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POTOMAC
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COME TO THE
1985 PBA SYMPOSIUM
12 & 13 OCTOBER 1985

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1984 PBA SYMPOSIUM REVISITED

Now that the 11th Annual PBA Symposium is approaching, it's time for you to resolve to attend. You may have wrestled with your thoughts as to what you might have gained by attending. For those who have had their doubts, - most everyone comes away more than satisfied no matter whether they be neophytes or old pros at creating bonsai. Frankly, the 10th Annual PBA Symposium's theme didn't turn me on before I attended it. After all, cascades and semi-cascades do present problems in displaying them as well as working on them. Perhaps that's why these styles were not prevalent at the bonsai shows which I've had the pleasure of viewing in Japan. In the first place, a semi-cascade sometimes takes up the space equivalent to what two upright or slanting bonsai would occupy on my benches. A full cascade requires a special stand or monkey stand as the Japanese call them or placing the cascade on an inverted, tall common clay pot such that the lower sections do not contact any parts of the bench. In addition, to prevent the cascade or semi-cascade from tipping over, especially when the wind blows, you had best tie the pot to the stand or bench.

Having considered all of the above, you might guess that my past attempts at creating bonsai seldom ventured into styling cascades or semi-cascades. However, after attending last year's Symposium, I went home with strong, new urge to create a cascade or semi-cascade styles.

Actually last year's Symposium covered as a theme "Downright Bonsai" and as such included slanting as well as cascade, semi-cascade bonsai. (This year's Symposium on the 12th and 13th of October will be on a subject that should without a doubt, interest one and all. The subject will be flowering bonsai. Learn what bonsai material to select so that you can enjoy bonsai blooming throughout the year.)

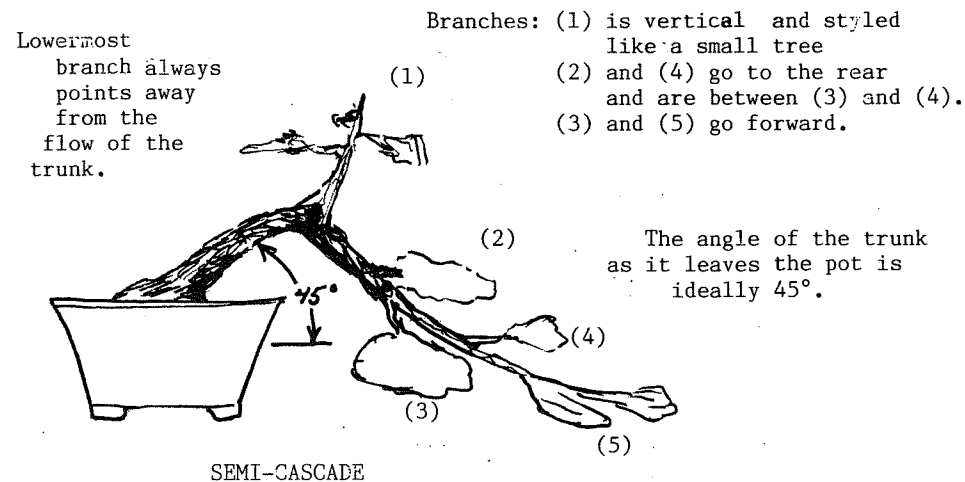
Last year's "Downright Bonsai" program covered the style spectrum from when a bonsai stops being an upright and the trunk slants at angles to the horizontal. Yes, slanting styles were also a part of the program. The question of what separates a slanting style from a formal or informal upright is a brain teaser. Is it when the top of the tree no longer is positioned vertically, precisely above the center of the base of the tree? Perhaps a better way of specifying the difference is to look at the mass of the trunk and if it, as a whole appears to slant, then it's a slanting style.

At the risk of being presumptuous, I thought that writing about last year's Symposium by drawing on some rather loosely put together notes, may whet the readers' desires to attend this year's PBA Symposium. Please keep in mind that the items mentioned herewith represent only a portion of the material covered by each speaker. The notes collected from each of the speakers' presentations are presented in the following paragraphs.

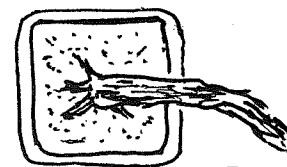
Marion Gyllenswan: "THE THEORY OF NON-UPRIGHT BONSAI STYLES"

Full and semi-cascade are the bonsai styles which Marion covered. Cascades have a single trunk and never anymore. This was reinforced by slides of cascade bonsai. Some species that can be used for cascade bonsai are camellia, pine, shimpaku, quince, chrysanthemum, Japanese apricot or ume, and jasmine.

Storage of cascade style bonsai, especially in Winter, is not convenient and this influences why there are not too many in a person's bonsai collection

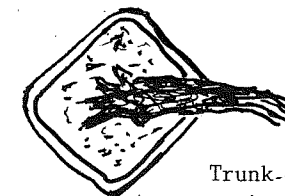


Whether the containers are round or multi-sided, the base of the trunk should be centered in the pot. When looking down on the pot, the trunk should go out over the edge of the pot either at the midpoint of one of its sides (hexagonal or multi-sided pots included) or over a corner of the pot.



Trunk bends toward not away from viewer

Front View



Trunk-bends toward not away from viewer

Front View

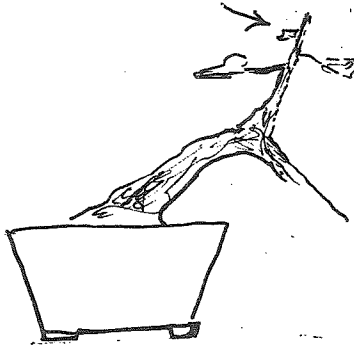
TOP VIEW OF POTS

Marion prefers the trunk to bisect one of the sides vice going over a corner. (If the trunk bisects a corner, there is a likelihood that when viewed from the front, that an edge will be directly under the center of the base of the trunk. This edge would be a detracting influence when one should be looking at the base of the trunk as the starting point for following the line of the trunk.

