

BARBED WIRE AND BEAUTY:
A HISTORY OF BONSAI IN SOUTHERN CALIFORNIA

by

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ABSTRACT

In the decades that followed the internment of Japanese-Americans during World War Two, the traditional Japanese art of bonsai has moved from the backyards of Japanese-American hobbyists to the mainstream. Bonsai enthusiasts today come from a variety of ethnic and cultural backgrounds and work with a range of traditional Japanese and native Californian plant species to create these miniature masterpieces. The “Golden State” is home to more than 60 local clubs and a number of world-class bonsai artists.

The culture of bonsai in the West is rooted in Southern California, where many Japanese-Americans worked as farmers or landscape gardeners. Among them was John Naka, whose talent and vision made him instrumental in spreading the art of bonsai throughout the western world. His efforts not only allowed the art to evolve outside of Japan, but also provided a way for Japan and Japanese-Americans to gain respect after the war.

SOT Roy Nagatoshi 2009 15:08 2070 MS Roy with Ca.Juniper	When my father first started bonsai, he was a gardener.
On camera or SOT Roy Nagatoshi 2009 15:39	In the sixties, the Japanese were the gardeners, and they collected wonderful material from people's yards.
Continue sequence	ROY NAGATOSHI IS A SECOND-GENERATION JAPANESE-AMERICAN AND BONSAI ARTIST.
On camera Roy Nagatoshi 2009 16:00-17:00 CG- Roy Nagatoshi, Bonsai artist, Fuji Bonsai Nursery Various shots of the boxwood	My father's first bonsai, it's out here, Japanese boxwood... that particular boxwood was growing right out of the side of the driveway of this apartment building. And occupants very often run over that boxwood, poor thing, because it's so close to the driveway, see?
On camera Roy Nagatoshi	And because it's been run over so many times, tree didn't die, but tree keeps fighting back, it wants to grow but develops these wonderful scars, interesting bend on that thing, and it made great bonsai material.
Continue Nagatoshi with Ca. Juniper sequence 2012 37:34-43 Push out from MS to WS bonsai on spirit wall OR- 38:50-39:04 MS two bonsai against stone wall 2012 36:40-47 Two women looking at bonsai along long wall of court 2014 15:07-25 WS Roy w/tree, group looking on OR 2177 32:50-33:05 MS family looking at Ca. Juniper 2177 06:37 Woman taking photo of	THE ART OF BONSAI ITSELF IS ALSO A SURVIVOR, RESCUED FROM NEAR OBSCURITY. BONSAI HAS BEEN A POPULAR HOBBY IN JAPAN FOR THE PAST FEW HUNDRED YEARS. BUT IN JUST THE LAST FIFTY YEARS THE TRADITIONAL ART HAS ATTRACTED ENTHUSIASTS THROUGHOUT THE WESTERN

<p>shimpaku</p> <p>2014 24:50-55 Arman and son loosening dirt from roots with chopsticks Dissolve Photo- Japanese-American family farm</p> <p>Photo- Manzanar historical landmark sign</p> <p>Photo- T115 11:04 Naka with 2 white men Photo- T115 06:34 Naka with tweezers pan</p> <p>Matson using tweezers on bonsai</p>	<p>WORLD.</p> <p>AND THE CULTURAL EXCHANGE TOOK ROOT HERE, UNDER SOUTHERN CALIFORNIA'S WARM SUN, AND IN THE SHADOWS OF THE SECOND WORLD WAR'S INTERNMENT CAMPS.</p> <p>IN THE 1950'S, JOHN NAKA WAS ONE OF THE FIRST JAPANESE-AMERICAN BONSAI ARTISTS TO MAKE KNOWLEDGE OF BONSAI AVAILABLE TO NON-JAPANESE BY OFFERING INSTRUCTION IN ENGLISH.</p> <p>TED MATSON IS ONE OF MANY OF NAKA'S FORMER STUDENTS WHO ARE CREATING WORLD-CLASS PIECES OF LIVING ART.</p>
<p>Free tape 12:05-20 Matson on camera</p>	<p>John Naka is really the one credited with opening up bonsai to the world, and we affectionately refer to him as the father of modern bonsai because of that.</p>
<p>Matson watering table of bonsai sequence</p> <p>Or</p> <p>Huntington bonsai collection</p>	<p>THOUGH BONSAI, OR TREE-IN-A-POT, FIRST APPEARED IN CHINA MORE THAN A THOUSAND YEARS AGO, THE JAPANESE REFINED THE PRACTICE INTO A HIGHLY FORMALIZED ART.</p>

