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POTOMAC
BONSAI
ASSOCIATION

Newsletter

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2	In response to a letter from the editor, Norman Haddrick sent his " <u>AN INTRODUCTION TO BONSAI STYLES</u> " with a note stating that , "The enclosure includes some 'not bad' sketches which you might wish to use. Or, you can use the total content," The article and the artwork couldn't be denied publication. For those who are not aware of Mr. Haddrick's artistic talents, the article gives ample proof of his ability. Norman also agreed to let the Newsletter run some of his other bonsai artwork. This will be forthcoming in probably the December issue.
9	<u>LIVING LEGENDS ABOUT NATURE'S WAYS</u> is a continuation of the free programs sponsored by the U.S. National Arboretum. The new yearly program starting in October should wet your interests.
10	<u>VOLUNTEER GUIDES NEEDED</u> needed by the U.S. National Arboretum. Read how you can be one.
11	<u>BONSAI CENTRUM HEIDLEBERG, GERMANY</u> is an account by Balraj Sokkappa of his visit with his wife to Bonsai Centrum Heidleberg. The director of Bonsai Centrum Heidleberg is Mr. Lesniewicz, - his paperback book "Bonsdai for the Home" which was brought back by Balraj, is reviewed also on page 11.
13	<u>COMMENTS AT AN EXHIBITION</u> -Reiner Goebel has collected comments overheard at bonsai exhibition.. It was taken from the June 1985 issue of the Toronto Bonsai Society.

CALENDAR OF EVENTS

October's calendar for the most part, is void of member club meetings, - attention being focused on the PBA Symposium, October 12 and 13, - expect to see you there.

19 October WASHINGTON (202) 263-3995: National Arboretum at 2:00 p.m.

25 October ANNAPOLIS (301) 263-3995: West Street Library at 7:00 p.m.

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

Thursday Trident maple root-over-rock workshop. Bring your own rock and container. BEGINNERS' COURSE at 7:00 p.m., - topic to be decided.

AN INTRODUCTION TO BONSAI STYLES

by NORMAN HADDRICK

In the continuing practice of bonsai techniques we are involved daily in the maintenance and development of our tree forms. Training eyes and attuning minds to project an existing shape into its future style, utilizing knowledge of the growing habits and the elements required by the species for continued good health and growth.

A person working with bonsai, develops the three dimensions of form, while both tree and that person move together through the fourth dimension of time, each benefitting from the interaction. To enjoy bonsai fully the student must develop an awareness of the tree forms all around in nature. To understand fully the effect of the environment of that area upon the growth and the ultimate shape of the trees. Whether a stately, mature Maple, fully formed and 80 feet tall in the meadow of a temperate zone, or a 3 feet tall cedar, 100 years old and twisted and compacted by the elements in an exposed northern location.

It is the natural basic shapes which the beginning student must follow, those shapes refined by the Japanese bonsai masters which have evolved into the following basic bonsai styles:

FORMAL UPRIGHT - CHOKKAN

INFORMAL UPRIGHT - MOYOGI

SLANTED STYLE - SHAKAN

WINDSWEPT - FUKINAGASHI

SEMI CASCADE - HAN KENGAI

CASCADE - KENGAI

The fundamentals of bonsai styles can best be illustrated to the student using the Formal upright style, where the basic structure can be clearly described. A clear understanding of balance, harmony, symmetry and proportion in design is important if, in advancement, the student is to understand asymmetrics in bonsai design.

The time available at Bonsai Society meetings is never adequate for in-depth studies of bonsai, therefore, all sincere students will study in his own time, all available books, papers and workshop notes on bonsai, while participating in all seminars, workshops and symposia, to practice at every opportunity the horticultural techniques employed in the design and maintenance of bonsai.

It should be made very clear at this point, that BONSAI IS NOT A 'SOMETIME' HOBBY, since we are dealing with a horticultural art-form which is never completed. Bonsai must be kept in perfect health, and even when a desired shape has been achieved, the tree continues to grow, and the growth must be directed. Almost daily, through out the year, a bonsai person must give some attention to his collection.