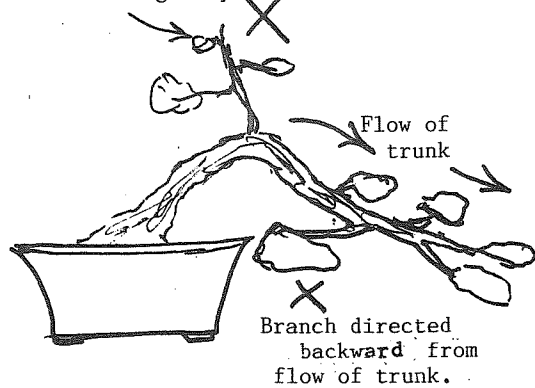
Marion styled a Japanese maple, - palmatum dissectum, which like all fancy maples was developed from a graft. (I know since I was the lucky winner of the tree in the raffle and have had ample time since then to study the tree.)

When viewing the cascade from the front, you should see the branches flowing in the same direction as the flow of the trunk. In addition the first branch should not slant away from the flow of the trunk.

Proper direction for branch to bend



No-no, branch is leaning away from flow of trunk



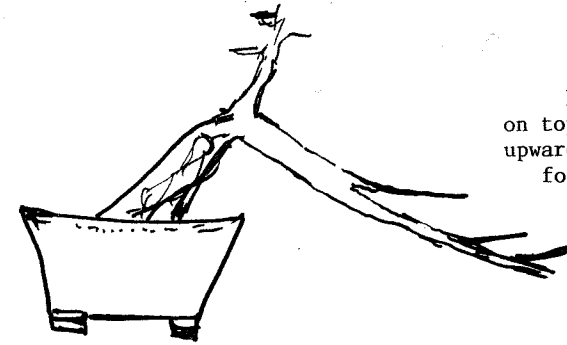
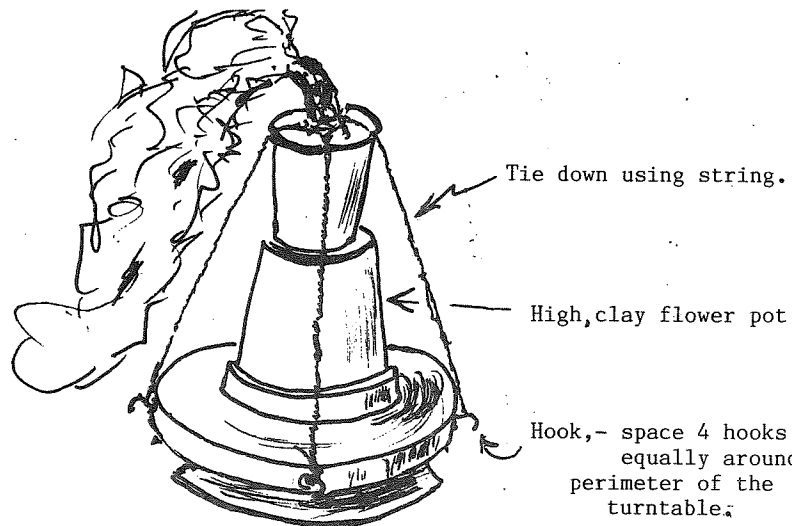
Be careful when wiring maples, they are very brittle. Mist a branch to make it more pliable and easier to bend. In addition, do not water the roots for a day or two before wiring the tree.

First wire the trunk, then the main branches, and lastly the lateral branches.

The other tree that Marion worked on was a robusta green juniper.

Some people want to see the line of the trunk by retaining mostly back branches and leaving a very few if any front branches.

Method for stabilizing bonsai



In this case, branches on top curve upward. In curving upward they are trained to follow the line of the trunk.



Spacing (1)



Spacing (2)

Spacing (2) is larger than (1) and is more graceful.

Vaughn Banting: "WHERE SLANTING AND SEMI-CASCADE STYLES MEET".

Vaughn noted that it is a gray area as to where windswept ends and where slanting ends and semi-cascade begins.

In nature cascade styles are found where either trees have lost their footing on a cliff overhang and the trunk tilts away from the vertical, or where they grow out beneath an overhang and the trunk started downward, or the main trunk has broken off to leave the remaining branch hugging a cliff face.

In slanting style, directional changes in the trunk might best occur progressively over shorter and shorter lengths.



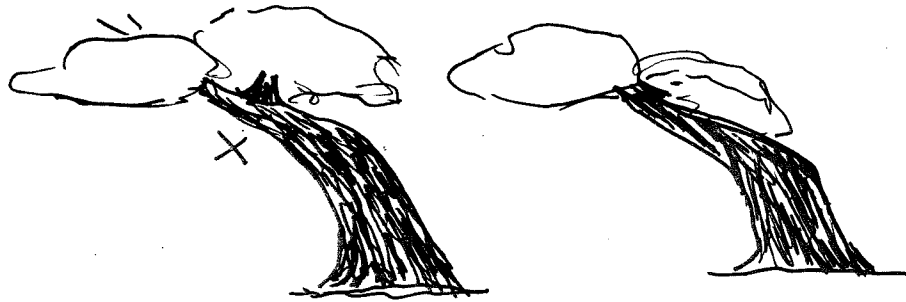
Tree (1)

Tree (2)

Tree (1) does have segments of the trunk which become progressively shorter as one goes up the trunk as is the case for tree (2). Hence since tree (2) appears more balanced than tree (1), tree (2) can be considered to be more aesthetic.

When a length of the trunk appears to be somewhat too long between bends in the trunk, the "front" of the tree may be altered to change the perspective - and make the length appear shorter.

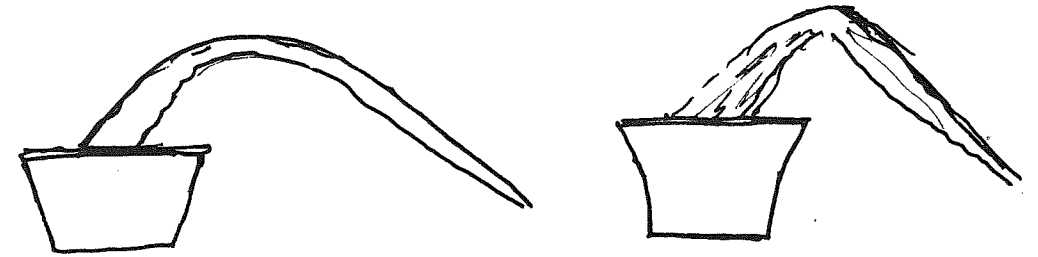
Back branches if sometimes left to rise out of a slanting trunk, will give an unwanted appearance of the trunk being thicker at that point.



The tree on the left above has the back branch rising so that its bark visibly creates the impression that it is part of the main trunk. The tree on the right has had the back branch wired so that it is in a horizontal plane and hidden by the trunk.

