

APPENDIX A

Recommended Audio Visual

35 mm Slide and Cassette Tape Programs



Group Planting

The first half of this program was commercially produced and shows the selection and preparation of material for and the creation of group plantings. The second half shows examples of the group planting style. 80 slides with 16 minute cassette tape and printed script.

Harmony in Bonsai

An 80 slides with 25 minute cassette tape and printed script. It analyzes the various elements which influence the success or failure of a bonsai composition. Topics included are: understatement, perspective, line, visual movement, visual mass, rhythm of movement, the soul and spirit of a work, and balance as used in creating bonsai and the display of bonsai.

The program is available on a rental basis from the AV Program of BCI and it is available for purchase from the author.

How to Select a Container

A 96 slide program with a 28 minute cassette tape and a printed script. It provides in depth advice for selecting the proper clay pot while considering color, texture, size, shape and species of tree. Extensive examples are used.

The program is available on a rental basis from the AV Program of BCI.

Introduction to Bonsai

An 80 slide program with a 20 minute cassette tape and a printed script. The program covers the definition of bonsai, sources of bonsai material, the history and the evolution of bonsai and bonsai design considerations. It continues showing and describing the five basic classical styles of bonsai and concludes with examples of the many variations on the five basic styles.

The program is available on a rental basis from the AV Program of BCI and it is available for purchase from the author.

Literati Bonsai

This program covers the basic principles of literati (bunjin) style bonsai. Each principle is illustrated with examples of Chinese literati painting, line drawings to show the technique as it is applied to a bonsai and photographs of literati style bonsai. 80 slides with 24 minute cassette tape and printed script.

The program is available on a rental basis from the AV Program of BCI.

Mamé Bonsai

Defines terms used for various sizes of miniature bonsai. Shows examples from Australia, Japan and USA of very small bonsai along with their accessories. Line drawings are used to describe how to create such bonsai. 80 slides with 33 minute cassette tape and printed script.

The program is available on a rental basis from the AV Program of BCI.

National Bonsai Collection

An 80 slide program with a 27 minute cassette tape. National Bonsai Collection, which is housed in the National Arboretum in Washington, DC, was photographed in 1986 by the Official Photographer of Bonsai Clubs International. The trees, all of which were donated to the United States by Japan in 1976, are shown along with their environs.

The program is available on a rental basis from the AV Program of BCI and it is available for purchase from BCI.

National Collection of North American Bonsai

A 56 slide program with a printed script. The National Collection of North American Bonsai, which is housed in the National Arboretum in Washington, DC, was photographed in 1991 by the BCI Official Photographer. The trees were all developed in the United States and donated by their American owners.

The program is available on a rental basis from the AV Program of BCI.

Penjing (Chinese Bonsai)

Describes various styles of penjing and the grow-and-clip method of training. Penjing techniques are compared with the literati style of painting. A segment shows a portion of the Montreal Botanical Garden's penjing collection. It concludes with 31 slides of the penjing collection donated to the USA in 1986. 140 slides with 45 minute cassette tape and printed script.

The program is available on a rental basis from the AV Program of BCI.

Some Considerations on Chinese Bonsai

This is a detailed study of trees in Mr. Wu's book, *Man Lung Artistic Pot Plants*. It shows how Chinese bonsai differ from Japanese bonsai in style as well as in name. 80 slides with 35 minute cassette tape and printed script.

The program is available on a rental basis from the AV Program of BCI.

Wiring Bonsai

An 80 slide program with a 27 minute cassette tape and printed script. The types of wire appropriate for bonsai and the methods of maintaining wire, along with the purpose of wiring, are discussed. The mechanics of wiring bonsai are shown in detailed sketches and photographs.

The program is available on a rental basis from the AV Program of BCI and it is available for purchase from the author.

Video Tape Programs



Art of Bonsai, Part 1, Informal Upright Style

Yoko Bennett of Sydney, Australia, presents a comprehensive guide to creating and caring for an informal upright bonsai. 55 minutes.

