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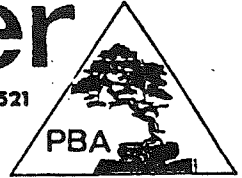
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Newsletter

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PBA SYMPOSIUM 12, 13 OCTOBER

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The 1985 PBA Symposium will include a collecting trip to be under the guidance of an ace collector, Dr. David Andrews. Two articles on collecting trees for bonsai are contained in this issue. One concerns collecting in the Washington D.C. area and the other relates to collecting in the mountains of the Western part of the U.S.A.:-

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COLLECTING IN THE WASHINGTON D.C. AREA

BILL SPENCER

There are many good reasons to collect trees. Once bitten by the collecting bug, as many people in the Washington D.C. area will testify, it is hard to imagine acquiring bonsai in any other way. The most obvious reason is the price: FREE. Other than the energy you expend digging-up the tree, there is no price tag. I do not belittle the effort necessary to collect a tree as it can be considerable.

Size and location are the two most important factors in determining the effort needed to collect a tree. In the Washington area we have mostly clayey or sandy soils. Compared to mountainous regions this makes collecting in our area relatively easy. Sandy soils mean that roots do not have to travel great distances from the trunk for nourishment as they do in rocky soils. This keeps the feeder roots close to the trunk, making collecting much easier and the odds of survival much greater.

The size problems of a tree can be overcome by cutting it back to a stump. If you are cutting a large deciduous tree, such as beech or hornbeam, back to a stump, you do not need to worry about the roots. Main roots can be cut back to within an inch or two of the trunk, and new roots will sprout from the cuts. This will only work when you take off the top of the tree and take it back to a stump. If the top is left on, there will not be enough rootage to keep up with the leaves and the whole tree will die.

Beech trees in particular sprout back at the top of the stump, at the cut, making a new top much easier to form.

Unless you are collecting a well-formed, dwarfed or stunted tree, speed in creating a show-quality bonsai is not a valid reason to collect. It takes as many years to grow a bonsai "down" from a tree or stump as it does to grow one "up" from a seedling. The bonus you get in growing one from a tree down to a bonsai is usually a very thick trunk (and also heavy, thick roots).

In my opinion, a cut-back tree looks closer to a finished bonsai when it is in a bonsai pot than a tree of the same height grown from seed. So even if you cannot enter it in shows for a few years, it looks very impressive as part of your collection.

Another good reason to collect is visibility. Plant material that you collect in your own location has a much better chance of doing well than material from another geographic area. Daily care is made much easier by growing local plants. After all, they are already used to the temperature and seasonal changes. Problems of winter storage are simpler because they are already acclimated to your region.

We in the Washington D.C. area are very fortunate to have a large variety of collectible trees from which to choose. There are large tracts of beech and hornbeam forests; red maple and sweetgum are also abundant. Juniperus Virginia, better known as Eastern Red Cedar, is about as prevalent in this area as are the weeds. You cannot turn around without seeing one. Even though you won't find them twisted and gnarled like the California Juniper, they do lend themselves very nicely to a Goshen-style forest planting.

Mountain Laurel, a plant little used in bonsai, grows prolifically here. The natural gnarled growth habit of the material lends itself beautifully to bonsai with the added bonus of flowers.

Pinus Virginiana is almost as plentiful as Juniperus Virginiana. One good place to collect Virginia pine is along the roadsides where they have been mowed a number of times. This can produce amazingly thick trunks on stunted trees.

Of all the trees available to us, I suppose my personal favorite would have to be the beech. The smooth, silver bark easily rivals the Japanese Zelkovia in beauty. The leaves, though large on full-sized trees, rapidly reduce in pot culture to one or two inches. The leaves turn a beautiful bronze in autumn and on some trees they will remain through the winter months. The winter silhouette of silver branches with a few bronze leaves clinging to them is one of unrivaled beauty.

Beech trees are readily adaptable to pot culture and are relatively easy to keep healthy. They are not particularly fussy about sun or watering and they will also quickly develop a thick mass of small roots. A naturally shallow rooted tree, beeches can fit into very shallow containers. As I mentioned earlier, it is a good idea to cut the large roots back very close to the trunk. Beech trees will sprout new roots at the cuts. If you leave the roots too long you will be forced into using a container that may be too large in proportion to the tree or you will have to cut the roots back shorter. Then you will run the risk of damaging the new top. Even if the new top is not damaged, you will be basically starting over again with a new root system. Believe me, I've made this mistake. It looks drastic but it really is not bad for the tree. Beech trees will almost always have a number of sprouts forming at the top of your cut on the trunk. There is nothing more frustrating than cutting a large tree back to a stump at just the right height, only to have it sprout halfway up the trunk.

Capturing the essence and beauty of nature in a potted tree is the underlying motive in creating bonsai. This is a difficult objective and not at all easy to attain by wires and carving. One of the lures of collecting is the possibility of finding that one, naturally formed bonsai and coaxing it out of its environment and into a bonsai pot.

One of the pleasures that I derive from collecting is an opportunity to enjoy a day in the woods with good friends. Tramping through the woods, tagging trees for collecting, is almost as much fun as the actual collecting and subsequent potting. Whether the weather is good or bad, hot or cold, there will always be memories to share and stories to tell. Either about getting soaked to the bone and how funny everyone looked in their plastic see-through rain gear, or about the big one that got away maybe to be tried for again next year.