In the Spring think twice about removing sucker growth since it be a very vigorous grower and can be left to continue its rapid development especially if it is in a spot where another branch is desired. Also in the Spring do not save those branches which have shown damage such as freeze damage.

A graceful, arcing bend in a cascade or semi-cascade is not preferred over a sharper bend.



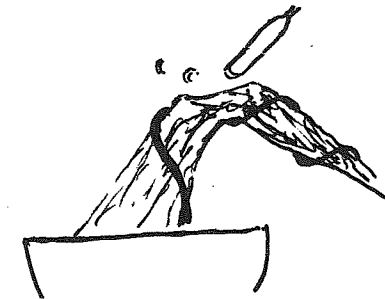
The tree on the right with the sharper bend in the trunk is the method of styling that is preferred over the gently sweeping arc of the tree on the left.

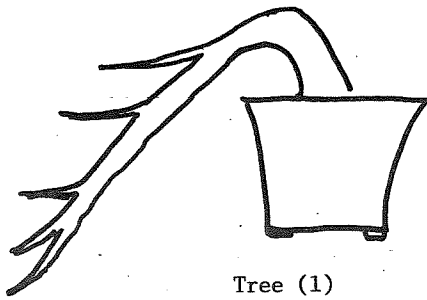
Azaleas are very brittle and do not bend easily. Most of the time if it is not young growth, the azalea branch or trunk will split.



The trunk has just been split in the process of bending it.

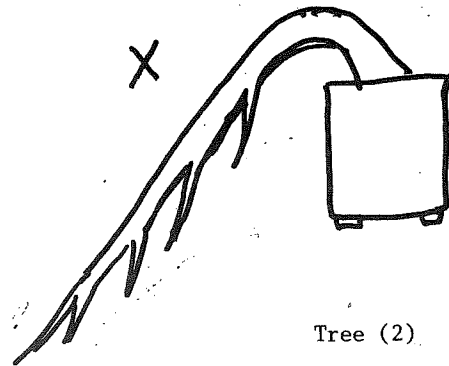
Next wire the trunk before cleaning up the area of the split by gouging out all of the splintered section until smooth heartwood is reached. The area will fill back in during the healing process.





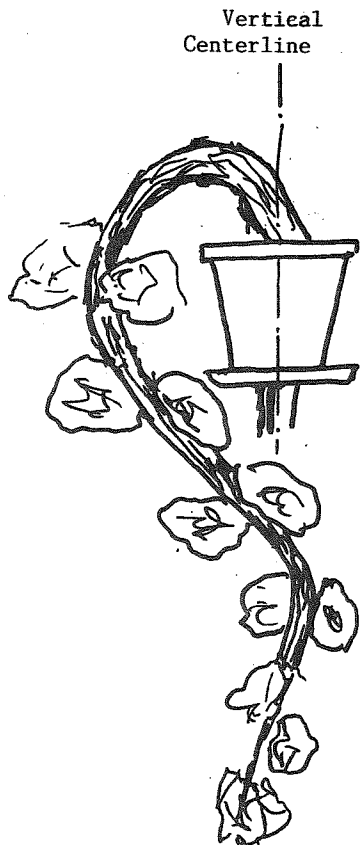
Tree (1)

Vaughn prefers not to have branches come out from the underside of the trunk of a cascade as shown in tree (2) above. Tree (1) is the preferred way to style a cascade.

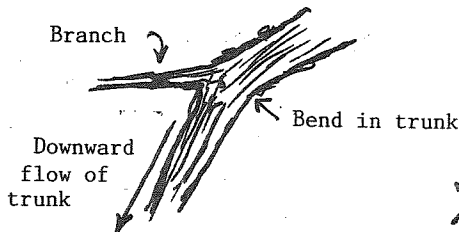


Tree (2)

What Vaughn termed an "Upside Down Informal Upright" type of cascade can be seen from time to time in some peoples' collections. In this style the trunk curves to bring the lower portions of the trunk flowing downward along a centerline passing vertically through the center of the base of the trunk. Vaughn said that for such a style, he feels that its "beauty carries you away" and it does not build up your interest or "tension" as do the cascades with trunks descending downward away from from the vertical centerlines of the pots.

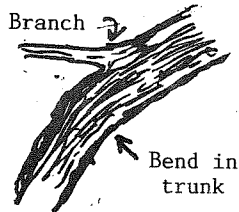


Upside Down Informal Upright



The above sketch shows the preferred point at which a branch should emanate from a trunk.

The sketch at the right shows a less desired for the branch, i.e. not coming directly out from the opposite side of the corner.



(Continued on page 16)



U.S. NATIONAL ARBORETUM

EVENTS NEWSLETTER

JULY, 1985

3501 NEW YORK AVENUE, N.E., WASHINGTON, D.C. 20002

(202)475-4815

EVENING BONSAI VIEWING, Tuesday, July 9, 7-9p.m. Join us in celebrating the tenth anniversary of the presentation of the Japanese Bonsai Collection with an illuminated evening viewing. The Collection, a bicentennial gift from the Nippon Bonsai Association of Japan, to the Arboretum and the people of the United States will be on view. In addition, the Japanese Garden will be open and recent additions to the National Collection will be on view including 'Goshin' a gift from American Bonsai Master John Naka,

and two bonsai recently presented to President Reagan by the King of Morocco. Light refreshments will be provided. Bob Dreschler, Curator of the Collection, will be on hand to greet visitors. Admission is free. However, advance reservations are required and tickets will be collected at the gate. Attendance is limited so make your reservations early. Held in the Bonsai Pavilion rain or shine - bring your own umbrella.

* * * * *

The above notice appeared in the July 1985 issue of the U.S. National Arboretum Events Newsletter which usually arrives in my home about a week and one half before the end of the month prior to the one being reported on. If you aren't on the mailing list, see what you are missing. There are many interesting events that occur every month and for the most part many of them are free. But don't feel too badly for some people who got the above issue of the Events Newsletter missed seeing the above listing.

Bob Dreschler, curator of the National Bonsai Collection at the National Arboretum, was the host for the above event. The event was to commemorate the ten year anniversary of the date when the Japanese bonsai arrived in this country to be placed under one year's quarantine at the Department of Agriculture Beltsville, Maryland, facility.