<p>Free Tape 04:45-05:15 Ted Matson on camera through “nature”</p> <p>CG: Ted Matson, Bonsai Artist/ Vice President, Golden State Bonsai Federation</p> <p>2017 34:14-30 or 34:43-35:00 MS forest push out to forest in tray</p>	<p>What the objective of bonsai is, it’s really to replicate what we see in nature, not to make an exact copy, but to replicate the elements that evoke the feelings that when we look at a bonsai that is maybe 15 inches tall, we get the same feeling of looking at that representative tree that is maybe 50 feet tall.</p>
<p>On camera Roy Nagatoshi 2071 btwn 24-25:00</p>	<p>Bonsai should resemble, usually a very old tree, something that catches your eye.</p>
<p>SOT Roy Nagatoshi 2071 25:25</p> <p>2017 33:18-25 MS tree with overhanging branch, dramatic trunk 33:41-51 Top of tree deadwood tilt down 35:32-36 TMS twisted trunk</p>	<p>If you’re walking through the forest, you see hundreds of trees, but once in a while, amongst those hundreds of trees, there’s one tree that catches your eyes, because it has personality different from the other trees. To create bonsai is to create a tree like that, the one in hundreds that are different.</p>
<p>Continue sequence of Arman repotting: 2014 25:07-15ish MS shaking dirt off roots 28:38-26:00 TMS shaking dirt off into wheelbarrow, placing tree in tray 27:06-16 MS Arman cutting roots</p> <p>Photo- Japanese on boat Photo- Japanese passport</p> <p>Photo: Hawaii Nisei Pineapple Photo- JA CA farmer irrigation</p>	<p>HISTORICALLY, BUDDHIST MONKS CARRIED DWARVED TREES FROM CHINA TO JAPAN. BUT IT WAS RECENTLY, JAPANESE IMMIGRANTS WHO BROUGHT BONSAI TO THE WEST.</p> <p>BETWEEN 1868 AND 1941, MORE THAN THREE HUNDRED THOUSAND JAPANESE IMMIGRATED TO THE UNITED STATES.</p> <p>MOST CAME AS CONTRACT LABORERS, FIRST TO PLANATIONS IN HAWAII, AND LATER, TO</p>