In contemplating a collecting trip by yourself or with a group, do not forget, always get permission from the landowner. Not only is trespassing illegal but if you find a good site you will probably want to return to it in future years. It is important to build a good relationship with the owner of the site if you want to keep using it for collecting. Once people understand that you are not going to ruin their land and will leave it as you found it, less tree, they are usually more than willing to let you collect on their property.

COLORADO BONSAI COLLECTING TOUR

BOB SITNICK

This is a postscript to the advertisement for the Colorado Bonsai Collecting Tour of 17 through 19 May 1985 which appeared in the May issue of the PBA Newsletter. The cost of the tour included a donation to the National Bonsai Foundation. Dick Meleney and Larry Jackel of the Rocky Mountain Bonsai Society organized the tour and enlisted the aid of other members of that society.

The details of the tour and the photographs were provided by Bob Sitnick who along with Dr. Joe Gutierrez were the lucky participants from PBA.

The event took place on the 3,200 acres of Elk Park Ranch. A sign greeted the visitors with the words "Aspen Rocks Bonsai Safari". There were 11 people of which 3 were females who engaged in the collecting. Each person had a member of the Rocky Mountain Bonsai Society to assist them in their collecting efforts. The men were housed in two log-cabins and the 3 women stayed at the lodge.

Before setting out to collect, the participants were sprayed for ticks and given a description of how to go about collecting the trees. Because the trees survive in a harsh environment, long feeder or tap roots sometimes develop so that the plants can draw on a source of moisture. If the tree only has tap roots and almost no surface roots, it is best to not take the tree. If one could return at a later date, water-soaked peat moss could be placed around the trunk of the tree at its base, the peat-moss wrapped in black plastic using plastic covered electric wire to tie the black plastic, and left over a period of time so that roots would develop, - i.e. Dan Robinson's technique. The simple test one can use to determine if a tree has a rootball of surface roots is to rock the tree. If it rocks easily, there is an excellent chance that the tree can be lifted out of a pocket of rocks that it is growing in. How nice it is not to have to do any hefty digging. The one tool one needs is a crowbar or pry bar to lever rocks off of the rootball.

As shown in one of the photographs, the rootball comes out intact, -just like a plant that is rootbound in a pot. The tree is then wrapped in burlap and the burlap should be thoroughly soaked as soon as possible to keep the rootball from drying out.

In essence, the results of the bonasi safari was that almost everyone obtained "instant" bonsai. Trunks of 6 to 8 inches diameter were found growing in such pockets. The estimate of age given by the guides is that every inch of trunk on those trees equates to about 100 years of life. It is impossible to determine the age of these trees by counting rings since the rings are closely spaced making interpretation subject to speculation.

The men of the Rocky Mountain Bonsai Society who conducted the tour were most kind in helping the participants in every way possible. Most of the trees could be packed in cardboard containers and shipped by air as excess baggage or air freight unless as some did, you came by surface vehicle.

However, the ponderosa pine shown in the accompanying photographs with its 48-inches of root-base, had to be crated. Allan Hills of the Rocky Mountain Bonsai Society, who acted as Bob Sitnick's guide, took the tree to his home and put it into a large, wooden crate. He even went to the trouble of getting the crated tree aboard the airliner, - not without a problem. However, at that time United Airlines which could move the crate through the cargo door of one of its DC-10s, went on strike while they were out there. The second airline, Continental did not offer a way out and the tree remained in Denver for 6 weeks until the United Airlines strike ended. So words of advice are - make certain that your crate will fit through the cargo door of at least one of the airplanes available for the task.

Outside of the State of California where Japanese descendants are the major element in making bonsai in that State so exceptional, the Denver, Colorado, area is the other location in the U.S.A. This is due to the fact that during World War II when other States were putting families of Japanese origin in concentration camps, the mayor of Denver offered them sanctuary if they moved to Denver, - that none of their rights as U.S. citizens would be taken away. Hence many Japanese left California to settle in the Denver area. This included John Naka's family. When World War II ended, some of the families moved back to California. Others stayed with some taking advantage of the excellent sources of bonsai material available in the area surrounding Denver. Of those who remained in the Denver area, Bob Kataoka is now recognized as one of the outstanding bonsai masters in this country. Kataoka was one of the guides on the collecting trip, - he had started collecting trees for bonsai around 1950. Some of you may have read about Bob Kataoka in the February - March 1984 issue of Modern Maturity under the title "Master of Bonsai" written by Tom Jenkins.

Photos of the tour are in the centerfold, pages 10 and 11.

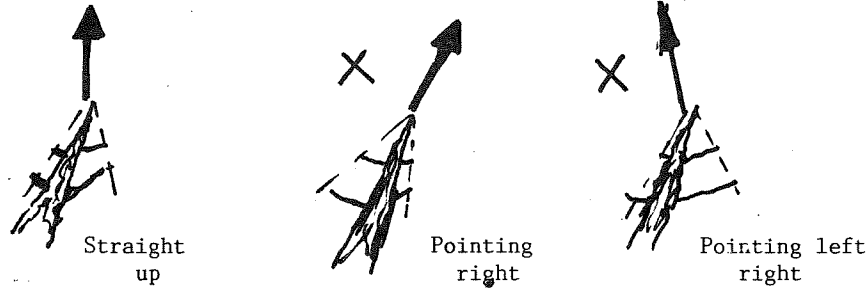
1984 PBA SYMPOSIUM REVISITED

The last issue of the PBA Newsletter contained the first of a two-part series reflecting on the 1984 PBA Symposium. The following paragraph takes off from where the preceding article ended. The last part ended with some notes on styling slanting style bonsai based on Cliff Pottberg's presentation "THE THEORY OF NON-UPRIGHT BONSAI". Hence picking up where that left off, the following statement applies to the slanting style.