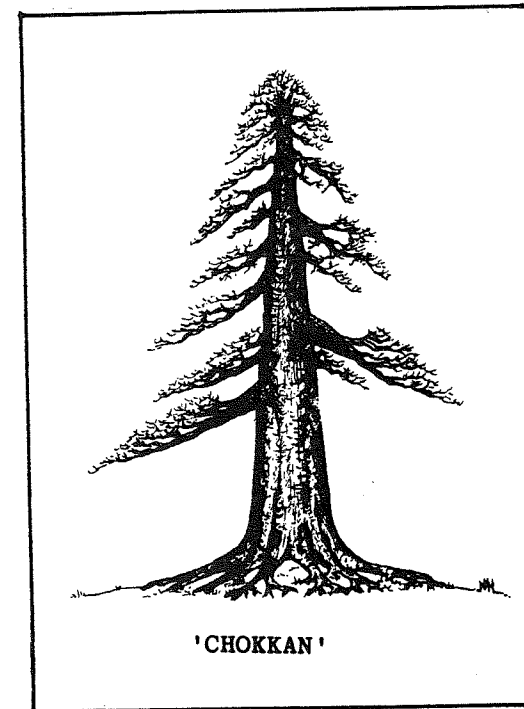
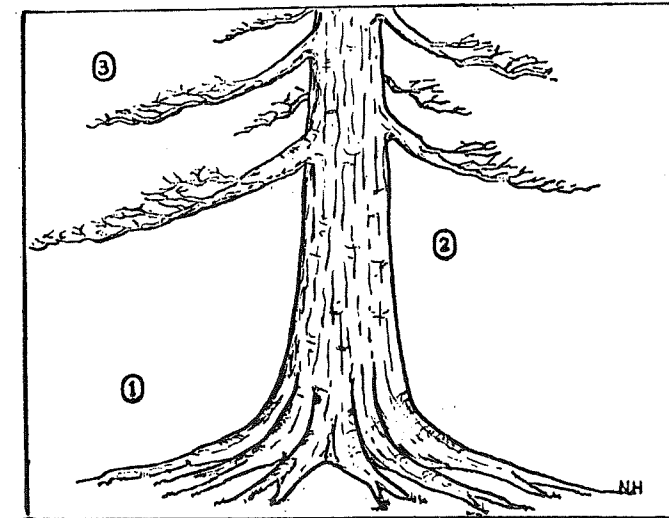
FORMAL UPRIGHT - The essential elements

1) **ROOTS (Nebari)** A display of strong surface roots, radiating from the base of the trunk gives stability to the tree.

2) **TRUNK (Miki)** Pronounced taper from base to apex gives strength, while the characteristics of the bark indicate age.

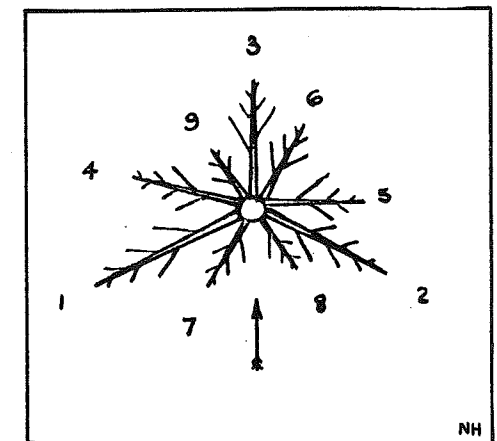
3) **BRANCHES (Eda)** Alternate branches, with the lowest primary branch (Ichi-no-eda) the strongest and longest. The second branch (Ni-no-eda) should be opposite the first branch, also above it and a little shorter. The back branch (Ushiro-eda) should be between the first and second branches to give depth to the tree. Never straight back, but slightly to one side. If a properly placed back branch is not available use the next most convenient back branch for depth.

4) Continue the alternate branches up and around the tree. The first **FRONT BRANCH (Mae-eda)** should be above eye level, never straight forward, but slightly to one side. Spaces between branches should be uneven, wider between lower branches, becoming gradually closer toward the top.



There are many interpretations of the formal upright style, that is, variations of the angles and directions of branches. The trunk must always be upright and tapered.

5) **CROWN/APEX (Shin)** A good crown is the most difficult part of bonsai to produce. An apex can be formed by elevating a terminal from which a crown can be grown, or a dead tip of the trunk (Jin) can be formed by peeling off the bark to give a natural, lightning-struck effect.