The evening program began in the Arboretum's auditorium with about 60 people attending. Bob Dreschler opened the program centered around happenings with and related to the National Collection.

Bob noted that of the 53 bonsai sent from Japan some attrition has taken place. Of the 5 which succumbed, 3 were azaleas of varieties that do not do well in the Washington, D.C., climate. He also said that he and others did not understand that dead areas on azaleas can develop a deadly, uncontrollable dry-rot unless the dead areas are kept moist. Now, whatever else, when watering the bonsai, the azaleas get a hosing down to insure that the dead areas are kept moist. (How about covering the area with wet sphagnum moss?)

Bob Dreschler said that the two bonsai trees given to President Reagan by his majesty Hassan II King of Morocco, also on display for us to see later that night, were there because President Reagan is by law not able to retain as his own any gift valued at over \$ 300.00. The King of Morocco is an avid bonsai enthusiast with about 1,500 trees in his collection and 60 people attending to their well-being. However, there are no restrictions, certainly not for the King, as to how the trees can be brought into Morocco. It is believed that most of his trees came from the Orient, - probably Japan.

and China and even Indo-China. (Editor's note:- It would be great if somehow the restrictions in this country could be altered so that trees could be brought into this country still potted in the containers in which they were when first purchased. Could a set of waivers be legalized so that the D. of A. could permit the importing of bonsai intact (pot, soil, et al) provided the bonsai have been grown under approved conditions in inspected nurseries abroad and maintained under a period of quarantine after entering this country? This would be a boost for bonsai in this country. Something to work on!)

Also mentioned by Bob Dreschler was that John Naka's Goshen is now part of the National Collection. He said that it was John Naka's hope that by his donating Goshen, this would help to stimulate more people to contribute to The National Bonsai Foundation and thus bring to a reality the completion of the National Arboretum's plans for the bonsai pavilion.

Bob indicated that one project that will be pursued in the yet to be built Educational Section of the bonsai pavilion, is the study of Satsuki azaleas for bonsai. They are now studying 125 varieties. (This would be ideal since the famous Glenn Dale azaleas were developed at the National Arboretum's Glenn Dale Station under Mr. B. Y. Morrison who became the first Director of the Arboretum in 1951. During April and early May the slopes of Mount Hamilton are a myriad of colors painted by the vast numbers of azaleas in bloom, - azaleas developed at the Glenn Dale Station. Mount Hamilton is part of the Arboretum's grounds.)

Recognition was then given by Bob to Molly Hersh as the person to whom he refers telephone callers when they have questions relative to bonsai activities. Molly has recently been elected as President of The Potomac Bonsai Society.

Bob also introduced Bill Merritt and told how Bill has devoted much time and energy toward helping lay the groundwork and in the on-going effort to complete the Bonsai Pavilions.

Lastly Mary Holmes was thanked for the monumental effort she spearheaded to raise through a bonsai auction, over \$ 10,000.00 for the National Bonsai Foundation.

Next on the agenda was a film with Japanese language sound track and no English subtitles. The Japanese had made the film for TV viewing in Japan to show how the Japanese went about deciding on and putting together the gift of 53 bonsai in recognition of the U.S.A.'s Bicentennial in 1976. Bob remarked that 3 Japanese bonsai masters in the film had, since the film filming ended in 1975, passed away including Mr. Koide who was head of the Nippon Bonsai Society at that time and a major force behind the effort to send the 53 bonsai to the U.S.A.

Perhaps some of you have seen the film to which I'm referring. It has that touching moment in it where only the backs of the Japanese bonsai masters are visible as they wave goodbye to the truck as it drives off, loaded with the bonsai in crates ready for their journey to this country. However, one tends to forget over time, the negotiations and painstaking effort that the Japanese bonsai people went through before the decisions were made to go ahead with the scheme, on how to select the trees, obtaining approval from the Japanese Government, and readying the trees for shipment.

There is the anecdote about how Dr. Creech who was Director of The National Arboretum at that time and our country's main intermediary in the venture, went over to Japan with a check for \$ 8,000.00. Not having seen any of the trees, it was estimated that \$ 8,000.000 would cover the

the shipping costs. When Dr. Creech saw the 53 bonsai for the first time undoubtedly a sense of panic set in for he realized only then that the \$ 8,000.00 would not cover the shipping costs. The ultimate cost for the transportation of the plants was around \$ 18,000.00 which after some frantic telephoning and a last minute decision on Dr. Creech's part to authorize the total cost, the trees departed from Japan. About one-half of the tab for the shipping was picked up by Pan American Airlines. The bonsai was transferred to another air-carrier on the West Coast. The crated bonsai and the viewing stones completely filled the interior of a cargo carrying Boeing 707. The bonsai arrived in Beltsville, Maryland, just 30 hours after they had left Tokyo, Japan.

The movie included the scenes where the Japanese dignitaries presented the trees to the U.S. dignitaries in a formal ceremony. Even the head of the Japanese Communist Party gave a speech. He remarked as did some of the other speakers, that bonsai is above politics and even the political spectrum. Hence no political inferences entered into any of the speeches.

Of the 53 bonsai shipped, only one bonsai is in a very old and valuable container. You, the reader are left to guess which one is that container when you visit the National Collection. The pot is valued at \$ 3,500.00.

The only understandable portion of the sound track was when the U.S. representatives spoke during the presentation ceremonies. When Dr. Creech spoke, he pronounced the word bonsai as banzai, and Bob commented that Dr. Creech still to this day pronounces it banzai. (Maybe he is pronouncing it appropriately for banzai as the Japanese language is our equivalent to "Give three cheers" when it is spoken three times.)

By the time the movie had ended, it had grown dark enough for the night viewing of the Japanese bonsai and Japanese garden. This is what Bob Dreschler had planned, to enter the bonsai collection through the Japanese garden which was dimly lighted by Japanese lanterns.

The accompanying snapshots show some of the goings-on. The evening proved to be sheer delight in that the weather obliged as best it does during a Washington, D.C., summer, and the garden and the bonsai provided one with an inner sense of quiet and relaxation apart from the hurly-burly world.