<p>Photo- Pearl Harbor Attack Photo- J-A men looking at evacuation notices Photo- CU Evacuation notice- “Instructions for all people of Japanese Ancestry”</p> <p>Photo- newspaper in rack- “Ouster of all Japs in California Near”</p> <p>Photo-“Evacuation sale” Photo- Loading boxes at Santa Anita Photo- JA waiting by trains EWS camp</p> <p>WS Granada WS Family in barracks</p> <p>T115 35:43 CU Nagata CU Furuya</p> <p>CU Nagatoshi wiring Ca. Juniper?</p> <p>Photo- JA and white man shake hands behind sign “Closed- Granada Relocation Camp”</p> <p>Photo- JA soldiers in uniform Photo- pan across headline: “Interned Japanese Believe Their Homes on the West Coast are Now Gone</p>	<p>DECEMBER, 1941, CHANGED EVERYTHING FOR PEOPLE OF JAPANESE ANCESTRY.</p> <p>SOME ONE-HUNDRED-TEN-THOUSAND JAPANESE AMERICANS LIVING ALONG THE PACIFIC COAST WERE SENT TO RELOCATION CAMPS.</p> <p>DOI AND HIS FAMILY WERE SENT TO AMACHE WAR RELOCATION CENTER IN COLORADO.</p> <p>ALSO INTERNED AT AMACHE WERE TWO OF DOI’S STUDENTS, FRANK NAGATA AND MORIHEI FURUYA.</p> <p>THEY PRACTICED BONSAI BEHIND BARBED WIRE, AND EVEN PUT ON A BONSAI SHOW.</p> <p>IN EARLY 1945, THE ORDER EXCLUDING PEOPLE OF JAPANESE ANCESTRY FROM THE WEST COAST WAS RESCINDED.</p> <p>THE WAR WASN’T YET OVER, BUT</p>
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<p>Forever”</p> <p>Photo- sign “No Japs” Photo- JA playing baseball in camp Photo-</p>	<p>JAPANESE-AMERICANS WERE FREE TO REBUILD THEIR LIVES.</p> <p>IT WAS A SAD CHAPTER IN AMERICAN HISTORY, BUT ONE THAT LON KURASHIGE SAYS FORCED A NATIONAL DISCUSSION.</p>
<p>On camera Lon Kurashige 22:21 Photo- white soldier next to JA soldier Photo- “I am an American too” sign across storefront</p>	<p>The war opens up these new opportunities, and integration is the buzzword. Not just among Japanese-Americans, but among blacks, among all Americans. It’s the idea of creating a new society, an integrated society, and Japanese-Americans latch on to that.</p>
<p>Photo: T115 13:08 Brookside Park Flower Show 1954</p> <p>Women looking at bonsai in Huntington court</p> <p>CU individual trees at Huntington</p> <p>T115 13:48 CU sign- “Juniper- 4th (illegible)- Trained Johnnie Naka- Southern California Bonsai Club”</p>	<p>THE DECADE AFTER THE WAR SAW BONSAI MOVE FROM THE BACKYARDS OF JAPANESE-AMERICAN HOBBYISTS OUT INTO THE MAINSTREAM.</p> <p>IN 1950, FIVE OF DOIS STUDENTS EXHIBITED THEIR MINIATURE MASTERPIECES AT A SAN GABRIEL VALLEY FALL FLOWER AND GARDEN SHOW.</p> <p>FRANK NAGATA, WHO LAST SHOWED HIS TREES BEHIND BARBED WIRE, CALLED THEIR GROUP THE SOUTHERN CALIFORNIA BONSAI CLUB.</p>

<p>T115 36:24 CU Naka</p> <p>T115 32:47 Photo- On tractor irrigating cabbages 31:50 Photo- Naka children sitting on box of cabbages 31:39 Photo- Naka family under palms</p> <p>T 115 33:50 Photo- Naka in front of LA house</p> <p>T115 00:00:47-00:01:02 Naka in hornrims with white man, tree in middle</p>	<p>THEIR YOUNGEST MEMBER WAS JOHN NAKA, WHO HAD BECOME ONE OF DOI'S STUDENTS IN 1947.</p> <p>NAKA HAD BEEN FARMING IN COLORADO, BUT AFTER THE WAR HE MOVED TO CALIFORNIA.</p> <p>LIKE SO MANY OTHER JAPANESE-AMERICANS, NAKA PUT HIS HORTICULURAL SKILLS TO USE AS A LANDSCAPE GARDENER.</p> <p>BUT NAKA'S HOBBY BEGAN TAKING MORE OF HIS TIME, AS HE AND NAGATA WORKED TO MAKE BONSAI POPULAR.</p>
<p>T115 35:43 Tilt down over page CU Nagata, CU Naka</p>	<p>It was those two who really saw that in order for this art form to grow, it can't be done in these culturally isolated segments. That it really had to be brought out into the general population.</p>
<p>T115 09:30 Photo- WS CBS show at Expo 27:39 Photo- First CBS show announcement</p>	<p>IN 1957, THE CLUB, LOOKING TO BECOME A STATEWIDE ORGANIZATION, CHANGED ITS NAME TO THE CALIFORNIA BONSAI SOCIETY.</p>