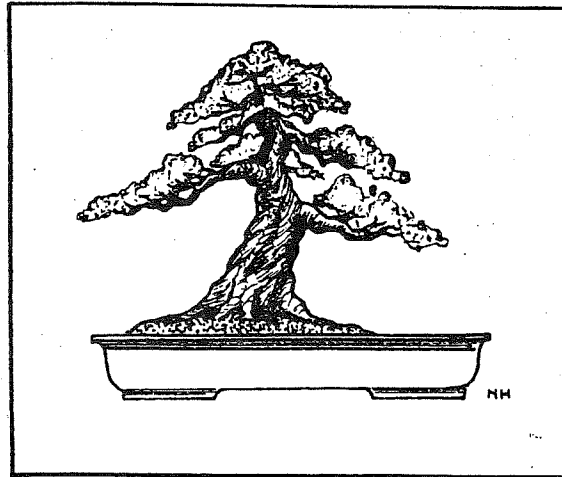
INFORMAL UPRIGHT STYLE

The essential elements for this style, in rootage, trunk and branch placement are the same as Formal Upright, except the trunk is slightly curved, without over exaggeration, and the curves are balanced by the branches located at the outside of the curves. The design is further balanced by placing the crown or apex directly over the centre of the base of the trunk.

Informal upright style also arranges branches in groups of three, #1 and #2 to each side and slightly forward, #2 somewhat higher than #1, and #3 to the rear between #1 and #2. This back branch fulfills the important role of providing visual depth to the tree.

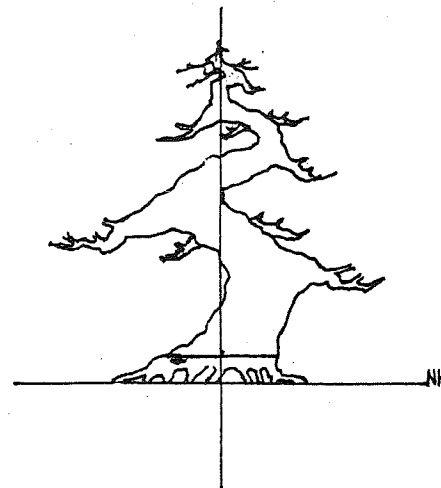
In nature, branches not receiving light will weaken and die, eventually falling off. In basic pruning of bonsai this is anticipated and the branch arrangements formed alternately, radiating upward, around the trunk, permits maximum use of available light and results in the open structure typical of aged trees.

While the top of the Formal upright trunk is erect, the Informal upright style tips the top of the trunk to the front, slightly, as if to acknowledge the viewer.



'MOYOGI'

The Informal upright style is, without doubt, the most popular shape seen in bonsai exhibits. Interesting curves and well placed branches make the style visually pleasing.



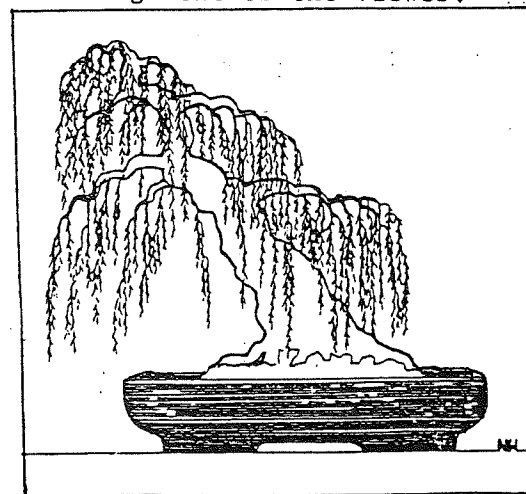
SLANTED STYLE

This classification, like the upright styles, can employ the major branches in groups of three. However, the crown or apex of Slanted style is over a point away from the base of the trunk. It is therefore necessary to carefully study the placement of the first branch to obtain a visual balance.

Consider the overall composition in this relationship between the primary branch and the trunk. Then, consider further that the angle of the branch will be influenced by the degree of the angle of the trunk, and also whether the trunk is straight or curved. You will now begin to understand the importance of this primary branch in the composition.

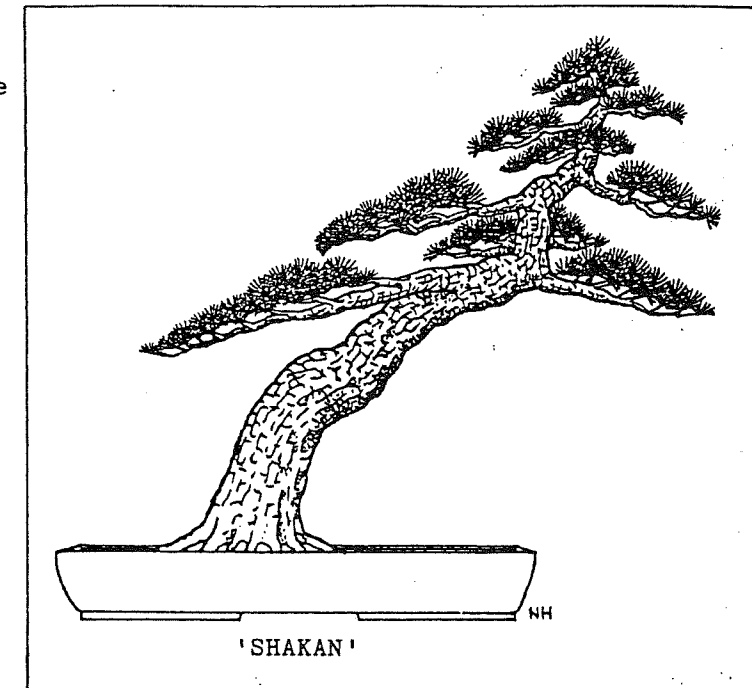
The effect of the visual balance in this composition can be further enhanced by bringing the crown or apex back, away from the angle of the slant. This technique, together with the careful placement of primary, secondary and tertiary branches, can bring about a very pleasing balance.