The program is available on a rental basis from the AV Program of BCI.

Basic Bonsai Care I : Northern Hardy Evergreen & Deciduous Trees

Bob Johnston of Pennsylvania discusses pots, soil mixes, watering, feeding, and winter care of northern hardy evergreen and deciduous trees. 25 minutes.

Bonsai : An Introduction to the Art of Bonsai

This program by the Puget Sound Bonsai Association covers the meaning of the word *Bonsai*, its history, and shows the five classical bonsai styles. It discusses where to see bonsai, how to get bonsai and types of plant material, concluding with a bonsai demonstration. 18 minutes.

The program is available on a rental basis from the AV Program of BCI.

Bonsai Design Series, Vol 1, Forests.

Warren Hill of the U. S. National Arboretum covers the various styles and techniques of selection, preparation, arrangement and care of multiple tree compositions. The work is expanded in his Vol #2. 72 minutes.

The program is available on a rental basis from the AV Program of BCI.

Bonsai Design Series, Vol 2, Forests in the Making.

Warren Hill of the U. S. National Arboretum made this video to complement and to provide the catalyst for applying the information in his Vol #1. He creates two forest compositions. One is made from collected larch and the other is nursery grown trident maple. 58 minutes.

The program is available on a rental basis from the AV Program of BCI.

Bonsai for the Beginner

This is a 1 hour commercial program produced in Australia by Georgina Kretschmar. It covers the basic steps to get started in bonsai, beginning with definitions and ending with the potting of a demonstration tree. 60 minutes

The program is available on a rental basis from the AV Program of BCI. It is available for purchase from: The Dancing Crane Art & Bonsai Studio, P.O. Box 32, Pendle Hill 2145, Australia.

Bonsai: The Art of Training Dwarf Potted Trees

This program production by the Brooklyn Botanic Garden which describes the history of bonsai and relates bonsai to trees in their natural state. A nursery stock tree is styled and potted. It concludes with an explanation of the maintenance necessary for bonsai. 22 minutes.

The program is available on a rental basis from the AV Program of BCI. It is available for purchase from: The Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn, NY 11225.

Claft Style Group Planting with Hal Mahoney

Hal Mahoney of Long Island creates a group planting style bonsai from a single plant. The claft style is a combining of the clump and raft styles. Individual branches of a clump style cotoneaster are wired, bent horizontally along the ground as a raft, placed where needed and then the ends are bent upright to form vertical trees, creating the appearance of a forest. 64 minutes.

The program is available on a rental basis from the AV Program of BCI.

Designing a Bonsai

A 1 hour program filmed in a television studio by the author. It provides a brief history of bonsai and a discussion of bonsai rules. The bulk of the program is a lecture and demonstration of the principles of designing bonsai. It concludes with the selection of an appropriate container and potting of the demonstration tree. 60 minutes

The program is available on a rental basis from the AV Program of BCI.

Grow Successful Bonsai: A Step by Step Guide, Vol 1

Peter Adams of England discusses the bonsai image and what to look for, starting off in bonsai, tools and how to use them, wiring, pots, potting and bonsai soil, cuttings and fertilizers, watering, and developing shape by refining and pruning the structure. He concludes with specific information on formal upright, informal upright and broom style bonsai. 60 minutes.

Grow Successful Bonsai: A Step by Step Guide, Vol 2

Peter Adams of England discusses the art of bonsai, the collection and maintenance of wild bonsai material, styles of bonsai and how to achieve them, developing the image and hard and soft pruning of deciduous and evergreen species. He concludes with a detailed coverage of the group style. 60 minutes.

Both Volume 1 and 2 are available on a rental basis from the AV Program of BCI. They are available for purchase from: Mrs. Sheila Adams, Cherry Trees, 22 Burnt Hill Rd., Wrecclesham, Farnham, Surrey, GU10 4RX, UK.