<p>28:25 Photo- text inside announcement “It is hoped that this exhibit may help lift the veil of mystery and aid in the appreciation of the art of Bonsai”</p> <p>00:00:32-46 Photo- Group of JA men</p> <p>37:02 Photo- page from book illustrations with captions in Japanese</p> <p>16:03 Photo- cascade bonsai at 1959 CBS 17:27 Photo- juniper at 1960 CBS 30:50 Photo- WS people looking at Expo</p>	<p>BY THE EARLY 1960’S, MEETINGS WERE INCREASINGLY CONDUCTED IN ENGLISH, EXPOSING NON-JAPANESE TO A WEALTH OF EXPERTISE THAT HAD PREVIOUSLY ONLY BEEN AVAILABLE TO PEOPLE WHO COULD READ OR SPEAK JAPANESE.</p> <p>WITHIN A DECADE OF ITS FOUNDING, THE CALIFORNIA BONSAI SOCIETY’S ANNUAL EXHIBITION DREW MORE THAN FIFTY THOUSAND PEOPLE TO THE CALIFORNIA MUSEUM OF SCIENCE AN INDUSTRY IN EXPOSITION PARK.</p>
<p>Photo- Late ‘60s-‘70s Naka working on tree</p> <p>T115 11:05 Photo- Naka with white man and white woman in class 12:13 Photo- color, Naka, white man and tree 34:09 Photo- color, Naka holding saiikei at club meeting</p> <p>T115 02:35 Photo- Naka next to display,</p>	<p>THAT SAME YEAR, NAKA GAVE UP LANDSCAPE GARDENING TO PURSUE BONSAI FULL-TIME.</p> <p>BEFORE HIS DEATH IN 2004, JOHN NAKA SPENT DECADES TRAVELING THROUGHOUT THE UNITED STATES AND THE WORLD SHARING HIS KNOWLEDGE OF BONSAI.</p>

<p>pan down to <i>Bonsai Techniques</i></p> <p>Dissolve to new edition CU <i>Bonsai Techniques</i></p> <p>Photo- Naka bonsai sketch</p>	<p>HE ALSO WROTE THE ART'S DEFINITIVE TEXT, <i>BONSAI TECHNIQUES</i>.</p> <p>IT WAS THE FIRST COMPREHENSIVE AND PRACTICAL BOOK TO BE PUBLISHED IN ENGLISH.</p> <p>LATER IT WAS TRANSLATED INTO FRENCH, SPANISH, ITALIAN AND GERMAN.</p> <p>BUT A COMMITMENT TO TEACHING OTHERS IS ONLY ONE PART OF NAKA'S STORY.</p>
<p>On Camera Ted Matson 13:39-54</p> <p>2012 10:05-12 MS tree by Naka</p>	<p>One of the things that really set John apart from all others was he was an incredible artist. His trees were, had a character that were totally unique, and an aesthetic quality that everyone was able to recognize.</p>
<p>SOT Ben Oki Circa 24:32 2012 10:14-20 CU sign "Olive, designed and donated by John Naka"</p>	<p>He's a beautiful artist.</p>
<p>On camera Ben Oki 23:38-53</p>	<p>And always he finds nice material, different, unusual material, that make bonsai too.</p>
<p>T115- 08:47 Photo- Oki next to Naka at demo</p>	<p>BEN OKI BEGAN STUDYING WITH NAKA IN 1958, AND IN LATER YEARS HE FREQUENTLY ASSISTED NAKA AT DEMONSTRATIONS.</p>