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Note that the lower branches on the side toward which the trunk leans, do not get sufficient light and hence droop.

The apex should be designed so that it points straight up:



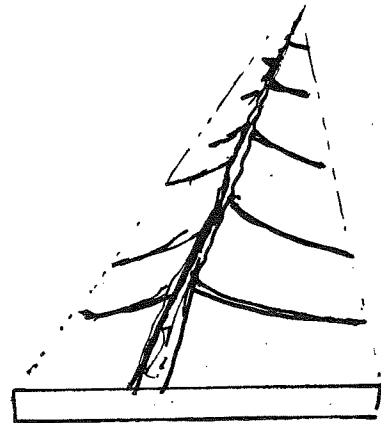
The above three sketches show how the median of the triangle formed by the branches at the apex of the tree can be trimmed to give the impression that the apex is pointing straight up or to the right or left. The apex pointing straight up is the preferred one.

The length of the front of the pot should be shorter than the tree height, i.e. about two-thirds the height of the tree or apply the Golden Rectangle.



Proper size - pot to tree.

Gives a sense of movement which a larger pot does not give.



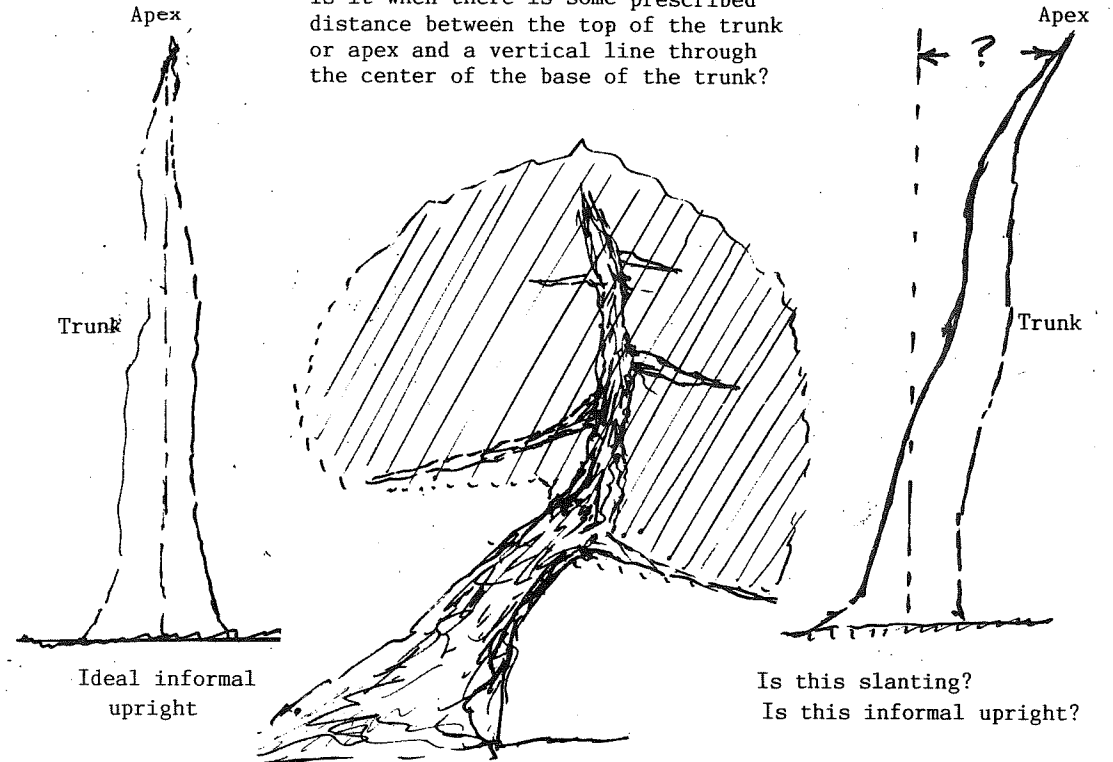
Poor ratio of pot to tree size, - mainly because the pot too perfectly completes the triangle at the base.

In designing a bonsai one must marry together into a harmonious whole the following:

- Balance in composition
- Triangulation
- Voids
- The Golden Rectangle
- Eye movement
- Focal point.

The focal point is more difficult to arrive at with a slanting tree. First what differentiates slanting style from informal upright?

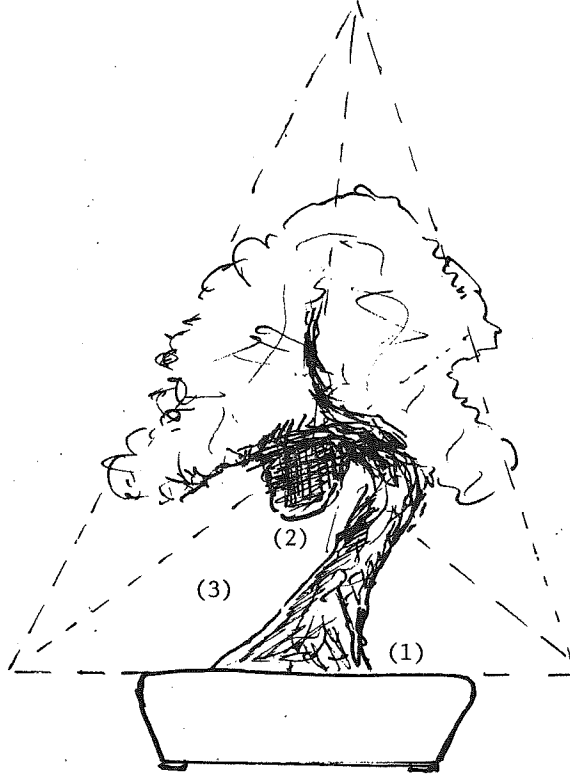
Is it when there is some prescribed distance between the top of the trunk or apex and a vertical line through the center of the base of the trunk?