As in the Upright styles the tip of the trunk should be tipped forward, in acknowledgement of the viewer.



This style provides the bonsai artist with an opportunity to interpret tree forms more freely, since the artist can control not only the angle of the trunk in the container, but also to determine to his best advantage, the angle and direction of branches.

Most trees lend themselves well to this style, even weeping, pendulous tree forms.



'SHAKAN'

WINDSWEEP STYLE

In projecting the slanting style a step further, we can indicate the lines adopted by trees after a lifetime in a windy environment.

Varying degrees of trunk angle can be employed, but the branches must all lead into the direction of the prevailing wind.

Again, the relationship between the trunk and the angle and the direction of the branches must be harmonious and in balance. This trunk/branch relationship can be used to indicate the effects of varying wind forces in the viewer's mind.

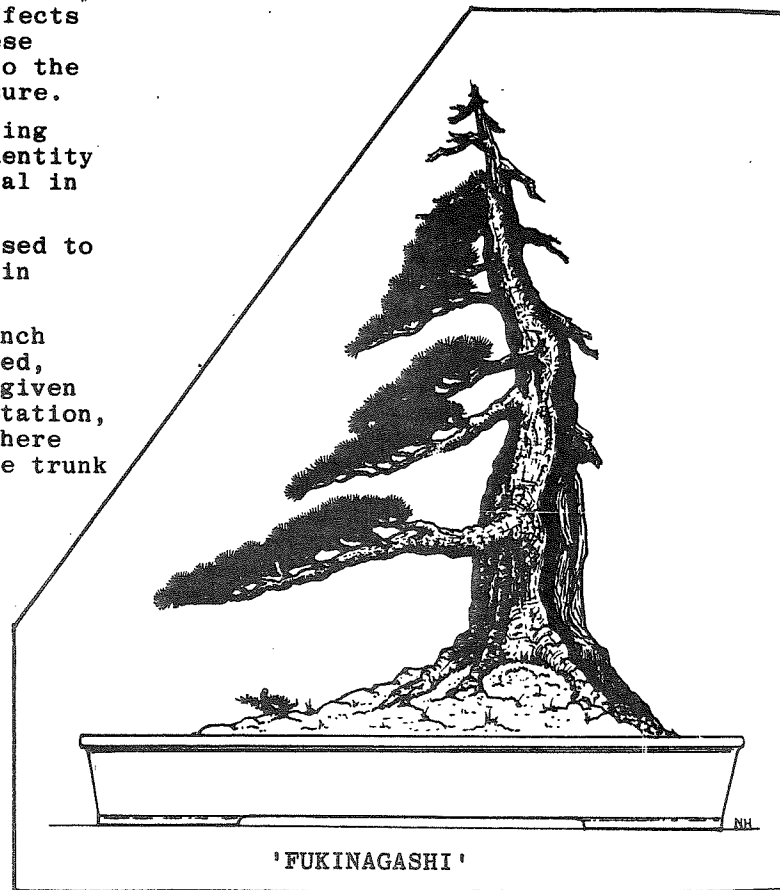
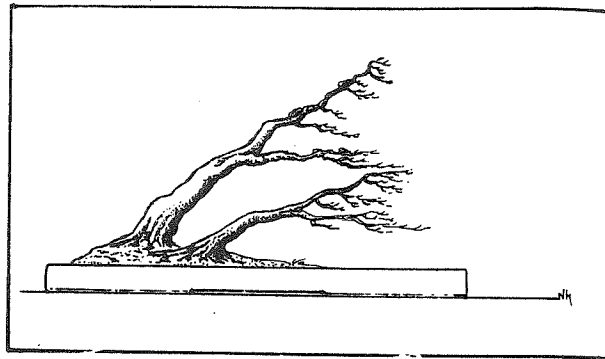
This style, well done, conjures up thoughts of wild, rugged areas, which are well known to those of us who go collecting indigenous naturally dwarfed specimens. There are many natural examples of this dynamic form.