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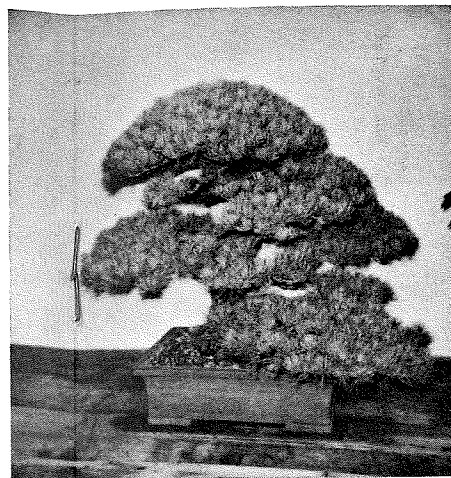
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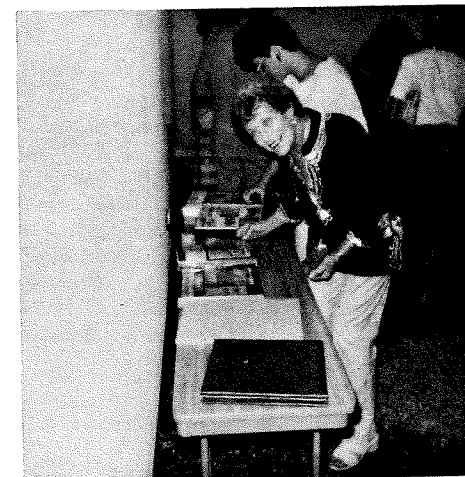
The very apropo, dimly lighted by Japanese lanterns, entrance to the bonsai collection, - the Japanese Garden. Norma Merritt provides the proper accent of a lovely lady in a Japanese kimono.



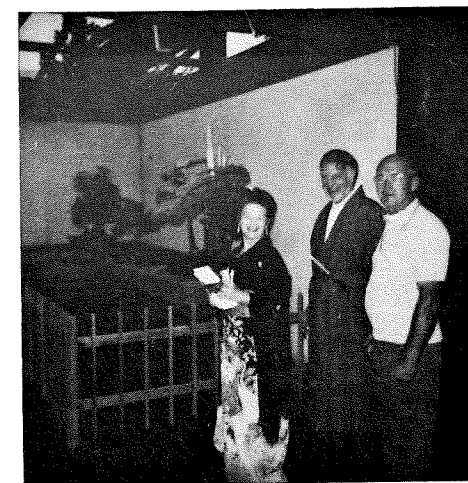
Light refreshments were served from this table set-up midst the bonsai collection. John Naka's Goshen was on display beyond the far end of the table.



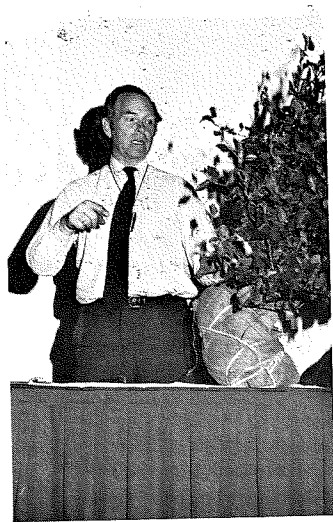
The bonsai above and the one below were labeled as: Green Mission to America. The above tree was listed as Japanese white pine, age 150 years. The lower tree is a Diospyros Kuki, Kaki persimmon, age 110 years. Both bonsai "Presented by His Majesty, Hassan II, King of Morocco".



Molly Hersh, PBA President, is shown browsing through the scrap-books on display. The scrap-books contained snapshots of the events surrounding the 53 bonsai coming from Japan.



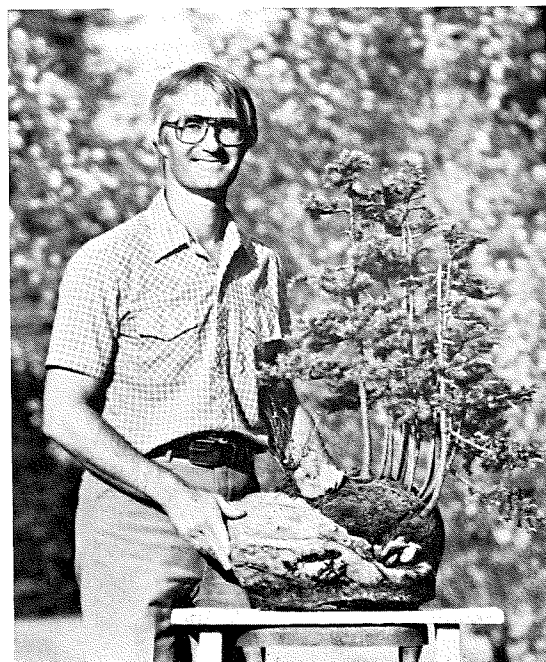
Our host, Bob Dreschler is shown with Bill and Norma Merritt just inside the entrance to the bonsai display area. John Naka's Goshen is visible in the background.



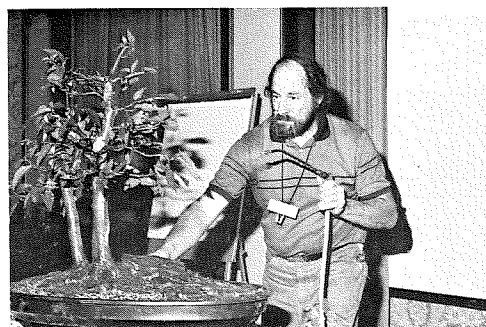
Dr. David Andrews



Marion Gyllenswan



F. Chase Rosade



Richard M. Meszler

1985 PBA SYMPOSIUM PERFORMERS

The adjacent page contains the photographs of the bonsai masters who will be the star performers at the 1985 PBA Fall Symposium. The topic will be flowering bonsai. Everyone delights in seeing blossoms anytime of the year. There are different species of bonsai which will permit you to enjoy that pleasure. Come and learn about how to style and care for such bonsai on 12 and 13 October, 1985, at the newly constructed, pacesetter Holiday Inn at 1750 Rockville Pike, Rockville, Maryland. Come and listen to what the following speakers have to say and have the opportunity to have your questions answered.

Dr. David Andrews, who rarely likes to reveal what he will be working on for a demonstration, is looking over his large collection of collected material trying to decide which piece will be most in keeping with this year's theme.

Dr. Andrews, who began his bonsai studies in 1951 when he attended a course at the Brooklyn Botanic Garden, is currently a successful and well known orthopedic surgeon. Dr. Andrews, who has been a longtime student of Yuji Yoshimura and John Naka, is an exceedingly proficient bonsai artist. Dr. Andrews' skill is hard to pin down to one particular style as he does so well with all of them.