Is this slanting?
Is this informal upright?

The above tree definitely gives the impression that it is slanting when the foliage mass hides the upper, vertical portion of the trunk.

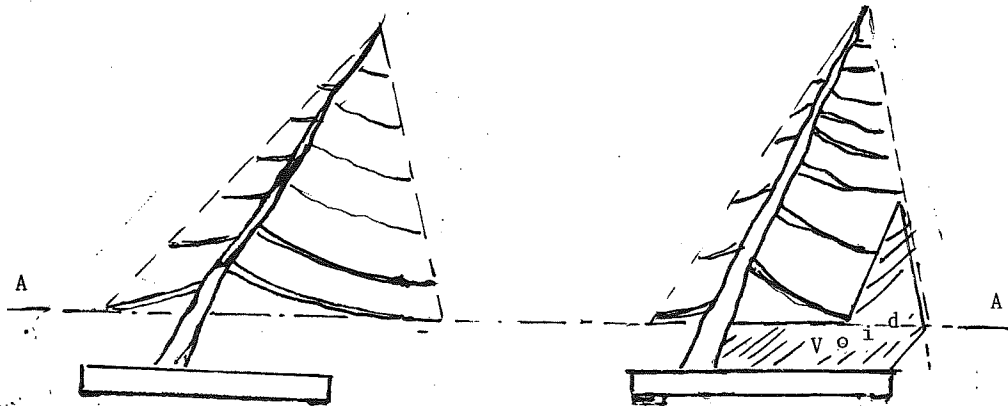
Probably the best defining point as to where upright ends and slanting style begins is in the judgement of the beholder.



On the left is a sketch of a slide that was projected on a screen for comment. Located at (2) is a back branch, which then is in shadow and thus appears darker than the front foliage. If one's eyes start from the strong root base (1), they will move up the trunk and stop at (2). This is attributable to the fact that in any art form, the human eyes are drawn to shape (i.e. point (1)) but chiefly to color (i.e. in this case the color differential brought about by the shading at (2)) as the focal point of this creation. In addition the dark branch is almost at the center of a triangle formed by the outlines of the tree and the pot.

Japanese artists are experts at employing voids or empty spaces to enhance their artistic creations. For the tree shown, the predominant void outside of the tree structure is

area (3). (It lends a sense of balance to the tree's mass and is an area where one's mind's eye can relax and not be caught up in added detail.)



The tree on the left has bottom branches which are long enough to complete the triangle. The tree on the right is shaped so that the top branches start the outline of the triangle. In either case the bottom branches should rest on a horizontal line, line A - A. In the tree on the right, the more powerful void is on the right and there is more fluid eye movement around the tree.

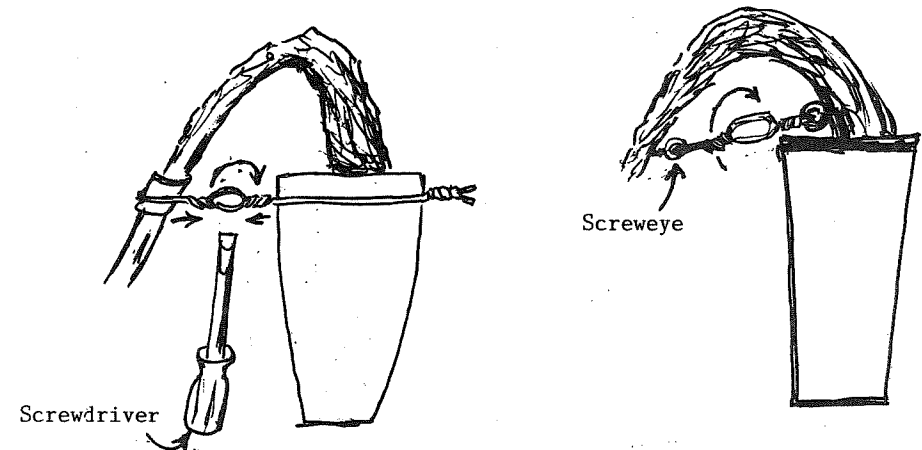
Chase Rosade: "REFINEMENT OF CASCADE AND SEMI-CASCADE STYLES"

Chase's opening words contained this basic advice, - "It takes time to refine a tree and give it as much of a natural look as is possible". Wire to the bonsaist is like a brush to a painter, and wire is a major item used to refine a tree.

A bonsai should have a rounded apex for an old tree look.