Study these natural forms at every opportunity, consider the effects of wind on the growth of these subjects. Relate its shape to the location and degree of exposure.

You will soon develop a feeling for the 'movement' and an identity with the struggle for survival in difficult conditions.

The Windswept style can be used to great effect upon rocks and in slab plantings.

While the basic rules of branch placement should be considered, much greater flexibility is given to the artist's own interpretation, and this is the only style where it is acceptable to cross the trunk with a major branch.



SEMI-CASCADE AND CASCADE

The variation in these styles is simply a matter of degree. The Semi-cascade trunk reaches somewhat further than the windswept style, with the terminal growth passing below the level of the container rim.

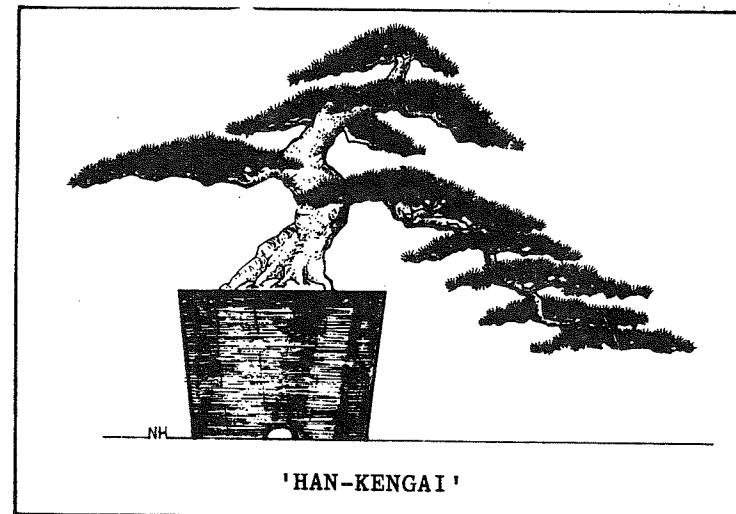
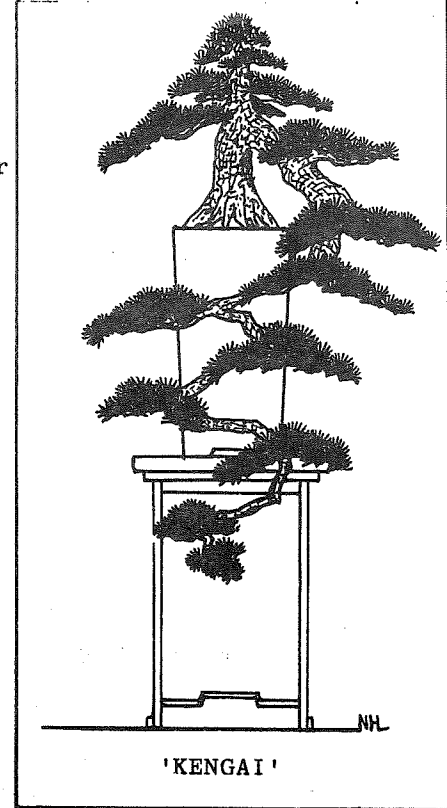
The container must be only of medium depth for the Semi-cascade style.

A formal cascade style, makes a most beautiful bonsai when it is well done. The tree is located in the centre or slightly to the rear of a deep container, the trunk falling to the left or right and forward at approximately 45°, terminating below the base of the pot.

An apex or crown can be formed from the first major branch at the base of the trunk, with alternating branches to balance the curves of the trunk with clouds of foliage.

Viewed from the front, a Formal cascade will show the apex, trunk base and terminal to be positioned in a straight line through the centre of the container.

A cascade can also be styled without an apex or crown, if a convenient branch is not available. In these cases, more effect can be gained from the exposure of any strong rootage features.



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SOME OF THE SPEAKERS ALREADY CONFIRMED ARE:
Mary Madison Vincent Covello
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A SAMPLING OF THE WORKSHOP INSTRUCTORS:
Dan Robinson Mary Madison Chase Rosade

For More Information, Contact:

Molly Hersh or Josephine Finneyfrock
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United Airlines has been selected as the official carrier for IBC '86. They will offer a 30% discount to all those attending the convention using their airline.

