

PBA Clippings

NEWSLETTER OF THE POTOMAC BONSAI ASSOCIATION



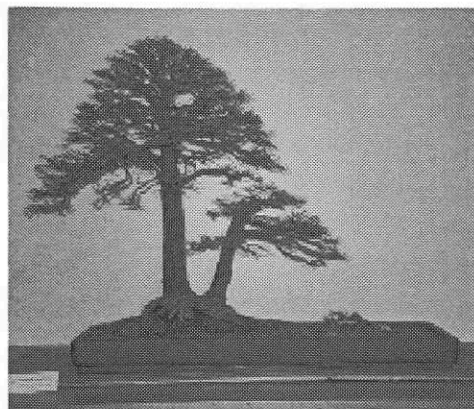
Volume 30, Number 1
January 2000

National Bonsai and Penjing Museum

Winter Silhouette Show

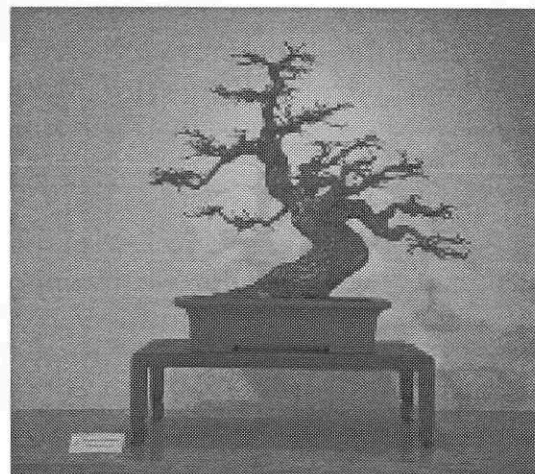
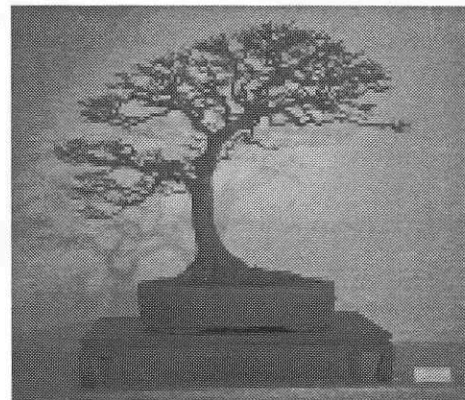
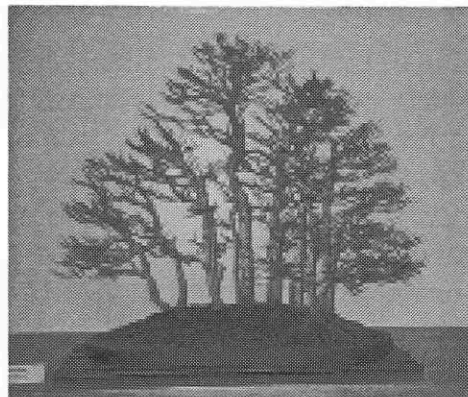
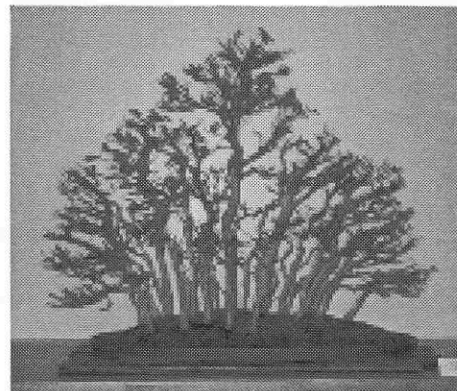
January 15 - 23, 2000

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



Take advantage of this limited opportunity to see a world-famous bonsai collection in its winter attire. The elegant silhouettes of the Arboretum's deciduous bonsai will give you a new outlook on this ancient art form. Free.

National Bonsai and Penjing Museum, Special Exhibits Wing. (Photos from 1999 Silhouette Show by CJYeapanis.)



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PBA
Clippings
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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 metropolitan areas of our clubs 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 issues prepaid, 20% discount for 12 consecutive issues prepaid. Direct inquiries/payment (make checks payable to Potomac Bonsai Association) to: Jerry Antel, Jr., 6409 Middleburg Lane, Bethesda, MD 20817; (301) 320-5251.

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Editorial by Jules Koetsch

This editorial is being written in December 1999. I have no idea if we'll be still operating as usual if some of the predictions come true for what will happen when bells peal in the new millennium at midnight on January 1, 2000. Have to be careful to change the 19XX on checks and the like to 2000. Outside of that and hoping my computer will continue functioning, I have nothing else to be concerned about except the usual daily chores. Anyway, the occasion of entering on a new millennium is a time when one can reflect on what has happened in the past year. As for developments in 1999 that may have any future implications on bonsai, I can think of only two.

It has been pointed out that the last 100 years of the millennium ending in 1999 or 2000 (whichever you prefer), will be labeled among others as the pinnacle of the Industrial and Technological Age. In the new millennium, biology will be the reigning subject what with all these advances now being made with genes and cloning. A few years back, I remember reading in a newspaper that fruit growers were interested in experiments that would lead to stunting fruit tree growth so that it would be easy for the fruit pickers to reach the fruit. Now that's something that may be of value to bonsai people. One will not need to continually keep pruning the tops of one's bonsai or worry about upper branches unduly thickening. But then, what would be the challenge to a bonsai person? A really worthwhile effort would probably be to reduce leaf size. Then more trees native to this country could be made into bonsai rather than depending on growing species native to foreign places, namely Asia. Maybe there are sports growing on some of our native trees waiting to be found like the Kingsville boxwood which was discovered as part of a larger leafed boxwood.

Secondly, the mayor of Chicago has recently proposed that trees be planted on the roofs of the buildings in the city proper. The reasoning is that the black and, for more the most part, flat roofs of the city are great absorbers of the summer sun's heat. Also, trees would cut down on the pollution in the city. Some of the reasoning is that trees are responsible in part for the less polluted and cooler summer temperatures in the suburbs. The mayor was looking for a future way to beat the brutal summer temperatures which have plagued the city during the last few years and which resulted in many deaths, power outages, and losses in business revenues. But it seems that there is one costly and time-consuming aspect of this approach - how would the roofs be strengthened to support the load of the soil and the trees? Yes the roofs have been designed for snow loads being it is Chicago; but are they really strong enough to hold the load from a planting of trees? As a simpler solution, I offer that they put bonsai on all the flat roofs. Maybe they haven't the "lungs" of big trees, but they could be a cheaper alternative.

On the more practical side, in 1999 I was introduced to the rust eraser or sand block which comes in 3 grades - coarse, medium, and fine. My blocks look like oversized rectangular pencil erasers. One need only the medium and fine grades, where the medium block is used to take off the heavier rust on bonsai tools, and the fine grade is used to polish up the tool after it has been used.

In closing, have a great 2000 - enjoy your bonsai and teach a child to make and grow a bonsai.



Dues are due and dosey-doats and little lambs eat ivy - Wouldn't you like to pay your dues in a timely fashion. That will help Judy cut down on some of her workload. If you don't, she'll be obligated to remove you from membership (which you know you don't want to happen). Then, when you figure out why you're no longer receiving *Clippings*, you'll pony up sheepishly, causing her more work. Folks, she has a life too. How about just sending in your check while you're sending all those checks to charities because life is good.

Roy Nagatoshi Workshops - Come work with Northern Virginia Chapter

On April 14 - 16, 1999, Roy Nagatoshi will be conducting workshops. Remember to put this on your calendar. This will be a great time to get assistance with that tree you don't quite know what to do with, or that branch you cannot do without - but don't know what you should do with. These workshops are open to all PBA members on a pre-registration basis. Each participant should clean up their tree prior to the workshop; and, if possible, most of the wiring should be accomplished. This will allow time to be spent with Roy discussing design issues rather than wiring.