<p>T115 04:57 MS Nakas in front of magnificent juniper circa '70s 2012 11:58 Oki w/ CA Juniper</p> <p>T115 21:39 1953 Naka trimming CA juniper</p> <p>T115 03:07 Photo- Young Naka with freshly dug CA Juniper</p> <p>17:27 1960 CBS Juniper on stand 17:53 CU gnarled trunk 18:03 MS tilt up on CA Juniper</p> <p>Oki trimming CA. Juniper</p> <p>CU CA Juniper trunk</p> <p>2017 04:30-56 MS Oki, Michiko and Kyra around tree while Michiko trims</p>	<p>NAKA AND OKI ARE BOTH KNOWN FOR THEIR CALIFORNIA JUNIPER BONSAI.</p> <p>NAKA BEGAN COLLECTING THE MOST PRIZED OF CALIFORNIA'S NATIVE PLANTS IN 1952.</p> <p>IN THE DRY, THIN AIR OF THE WINDSWEPT MOJAVE DESERT, HE DISCOVERED A TREE WITH ALL THE ELEMENTS OF A MASTERPIECE BONSAI- GNARLED, SWEEPING LINES, COMPACT FOLIAGE, AND THE APPEARANCE OF GREAT AGE.</p> <p>CALIFORNIA JUNIPERS OF ANY SIZE IN THE WILD ARE USUALLY QUITE OLD.</p> <p>IT TAKES BETWEEN FIVE AND TWENTY-FIVE YEARS TO ADD JUST ONE INCH TO THIS SLOW-GROWING TREE'S GIRTH.</p> <p>WORKING WITH TREES THAT BEGAN LIFE IN THE GROUND</p>
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	GIVES BONSAIISTS A HEAD START ON WHAT IS OFTEN A DECADES-LONG PROCESS.
On camera Ben Oki 2017 38:00ish CG: Ben Oki, Bonsai Collection Curator, Huntington Botanical Gardens	Bonsai take time to grow. To be good masterpiece, take twenty maybe twenty-three years, to be good masterpiece.
SOT Ted Matson 2013 29:07-35 2071 02:22-35 & 04:35-40 TMS wild collected tree WS Alex watering stock in containers 2017 40:52-58 CU sign "Shimpaku Juniper \$40"	When we go out and purchase or collect a piece of raw stock, what we are starting with is time. A Ca. Juniper that's already been growing for 500 years out in the deserts of Southern California will have a character and a quality that you are going to be very hard-pressed to match with any other kind of material.
2012 37:53-38:02 WS pan right across side wall of Huntington's bonsai court 38:03-09 WS bonsai along long wall Or 38:10-21 WS pan right across long wall :30-41 MS three bonsai near tea house 39:30-35 MS nice bonsai 39:52-57 MS bonsai w/ big arch	MATSON CALLS THE CALIFORNIA JUNIPER ONE OF THE REGION'S GEMS, BUT SAYS COLLECTING A WIDE RANGE OF NATIVE SPECIES HAS ALLOWED THE SOUTHLAND'S BONSAI ARTISTS TO ACHIEVE A QUALITY ON PAR WITH JAPANESE BONSAI, WHERE SOME TREES HAVE BEEN IN TRAINING FOR GENERATIONS.
NATSOT Roy Nagatoshi T84 audio 00:53-01:20 audio MS Roy with man in blue polo in front of stock in containers 1:08-20 move to WS OR 01:10:00 WS Roy looking at Arman's selection among containers 10:25	There's a whole, there's Japanese boxwood, bunch of patches here and there, scattered. But the ones we stop first, had some nice trunk ones, so go back there. You already picked one, but I tell you the price is reasonable. Oh yeah. Yeah. Go for it. I got a shovel in my car.