LIVING LEGENDS ABOUT NATURE'S WAYS

The FRIENDS of the U. S. National Arboretum invite you to attend a series of programs titled: **LIVING LEGENDS ABOUT NATURE'S WAYS.**

Each event will be staged twice, on the first SUNDAY and the first WEDNESDAY of each month. The program will begin in the Auditorium at 1:30p.m. Each monthly event will be designed to introduce visitors to dramatic readings/presentations about plants which touch our lives and fill our landscapes.

Each monthly event will expose visitors to unique gardens and collections at the U. S. National Arboretum. **LIVING LEGENDS** will also feature new plant introductions, new plants collected in recent explorations, and plants which were gifts from famous people.

<u>Nature's Ways</u>	<u>Sundays</u>	<u>Wednesdays</u>
The Story of Light Dr. M. Cathey	October 6, 1985	October 2, 1985
The Story of an Elm Dr. A. Townsend	November 3, 19845	November 6, 1985
The Story of Seeds Dr. L. Woodstock	December 1, 1985	December 4, 1985
Stories about the Vegetables, Trees, and Herbs of Africa	February 2, 1986	February 5, 1986
The Story of the Apple Blossom Dr. M. Faust	March 2, 1986	March 5, 1986
The Story of Hollies Dr. T. Dudley	April 6, 1986	April 2, 1986
The Story of the Tomato Dr. T. Barksdale	May 4, 1986	May 7, 1986
The Story of Plant Galls Dr. H. Larew	June 1, 1986	June 4, 1986
The Principles of Pruning	July 6, 1986	July 9, 1986
The Principles of Water Gardening	August 3, 1986	August 6, 1986

The Arboretum is easily accessible from the beltway and downtown Washington. It is bounded on the west by Bladensburg Road, on the north by New York Avenue and on the south by M Street, N.E. Please enter from the gate at 3501 New York Avenue, N.E. Follow signs to the Administration Building. Ample free parking is available. If you plan to attend notify our Education Department at (202) 475-4857.


U.S. DEPARTMENT OF AGRICULTURE, AGRICULTURAL RESEARCH SERVICE
U.S. NATIONAL ARBORETUM, 3501 NEW YORK AVENUE, N.E. WASHINGTON, DC 20002

VOLUNTEER GUIDES NEEDED

Since the opening of the National Arboretum grounds to the general public in 1959, we have received an ever increasing number of requests for guided tours. As new plant collections and gardens have been added over the years the need for additional volunteer guides has increased. In 1958, the National Capital Area Federation of Garden Clubs Inc., in cooperation with the Arboretum, established a Volunteer Guide Service. Today our volunteer guides are responsible for conducting nearly 300 tours each year. Tour groups include plant societies, students, garden clubs, senior citizens, church groups and many others.

Our guides have derived a great deal of pleasure from visits to the National Arboretum whether for the purpose of conducting a tour or for meeting our staff members and guests at regularly scheduled training sessions. Our guides feel that it has been a rewarding experience and feel that it is a privilege to serve as a volunteer at the National Arboretum.

We would again like to extend an invitation to those of you on our mailing list who might have an interest in becoming an Arboretum Volunteer Guide to participate in this exciting program. Introductory sessions will be held on November 5, 6, and 7, 1985 and additional training sessions will be scheduled during the spring months. To register or obtain additional information about the volunteer guide program please phone the Arboretum Education Department at 475-4857 or Audrie Whitney, our Volunteer Guide Chairman at 762-5162.



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BONSAI CENTRUM-HEIDLEBERG, GERMANY

The April issue of the Bonsai Newsletter came just before I was ready to leave for Germany on a business trip. It carried an article on Indoor Bonsai with a foreword that mentioned Paul Lesniewicz and his Bonsai-Centrum at Heidelberg. I made it a point to stop there (though Germany is known for its castles than Bonsai) and it was a sheer delight.

Mr. Lesniewicz took the time to personally escort my wife and me through his Centrum and show us the bonsais he has collected mostly on his trips to China. He is building a new display area and a classroom which will be quite an attraction when finished. He bought the outdoor plant nursery from his father and converted it into a strictly bonsai Centrum, nearly doubling the sales. The Bonsai-Centrum was teeming with weekend shoppers who are offered a wide spectrum of bonsai starters, tools and books like I have never seen in the United States. I recommend that PBA visitors to Heidelberg make the effort to visit the Bonsai-Centrum. They will not only enjoy the vast collection of the displayed bonsais but also see a very different marketing approach. When you see the books Mr. Lesniewicz has written and translated and the quality of the local club publications, you will see why the PBA Newsletter rightly calls him the "dean of the bonsai movement in Germany" which apparently is flourishing.