It is expected that there will be two workshops on each day. Each workshop will cost only \$60.00 and may have up to 10 participants. It is important for each of you to get in touch with Chuck Croft ((703) 978-6841 before 8 pm) in order to reserve your place in the workshop of your choice.

Coming up in the next issue (we hope): POTATO BONSAI - learn about turning a common potato into a bonsai. It's a fun thing.

Calendar of Events *compiled by Betty, NVBS*

Dear Potential Volunteers. Please note, we need someone willing to take up this mantle. Contact Betty **after 11 am** if you are not already doing a job for PBA and would like to help.

23 January 2000, 1 pm, Y'ALL COME ! - Special PBA Meeting - Yoshimura Center

Topic of Meeting - Does the Traditional Fall Symposium Have a Future with PBA? If you want to see it continue, you better show up to support it.

JANUARY

Northern Virginia Bonsai Society Please note - New meeting place - see below

8 9 am Tree Identification - Dan Chiplis

10 am Matching Pots and Trees - Dan

Lancaster Bonsai Society

12 Jack Sustic from the NA Bonsai Museum. Sign up for March Workshop. Discuss club picnic date.

Rappahannock Bonsai Society

15 11 am Repotting of large bald cypress at Gardens Unlimited

Washington Bonsai Club

15 Work on member trees

National Bonsai and Penjing Museum

15 - 23, 10:00 a.m. - 3:30 p.m.

Bonsai Winter Silhouette Show

Baltimore Bonsai Club

16 Arschel ?

Brookside Bonsai Society Please join us at our new location - See below.

20 7:30 pm Julian R. Adams, proprietor of Adam's Bonsai in Lynchburg, Virginia, will be speaking to BBS. Julian has been cultivating and training bonsai at his nursery for several decades. He will be speaking about Scots pine, one of his favorite bonsai materials.

Kiyomizu Bonsai Club

23 Open Discussion of 2000 Calendar/Plans.

Bowie Bonsai Club

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Chesapeake Bonsai Society

? Folks, please check in. A contact with e- ability would be helpful.

FEBRUARY

Rappahannock Bonsai Society

5 11 am Shimpaku Workshop includes tree, pot, soil, and instruction - \$50, limited to 6 students

Northern Virginia Bonsai Society

12 9 am Moss propagation and use with bonsai

10 am Transplanting Bonsai - Bob & Todd

12 pm Transplanting Workshop - B&T

Brookside Bonsai Society has moved.

Please join them at their new location - Norwood Center, in Bethesda, Md. Directions: From the beltway coming from Virginia, take Old Georgetown Rd and go east to Wisconsin Avenue. Turn right on Wisconsin Ave, pass Bradley Blvd., and after 2 more blocks, turn right on Norwood Drive. Norwood Center is at the end of this street.

The best way to come from 495 in Md. is to take Conn. Ave. exit. Go south to Bradley Blvd. Turn right on Wisconsin Ave. Go left 2 blocks to Norwood Drive and take a right on to Norwood Drive. Norwood Center is at the end of this street.

Northern Virginia Bonsai Society has moved. Club meetings will now be held in a Science Lab at Fairfax High School. The school is very near Fairfax Circle on Old Courthouse Road opposite an Army/Navy Golf Course. Directions and details not available at press time.

Care of Bonsai Tools *by JOHN F. PATRICK*

Routine care and maintenance are essential if you want the best performance from your tools. During normal tool use, tree sap, pitch and dirt accumulate on the blades; the cutting edges get nicked; and rust forms when moisture accumulates in the sap and dirt. As the cutting edges become dull, greater pressure is required to make a cut. The cuts are not clean, and tearing and crushing occurs, damaging your trees. Severe damage to your cutters can also occur. The combined increase in cutting pressure, dulled edges and accumulated dirt causes the blades to separate. This wedging pressure is high enough to break the tips of your branch and root cutters. Therefore, good tool care should be practiced.

Tool Care Recommendations

A few simple rules, if followed, will increase the life of your tools, expand the time between sharpenings and make your hobby more enjoyable.

They are:

1. Examine your tools before and after using and look for bent tips on scissors, nicked cutting edges, dirt accumulations and rust. If any of these conditions exist, correct them before using the tool again.
2. Don't use your branch or root cutters when cutting roots in a dirt ball. Sand and small stones will nick or break the cutting edge. Clean the dirt off the roots or use pruning shears. Pruning shears will take the punishment and are easier to restore.
3. Don't drop your tools. You will either bend or break the cutting tip. This is the most common cause of tool tip failure.
4. Don't overload your tool. Use a larger cutter or make your cut in small, easy steps.
5. Protect the tips and cutting edges of your tools when not in use by storing them separately in a pocketed cloth roll or compartmented tool kit.

Materials Required for Tool Restoration

Pruning and cutting tools can be restored to good working condition by cleaning, sharpening and oiling. The required materials listed here are easy to obtain.

Scotch-Brite scour pad
WD-40

Emery paper -- grit #320 or #400

Emery cloth -- grit #240

Lubricating oil -- light machine oil (Sears #955941)

Oil stone -- natural Arkansas stone (Washita grade preferred)

Paper towels

Cleaning Tools

Cleaning of tools after use is relatively simple if you have carried out a routine care program. The first step is to wipe the tools clean of all dirt and grit. Next the tree sap that remains can be removed by wiping the cutting blades with a damp paper towel. Pitch from conifers may be removed with Scotch-Brite and WD-40. When stubborn stains or light rusting exists, rub the blades with a damp Scotch-Brite pad. To remove severe rusting, use #320 or #400 grit emery paper. Rub all rust, dirt and sap off with the cutting tool in a closed position first. Do this to protect your fingers from the cutting edges and tips. You will probably find it easier to work if you support the tool on a solid surface. When all the exterior rust and sap is removed, open the blades and clean the inside faces. To remove rust from the inside face of scissor type tools, lay the emery paper on a flat surface and rub the inside of the blade while holding it flat on the emery paper. When all of the tool surfaces are bright, wipe off all the cleaning dust and grit. Make sure to clean the pivot joint, using WD-40. Exercise the joint to loosen dirt and old lubricant and respray with WD-40 to drive it out. This is

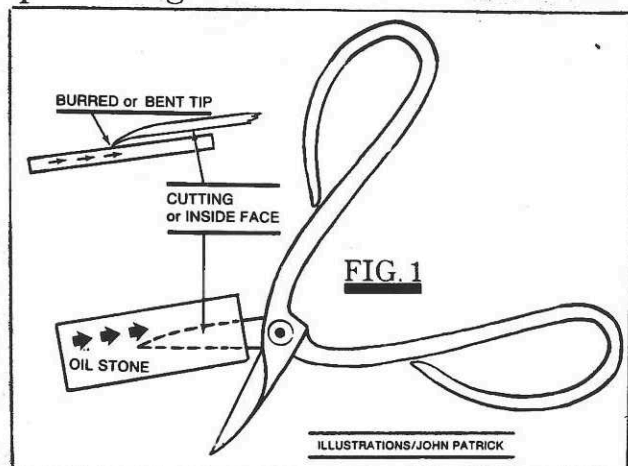
6 important on riveted joints. It will prevent rusting and reduce wear. Oil the tool all over with machine oil. Wipe off the excess oil with a paper towel. Now your tools are ready for sharpening or storage.

Sharpening Tools

There are two types of bonsai tools, each requiring a different approach to sharpening: those with a scissors cutting action, e.g., trimming scissors and pruning shears, and those with a mandible (biting) action, e.g., branch, knuckle, and root cutters.

Deburring Scissor Types

To sharpen scissors, first check the blade tips and edges for burrs on the inside face.