<p>T84 11:15-28 WS Roy, Arman, Gregory looking at row of stock in pots Or 13:58 WS Roy, Asian man, Fred walking across field toward stock in pots 20:20 TWS Roberta digging with shovel 20:58-21:20 CU Roberta digging &or 16:26-41 MS Roy kneels next to stock in pot and hacks at roots 16:40 CU Roy sawing 17:05 CU Roy hacking 18:30 MS Roy using a shovel 19:04 TWS Roy using a shovel 05:39 MS Roy, Roberta, Arman</p>	<p>NAGATOSHI'S FATHER MAY HAVE DUG HIS FIRST PIECE OF BONSAI MATERIAL FROM THE URBAN LANDSCAPE, BUT TODAY HIS CLASS IS HAVING MORE LUCK AT A LITTLE-KNOWN WHOLESALE NURSERY.</p> <p>HERE, THE STOCK HAS BEEN NEGLECTED SO LONG THAT MANY PLANTS' ROOTS HAVE GROWN OUT OF THEIR POTS AND INTO THE GROUND.</p> <p>IT'S ABOUT AS CLOSE TO THE WILD AS MANY BONSAI ENTHUSIASTS WILL GET, BUT THAT DOESN'T SEEM TO DIMINISH THE THRILL OF THE HUNT.</p>
<p>SOT Roy Nagatoshi T84 03:54 MS Roy and Debbie</p>	<p>Oh! Ooh! These are all good! Oh my gosh!</p>
<p>SOT Ted Matson Free Tape 01:06-30 04:53-05:39 MS Roy and Debbie Or T84 06:46 MS Roy with man in blue polo and tree</p>	<p>The first thing we end up looking for in bonsai is the base of the tree, the rootage as it relates to the trunk. This is where the power and strength of the bonsai exists. This is the part of the tree in terms of what we see in nature, that gives that sense of tree just anchored to the ground so solidly.</p>
<p>04:39 MS Roy and Debbie</p>	<p>They're all good! Look at the base on that thing! When you got all these multi number of limbs, there's options, take that out. Take it, take it.</p>

<p>Photo- JA Citizens League</p>	<p>LOS ANGELES BONSAI CLUB FADED INTO HISTORY.</p> <p>JAPANESE-AMERICANS BANDED TOGETHER AFTER THE WAR, SAYS LON KURASHIGE, FOR CULTURAL, LINGUISTIC AND ECONOMIC REASONS.</p>
<p>SOT Lon Kurashige 23:59</p>	<p>It's not surprising that within the age of integration, there was still a kind of clannishness, a coming together.</p>
<p>115 00:32-46 Photo- Group of JA men</p>	<p>Japanese Americans want to stick together because of mistrust of outsiders, because of maybe bitter feelings about the internment and racism in many other ways that they faced. Because of just feelings of kinship. These are all my friends or these are the people I feel comfortable with. It happens not just in bonsai, almost in every single group.</p>
<p>Naka's painting of family farming Photo- JA at UCLA</p>	<p>KURASHIGE SAYS CHANGING ECONOMIC OPPORTUNITIES TOOK THE NEXT GENERATION OF JAPANESE-AMERICANS AWAY FROM THE FIELDS AND GARDENS WHERE THEIR PARENTS' PASSION FOR BONSAI TOOK ROOT.</p>
<p>SOT Lon Kurashige 19:11</p>	<p>The whole economy of Japanese- Americans does not revolve around agriculture anymore. It revolves around small businesses and the professions... Japanese-Americans start moving into fields like teaching, like civil service, engineering, accounting, all sorts of professions in which they're now working for white people, or for cities, or</p>