Balraj Sökkappa

Mr. Sökkappa did bring back Mr. Paul Lesniewicz's book on indoor bonsai - "Bonsai für die Wohnung" ("Bonsai for the Home"). An English translation from the German is reportedly available in Great Britain. The 5 x 7½ inch paperback is a comprehensive treatment of all the aspects of creating and maintaining indoor bonsai. The book seems to be thorough to the point that all angles are covered including what to do when you go on vacation. The book has many color-plates of indoor bonsai including 28 different species of bonsai considered by the author to be among the finest. Bonsai from collections in India, Spain, Italy, Taiwan, Japan, and Hong Kong as well as Germany are shown.

Besides being pictured to show the characteristics of each of the 28 trees chosen as prime examples of indoor bonsai, each tree's habitat and growth characteristics in the wild are covered in the lead-in to the care of the tree. Not only is such information of interest but it should give the reader insight as to how the home environment should be developed and sustained. Following such a lead-in paragraph, the following subjects are addressed for each type of bonsai:- location in the home, watering, fertilizing, repotting, potting mixture, pruning, wiring, and methods for propagating. Under the topic of location, the author

stipulates what should be done to give the bonsai a proper Winter hibernation period..


There frequently is a question as to what is suitable indoor bonsai material. The names of the 28 considered by Mr. Lesniewicz as prime indoor bonsai are listed below:

Buxus Harlandii	Ficus carica	Myrciaria califlora
Camellia japonica	Fortunella hindsii	Myrtus communis
Carmona microphylla	Gardenia jasminoides	Olea europaea
Cissus antartica	Grevillea robusta	Podocarpus macrophyllus
Crassula arborescens	Fuschia fulgens hybrida	Polyscias fruticosa
Euphorbia balsamifera	Jacaranda mimosifolia	Punica granatum Nana
Ficus microcarpa	Lagerstroemia indica	Rhododendron "simpsonii"
	Lantana camara	Sagaretia theezans
	Malpighia coccigera	Schefflera actinophylla
	Murraya paniculata	Serissa foetida
		Ulmus parvifolia

The book is a must in any bonsaiist's collection and especially for indoor bonsaiists. For those outdoor only bonsaiists this book should stir up your interest in trying indoor bonsai so that you have something green and capable of being cared for during the Winter months while the outdoor plants are hibernating in Winter storage.


If you intend to travel to West Germany, you may be able to visit Mr. Lesniewicz's "Bonsai Centrum-Heidleberg" at Mannheimer Strasse 401, 6900 Heidleberg, Tel: 06221/82019. If you don't find that convenient on your travels to West Germany, Mr. Lesniewicz's book lists some 70 other locations throughout West Germany where bonsai nurseries and workshops can be found.

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COMMENTS AT AN EXHIBITION

Bonsai exhibitions are (unfortunately) not an everyday occurrence yet, and most of the people that pay the modest admission have never laid eyes on a bonsai before. To convey the impressions made by our creations on the mostly uninitiated public, we produce below some of the comments and questions overheard and recorded for posterity by members at recent shows and on other occasions:

- * "I wonder if the police know about this."
 - * "They only look like they are real."
 - * "It's a technique based on the old Chinese custom of binding young girls' feet."
 - * "In Japan, they grow them 15 feet tall."
 - * "The wire is left-over Christmas decoration, I guess?"
 - * "Is that real moss?"
 - * "You keep them OUTSIDE !?!?!"
 - * "It's part of an old Japanese religion, I think."
 - * "If these were cats, their owners would be jailed."
 - * "Frankly, it all seems a bit contrived to me."
 - * "Why don't you grow them in the ground?"
 - * "I paid two bucks to see this?"
 - * "IN Japan, they grow wild."
 - * "I bought one once but it wouldn't stay small after I planted it in the garden."
 - * "They cost a fortune."
 - * "It's similar to snake-charming but takes longer.:"
 - * "You need a lot of patience. That's why it's popular in Japan."
 - * "I guess the wire is to imitate a boa constrictor."
 - * "The secret is in the pots, you know."
 - * "I don't know - I think I'd rather grow African violets."
 - * "It's not a bad idea - if you move, you can take them all with you."
 - * "Why don't you want them to grow up?"
 - * "Small minds - small trees."
 - * "It's like keeping a dog on a leash all its life."
 - * "Hey Dad, get a load'a this one."
 - * "They are grown from dwarfed seeds."
 - * "People spend their time doing this?"
 - * "I love it, I love it, I love it!"
 - * "If you keep them outdoors, what do you do if it rains?"
 - * "They keep them small by feeding them special pills."
- heard any good ones lately?