A truly animated speaker, those who have never seen Dr. Andrews in action are in for a real treat.

Marion Gyllenswan will also be joining us again this year. Last year Marion conducted a wonderful lecture-demonstration on "Creating A Non-Upright Bonsai" using both a robusta green juniper and a laceleaf Japanese maple as her stock material. Her use of flowering material for this year's Symposium should prove to be equally interesting. As of this writing, the material to be used is still to be found equal to Marion's discriminating tastes. It is yet to be determined by Marion whether she will be composing a rock or a group planting. As anyone familiar with Marion's work will tell you, it will be fascinating and informative.

Richard M. Meszler is one of PBA's own. He is a very dedicate and active member of PBA and the Baltimore Bonsai Club to whom we should be grateful for the contributions he has made to PBA.

Richard began his bonsai career in Louisville, Kentucky, with the aid of the Sunset book on bonsai. Anyone, especially new members who received the Sunset book, can gain inspiration after seeing Richard's collection.

F. Chase Rosade, last but by far not least, is a recognized bonsai master. He is kind enough to join us again this year for our Symposium. The topic of Chase's lecture-demonstration this year will be how to have a bonsai collection which will have material in flower or very colorful every month of the year. This is a project on which Chase has been working many years. Using plant material and slides, Chase's research, as always, will be entertaining and informative for all of us.

After learning bonsai from Kyuzo Yoshida during a two year trip to Japan, Chase opened the Rosade Bonsai Studio. At the Studio there is a full range of classes offered as well as a beautiful collection of bonsai for sale. Finished trees as well as nursery stock are available

(Continued from page 8)

Cliff Pottberg: "THE THEORY OF NON-UPRIGHT BONSAI STYLES".

This talk focused on designing slanting styles which may occur in nature either due to strong prevailing winds, ground erosion, a falling tree hitting the trunk and causing it to bend or slant, an automobile or truck or piece of construction equipment running into the tree, or where there is a double trunk and one has been struck by lightning, died and fallen to the ground.

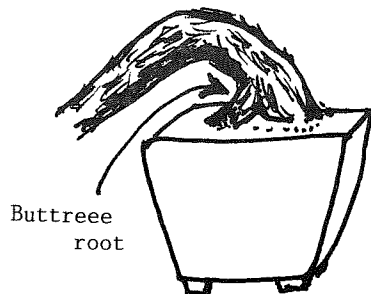
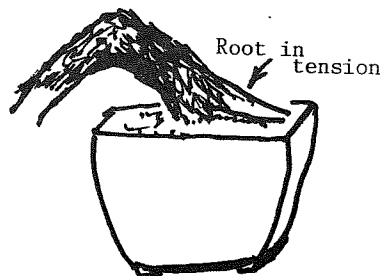
Cliff began by indicating that basically one must try to develop in one way or another the tree as it naturally appears in nature into an artistic composition. This presents two extremes within which one might work to develop a bonsai: at one end is the making of a bonsai that clearly mimics a tree in nature to the other extreme where the tree is an artistic abstraction. The ideal as John Naka puts it is to create not only a bonsai which is representative of a tree or trees in nature and is also artistic is the ultimate goal to strive for, - in other words between the two extremes. (I will try to illustrate what in my mind are representative of the above delineations: Dan Robinson's pine now residing at the National Arboretum, approaches the extreme of artistic abstraction. The 350 year old white pine in the Japanese collection at the National Arboretum is somewhere between the extremes being partially artistic and partially realistic. Lastly, John Naka's Goshen is more realistic than it is artistic in that it definitely gives a viewer the impression that it is truly a grove of giant redwoods, Sequoias or Douglas firs.

Cliff stated that to be a bonsai, the bonsai should represent something in nature. However, in the slanting style there is more room than the usual amount for abstractions. In so doing one resort to deliberately distorting one element in the design similar to what is done in caricatures so that the totality of the composition is better.

The main thrust in developing any bonsai composition, as any Japanese bonsaist might emphasize, is "Maintain the Baransu (Balance)" of all the elements:

- Root placement
- Branch placement
- Location of the apex
- Flow of the trunk
- Foliage masses
- Location of the bonsai in the pot
- Type of pot

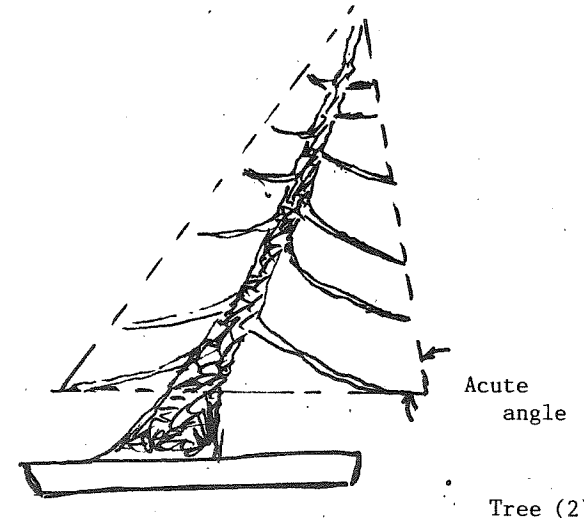
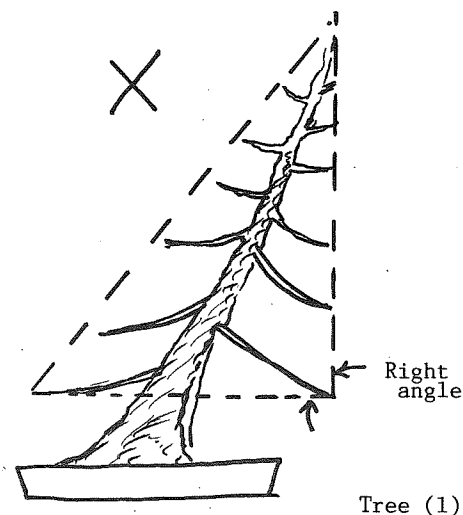
In the slanting style, the roots when viewed from the front, may frequently be dominant in the direction away from the slant of the trunk, - a main root "in tension". It may be preferable in a composition for better overall balance to have buttress roots or roots in compression, - especially for conifers.



(Editor's impression:- the buttress root gives the impression of ruggedness and strength, the Yin, while the root in tension gives a feeling of yielding or gentleness, the Yang.)