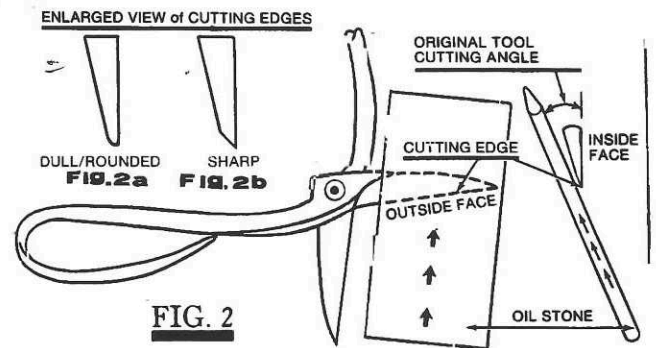
They should be removed before sharpening. To remove the burrs, put a small amount of honing oil on the stone. I use a light machine oil mixed with an equal amount of kerosene for honing. The lubricant is used to carry away the metal particles removed during the stoning process. Now open the scissors and lay the stone flat on the inside of the blade (Fig. 1). Push the stone over the blade, making sure the stone remains flat, until the burr or bent tip is removed. Turn the scissors over and stone the opposite inside face, if necessary. Excessive or unnecessary stoning will eventually deform the cutting faces.

Depending upon the size and shape of the oil stone and your adeptness in handling

the stone and tool to be deburred or sharpened, you may prefer to reverse the process from moving the stone over the fixed tool to fixing the stone and moving the tool over the stone. With a little practice on your part, you can determine which is best for you.

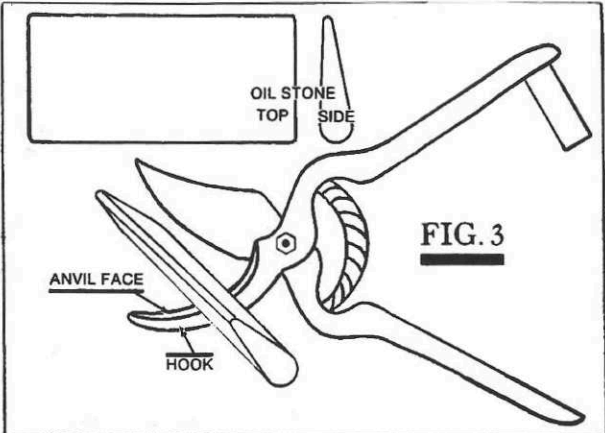
Sharpening Scissor Types

To sharpen scissor type tools, open the blades with the outside face up and the cutting edge toward you. Support the scissors firmly on a bench. Place the oil



stone over the outside face of the blade (Fig. 2) at an angle equal to the original tool cutting angle. Cutting angles may differ, depending on the type of cutter and its manufacturer. It is important to maintain the original cutting angle of each different tool as closely as possible. Push the oil stone, in the direction of the arrows shown in Figure 2, over the cutting edge until all nicks are removed. Check the cutting edge by examining under a bright light. If the cutting edge is dull, (Fig. 2a) you will see a highlight reflection of light off the cutting edge. If you gently pull your finger over the edge, it will slip over with no drag. The sharp cutter (Fig. 2b) will not reflect a highlight, and if you lightly pull your finger over the edge, you will feel some drag. *Caution:* Don't pull or slide your finger along the cutting edge. If the edge condition is as described for Figure 2b, your blade should be sharp. Turn the scissors over and proceed to sharpen the other blade. If the blade is dull, continue the stoning process as described. Only three or four strokes of the stone should be

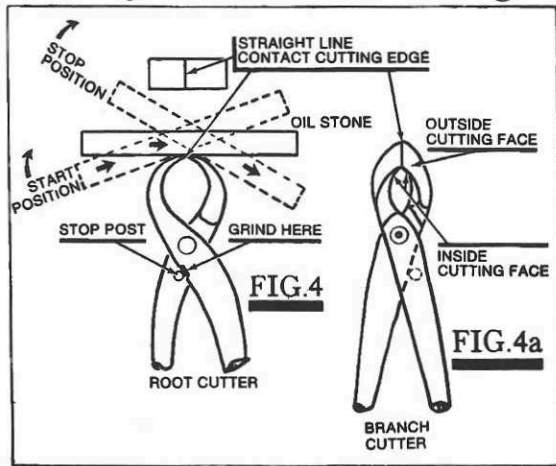
necessary. Make sure you hold the stone at the same angle for each stroke. Changing of the cutting angle while stroking the stone will continue rounding the edge. When you complete the sharpening of both blades, wipe off all the stoning grit, oil the tool and wipe off all excess oil with a clean paper towel. Rub the excess oil over all of the tool in the process of wiping it. The fine coating of oil remaining will help protect the tool from rusting.



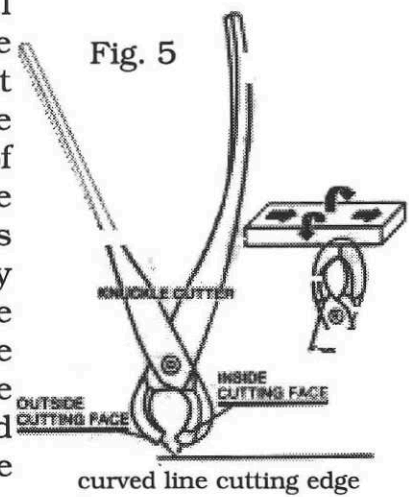
If your pruning shear (Fig. 3), has only one cutting blade, sharpen it as described above. The hook or anvil blade should be cleaned and examined for burrs. Remove the burrs from the inside face as described above in Figure 1. If the hook face is not nicked, leave it alone. If it is nicked, stone the anvil face (Fig. 3) until the nick is removed. Wipe the shears clean and oil.

Sharpening Mandible Types

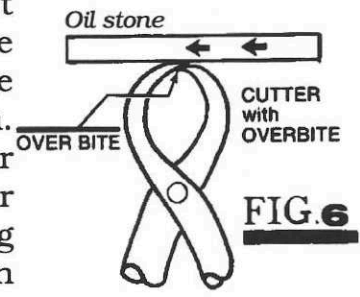
Mandible-type cutters have a biting action similar to your teeth. The cutting edges



when closed should be in a straight line contact (Fig. 4, 4a) or curved line contact (Fig. 5). The condition of contact can be determined by placing the cutter up to the light in a closed position. If a wedge of light shows through, the cutting edges are out of line. If the edges are in line but have very small nicks, proceed to sharpen the tool. To sharpen the tool, place the cutter in a closed position on a bench with the outside face up. Place the oil stone on the outside face of the cutter and slide the stone over the face (Fig. 4) at the cutting edge. When sharpening the knuckle cutter, the oil stone should move over the cutting face and all along the curved cutting edge (Fig. 5). Repeat the stoning motion until both edges are sharp. Don't worry about the cutting angle of the tool. The angle is established by the inside cutting face. The inside face should be stoned only to remove burrs.



