad's grain house and

THE BIRTHDAY STUMP by Chris J. Yeapanis & Betty Yeapanis

Betty and I were planning another vacation, but this time it was NOT to involve bonsai. We decided on N'Awlins (New Orleans, N.O.) a favorite of ours for Jazz and Food. We decided to call a couple of friends we'd made at previous conventions and firmed up at IBC'96. We called Gary Marchal and Ellie Reid to plan a dinner together. Gary said great, but while there I might as well go on the collecting trip he had planned for some other visitors. Since it was to occur on my birthday, Betty said "Go for it." I accepted.

We arrived on a Friday, which was also the first day of the collecting trip. I missed the Bald Cypress collecting (but got an invitation to return for that one on another trip). On Saturday, Gary picked me up at 6 a.m. and we were off. The attendees to this early morning romp were Gary Marchal, Mel Ikida and his study group from the Los Angeles area (7 guys), 3 guys from Tennessee who had partied way too hard the night before, 3 local club members, and 1 Virginian. (Vaughn Banting was to attend, but was ill.) The beginning was tough. We stopped at a Waffle House on the way and chowed down to prepare for the tough collecting day ahead.

We drove about an hour east of N.O. to the edge of Mississippi. The collecting area was a river basin owned by a local club member. In the six hours we were there, the Californians collected about 50 trees, mostly Hornbeam and some Laurel. I decided since it was February and Spring had sprung in N.O. and California, but not in Northern

Virginia, I would take only one or two trees. I have access to Hornbeams so I took my time finding a different tree and enjoying the company of the Californians. I dug my tree and helped others with their trees.

After the dig, we grabbed a snack and Gary dropped me at our B&B (the Hotel Villa Convento which is a client of Gary's elevator business and has acquired the erroneous reputation of being the infamous House of the Rising Sun). While I was collecting, Betty was out "beaten track" antiquing with Ellie (*only "finds" were a LIFE Magazine from Chris's birth week and a lovable piece of curbside trash, a hurricane lamp shade*). I met Ellie and Betty at the B&B, changed, and rode with Ellie to Gary's. On the way we had a "first time" experience, stopping at a drive-by Daiquiri store for a refresher. At Gary's, we were able to see his magnificent bonsai collection before dark settled in. The bald cypresses were unbelievable. After viewing the trees, we (all the Californians, too) were off to a stunning dinner at Ralph and Kacoo's Seafood Restaurant in the 'burbs where we met up with a cross-country trucking bonsai enthusiast. *Great Food, Great Company, Strange Stories; and Gary introduced us to Great Abita Ale.*

Oh, I forgot, this is about a birthday stump. The tree I collected could not be identified by the locals present. Gary was sorry Vaughn was not along, as he is the tree identification expert. I have dropped a sample at the National Arboretum

for identification, but they are not sure and are awaiting more mature growth and fruit or flowers. The tree was about 25 feet tall with nice movement in the trunk, rough reddish bark, and a large scar the length of the lower trunk. I cut it down to about 3 feet, and took about an hour to dig out. In N.O. they really bare root and remove almost all of the fine feeder roots; and I was worried my stump would not survive the rest of Winter in Northern Virginia. Gary packed the tree in a U-Haul lamp box, and I brought it back on the plane as baggage. I put the stump into winter protection with the rest of my collection and hoped for the best. April came and the Spring buds that had been on the tree when I collected it had died. May came and not a single bud. Through an accident, the tree was torn out of its pot revealing a decided lack of roots. I carefully put it back in the pot, but had no hope. June came and no sign of life. Betty insisted I keep caring, but we both were giving up toward the middle of June. On June 25 (4 months & 2 weeks after collecting), I saw 6 buds. (*He hollered so loudly, I thought he was on his way to the emergency room again—b.y.*)

The birthday stump is now covered in new branches and leaves; and I have had to remove many buds from undesirable places. I will let you know what it is as soon as I find out.

Two morals – (1) Never give up. (2) Volunteering and working for your club brings you the most serendipitous bonuses.

Editorial, continued from page 8

I brought out wheat, barley, oats, or corn and plant those in the cans. And I took buckets to the creek and I brought the buckets full of water and poured that on [the cans] and watch it soak in. And then, well I must have been a very patient kid. I waited 2 to 3 weeks and then these different things start popping out. I was so proud at that time as I was a child, it was wonderful to see the seed that I picked up, planted in my own soil. I poured the water in, watched these plants start sprouting out. I really think this was a wonderful thing and this is what made me interested in all of nature's trees, plants, especially some thing that I did something to it. However, that wasn't it. I was thinking back how only I got into bonsai. Well, when I was a kid, a friend, one Christmas brought me, it was a box of crayons, it had 64 different colors in it. Well, that was the present I received from dad's friend at Christmas time. Dad brought me one of those real thick tablets with an Indian chief's picture on it. I'm sure you remember that. But maybe you're not that old? [Laughter from the audience.] But anyway I was drawing the pictures of birds, animals, of fish, trees, flowers, all of those nature things. I ran out of tablet in no time and dad couldn't afford it, so in my bedroom we had wallpaper so I drew pictures all over the wall. You know what I caught, something from my parents. [Laughter from the audience.] Well I love to draw those pictures. Then I met my grandfather when I went to Japan and grandfather was doing this bonsai. Well, I looked at it, these plants, something that came

out. Now not only plants, he was doing some kind of designing so this is what I think developed my interest in bonsai.