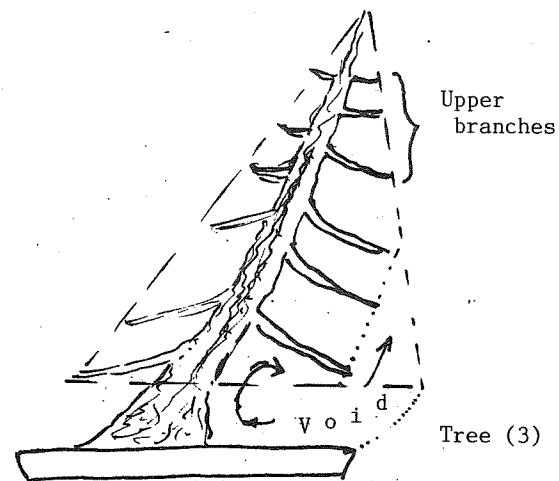
The first or lowest branch when viewed from the front should be on the outside of the curve in trunk at the junction of branch and trunk. Branches look more balanced when they emanate from the outside of curves in the trunk, - also those branches are less likely to be obstructed from light by next higher branches and grow better than branches on the inside of a curve in the trunk.

In creating a slanting style avoid the development of a right triangle for the tree's outline:



Tree (1) shows how a right angle provides a contrived appearance in contrast to the more natural look of tree (2).

Tree (3) shows what can be done if the lower branches do extend to complete the triangle. The upper branches are trimmed to the outline of the triangle and one's eye will extend the outline to complete the triangles. In addition a more powerful void is developed.



(To be concluded in the next issue.)



THE BONSAI SOCIETIES of FLORIDA, INC.
 cordially invites you to attend the exciting
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 hosted by
THE GOLD COAST BONSAI SOCIETY, INC.



SCHEDULE of EVENTS

Thursday, October 3rd

8:00 AM Registration Opens
 9:00-12:00 WORKSHOPS.....JOHN NAKA-Jaboticaba Moyogi Style
 SIG DREILINGER-Blk Pine Bunjin Style
 DANIEL NELSON-Shohin (pots included)

10:00 AM Bazaar Area Opens
 2:00-5:00 PM WORKSHOPS.....JOHN NAKA-Jaboticaba Moyogi Style
 NORMAN NELSON-Juniper Moyogi Style
 DANIEL NELSON-Shohin (pots included)

2:00 PM BSF Board Meeting
 Dinner On Your Own

8:00 PM SLIDE PRESENTATION

Friday, October 4th

7:30 AM WELCOME BREAKFAST
 8:30-10:30 AM LECTURE/DEMONSTRATION.....JIM SMITH-Ficus Forest
 9:00 AM Bazaar Area Opens

11:00-1:00 PM LECTURE/DEMONSTRATION.....SIG DREILINGER-Blk Pine Bunjin Style
 Lunch On Your Own

2:30-7:00 PM MYSTERY BUS TRIP
 Dinner On Your Own

9:00 PM HAI KU WORKSHOP.....JOHN JARVIS

Saturday, October 5th

8:30-11:30 AM LECTURE/DEMONSTRATION.....JOHN NAKA-Jaboticaba Forest
 9:00 AM Bazaar Area Opens

12:00-1:30 PM Lunch On Your Own

1:30-4:00 PM CREATE YOUR OWN BONSAI.....NORMAN NELSON-Hands on Program
 with the help of the other Bonsai Masters (bring your own wire
 cutters and undercutting nippers-no potting due to time of year)

4:15-5:00 PM BSF General Meeting

6:30-7:30 PM COCKTAILS and CASH BAR
 7:30 PM BANQUET, AUCTION and RAFFLES

Sunday, October 6th

9:00-11:00 AM LECTURE/DEMONSTRATION.....DAN NELSON-Shohin
 9:00 AM Bazaar Area Opens

12:00 Noon FAREWELL BRUNCH.....RAFFLE DAN NELSON'S BONSAI

REGISTRATION

Complete registration includes ALL lectures, demonstrations, bonsai bazaar, auction, Saturday night banquet, Friday welcome breakfast, Sunday brunch, Hai Ku workshop, bonsai exhibit and hands on bonsai workshop.

REGISTRATION BY AUGUST 15, 1985

Individual No. _____ @ \$88.00 ea. \$ _____
 Family (2 from same household) No. _____ @ \$80.00 ea. \$ _____

REGISTRATION AFTER AUGUST 15, 1985

Individual No. _____ @ \$98.00 ea. \$ _____
 Family (2 from same household) No. _____ @ \$90.00 ea. \$ _____

PARTIAL REGISTRATION

Banquet, Auction and Raffle (space available)* No. _____ @ \$30.00 ea. \$ _____
 Brunch (space available) No. _____ @ \$15.00 ea. \$ _____

JIM SMITH No. _____ @ \$20.00ea. \$ _____ JOHN NAKA* No. _____ @ \$30.00ea. \$ _____
 SIG DREILINGER No. _____ @ \$20.00ea. \$ _____ HANDS ON WORKSHOP* No. _____ @ \$25.00ea. \$ _____
 MYSTERY BUS TRIP No. _____ @ \$10.00ea. \$ _____ DAN NELSON No. _____ @ \$15.00ea. \$ _____

*ALL Day Saturday including JOHN NAKA, HANDS ON AND BANQUET \$75.00. Separate Registration as Listed Above. No. _____ @ \$75.00ea. \$ _____

WORKSHOPS

THURSDAY ONLY - OCTOBER 3rd - (bring your own tools)

9:00-12:00 noon 2:00-5:00 PM
 JOHN NAKA No. _____ @ \$60.00ea. \$ _____ JOHN NAKA No. _____ @ \$60.00ea. \$ _____
 SIG DREILINGER No. _____ @ \$35.00ea. \$ _____ NORMAN NELSON No. _____ @ \$35.00ea. \$ _____
 DANIEL NELSON No. _____ @ \$25.00ea. \$ _____ DANIEL NELSON No. _____ @ \$25.00ea. \$ _____

OBSERVERS**

John Naka No. _____ @ \$10.00 ea. \$ _____
 Sig Dreilinger No. _____ @ \$ 5.00 ea. \$ _____
 Dan Nelson No. _____ @ \$ 5.00 ea. \$ _____
 Norman Nelson No. _____ @ \$ 5.00 ea. \$ _____

**Limited to space available

TOTAL DOLLAR AMOUNT \$ _____

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Do you wish to donate Raffle Material?: _____

(Cancellation of Registration after August 15th will incur a \$10.00 charge.)