Generally, root, knuckle, and branch cutters have an overbite (Fig. 6). The overbite is normal for mandible type cutters. Proper sharpening will maintain the overbite. With the cutters in the closed position, sharpen the exposed edge in the direction against the overbite. The under cutting edge will not sharpen. Open the cutter and stone the under cutting edge, taking care to maintain the line cutting edge. When you first inspect your mandible cutting tools and find an out of line cutting

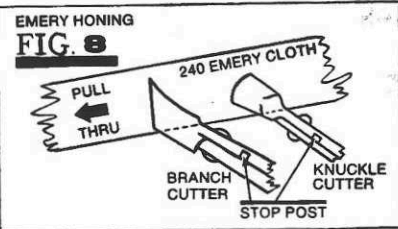


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edge condition (Fig. 7) or large nicks, the defects must be corrected prior to sharpening. To line up the cutting edges and remove the nicks, place a 6" inch strip of 240



grit emery cloth about one and one half times the width of the cutting edge (Fig. 8) between the cutting edges. With a very light pressure on the cutter jaws, pull the emery cloth through to hone the cutting edges. Do this



several times then turn the emery cloth over so it is facing the opposite cutting edge and pull it through several times. Repeat this process until the nicks are removed and the cutting edges are in line. If only one cutting edge is nicked and the line contact is good, only the nicked edge has to be emery cloth honed. Any time this process is performed, the tool will have to be sharpened. In addition, after this process has been performed, the cutting edges may not close completely because of the stop post on the handle of the cutter (Fig. 4 and 8). If this condition occurs, grind or file a small spot (Fig. 4) off the cutter handle until you get cutting edge contact. Do not exceed a paper-thickness clearance (three thousandths of an inch) between the stop post and the handle. Too much clearance will allow excessive pressure on the cutting blade which may cause cutting edge failure. With the

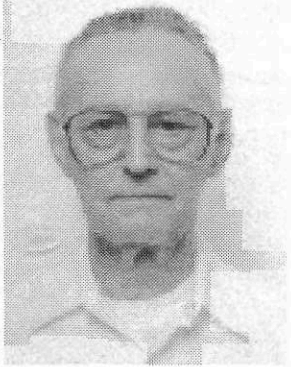
cutting edges in line, proceed to sharpen as described above.

General Comments

A word of caution: don't try to sharpen your bonsai tools with an electric bench grinder. The tools are too light in weight to dissipate the heat generated during grinding. The excessive heat will take the hardness out of the blade rendering it useless. If your tool is so bad that it requires bench grinding, take it to an experienced tool sharpener who has special grinders and the expertise to do it properly.

ABOUT THE AUTHOR

A mechanical engineer by profession, John Patrick learned the techniques of sharpening wood working tools from an old Scottish pattern maker. John's interest in bonsai began when his wife was assigned "Bonsai, the



Culture and Choosing of Materials" as a subject for a presentation to her garden club in 1965. Their first miniature tree was created the next year. Six years later they were among the group which founded the Greater New Orleans Bonsai Society (GNOBS).

John says he has found that bonsai is not only a good way to relax and an interesting retirement hobby, it's an excellent way to meet with people of all ages, in all walks of life while participating in an enjoyable activity.

Good News . . . Results of the auction held at the October Brookside Bonsai Society meeting. We raised \$1,123 for the Yuji Yoshimura Fund by selling 88 items to each other. Many of the members gave 100% of the selling price.

Let this be inspiration for other clubs which might like to help some of our various bonsai funds grow. Donations could be made in the names of PBA supporters William Merritt and Thelma Aleane Helton, or to the Yoshimura or Melba Tucker Funds.

When The Gods Smiled

How it all Began - Part IV

Enthusiasm for bonsai was growing rapidly throughout the United States and the world. What a stunning bicentennial possibility! Encouraged by then Secretary of Agriculture, Earl L. Butz, and Administrator of the Agricultural Research Service, T. W. Edminster, Dr Creech moved forward on several fronts. He consulted with leaders in the Potomac Bonsai Association and was assured of the support of the local bonsai community. In July 1972, he addressed a joint meeting of the American Bonsai Society and Bonsai Clubs International held in Atlanta. The session was chaired by presidents of the two organizations, Beverly Oliver and Dorothy Young. The reaction of the membership was one of delight, and a resolution was passed giving "full and wholehearted support" to Dr Creech's proposal.

Dr Creech then turned his attention to his longtime friends in the world of horticulture in Japan. Dr Creech was and is a world leader in plant exploration with particular emphasis on azaleas, camellias and hollies. His searching had taken him to the Himalayas, Yugoslavia, Russia, China, and most frequently to Japan. On his numerous visits to Japan, he became well known and made many good friends in its horticultural community. Kaname Kato, the distinguished satsuki azalea expert, was Dr Creech's primary contact there. Dr Creech spoke first with him about the dream. Immediately, Mr Kato was interested, and he contacted members of the Nippon Bonsai Association and the Japan Greenhouse Association. Events on both sides of the globe, led by these great horticulturist friends, quickly moved forward. The Nippon Bonsai Association was successful in enlisting the support of

the Japan Foundation in helping to make possible a gift of 53 extraordinary bonsai to the people of the United States. It was called the Green Mission for Peace.

The vital function of choosing which trees would make up this momentous gift was carried out with great care by the board members of the Nippon Bonsai Association. First, they studied photographs of hundreds of bonsai from throughout Japan, making a preliminary selection of potentially appropriate trees. Next, they traveled about the country to view specific bonsai. Only then did they make the choice. Owners were approached one by one to ask them to let their trees become part of the Green Mission for Peace.

In addition to the 53 bonsai, the gift included 6 treasured viewing stones selected with equal care. Emperor Hirohito, in an unprecedented gesture by the Imperial Household, gave a 180-year-old Japanese red pine in a 300-year-old container. Princess Chichibu gave a 100-year-old hemlock. Prince Takamatsu gave an 80-year-old trident Maple. Most of the trees were gifts, a few were purchased by the Japan Foundation. Members of the Nippon Bonsai Association spent many weeks repotting and perfecting each tree before formal presentation of the collection on March 20, 1975. This historic event took place in Tokyo at the elegant New Otani Hotel. Nobusuke Kichi, Prime Minister of Japan, and Nobukichi Koide, Director of the Nippon Bonsai Association formally, presented the trees to US Ambassador James D. Hodgson. At the reception following the ceremony Dr Creech and Mr Kato agreed, "surely the gods are smiling."

The trees were then placed in view at the Nippon Bonsai Association headquarters

to give the Japanese public an opportunity to say farewell to treasured plants and viewing stones.

The complicated logistics of arranging for the shipment of the treasures from Tokyo to Washington were jointly attacked by Dr Creech and Sylvester G. March, Chief Horticulturist at the National Arboretum. Each time a tree was added to the gift, the cost of transportation rose, and it became clear that an entire Pan Am 707 freighter would be required to handle the shipment. Frequent, frantic telephone calls were made to Washington for a authorization of the mounting costs. Documents of agreement with the Imperial Household Agency had to be signed; authorization from the Japanese Foreign Office was necessary. And then there were tax and customs exemptions, and quarantine procedures to be sure that the plants would be admitted to the United States. Meanwhile packing of the trees was minutely supervised by the Nippon Bonsai Association Directors. An individual wooden crate was designed for each plant so that not a single branch stuck out. Every crate had a special base so that the plants could be securely tied down. Each tree was carefully misted. Then the soil was covered with sphagnum moss, then linen, and finally plastic. As told by Dr Creech, "Quarantine officials scurried around inspecting each plant, minutely as carpenters sawed, fitted, and nailed each crate. Each one had to be carefully measured to be sure it could squeeze into the cargo door of the 767 aircraft. Finally, all was accomplished and late in the evening, seven trucks filed out of the NBA display area and headed through Tokyo to the tarmac at Haneda Airport where Creech and March anxiously waited. The huge crates were loaded. At last the cargo door slammed shut, and we stood looking down the long belly of the freighter, now filled from one end to the other with crates of miniature trees -- probably the largest and most expensive air shipment of plants

ever made. The only place for the two couriers to sit or lie was on the first palette with its crated wisteria. Thirteen hours later found us gently setting down at San Francisco Airport."

The only worrisome occurrence was the stop in San Francisco because the plants had to be transferred to two smaller planes. The wind was blowing strongly; the switch was made as quickly as possible. Upon arrival at the Baltimore-Washington Airport, the crated treasures were rushed to the US Department of Agriculture Plant Introduction Station, in Glenn Dale, Maryland. The trees were gently unpacked and placed in a specially prepared enclosure where they were kept in quarantine as required by law.