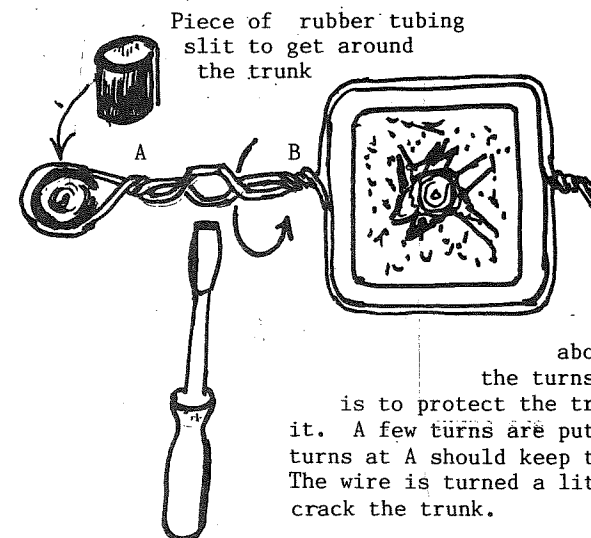
After an azalea blooms in the Spring, prune it back heavily to get denser growth.

In a cascade look for the line that you want a cascade bonsai's trunk to follow. To avoid a smooth arc and create a sharper bend in the trunk use one or both of the techniques shown below.



In the above method the wire is wrapped around the pot. The tree must be solidly in place in the pot.

In the above method, two screweyes are driven into the tree trunk to hold the copper wire. After the trunk has set in its desired position, the wire is removed and the exposed portions of the screweyes are cut-off. It usually is very difficult to remove the screweyes once the tree has grown around them. The tree will eventually grow to hide the cut ends still showing in the tree.



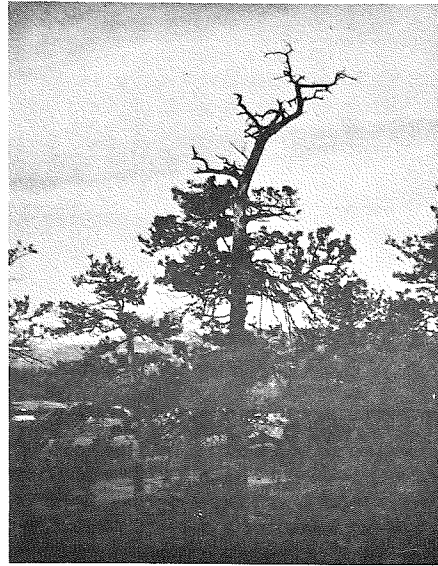
To the left is the top view of the way to fix the wire for the method shown above. The screwdriver is used to put the turns in the copper wire. The rubber tubing is to protect the trunk so that the wire does not cut into it. A few turns are put into the wire at points A and B. The wire is turned a little bit periodically so as not to crack the trunk.

COLORADO BONSAI
COLLECTING TOUR

Photos by Bob Sitnick



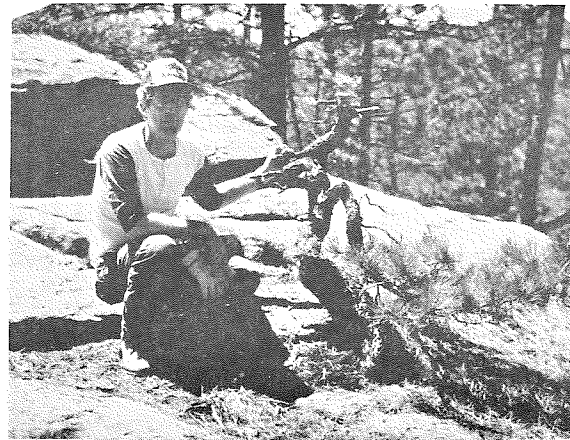
Rustic log-cabin, one of 3 places where both collectors and guides stayed.



Silhouette of a tree with jin.



Three steps in removing a ponderosa pine. Later Allan Hills and Bob Sitnick each carried the tree 1-mile to get it out. Step (1) above shows

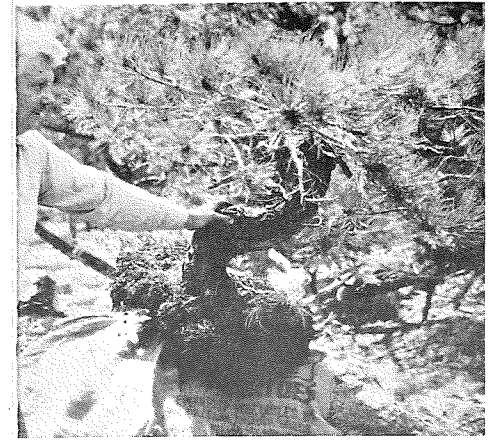


the tree as it was found with a long main-trunk. Step (2) involved cutting the trunk so that only one branch remained.

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Allan Hills looks at a typical, collected tree. Note that the rootball is complete as it was when lifted from its pocket in the ground. It rests on burlap ready to be



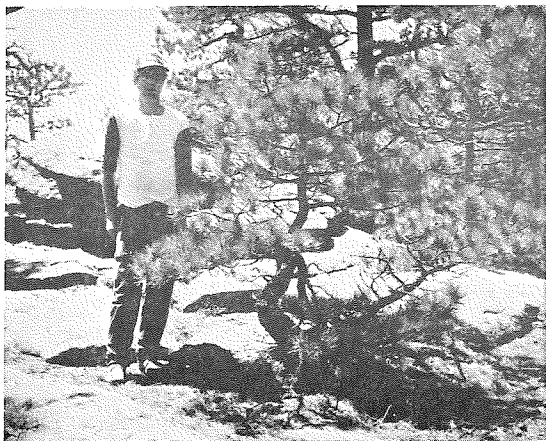
One man's booty,- ready for the next stages of boxing and shipping.