Growing Art of Bonsai, The

Canadian bonsai artist Arthur Skolnik leads the viewer to a wide variety of locations, talks to professional bonsai growers and hobbyists, and gives practical demonstrations in many techniques needed to successfully grow a bonsai. 58 minutes.

The program is available on a rental basis from the AV Program of BCI.

Introduction to Bonsai, Vol 1

Mary Corrington, a bonsai teacher from Oregon, presents an answer to the question, "What is Bonsai". She does this by explaining the concept of bonsai and does not try to demonstrate the process by which a bonsai is created. 30 minutes.

The program is available on a rental basis from the AV Program of BCI.

Kei Do: The Way of Display and Appreciation, Vol 1

Appendix A, Recommended Audio Visual, Continued

A commercial production providing an introduction to "Kei Do" in which space is filled with elegant staging to recreate nature in miniature. In a limited space a tone of nature and living things is expressed. In this program the art of display and spring and summer displays are covered. 45 minutes.

The program is available on a rental basis from the AV Program of BCI.

Kei Do: The Way of Display and Appreciation, Vol 2.

A commercial production showing autumn and winter displays as well as the display of suiseki. 45 minutes.

Literati Bonsai

This program covers the basic principles of literati (bunjin) style bonsai. Each principle is illustrated with examples of Chinese literati painting, line drawings to show the technique as it is applied to a bonsai and photographs of literati style bonsai. 24 minutes.

The program is available on a rental basis from the AV Program of BCI.

National Bonsai and Penjing Museum, The

A 1993 compilation of pictures of all the trees and viewing stones in the Bicentennial, N. American, and Penjing collections at U.S. National Arboretum, Washington, D.C. 27 minutes.

The program is available on a rental basis from the AV Program of BCI.

APPENDIX B

GLOSSARY OF TERMS

ABS	American Bonsai Society. A national organization of member clubs and individuals which have an interest in bonsai.
Aesthetics	“The theory of the fine arts and of people’s responses to them; the science or that branch of philosophy which deals with the beautiful; the doctrine of taste.” (Webster’s New Twentieth Century Dictionary.)
Aging	In bonsai it is the visual cues which give bonsai the illusion of an age greater than actual.
Anneal	To subject a material, such as copper wire, to a process of heating and slow cooling in order to toughen and reduce brittleness. The process of annealing copper wire restores its original molecular structure making it more pliable.
Apex	The top or crown of the tree.
Apical	Relating to the apex. Apical dominance refers to the tendency of a plant to provide a large share of food to the development of its apex or branch tips.
Asymmetrical balance	A type of balance created through asymmetry or imbalance. The elements combine to effect balance without displaying static balance.
Attitude	The angle of the trunk which may be upright, slanting, cascading, etc.
Auxin	Any of several plant hormones that affect growth by causing larger, elongated cells to develop.
Axillary buds	Dormant buds which stand ready to replace a nearby leaf or branch.
BCI	Bonsai Clubs International. An international organization of member clubs and individuals which have an interest in bonsai.
Back of tree	That portion of the tree opposite from the front. Normally it will have branches originating there to create depth.
Bar branch	A pair of branches which originate at the same general location on a trunk which may cause a swelling of the trunk which detracts from its tapering.
Bonkei	Miniature landscapes using artificial trees, rocks, moss, statuary, etc.
Bonsai	Literally a tree in a tray. Aesthetically, a miniature representation of a mature tree in nature.
Bonsai-in-training	Plant material which has been placed in a bonsai container but still needs more