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Wm. N. Valavanis
Wm. N. Valavanis
Publisher & Editor
International BONSAI

SYMPOSIUM HIGHLIGHTS

- Educational Bonsai Programs Lectures & Demonstrations by World renowned authorities
- Masterpiece Bonsai Exhibit Featuring Maple Bonsai
- Bonsai Sales Area Unusual plant material Containers & supplies
- Bonsai Connoisseur's Auction Fine quality Bonsai, Books & Accessories

Registration (Includes Luncheon) (Excludes Banquet) \$75.00

Early Registration before Aug. 1st \$65.00

Saturday Night Banquet (Roast Top Sirloin of Beef) \$23.00

PROGRAM

Saturday, September 7, 1985	Registration	William N. Valavanis	"Bonsai Focus '85"	William N. Valavanis	"Maple Rock Planting" Demonstration	Tony Mihalic	Coffee Break
8:00 A.M.							
9:00 A.M.							
9:30 A.M.							
10:30 A.M.							
11:00 A.M.							"Japanese Maple Cultivars, Culture & Propagation" J. D. Verities
11:45 A.M.							Question Period
12:00 Noon							Buffet Luncheon (Included in Registration)
1:30 P.M.							"Maple Group Planting" Demonstration Marion Gyllenswan
3:00 P.M.							Coffee Break
3:30 P.M.							"Training Trident Maple" Demonstration William N. Valavanis
5:00 P.M.							Free Time
6:30 P.M.							Social Hour
7:30 P.M.							Banquet (Reservation Required) Bonsai Connoisseur's Auction
Sunday, September 8, 1985							
9:00 A.M.							"The Physics of Bonsai" Louis D. Albright
9:30 A.M.							"Maple Pruning & Care" Robert F. Dreschler
10:45 A.M.							Coffee Break
10:45 A.M.							"Training Japanese Maple" Demonstration F. Chase Rosade
12:00 Noon							Adjourn

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Saturday Night Banquet \$23.00

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CALENDAR OF EVENTS

10 August NORTHERN VIRGINIA (703) 938-0683: Green Springs Horticultural Center at 10:00 a.m. Bob Sitnick will give a slide-talk on the Colorado Bonsai Collecting Tour which took place last

May 17th thru 19th. He will possibly bring some of the specimens which he collected. Bring trees to work on and for others to see how the trees are developing or to get additional advice.

BOWIE (301) 496-5195 - work, 262-9633 - home. No meeting in August. See 8 September below.

15 August BROOKSIDE (301) 871-5768: National Arboretum at 7:00 p.m. Thursday Tonight we are fortunate to get a personal, behind the scenes tour of the National Arboretum's Bonsai Collection.

Bob Dreschler, the curator of the collection, will meet us at the main entrance to the Administration Building. He will then take us on a behind the scenes tour to see what he and his staff are doing behind the scenes. This will be a rare opportunity to ask questions and advice from Bob. You will also be able to see the beginnings of bonsai that one day will be displayed.

18 August BALTIMORE (301) 557-9399: Cylburn Nature Center at 2:00 p.m. Sunday Charter tree - crape myrtle. Bring in past years' trees such as Tree of the month - Former Charter Trees. John Naka's book: pages 121 - sizes to page 123 styles. Remember Beginners' Workshop; Problem Trees and Raffle.

7 - 8 September 1985 International Bonsai Symposium on maples. Saturday and Sunday See page 21.

8 September BOWIE (301) 496-5195 - work, 262-9633 - home. Bowie Community Center at 2:00 p.m. WORKSHOP AND CRITIQUE. Bring trees, tools, etcetera.

14 September NORTHERN VIRGINIA (703) 938-0683: Green Springs Horticultural Center at 10:00 a.m. Program to be announced.

15 September BALTIMORE (301) 557-9399: Cylburn Nature Center at 2:00 p.m. Sunday Grooming Trees for Fall Show. Bring in trees you want to show. Review of Timetable to prepare for the show. See the timetable below.

21 September WASHINGTON (202) 232-6126: National Arboretum at 2:00 p.m. Saturday

26 September BROOKSIDE (301) 871-5768: Argyle Community Center at 7:30 p.m.

26 September BROOKSIDE (301) 871-5768: Argyle Community Center at 2:00 p.m. Thursday Beginners' Corner will start at 7:00 p.m. The subject for the Beginners' Corner will be on getting your plants ready for Winter.

The main meeting will be devoted to the preparation of members' trees for the October show at White Flint Mall. ALL members are urged to put trees in the show. It is to be an ALL member show.

29 September BALTIMORE (301) 557-9399 BALTIMORE BONSAI CLUB FALL SHOW
Sunday Set-up: 9:00 a.m. to noon.
Plan to show at least one tree.

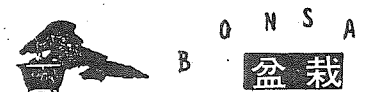
3 thru 6 October Bonsai Societies of Florida, Inc., 13th Annual Convention at the Hollywood Beach Hilton Hotel, Hollywood, FL.

5 October BROOKSIDE (301) 871-5768: NO REGULAR MEETING THIS MONTH DUE TO THE SYMPOSIUM AND THE WHITE FLINT SHOW. The ALL member show at White Flint Mall will be held from 10:00 a.m. to 5:00 p.m. We will be in the Center Atrium near the base of the elevator. This has proved to be a very popular event for the public and once again ALL members are urged to show a tree. Whatever the age, whatever the stage. For further information contact Bill Spencer at 871-5768 area code 301.

12 and 13 October 1985 Fall Symposium at Holiday Inn Crown Plaza
Saturday and Sunday Rockville Maryland.

The following TIMETABLE on how to prepare entries for a show or how to be a winner was submitted by The Baltimore Bonsai Club:

- 90-75 days major pruning and wiring
- 75-60 days fine wire and detailed grooming
- 60-35 days acquire secondary materials, stands, accent pieces, moss, etc.
- 35 days prepare for pre-show fertilizing
- 28 days fertilize, repeat fine wiring and detailed grooming
- 21 days fertilize; pot accent pieces
- 14 days fertilize
- 7 days fertilize
- 7-2 days final detailed grooming
- 1 day water thoroughly, clean pots and stands



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