While his friends in Japan were assembling the collection, Dr Creech had serious responsibilities on this side of the globe. First, he had to appoint the all important curator of the bonsai collection. Robert F. Drechsler was his fortunate choice. Mr Drechsler had worked for 17 years at the Arboretum with Donald Egolf doing research on crabapples, crape myrtle, pyracantha, and other woody plants. In his youth, he had worked with a florist, where he developed flower arranging skills. He brought to his new responsibility both horticultural expertise and an eye for design.

Mr Drechsler took over the care of the trees at Glenn Dale. Ruth Lamanna and Dorothy Warren worked with him as volunteers. In 1977, the Nippon Bonsai Association made it possible for Mr Drechsler to spend some time in Japan working under Fusazo Takeyama and Saburo Kato in Omiya Village. The Nippon Bonsai Association arranged for him to visit outstanding bonsai nurseries, private collections and several of the great natural beauty spots. The continuing beauty and health of the trees at the Arboretum today is tribute to "Bonsai Bob's" curatorship.

On several occasions some of the donors of the trees have visited their "children." When Masaru Yamaki came to see his venerable Japanese white pine, he stood before it and after some minutes said in Japanese, "When I was on my way here to visit my daughter, I was filled with anxiety, but now I find her looking so beautiful I am at peace."

Such a unique and priceless gift had to be housed appropriately. Dr Creech persuaded the Department of Agriculture to provide funding for the design and construction of a fitting place for this superb bicentennial gift. The architect, Masao Kinoshita, then of Sasaki Associates, working closely with Dr Creech, designed a bonsai complex with oriental overtones that is functional and elegantly simple. In addition to the Japanese bonsai pavilion and the Japanese approach garden, the long-range plan projected an American pavilion, Chinese pavilion, teahouse, koi pond, and a formal display area.

In early July 1976, all was in readiness. The garden and pavilion were complete, the venerable trees had been brought from Glenn Dale to their permanent showplace. On July 9, 1976, the dedication ceremony took place. Numerous American and Japanese dignitaries were present, among them Ambassador Fumihiko Togo; the Honorable Kono Kenzo, House of Councilors of the Japanese Diet; Nobukichi Koide from the Nippon Bonsai Association and Henry A. Kissinger, United States Secretary of State, who spoke eloquently of the Green Mission for Peace.

Secretary of Agriculture, Earl L Butz, profoundly thanked the representatives of the Japanese people -- "this extraordinary gift will join the flowering cherry trees as a living tribute to Japan's friendship this bonsai collection is a major showpiece of the United States bicentennial celebration." It was a perfect evening, and the enchanted guests strolled through the

bonsai garden lit only with candles in paper lanterns and moonlight. Bonsai lovers from near and far, many of them assembled in Washington for the International Bonsai Congress, were enthralled by the majesty of the trees. Koto music was performed by the National Capital Koto Society, and refreshments were served by the National Capital Area Federation of Garden Clubs. But, of course, the trees were the major cause of awe and delight. As reported in the Potomac Bonsai Association Newsletter, "the 350-year-old *Pinus Pentaphylla* sported a bird's nest - its presence was indeed a propitious omen."

-- Janet F. Lanman, PBA

The dedication of the John Y. Naka Pavilion and the North American Bonsai Collection is a milestone in a collaborative effort by the US National Arboretum and The National Bonsai Foundation to present bonsai to the public as a fine art. The project can truly be described as a public/private partnership. The Foundation is a private, non-profit organization. The Arboretum is a public garden and research center directed by the Agricultural Research Service, a division of the US Department of Agriculture. It is located on a 444-acre tract in Washington, DC, which has been designated an historic site and is one of the largest public gardens in the world. The cordial collaboration between the Foundation and the Arboretum has been fostered by H. Marc Cathey, Director of the Arboretum; Sylvester March, Horticulturist; and Robert Drechsler, Curator of Bonsai. It has also been supported by Charles E. Hess, Assistant Secretary of Agriculture for Science and Education, and by R. Dean Plowman, Edward B. Knipling and Essex E. Finney, respectively, Administrator of the Agricultural Research Service, Deputy Director of its National Program Staff, and

Director of its Beltsville Area. Orville G. Bentley, former Assistant Secretary of Agriculture for Science and Education, deserves credit, for the formal agreement between the parties signed in 1988.

The Bonsai and Penjing Program.

Bonsai and penjing are miniature trees grown in pots, "bonsai" being the Japanese designation and "penjing" the Chinese. The Arboretum, acquired a Japanese collection in 1976, a Chinese collection ten years later, and a North American collection in 1990. It now has on display between 125 and 150 bonsai and penjing, the most comprehensive exhibit in the nation.

The objective of the collaborative bonsai and penjing program is to use the Arboretum's three collections to present bonsai to the public, not simply as a horticultural curiosity, but as a fine art. In this effort, the Arboretum is responsible for the horticultural care of the collections and for the operation, maintenance, and security of the facilities, and the Foundation is responsible for funding capital improvements and for assisting in interpretive and educational activities.

Pursuant to this arrangement, the Foundation raised funds to build the Naka Pavilion, and assembled the National Collection of North American Bonsai housed there. It continues to seek funds for the remaining structures planned for the bonsai complex at the Arboretum, i.e., conservatories for temperate and tropical species, a pavilion to house the penjing collection, and a building for exhibits and other educational programs.

The Foundation has also undertaken to complete and upgrade the North American collection as outstanding American bonsai become available, and to assemble collections of artifacts associated with bonsai such as bonsai pots and stands, the scrolls displayed with bonsai in formal settings; and viewing stones (suiseki), the natural stones resembling distant

mountains, islands, waterfalls, etc., that have long been exhibited in conjunction with bonsai.

The Foundation assists the Arboretum in developing demonstrations, displays, special exhibits, lectures and publications relating to the artistic and cultural aspects of bonsai and associated artifacts. Because these activities resemble those conducted by museums of fine arts, we refer to them as our museum program.

Before undertaking a museum program, the Foundation and the Arboretum held two convocations to explore the soundness of such a concept. Participants included not only bonsai masters and horticulturists, but also representatives from the Smithsonian Institution and other museums; arboretum administrators, landscape architects; artists; and experts in suiseki, pots, stands and scrolls. The discussions at these convocations are bearing fruit in expanded interpretive activities at the Arboretum.

The Naka Pavilion and North American Collection.

Meanwhile, in 1982, The National Bonsai Foundation had been organized with the objective of building a North American bonsai pavilion at the Arboretum and promoting knowledge and understanding of the art of bonsai. Many people share credit for making the North American pavilion and collection a reality. Marion Gyllenswan has been president or chairman of the Foundation from its beginning. Frederic L. Ballard, who became president in 1987, helped to elevate its fund raising and programmatic sights. Ruth Lamanna, its long-time treasurer, is responsible for its financial stability. The late Muriel Leeds made the first substantial donation in the form of her distinguished bonsai collection, to be retained or sold as the Foundation might elect.

In 1983 John Y. Naka, the leading bonsai artist and teacher in America, started the

transition from dream to reality by contributing his world renowned bonsai, "Goshin," as the first candidate for the North American collection. Subsequently, his generosity inspired more than 500 students, friends, admirers, bonsai organizations, and foundations to contribute to a fund for the pavilion named in his honor. The donors to that fund are listed on a tablet in the pavilion. Designated areas within the Naka Pavilion were funded by gifts in honor of two other artists who have taught Americans to know and love bonsai: Yuji Yoshimura, a bonsai master who came to this country from Japan in 1958 with the dream of establishing the art of bonsai throughout the world; and Harry Hirao, a California expert in bonsai, suiseki and related subjects, beloved by friends and pupils in many states. At the time of this dedication, fund raising was underway for a tropical greenhouse to be named in honor of Haruo Kaneshiro of Honolulu, and a garden between the Japanese and Naka pavilions to be named in honor of George Yamaguchi of California.