K: All that came together then. But you said you were a patient child, to be a patient bonsai artist you really, that really requires patience, right? Because you won't live to see the final results sometimes. N: Yes. Well - yes. I hope I can answer your question, but what I like about this [bonsai] is you never finish anything. There's no end. There's a beginning, but no end. No matter what you do you'll always have to do something.

Another thing is this, I could say that bonsai is the only living art and I think this is what makes it interesting. [About art forms] I was told once you get up to a peak and you have to go down. But this one here [bonsai], you always get to look forward and you have to reach out for new things again.

K: But your bonsai art just knocks me out. It reminds me, some of it, of actual Pinion pines I've seen in nature growing up in the Sierra. It's somehow very evocative. It reminds you of nature's beauty all the time. Now I know you have one real masterpiece. Er, well, you have a lot of masterpieces, but this 11-tree Goshen can be seen here in Washington, right?

N: Yes that's right. I felt, well we have eleven grandchildren. K: Aha, that's the explanation. N: I always like to relate it to something, but this one here I really put my strength on it, and every time a grandchild came up I added him and it became eleven trees. [Laughter.]

However, we wanted to share this kind of fun with American people. Then the time the story came out here in Washington, D.C., on the planning for the making of the North American Pavilion. So I decided, well I really like to share this with all the American people.

K: Well, we'll share it right now. Let's bring out this breathtaking 11-tree grove. [Goshen was wheeled out onto the stage to the welcoming applause of the audience.] Mr. Naka, what if you have a twelfth grandchild, are you going to put in another tree? N: Well, if a twelfth grandchild comes along, I will plant another one in it. [Applause.] I know, I'm afraid there won't be no more. But recently we have a great granddaughter so everybody asks me, "Now what are you going to do?" I say, "I'm going to buy another pot and start another Goshen the Second." [Applause.] K: Any of you in this audience can see the exquisite work of Mr. Naka in the John Naka Bonsai Viewing Pavilion at the National Arboretum here in Washington. Work like this [referring to Goshen]. Thank you. [John then exited the stage to the applause of the audience.]

There's a great similarity between Charles Kuralt's approach to working with pictures for stories and John's working with trees to make bonsai. Above you may remember John's comment about not talking to the tree - "No you must listen to it," Dan Rather, in his write-up on Charles Kuralt, said that Charles once told him over a beer "Listen to the pictures, hear what the pictures are saying, then write to them as you would write to music."

Repotting National Trees by Bill Orsinger, Photos by Jack Wells

Q: How does one repot a 385-year-old bonsai?

A: VERY CAREFULLY.

It was 52 degrees at dawn at the National Arboretum on April 3, 1997.

The Emperor's Tree, A 200-year-old Japanese Red Pine, had not been out of its pot since it left Japan in 1976. Twice since then Bob Dreschler and Dan Chiplus dug deep channels along the edges of the pot and even reached a stainless steel mesh over the drain hole. They replaced much soil and the tree liked it.

Warren Hill carefully placed wide webbing straps under larger branches and fastened these to a "Come Along," a type of winch, suspended from the strong beam above the tree. Much soil was removed around the edges before lifting the tree free of the pot with the winch. We estimate the tree, soil, and pot weigh about 400 pounds, perhaps much more. There was less than a foot of leeway between the top of the ancient tree and the bottom of the beam. Then with gentle tugging, the roots released their hold on the pot. We were now able to tilt the pot and slide it off the stand.

A shade screen was drawn across the area to reduce drying from sun exposure. The temperature was rising to 75 degrees.

Now we were able to clean the inside of the pot and replace the screen over the drainage hole. Gently teasing away old soil and roots, we provided room for new root growth. After reducing the root mass by about half, the tree was lowered into the pot atop a mound of new soil. More soil was added around the sides.

April 24 was the day selected to repot the large 385-year-old Japanese White pine which greets you as you enter the Japanese Pavilion. There was no convenient beam above this tree where the winch could be attached. Jack Cardin and I removed the fence so the new hydraulic cart could be moved closer to the tree. Then, with soap and water as a lubricant, and using wedges and levers, we were able to slide the heavy tree from its stand, across some boards, onto the hydraulic cart. Again, canvas webbing was placed on large limbs close to the trunk; and the tree was slowly lifted free of the pot.

While the tree was up, we took the opportunity to replace the rotting plywood turntable. We cut a new 2-foot ply circle and bolted it to the four large castors recessed in the tree's stand and lubricated the wheels. By the end of the day, the tree was slid back onto the stand.

Check out the trees. I think you'll be pleased at the healthy new growth.