COLORADO BONSAI
COLLECTING TOUR

Photos by Bob Sitnick



Rustic log-cabin, one of 3 places where both collectors and guides stayed.



Three steps in removing a ponderosa pine. Later Allan Hills and Bob Sitnick each carried the tree 1-mile to get it out. Step (1) above shows

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Reservations must be received by 20 September 1985 to insure availability.

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There is an extra charge for each additional person (except children under 12 with parent). Number of additional adults _____

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OCTOBER 12-13, 1985

\$55.00 per room per night, double occupancy.

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Rooms which are not guaranteed will be honored until 6 p.m. only. To guarantee your room for late arrival after 6 p.m., enclose the first night's room plus tax (add 10%) as deposit, or credit card and sign below.

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VISA MasterCard

Card number _____ Exp. date _____

Signature _____

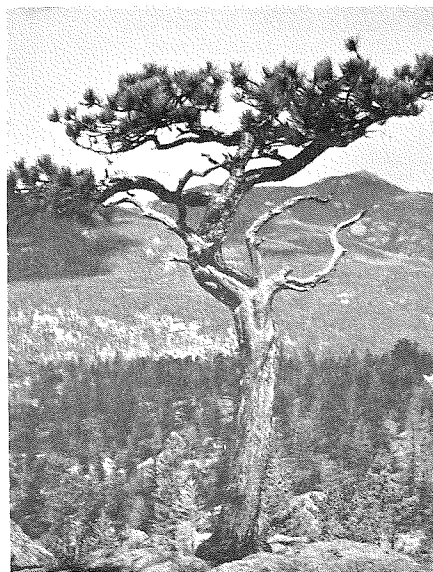
A guaranteed room will be held all night. You will be charged for one night unless you cancel before 6 p.m. on your date of arrival. (Make sure to get a Cancellation Number).

The Crowne Plaza is in Rockville, Maryland, at the heart of Montgomery County. The hotel is linked by a superhighway network to every point in the greater Washington, D.C. area and its suburbs.

Adjacent to the Twinbrook Office Center complex, the Crowne Plaza will soon be served by rapid transit Metro-rail with service to Capitol Hill, National Airport, most major tourist attractions, government complexes, business and commercial areas.



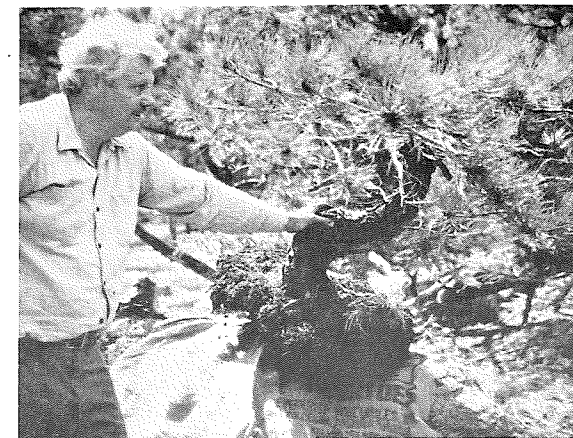
Step (3). The tree's roots have been lifted from the pocket in the rocks, wrapped in burlap and ready for transporting. The rootball is 48-inches long.



Another pine, - wind-pruned to a flat-top.



One man's booty, - ready for the next stages of boxing and shipping.



Allan Hills looks at a typical, collected specimen. Note that the rootball is complete just as it was when lifted from its pocket in the rocks. It rests on burlap ready to be wrapped.

Chase recommended the filling in of any undesirable voids by wiring branches so that they can be then bent downward. Also one should not neglect to fine-wire every branch to achieve the ultimate goal of the desired plant design and appearance. As for unwinding wire rather than cutting it off, - Chase couldn't remember seeing the Japanese taking-off wire either way. When removing wire - **DON'T MISS ANY!** It is easy to unwind aluminum wire and use it again without having to anneal it as one should do with copper wire. Chase likes to have his trees go through the Winter without wire because the tree limbs and trunk tend to contract and expand with the ups and downs of the Winter temperatures. In Japan it is traditional to wire a tree on New Year's Day. If you want to bend parts of a tree when wiring, do not wire for a day or two before wiring. Then the tree's cells will not be turgid and the trunk and branches will be more pliant.

To tilt a tree, one can do it over a period of time if wiring is not the way to go. For a pine with where one wants to tilt the trunk as well as shorten the distance between the base of the trunk and the first branch, one can use the "Tin Can Trick". The trunk of the tree can be