	for federal governments, or state governments to a degree that was not possible before the war.
T115 11:31 Photo-Naka with pad, white lady Photo- Naka as child in Japan	NAKA'S EFFORTS TO PROMOTE BONSAI IN THE WESTERN WORLD WEREN'T ONLY GOOD FOR THE ART ITSELF, BUT ALSO FOR THE COUNTRY WHERE HE SPENT MUCH OF HIS CHILDHOOD.
SOT Lon Kurashige T FA06-B 34:20	Japan makes its way through culture after the war. Before the war, they're talking about how strong they are militarily. After the war, because they're so defeated, they're going to win their way in the world, or respect in the world, through culture.
T115 07:59 Photo- WS Oki, Naka, white man at conference, flags in background Photo- Naka child in Japan Album page Naka's school mates	BRIDGING TWO CULTURES WAS SOMETHING NAKA HAD EXPERIENCE DOING EVEN BEFORE HIS FIRST BONSAI LESSON. HE WAS WHAT IS CALLED KIBEI- A PERSON OF JAPANESE ANCESTRY WHO WAS BORN IN AMERICA, BUT SPENT HIS FORMATIVE YEARS IN JAPAN. KURASHIGE SAYS AS MANY AS A THIRD OF JAPANESE-AMERICANS WERE SENT TO LIVE IN JAPAN AT SOME POINT.
SOT Lon Kurashige 32:30ish	During the war, when a lot of the Kibei came back, they were stigmatized and

<p>2017 02:32-36 CU Oki 2177 Matson demo Roy at Descanso- 21:22 Roy sets stock on turntable</p> <p>Cut-away? T-85 07:37-46 CU man in audience</p>	<p>PRESENTED NAKA WITH A NATIONAL HERITAGE FELLOWSHIP AWARD IN 1992.</p> <p>OKI, MATSON AND NAGATOSHI ARE JUST A FEW OF THE BONSAI ARTISTS WHO, TOGETHER WITH HIS SURVIVING TREES, ARE NAKA'S LIVING LEGACY.</p>
<p>On Camera Roy Nagatoshi Descanso 2 00:50-01:18</p>	<p>This was a piece of junk juniper. But when I saw this movement, I decide to do approach graft on this thing.</p>
<p>34:43 CU push out to MS Roy with scion Or 35:40 Roy places scion pot on stock pot</p>	<p>IN THE LANGUAGE OF HORTICULTURE, A SCION IS A LIVING PLANT THAT IS GRAFTED ON TO A PIECE OF STOCK.</p>
<p>NATSOT Roy Nagatoshi T85 03:00:09</p>	<p>The important things right now, is I have to slice the scion, flat, so that when I lay it, they're flush. Very important.</p>
<p>03:00:22-28 CU hands pressing graft flush against stock</p>	<p>THE TECHNIQUE ALLOWS THE BEST FEATURES OF EACH PIECE OF MATERIAL TO FIND EXPRESSION IN A BONSAI.</p>
<p>NATSOT Roy Nagatoshi Descanso 2 03:00:39-00:40:01 TMS Roy with knife and scion Audio 31:03 video 31:26 ECU applying clamp Audio 31:12, video 31:15-18</p>	<p>(So you go into the heartwood a little bit?) You have to. Both scion and stock. So you take the first clamp... Hehe. I did it! It matches.</p>
<p>Photo- Crowd at 1st exhibit in Expo Park</p> <p>3:02:12-22 Roy wiring ECU 3:02:36-44</p>	<p>IN THE FIFTY YEARS SINCE JOHN NAKA FIRST INTRODUCED</p>

07:14-25 TMS Two ladies audience	WESTERNERS TO BONSAI, THE WOUNDS OF INTEGRATION ARE SCARCELY VISIBLE.
03:16 MS Roy from side-clips branch, opens can, dips brush 03:35-04:02 CU applying with brush Or 05:35-6:12 CU push out to MS	Bonding is done. So you take out this beautiful chocolate and smear that thing on this scar.
06:28-42 WS audience 10:00 or 12:38-50 MS grafted tree	INSTEAD, BEHOLD A BEAUTIFUL BLEND OF EAST AND WEST
SOT Michael Jonas 13:48	This potentially beautiful masterpiece tree, and Roy, Roy, thank you. (clapping)
Dissolve to Naka with tree on cover of Bonsai magazine CHYRON: "THERE ARE NO BORDERS IN BONSAI. THE DOVE OF PEACE FLIES TO PALACE AS TO HUMBLE HOUSE, TO YOUNG AS TO OLD, TO RICH AND POOR. SO DOES THE SPIRIT OF BONSAI."- JOHN NAKA	

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