Reiner Goebel

The above bits of whimsy, near truths and so forth were taken from the June 1985 issue of the Journal of the Toronto Bonsai Society.



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COME JOIN US FOR BONSAI FUN IN THE DESERT SUN !!!!
NOVEMBER EIGHTH - NINTH - TENTH 1985

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AND THE NEARBY

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EARLY BIRD ACTIVITIES START THURSDAY MORNING, NOVEMBER 7TH, WITH A GREAT SUISEKI HUNT IN THE NEARBY DESERT OR A DIGGING SAFARI FOR SOME OUTSTANDING ADDITIONS FOR YOUR COLLECTION -- THEN CHOW DOWN IN THE SKY AT THE TOP OF OUR TWO AND A HALF MILE TRAMWAY -- AN ALPINE DINNER PARTY AMONG THE CALIFORNIA PINES

THEN THE DESERT DISCOVERS BONSAI WITH ENGLAND'S SUPER STAR - DAN BARTON - AND OUR OWN GREAT BONSAI MASTER - JOHN NAKA - AS WELL AS A STUPENDOUS BONSAI ROUNDUP FEATURING FRANK GOYA - WARREN HILL - HARRY HIRAO - MAS IMAZUMI - SHIG NAGATOSHI - BEN OKI - TOM SCOTT!!

JOIN A BONSAI RODEO OF WORKSHOPS INCLUDING TWO MASTER'S WORKSHOPS CONDUCTED BY THE HONORABLE JOHN NAKA AND TWO WORKSHOPS CONDUCTED BY ENGLISH BONSAI MASTER DAN BARTON !!

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FOR INFORMATION CONTACT MARYBEL BALENDONCK
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1985 PALM SPRINGS CONVENTION

TENTATIVE PROGRAM

WEDNESDAY - PRE-CONVENTION ACTIVITIES - November 6, 1985

7:00 PM Registration opens Lobby

THURSDAY - PRE-CONVENTION ACTIVITIES - November 7, 1985

7:00 AM Registration Lobby
7:00 AM - 4:00 PM Suiseki Hunt (Bus departure) Lobby
6:00 PM Bus departure for Tram and "Chowdown in the Sky" Lobby

FRIDAY - November 8, 1985

7:30 AM Registration Lobby
7:30 AM - 5:30 PM Bazaar Crest Room
7:30 AM - 5:30 PM Raffle Club Room

WORKSHOPS

8:00 - 11:30 Mas Imazumi FULL Atrium SW
8:00 - 11:30 Ben Oki Atrium NW
8:00 - 11:30 Tom Scott Atrium SE
8:00 - 11:30 Warren Hill Atrium NE
8:00 - 11:30 John Naka (Master Workshop) FULL Pavilion West
8:00 - 11:30 Dan Barton Pavilion East

1:00 - 4:30 Frank Goya FULL Atrium SW
1:00 - 4:30 Ben Oki Atrium NW
1:00 - 4:30 Tom Scott Atrium SE
1:00 - 4:30 Warren Hill Atrium NE
1:00 - 4:30 John Naka (Master Workshop) Pavilion West
1:00 - 4:30 Dan Barton Pavilion East

6:00 - 7:45 Cocktail Party
8:00 - Bonsai Sundowner Banquet - Raffle Pavilion

SATURDAY - November 9, 1985

8:00 - Registration Lobby
8:00 - 5:30 Bazaar Crest Room
8:00 - 5:00 Exhibit Conference Room
8:00 - 5:00 Raffle Club Room

7:00 - 8:00 Board members breakfast Directors Room
8:30 - 11:20 Demonstration - JOHN NAKA Pavilion
11:30 - 2:00 Buffet luncheon and General Meeting Pool Side
2:15 - 5:00 Demonstration - DAN BARTON Pavilion
6:45 - 8:00 Cocktail Party
8:00 - "Chuck Wagon Pow-Wow" Banquet - Raffle Pavilion

SUNDAY - November 10, 1985

8:00 - 11:30 Exhibit Conference Room
8:00 - 11:30 Bazaar Crest Room
8:00 - 11:30 Raffle Club Room
8:00 - 10:45 The RODEO ROUND-UP of Demonstrations with Warren Hill, Harry Hirao, Frank Goya, Tom Scott, Ben Oki, Shig Nagatoshi and Mas Imazumi Pavilion & Atrium
12:00 - The LAST ROUND-UP Brunch Pavilion