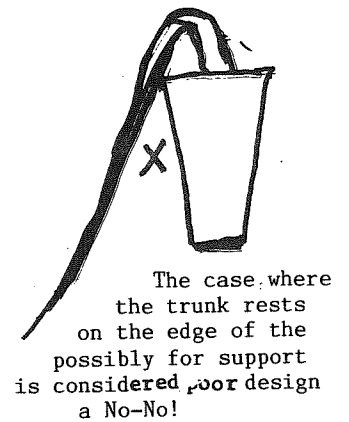
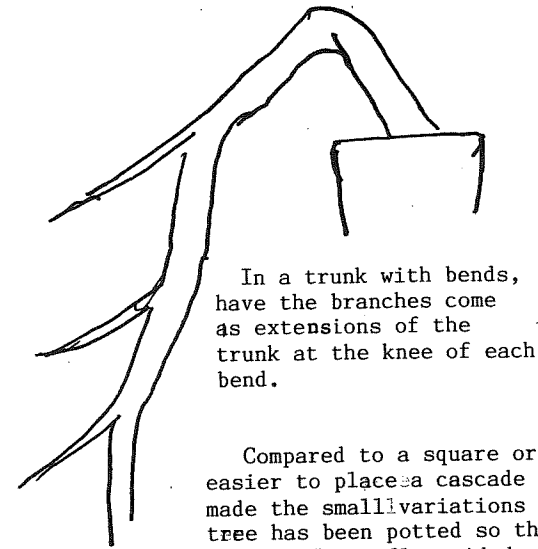
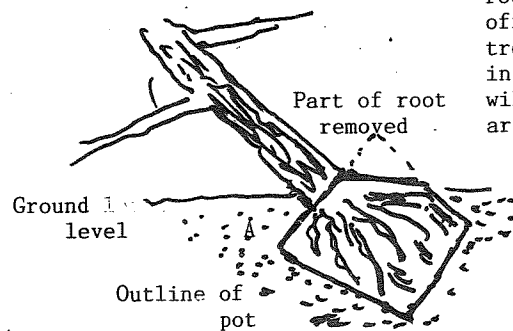
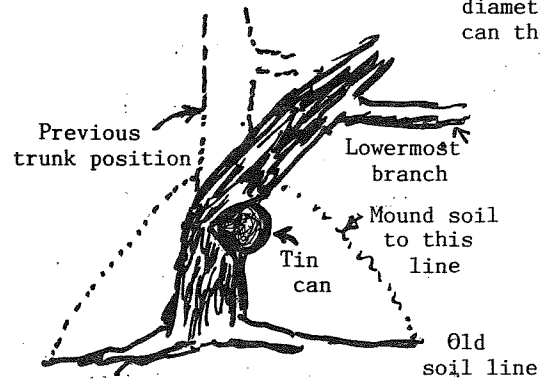
notched as much as 90% through the diameter of the tree. An aluminum soda can then be fitted into the notch to keep

it from growing closed and prevent the trunk from settling and breaking-off completely. Put root tone on the area of the notch. Mound soil up around the tree to cover the notched area. In one year, one-third of the notched area will have roots. In three years you can sever the upper portion from the old root and trunk base and plant the tree in a container with a soil mix composed of local humus and sand. (It might be wise to

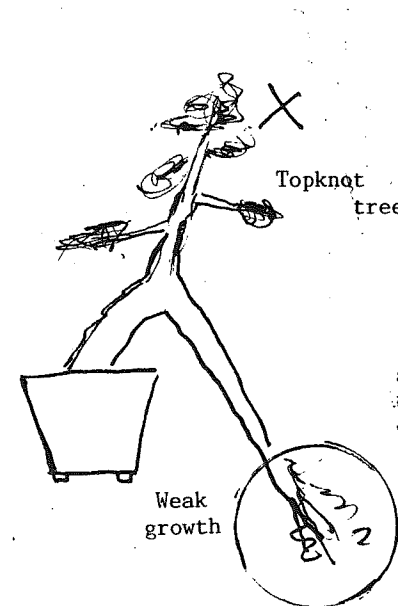
stabilize the tree when the notch is very deep so that it doesn't break. One might use stakes driven into the ground and tied to the trunk.)

Another method is to tilt the rootball and cut some of the roots off as shown and then replant the tree in the ground on a slant as shown in the diagram. In the Spring roots will begin to develop to the left in area A.

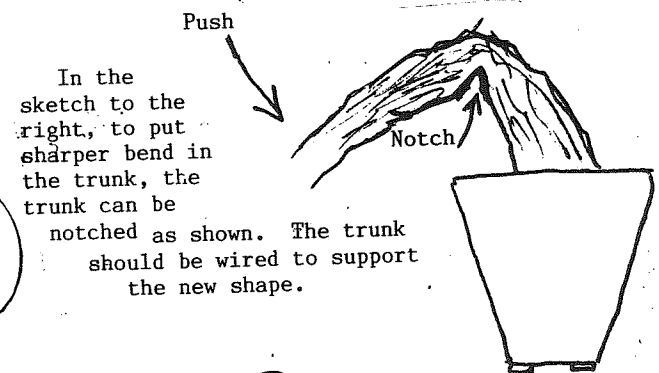
In a cascade the trunk should have some bends. The trunk in a cascade should have some bends. The branches should come out as shown. Chase likes the trunk to show. The trunk should not touch the pot.



Compared to a square or flat sided pot, a round pot is easier to place a cascade into. With a round pot one can make the small variations in shifting the front once the tree has been potted so that it is viewed from the best angle. For a flat sided pot, either the flat side must be parallel to the front or one corner or edge of the pot must always face the viewer.



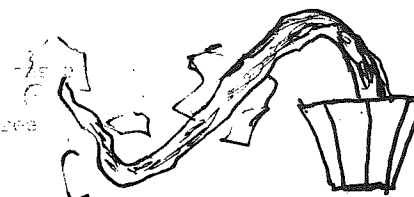
In the sketch on the left the small topknot tree has been allowed to grow without proper pruning and pinching to keep its size small in proportion to the remainder of the tree and thereby not drain energy from the tree to the extent that the circled end of the cascade has weak appearing, skimp growth. Do not let the topknot tree grow too big or fast.



In the sketch to the right, to put sharper bend in the trunk, the trunk can be notched as shown. The trunk should be wired to support the new shape.

What is it when the tree ends down and then up? Bunjin?