Appendix B, Glossary of Terms, Continued

	extensive training before it is ready to be shown as a bonsai.
Branch	Lateral extensions of a trunk. Primary branches grow from the trunk. Secondary branches grow from primary branches.
Broom style	A bonsai style with a short, straight trunk whose foliage looks like an upside-down broom.
Bunjin style	The Japanese term for literati style bonsai. See literati.
Calcinated clay	Kiln-fired clay which is ph neutral and is highly water absorbent. Kitty litter is an example of calcinated clay.
Cambium	A layer of cells in the stems and roots of a tree that makes new wood and bark.
Cascade style	A bonsai style in which the trunk bends sharply down and the tip of the cascade is below the feet of the container.
Chlorosis	A condition in plants in which they lose their green color or turn yellow.
Claft style	A type of raft style bonsai in which a plant, growing as a clump with many trunks, has those several trunks first trained horizontal in the soil and then upright to appear to be individual trees. Bonsai artist Hal Mahoney of New York has termed this style bonsai a claft style. "Cl" for clump and "aft" for raft
Clump style	A bonsai style which has one root system and more than three trunks.
Concave cutter	A tool with a curved blade for making concave cuts.
Conifer	A cone bearing tree such as a pine and juniper.
Deciduous	A plant which drops its leaves in the winter.
Driftwood style	A bonsai on which dead wood is the dominant characteristic.
Evergreen	A plant which does not drop its leaves in the winter.
Exposed root style	Bonsai which exhibit a significant amount of roots which have been exposed above the soil, becoming the dominant element.
Focal point	That part of the bonsai composition which captures and dominates the viewer's observation.
Formal upright style	A bonsai style in which the trunk is straight and erect from base to apex.
Front of tree	That side of the tree which should be directly toward the viewer and has few or no branches coming directly toward the viewer.
Grafting	A propagation technique in which a plant part (scion) is inserted into the trunk

Appendix B, Glossary of Terms, Continued

	or branch of the stock plant in such a way that the scion becomes a part of the stock plant.
Group planting style	A bonsai style having more than three separate trees.
Harmony	“Fitting together, agreement, a combination of parts into an orderly or proportionate whole, congruity, proportionate arrangement of color, size, shape which is pleasing to the eye...” (Webster’s New Twentieth Century Dictionary.)
Heading back	A pruning technique which shortens branches.
Heartwood	The older, inactive central wood of a tree, usually darker and harder than the sapwood.
Informal upright style	A bonsai style in which the trunk is curved and the apex is generally above the base of the tree.
Internode	The space between nodes.
Jack	In bonsai it is a bending device used in shaping trunks and branches.
Jin	A dead tip on a trunk or branch.
Layering	A propagation technique in which the flow of fluids in the trunk or branch of a plant is interrupted, the upper portion strikes roots, and is later separated from the stock plant.
Lime Away®	A commercially manufactured cleaning product used to remove mineral deposits. Available in grocery stores.
Line	In art and in bonsai, is a series of points which cause the eye to move along a particular path.
Lingnan technique	A method of training bonsai by alternately allowing them to grow and then clipping much of the new growth.
Literati style	A bonsai style in which the trunk is long and slender and the foliage is sparse.
Mamé bonsai	A miniature bonsai under six inches tall. It is pronounced “maw’-may”.
Minor elements	Nutritional elements which are needed by plants, but in low dosages. Included are: copper, manganese, iron, sulfur, magnesium, zinc, boron, and molybdenum.
Nana	A genetically dwarfed plant.
Node	An enlarged point on a stem where leaf or bud growth begins.
Perspective	In bonsai is used to further the illusion that the bonsai has greater mass, or