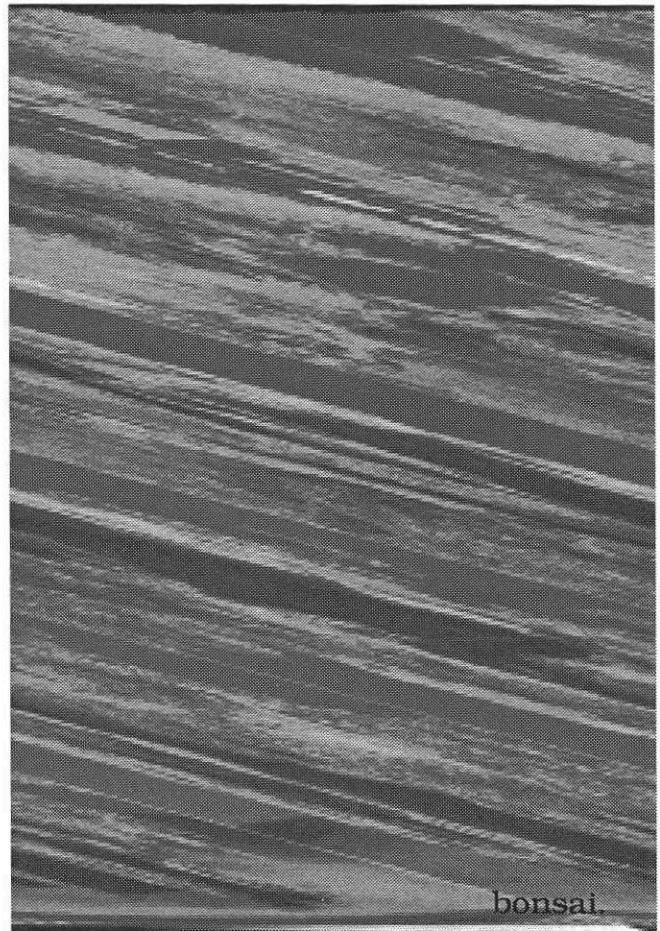
Fund raising for the Naka pavilion would not have succeeded without a major challenge gift by Barbara H. Marshall; tireless solicitation by Marybel Balendonck; the expertise, creative imagination and organizing ability of the Foundation's Executive Director, Mary Ann Orlando; the participation of members of the Foundation board; and the determined efforts of bonsai clubs and societies throughout the country.

The Naka Pavilion was designed by Masao Kinoshita as part of the Arboretum's bonsai complex. H. William Merritt, a director of the Foundation, a member of the Secretary of Agriculture's National Arboretum Advisory Council, a dedicated bonsai grower and teacher and a professional engineer, served as liaison, consultant, planner and expediter during construction.

Bonsai for the North American Bonsai Collection were selected by directors of the Foundation, other bonsai experts interested in the project and Robert, Drechsler, Curator of the National Bonsai Collection at the Arboretum. The selection process was headed by William N. Valavanis, a bonsai expert and member of the Foundation's board, who also played an important part in compiling, editing and formatting the list of bonsai in the North American Collection. The bonsai selected for the collection were donated and placed in the care of Mr Drechsler, his associate Dan Chiplis, and a group of volunteers, many of whom came from the Potomac Bonsai Association.



Next Month - Join us to delve into one or two theories on the beginnings of



Akamatsu or Red Pine - Part 2

by Shoryugen Shin
Translated by Jules Koetsch

(Part 1 appear in our December 1999 issue.)

SECOND YEAR OF OPERATIONS

During April 1 to 10, remove the plant from its winter shelter and place it outdoors on a shelf. Follow the same schedule for managing the second year as listed under the first year.

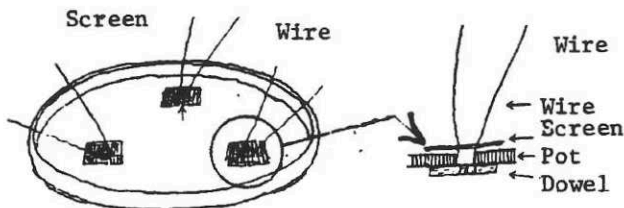
Also from April until September, once every month do not neglect to apply a preventative treatment to protect against abura mushi (aphids) and akadami (red spider mites).

THIRD YEAR - PLANTING IN A BONSAI POT

Planting in a Bonsai Pot: Between March 20 and 31 is a good time to place 5 trees as a group planting in a bonsai pot.

First of all prepare the pot. It should have an unglazed, natural clay finish, be round in shape and of shallow depth. A diameter of about 21 to 24 cm (8 3/8 to 9 5/8 inches) is a good size. The pot should have at least 3 drainage holes so that wires can be strung through them to hold the trees in place. See the illustrations on how to place the wires and screens. Next, place a layer of akatsuchi drainage pellets on the bottom of the pot and spread another layer such that the bottom of the pot is not visible through the layers. Then to just cover the drainage pellets, spread a thin layer of soil mix, 7 parts akatsuchi and 3 parts kiryu seisuna. This completes the preparation of the pot.

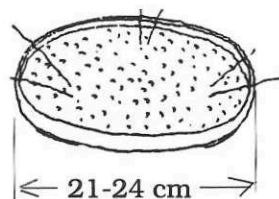
Pot Preparation and Planting (March 20 - 31)



Attaching Wire

Use a shallow, rounded pot and arrange the wires as shown. Then spread the layer of katsuchi drainage pellets.

Red clay pellets inserted (with wires)



Preparing Tree



Removing Tree from Pot: Work the tree free of the pot and you will discover the roots to be adequately distributed.



Consolidation of Roots: Cut the heavy roots and other roots back to the line shown and then carefully remove the soil to the other line shown.

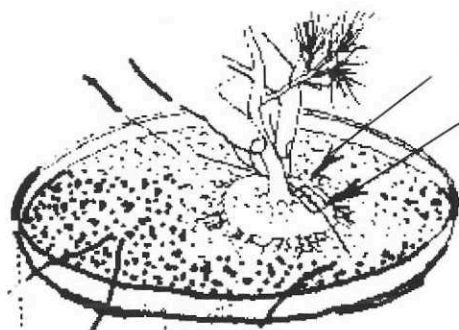
The following is the order in which a tree is prepared for placing in the pot. Remove the tree from the pot and carefully loosen the soil to the extent shown in the illustration. Cut any strong roots which extend too far, and remove roots from the bottom of the tree so that it can sit properly on the soil in the pot.

Next decide upon the arrangement of the 5 trees. Two popular arrangements for 5-tree group plantings are shown with the master tree in different locations. Before going any further, decide upon the arrangement so that it is balanced. (It is usually best to arrange the trees on a table before placing them in the pot and adjusting their lateral spacings until the precise locations of each tree relative to one another has been determined. Then they can be transferred to the pot to conform to those spacings.)

Having decided on the position of each tree in the pot, plant the master or largest tree

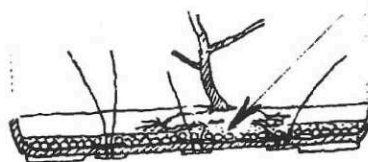
in a small amount of potting mix. Then spread the roots and fill the pot with enough soil such that the master tree, when resting on a mound of soil, is at the desired height in the pot. While doing this, rock the tree to insure that the soil mix fills the voids and continue to do so while adding potting mix to cover the roots of the master tree. Once the master tree appears to be stabilized in the soil, fix the master tree with a tie-down wire. Under these circumstances, it is not proper to place the wires directly on the roots because the wire will wound the roots. Use a small patch of rubber (bicycle or automobile inner tube cut to size) as a packing between any tie-down wire and a root.