POTOMAC BONSAI ASSOCIATION MEMBERSHIP APPLICATION

Welcome! We conduct a Spring Show and a Fall Symposium as well as other events. PBA is made up of the clubs listed to the right. Join one club and be eligible to attend any club's meeting, in addition to receiving *PBA Clippings* monthly. Residents of Annapolis and Baltimore, MD; Lancaster and Philadelphia, PA; Rappahanock, Richmond, Northern VA and the Washington, DC metropolitan areas are expected to join a club to receive all membership benefits including *PBA Clippings*.

To become a member, call the contact person of the nearest club for current rates and where to send this application and dues. (Please make check payable to the club joined.)

Individuals residing beyond commuting distance of a club are invited to subscribe to PBA Clippings. For a subscription only (does not include participation in club events), complete application and mail with a check payable to PBA for US \$15.00 (US \$35.00 for an international subscription) to: Judy Wise, 1259 4th St., SW, Washington, DC, 20024. For additional information, please call Judy Wise: (202) 554-3045.

Regular meeting times and places are listed. Meeting times and locations are subject to change. Call first! Events are listed monthly in the Calendar section of PBA Clippings.

- | | |
|---|---|
| <input type="checkbox"/> Individual Club Membership
(Includes <i>PBA Clippings</i>) | <input type="checkbox"/> <i>PBA Clippings</i> , Subscription Only, US \$15
(does not include club activities) |
| <input type="checkbox"/> Family Club Membership
(Includes one copy of <i>PBA Clippings</i>) | <input type="checkbox"/> <i>PBA Clippings</i> , International Subscription, US \$35
(does not include club activities) |
- | | | |
|--|--|---|
| <input type="checkbox"/> Baltimore Bonsai Club | <input type="checkbox"/> Greater Philadelphia Bonsai Society | <input type="checkbox"/> Northern Virginia Bonsai Society |
| <input type="checkbox"/> Bowie Bonsai Club | <input type="checkbox"/> Kiyomizu Bonsai Club | <input type="checkbox"/> Rappahanock Bonsai Society |
| <input type="checkbox"/> Brookside Bonsai Club | <input type="checkbox"/> Lancaster Bonsai Society | <input type="checkbox"/> Richmond Bonsai Society |
| <input type="checkbox"/> Chesapeake Bonsai Society | <input type="checkbox"/> Mei-Hwa Penjing Society | <input type="checkbox"/> Washington Bonsai Club |

Name _____

Address _____

Address _____

City _____ State _____ Zip _____ +4 _____ Country _____

Telephone: Home: (____) _____ Office: (____) _____

- BALTIMORE BONSAI CLUB**
Cylburn Arboretum, Baltimore, MD
3rd Sunday, 1 PM
Arschel Morell (410) 744 - 6478
- BOWIE BONSAI CLUB**
Bowie Community Center, Bowie, MD
Last Monday, 7 PM
Terry Adkins, (301) 350-3586
- BROOKSIDE BONSAI SOCIETY**
North Chevy Chase Recreation Center,
Chevy Chase, MD
3rd Thursday, 7:30 PM
Jerry Antel, (301) 320-5251
- CHESAPEAKE BONSAI SOCIETY**
Call for meeting time and location
Tom Snow (410) 923-2783
- GREATER PHILADELPHIA BONSAI SOCIETY**
Pennypack Watershed, Willow Grove, PA
4th Thursday, eve
Larry Chiger, (215) 663-1678
- KIYOMIZU BONSAI CLUB**
Clearwater Nature Center, Clinton, MD
4th Sunday, 2 PM
Essie Wilson, (301) 839-2471
- LANCASTER BONSAI SOCIETY**
Manheim Twp. Park, Stauffer Mansion
Lancaster, PA
2nd Thursday, 7 PM
Cindy Kamide, (717) 738-3957
- MEI-HWA PENJING SOCIETY**
(Chinese language spoken)
Bowie Community Center, Bowie, MD
2nd Sunday, 1 PM
Akey Hung, (301) 390-6687
- NORTHERN VIRGINIA BONSAI SOCIETY**
Greenspring Horticultural Center, Annandale, VA
2nd Saturday, 10 AM
Chuck Croft (703) 978-6841
- RAPPAHANOCK BONSAI SOCIETY**
Call for time and meeting location
Todd Stewart, (540) 775-4912
- RICHMOND BONSAI SOCIETY**
Imperial Plaza, 1717 Bellevue Ave., Richmond, VA
4th Monday, 7 PM
Chris Cochrane, (804) 353- 6674
- WASHINGTON BONSAI CLUB**
U. S. National Arboretum, Washington, D.C.
3rd Saturday, 2 PM
Julie Walker, (202) 547-8497

Potomac Bonsai Association, Inc.
c/o U.S. National Arboretum
3501 New York Avenue, NE
Washington, DC 20002

NONPROFIT ORG.
U.S. POSTAGE
PAID
MERRIFIELD, VA
PERMIT NO. 659