Appendix B, Glossary of Terms, Continued

	greater age or greater maturity based on the organizing of its various parts.
Penjing	A term for Chinese bonsai.
Petiole	The stalk by which a leaf is attached to a branch.
pH	A measure of the acidity or alkalinity of a solution. Low ph (4.0 - 5.5) is acidic. pH 7.0 is a neutral solution. High pH (6.5 - 9.0) is relatively alkaline. pH comes from p(otential of h(ydrogen)).
Phloem	The food-conducting tissue of the tree which moves food from one part of the plant to another. Pronounced "flow-em".
Pigeon breast	A significant curve of the trunk which bends directly toward the viewer. This configuration is considered aesthetically undesirable.
Pinching	A type of heading back (pruning) which is done with the fingers.
Pre-bonsai	Plant material in training to become bonsai. Usually grown in the ground or in nursery containers while the trunk enlarges and roots and branches develop.
Proportion	The relationship of the various parts of a bonsai.
Raft style	A bonsai style in which the tree are usually planted on its side. Roots grow along the underside of the trunk and branches become individual trees.
Ramification	Proliferation of branching.
Reverse pigeon breast	A significant curve of the trunk which bends directly away from the viewer. This configuration is considered aesthetically undesirable.
Rhythm	Straight or curved and repetition which affect the speed at which the viewer's eyes explore the bonsai and its container.
Roots	Underground extensions of the tree which anchor it to the soil and which absorb fluids.
Roots-on-rock style	A bonsai style in which the root ball is planted in a pocket in a rock or on a slab.
Roots-over-rock style	A bonsai style in which the roots wrap around and grow down a rock into the soil.
Rule of thirds	A design principle in which the lower third of the tree is bare of branches, the middle third emphasizes branches and the top third is devoted to small branches.
Saikei	A grouping of plants and rocks forming a miniature landscaped scene.
Sapwood	Newly formed outer wood that lies just inside the cambium of a tree and is

Appendix B, Glossary of Terms, Continued

	usually lighter in color and more active in nutrition than the heartwood.
Scalene triangle	A triangle whose three sides are of unequal length.
Semi-cascade style	A bonsai style in which the trunk grows up and out at a considerable angle, with the tip of the cascade between the rim and the feet of the container.
Shari	Bark is peeled from a branch or trunk to give the appearance of a mature tree that suffered a lightening strike or years of weathering.
Sinuous raft style	A tree's original trunk is curved or twisted or wired and bent in a curving (sinuous) fashion and laid on its side in the soil. Its branches are trained upright to appear to be individual trees.
Shohin bonsai	A miniature bonsai under nine inches tall. Pronounced, "show-hin".
Slanting style	A bonsai style in which the trunk is leaning to one side with the apex generally above the rim of the container.
Soil	The medium in which the roots of a plant grow. It must be sufficiently porous to permit water drainage but retain sufficient moisture to keep the plant healthy between watering.
Straight raft style	A tree's relatively straight trunk is laid on its side in the soil. Its branches are trained to grow upright directly out of the original trunk. Each is then trained to appear to be individual trees.
Sphagnum peat moss	A special type of peat which is relatively low in pH.
Suiseki	Viewing stones; stones which suggest specific views such as mountains, islands, waterfalls, lakes, plateaus, etc.
Superthrive®	A nontoxic solution of vitamins, hormones and trace elements. It helps the plant to uptake carbohydrates, something which is difficult, if not impossible, for it to do on its own when under stress.
Surface roots	Relatively horizontal roots whose upper surface is exposed as is seen when some surface soil has eroded around a mature tree.
Systemic insecticide	An insecticide which enters the vascular system of the plant and is consumed by sucking type insects. An example of a systemic insecticide is one which contains the active ingredient Cygon®.
T Branch	See Bar branch.
Tapered trunk	A tree's trunk which has a larger diameter at the base and a smaller diameter at the top with a gradual change between.
Texture	Smooth, rough, soft or hard characteristics which affect the speed at which