After the master tree has been planted and securely fixed in place, plant the next 2 largest trees as a pair to agree with the spacing shown in the arrangement, and such that one wire can fix two trees in



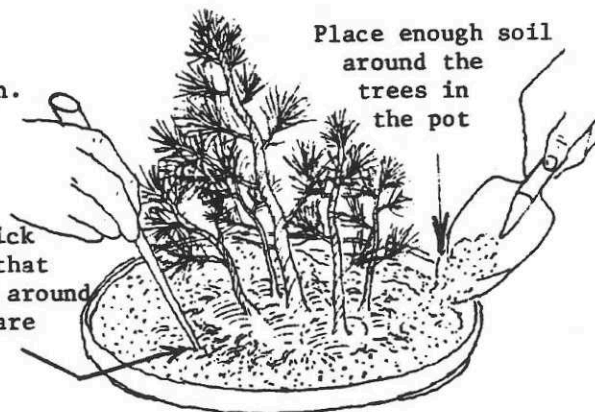
In order not to damage the tree, place a pad of rubber between the wire and the root.

Place the main tree where it is to be planted, rock it in place and at the same time work soil into the spaces.



Planting mix mounded up for master tree to sit on.

Use a chopstick to insure that the spaces around the roots are filled in



Place enough soil around the trees in the pot

The number 2 tree is planted next and thereafter, one at a time, each tree is planted in succession. In planting each tree insure that the soil fills the voids between the roots but do not add too much soil so that it interferes with the next tree to be planted.

16

place. Do the same with the second pair of trees, following the illustration.

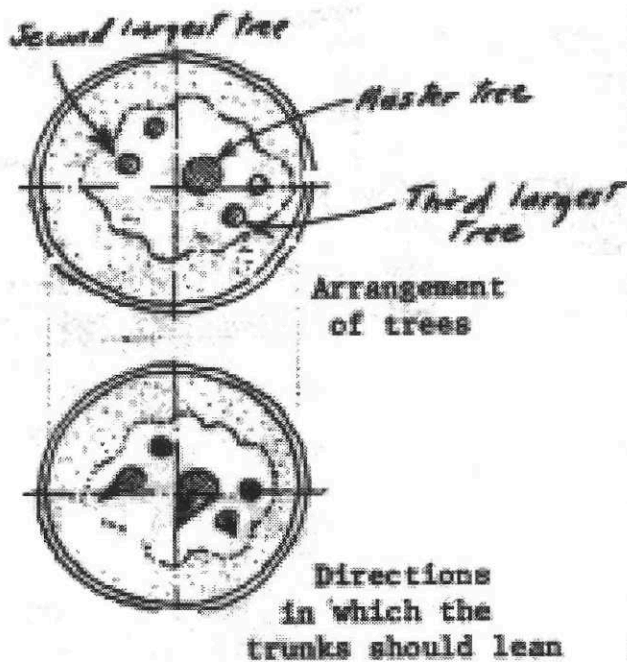
Upon completing the planting of the five trees, cover them with soil so that the wires are concealed. Work the soil into the spaces between the roots using a chopstick until the soil surface is attractive and smooth. Immediately place green moss nearby the trees.

With the planting completed, one can improve the shapes of the trees in the group by trimming branch ends. Then, immediately place the group planting outdoors on a shelf.

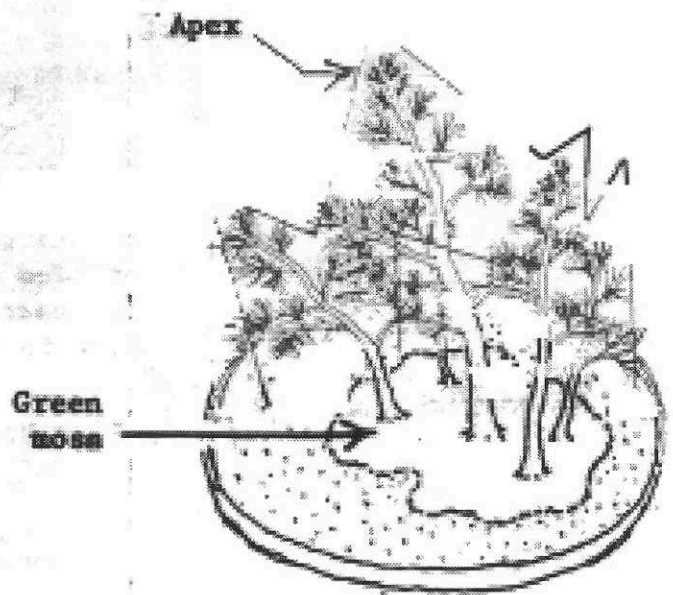
Follow-on Effort - Watering, Insecticide, Fertilizing. Water so that the topsoil does

not become dry. In the interval between April and September, use an insecticide to prevent insect damage as described above under the second year effort. Also, in the periods between the following: April 20-30, July 1-10, and September 20-30, apply 4 to 5 kneaded rape seed fertilizer balls placed around the planting. Do not place succeeding balls on the same spots where the previous balls rested.

Sprout Cutting. Between June 20 to 31, trim the ends of the branches and cut off the top leaders on the trunks (the "wick"). Accordingly, in doing the trimming, set about the task keeping in mind the overall shape that is to be achieved. Trim the branches and the wick of each tree. Do

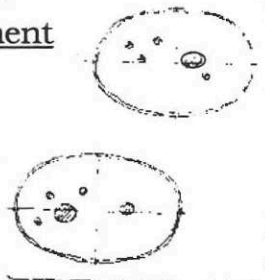


Above are shown one arrangement and the directions in which the trees should lean.

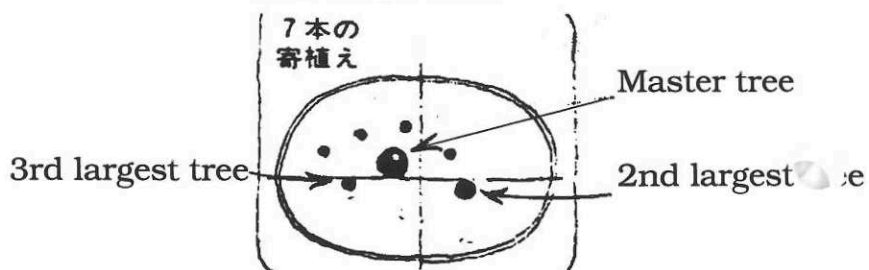


The resulting composition is shown above. Spread green moss between the trees as shown. The final shape is shown above with the apex location.

5-tree arrangement



7-tree arrangement



not be hasty in doing the job, remembering that the planting must, in time, achieve a final shape.

Wiring of Main and Side Branches. Wiring is done between October 1 and 10 to both the main and side branches to obtain the design shown in the illustrations.

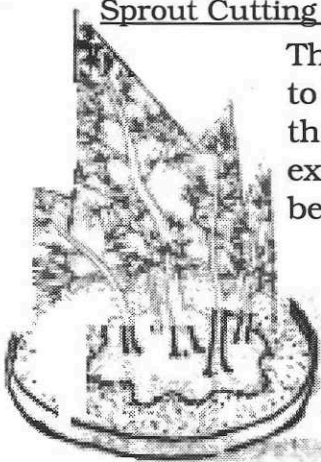
Use 18- to 19-gage copper wire on the main branches, wiring them first. The lowermost branches are to be bent at an acute angle downward. The branches in the center section of the tree are bent to be almost horizontal. The uppermost branches are bent slightly upward from the horizontal. The occasion, doing the above to all of the trees, as shown in the illustrations, will yield a forest that is elegant in appearance. To the side branches, apply 22- to 23-gage

copper wire so that when viewed from the side, they lie in the plane of the main branches and take a triangular shape when viewed from above.