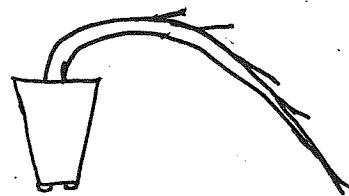
In the end, if the tree cannot be made into a good cascade, one



should be honest and say, "I made a mistake and I'm not going to use that tree."

Dr. David Andrews: "REINFORCING THE DOWNRIGHT BONSAI CONCEPT."

Dr. Andrews started by comparing the computer word "GIGO" (Garbage In - Garbage Out) with what might happen if one starts with the wrong material to make a difficult tree-style. GIGO refers to the human element who in selecting the data to go into the computer must select correct data, - if the input is wrong (garbage), the output will be useless (i.e. garbage). You can't expect an upright tree in the center of a forest that is already well-established with branching, and foliage oriented in specific directions to ever make a good "downright" bonsai. Similarly you cannot bend an upright tree into a bonsai cascade style. The curve



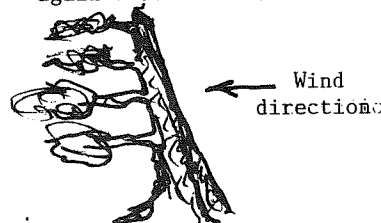
Undesirable curve for a cascade.

way of making a cascade.

Dr. Andrews also stressed that the topknot tree on a cascade should be shortened so that the stronger line is presented by the downward, descending trunk.

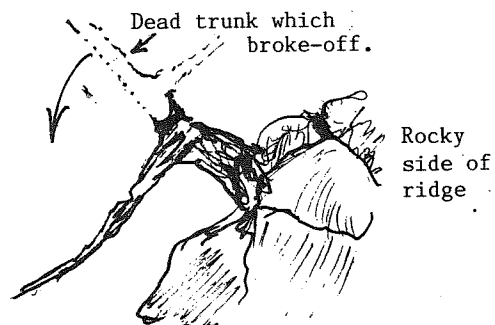
Trees with windswept styles are found, in nature, where prevailing winds reach intensities of about 60 miles per hour or more, - usually on top of or on exposed sides of a mountain.

Between windswept and cascade wherein the bonsai's trunk lies almost horizontal but does not go below the top lip of the pot, is a "gray" area, one without a name in bonsai. Such styles can be seen in nature where the weights of heavy snows have forced the trunk of the tree to an almost horizontal position. David Andrews coined a name for this style as the "non-upright" style. But he also remarked, "Then again what is it?" He drew the parallel with drinking Un-Cola, people drink it, but what is it?



Windswept style - no branches face the wind

in the trunk will always bother you, - it will be too rounded an arc. In nature there are two ways in which an aesthetic bend could have been formed. Either the trunk broke or cracked partway through when another tree fell on it or it grew out of the side of a mountain. Perhaps one year there was a drought and the upward portion of the trunk desiccated, then rotted out and broke-off in a strong wind over a period of years. A mark would have been left where the trunk had been. This is nature's



Development of a cascade in nature.

Dr. Andrews said that the tree to be a good cascade should have powerful roots and a trunk that suggests age and power. Don't have foliage hiding the trunk, especially just after it comes out of the container. Most important is that the position of the viewer to the tree is just right. Hence one should pot the tree so that its trunk is in the proper attitude when viewed from the bonsai's front.

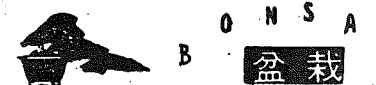
When potting in a deep or high cascade pot, use a coarser soil mixture than you normally use for your other bonsai, otherwise the pot will not drain properly. Because of the trunk extending to one side of the pot, it is wise to stabilize the trunk in the pot with a wire held in place at the opening in the bottom of the pot. (Use plastic-covered electric wire.) The tap root should be removed before potting the plant so that it does not interfere with the placement of the tree in the pot. The remaining roots should be able to fit into the pot by extending downwards along the sides of the pot. This can be done by progressively re-potting the tree in deeper, narrower containers. Or if the tree is being grown from seed or still very young, put the roots in a cylinder in the ground to prevent the roots from spreading.

"THREE RING CIRCUS" Dr. David Andrews was the ringmaster and in each of the "three rings" were Bill Merritt working on a pine, Dr. Dick Meszler styling another variety of pine, and Fred Mies doing a juniper. Dr. Andrews pointed out that there is a dichotomy in one's doing a demonstration. Since the tree after the demonstration is to be auctioned off or raffled, the immediate objective is to make the tree look very desirable. However, what one really wants is what one would get by letting branches and trunk grow over a few years which might mean that some portions of the tree would not have been removed for the sake of instant effect.

When ready to repot a tree, one can do a better job of selecting the best place to put in the pot by doing the selection against a white background.

When one is styling a tree, back-off every now and then to check the overall progress and developing shape. All too often one can get lost in doing close-in, detailed work and cannot see the effect such efforts might have in the yearly growth and progress of the tree.

Needless to say, each performer in the circus did an excellent job in creating a downright bonsai.



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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. \$ _____
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REGISTRATION AFTER AUGUST 15, 1985

Individual No. _____ @ \$98.00 ea. \$ _____
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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. \$ _____

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CALENDAR OF EVENTS

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. Janet Lanman, bonsai expert extraordinary, will give a talk backed up by examples on bonsai styling. Bring trees for analyses.

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 6:00 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.

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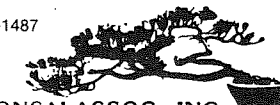
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