Appendix B, Glossary of Terms, Continued

	the viewer's eyes explore the bonsai and its container.
Thinning	A pruning technique in which unwanted branches are removed.
Triple trunk style	A bonsai style with three trunks and a single root system.
Trunk	That portion of a tree when grows from the roots.
Trunk height/ girth ratio	For planning purposes, the ratio for individual trees is 1 to 8 or 1 to 10. An example would be a tree with a 1" diameter base would ideally be 8" - 10" tall. The ratio as it applies to two or more trees would mean that the shorter tree should have a proportionately smaller girth that the taller tree. Another guide is that the shorter and smaller diameter tree should be proportionately shorter than the taller tree.
Twin tree style	A bonsai style involving two separate trees.
Twin trunk style	A bonsai style which has two trunks and a single root system.
Understatement	An aesthetic premise that the less powerful a thing may be, the more effective it can be.
Unity of design	Accomplished in a bonsai composition by the repeated use of similar or related elements.
Uro	A hollow trunk.
Variegate	Varying, especially in color. A variegated juniper is basically green with portions that vary from white to yellow. The variegation is caused by a natural absence of chlorophyll.
Viewing stones	See Suiseki.
Visual speed	The speed at which the viewer's eyes explore the bonsai. Influenced by texture, rhythm and branch placement.
Wabi	Simplicity, richness by not needing, absence of adornments.
Weeping style	A bonsai on which foliage growing in a weeping fashion is the dominant characteristic.
Windswept style	A slanting style bonsai which has most of the limbs slanting in the same direction as if blown by prevailing wind.
Wound dressing	A salve or liquid preparation to be applied to tree wounds to prevent rotting and to deter disease.

Harmony in Bonsai

I. INTRODUCTION

This **APPENDIX** in addition to containing all of the material in Chapter 2, has expanded coverage of the subject which it was felt more appropriate to present in an **APPENDIX** than in the text of the Syllabus.

II. GENERAL

A. Definitions

1. **Harmony.** Harmony means fitting together, agreement, a combination of parts into an orderly or proportionate whole, congruity, agreement or proportionate arrangement of color, size, shape, etc., that is pleasing to the eye.
2. **Bonsai.** Bonsai is the art of creating a miniature replica of a mature tree or group of trees which could be found in nature. The bonsai artist attempts to create an **illusion** by changing normal plant material into a mature tree.

III. ELEMENTS OF HARMONY

- A. Various elements, concepts and conditions contribute to the existence of harmony in a given composition. They include: understatement, perspective, line and its continuity and rhythm, balance and the soul and the spirit of the creation.
- B. **Understatement.** When a bonsai exhibits harmony, it is because of the presence of a variety of factors which, when acting in a concerted fashion, provide a unified structure, a work of horticultural art which is pleasing to the eye. One of these factors which contributes to harmony is **understatement**. There is a basic aesthetic premise in the orient which states that the **less** powerful a thing may be, the **more** effective it can be.
 1. The power of quietness and understatement is the core of much of Oriental art's approach to beauty be it architecture, interior design, flower arranging, bonsai or nature itself.

Appendix C, Harmony in Bonsai, Continued

2. Understatement is present when a background is neutral or otherwise subdued. Such a background gives dominance to the tree.
3. The importance of **space** should not be underestimated. Space, the opposite of mass, provides something for the viewer to see, something which is **not** there. This is a major difference between Eastern and Western art. Mass too is important, but it should be effectively alternated with space to provide for an interesting balance.

C. **Perspective.** Another factor contributing to harmony in a bonsai is **perspective**. Perspective refers to a method of organizing forms in space to create an illusion of depth on a two dimensional surface or of greater depth in three dimensions. Perspective in bonsai is used to further the illusion that the bonsai has greater mass, greater age and greater maturity and is in a much larger environment than is really the case.

1. The Western concept of perspective uses what is called a “single point” perspective. It is a linear perspective whose lines converge to mark the diminishing size of forms as they recede into the distance. In Leonardo da Vinci’s “Last Supper” every line in the painting converges on Christ’s head. This “single point” perspective provides a focal point; it visually unifies all aspects of this work into a harmonious whole.
2. Eastern art often uses other types of perspective to create a sense of depth and space. One of these is called “**atmosphere illusion**”. Atmosphere illusion subtly blends parts of the picture into space. In many of the early Japanese wood block prints the mist or the snow trails off into a void leaving the viewer to create in his own mind what is there and what is not.
3. Another visual device for showing perspective is “**comparison**”. Consider the creation of a mountain that gives a feeling of great height by the use of tiny figures or other recognizable objects, close to its base, and in proportion to the mountain. This device is seen frequently in Chinese plantings using a vertical rock placed in a tray containing a shallow layer of water and ornamented with tiny people and boats.