FOLLOW-ON MANAGEMENT

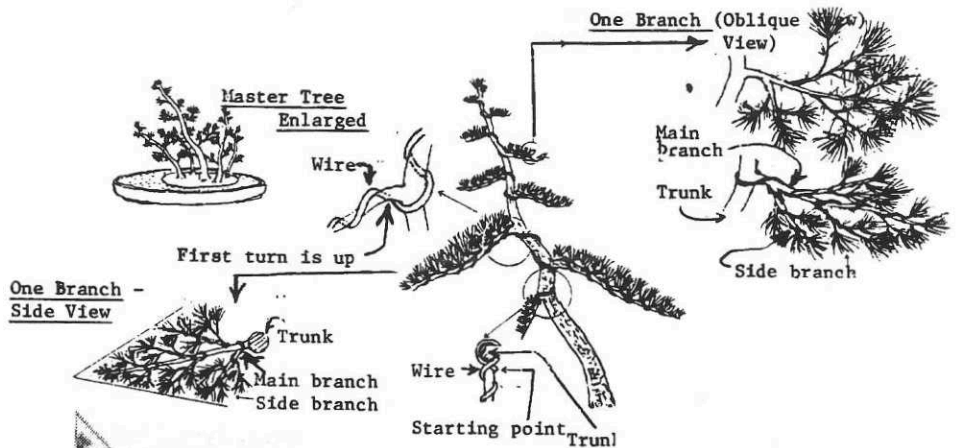
After the fourth year, transplant once every 3 to 4 years. Each year cut the sprouts during June 20 to 30 and during October 1 to 10 open up the branches. Apply water, fertilizer, and insecticide as prescribed for the third year. Of course the main objective is to maintain the shapes of the trees and wiring is then in order to "consolidate" (refine) their shapes. Endeavor to be diligent in developing the forest bonsai so that the ultimate goal of being able to fully appreciate the akamatsu forest can be realized.

Sprout Cutting June 20-30

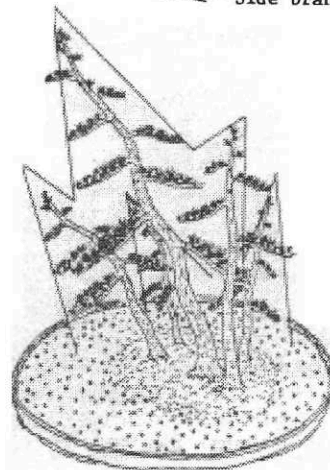
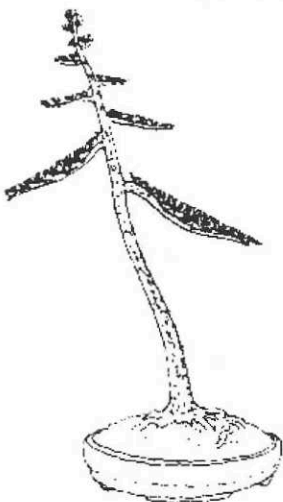


The solid line is the shape to be worked toward; and the dotted line shows the extent the growth should be allowed to reach.

The lower section branches are bent slightly downward; the mid-section ones are horizontal; and the upper branches bend slightly upward. From the side view, the main branches are bent to a bump downward. From the top view, the branches are shaped to a triangle.



Akamatsu Bunjin Style



Maintenance The objective is to maintain the tree within the boundary of the above black line. Wiring can be done to maintain the positions of trunks and branches. Thereby one can have a planting with an elegant appearance.

MONTHLY CARE TIPS for JANUARY

The following tips have been compiled from 4 Japanese bonsai magazines and Yuji Yoshimura's book. A major portion of the following schedules is from a Japanese book which cites the various tasks one can perform during each of the twelve months of the year for each of 5 climate zones of Japan. The five climate zones range from the coldest which includes the island of Hokaido to the north where there is ample winter snowfall, to one covering the southernmost island of Kyushu, where the winters are very mild. Hence, each climate zone encompasses a different yearly range of temperatures. The zone containing Tokyo was chosen for the following tips since its yearly range of temperatures approximates those of Washington, D.C.

When to water one's bonsai is often a consequence of a number of factors including atmospheric conditions, soil mix, the type of plant, and where the bonsai is located. The watering schedules cited below for different species should be used as guides as to whether certain species should be watered more copiously than others. Use of a moisture meter is one way to check if the soil in a pot needs to be watered.

A dormant oil spray can be applied as directed on the container to eliminate any insect infestations.

CONIFERS

Black pine: Water once per day.

Cryptomeria: Water once per day including the leaves. Best to winter plant so that temperature remains above freezing..

Hemlock: Water as needed.

Hinoki: Water as needed.

Larch: Water as needed.

Needle juniper: Water once per day including the leaves.

Sawara cypress: Water as needed.

Shimpaku (Sargent juniper): Water once per day. Weather permitting or if the plant is in a cold frame, you can consider rewiring and repotting any time after the 20th of January. Remove the old wire before rewiring. Repotting need only be done every 3 years.

Spruce: Keep the spruce in a cold frame or polyhouse. Water once per day.

White pine: Water once per day. Unwanted branches can be pruned. Wiring can be done; but once the tree has been wired, it should be placed in a greenhouse.

Yew: Water as needed.

DECIDUOUS *Plants should be given protection from the winter in a coldframe, polyhouse, or greenhouse.*

Non-fruiting/non-flowering

Beech: Water once per day. Wiring can be done.

Chinese elm: Water as needed. Wiring can be done.

Ginkgo: Water as needed.

Hornbeam: Water once per day. Wiring can be done. Unnecessary branches and sprouts can be removed.

Japanese maple: Water once per day. Wiring can be done. Unnecessary branches and sprouts can be removed.

Trident maple: Water once per day. Wiring can be done. Unnecessary branches and sprouts can be removed.

Winged Euonymous: Water as needed. Wiring can be done.

Flowering/Fruiting Plants

Cherry: Water once every 2 to 3 days.

Crabapple: Water once every other day.

Gardenia: Water as needed. Fertilize in middle of month with fertilizer that is high in phosphate.

Holly: Water every other day. Fertilize in the middle of the month with a fertilizer high in phosphate.

Pyracantha: Water once every other day. In the end of the month, apply a reduced strength, high phosphate fertilizer.

Quince: Water once every other day. Appreciate the blossoms.

Satsuki (azalea): Water once every other day.

Ume (Japanese flowering plum or apricot): Water once every other day. Appreciate the blossoms.

Wisteria: Water as needed.



<h1>ORIENTAL ORIENTATION</h1>		1451 PLEASANT HILL RD HARRISBURG, PA 17112 717-545-4555 EXPIRES DECEMBER 31, 1993	
<p>GROWING: BONSAI, PRE-BONSAI, JAPANESE MAPLES, RARE & UNUSUAL DWARF CONIFERS</p> <p>SOURCE: GRANITE LANTERNS & STATUARY, IMPORTED TOOLS, SUPPLIES, POTTERY & BOOKS</p>			
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BONSAI MOT

The following is another bonmot from Bill Orsinger's notes made at a symposium in Philadelphia on April 24, 1998.

There is no perfect tree, as there is no perfect man.

Look at any bonsai and you probably can find a fault, even ever so small, yet that should not prevent you from enjoying it.

Poetry Corner - Calm yourself

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

The green of the pines is an exquisite darkness,
 and their boughs are constantly bent by the winds from
 the sea . . . the scene evokes all the mysterious charm
 of a beautiful face.
 - Basho

...it is the poet who makes the truest use
 of the pine
 ...it is the poet who loves it as his own
 shadow in the air.