Without the effective use of perspective the object lacks depth and the interrelationship of its parts is confused and unharmonious.

D. **Line** in art refers to a series of points which cause the eye to move along a particular path. This path controls the way we view, the way we “see”, a

Appendix C, Harmony in Bonsai, Continued

particular composition. The **visual movement** along the path created by these points of interest should be smooth and fairly continuous to preclude the eye's becoming confused and lost in the composition. A principal line to consider when evaluating the composition of a bonsai is that of the **trunk line**.

1. The **trunk line** is an early consideration when planning the styling of plant stock into bonsai.
 - a. The trunk line is a series of connected and continuous points which guide the viewer's eye.
 - b. The trunk line, to a large degree, predetermines the path of visual movement. It establishes the way in which the tree is viewed. The trunk line influences the entire structure and balance of the composition.
 - c. In a formal upright style bonsai the trunk line is straight and vertical causing the viewer's eye to move rather quickly from the base, up the trunk, to the apex. Visual movements to side branches are minimized. Untoward interruptions create disharmony.
 - d. Conversely, in a semi-cascade style bonsai the trunk line thrusts dynamically to one side with a counterbalance in the opposite direction. The series of points which guide the viewer's visual movement not only go from the base, up the trunk and out to the apex of the semi-cascade, but must also allow for a chance to view the counterbalancing branch. If this side trip to the counter balance is not easily accomplished, disharmony occurs.
2. The trunk line must be **logical**. In order to have a unified structure a bonsai must have logical trunk and branch direction and be in proper proportion. It must make "sense", it must really look like a truly mature tree which would be found in nature.
 - a. The trunk direction should not suddenly turn at an unexpected and illogical angle from its intended course.
 - b. Branch direction should complement the trunk line in a harmonious and natural way.
 - c. The proportions of the bonsai have to be balanced and therefore appear logical to the viewer, otherwise, there is poor harmony in the composition.
 - d. There also must be established what appears to be a logical proportion between the mass of the tree and that of the pot. One which is out of proportion, too small or too large, is unbalanced and disharmonious.

Appendix C, Harmony in Bonsai, Continued

- e. In designing and evaluating a bonsai, the “Rule of Thirds” assists in determining proportions. The lower third of the tree should be devoted to surface roots and to a proportionately tapered trunk, the middle third of the tree emphasizes branching and the top third consists of small branches and the apex.

The design must harmonize with what the viewer logically expects to see in a mature tree.

3. There should be a **continuity of the line**. The viewer’s eye should move up the trunk line in an unconscious but pre-determined fashion.
 - a. Most viewers begin at the base of the trunk and allow their eyes to move upward toward the apex.
 - b. Diversions to side branches are permissible and often desirable as long as there is an effortless return to the trunk so that the upward visual movement can continue. A slight interruption of the upward visual movement along the trunk line is acceptable and sometimes desirable as a means of regulating the speed of the eye movement. An interruption in the form of a bit of foliage crossing in front of the trunk line can cause the eye to pause, but not to get lost. As long as there is reason to believe that there is continuity in the line, and the direction which the eye is to follow is clear, the harmonious movement along the line will not be disturbed.
 - c. However, when the eye encounters a **break in the continuity of the line** in the form of “V” or a “T” or “bar” branch, confused and random visual movement may occur which results in visual tension.
4. In addition to the trunk line, there is another line which governs visual movement throughout the composition of a bonsai. That line involves the **visual mass** of the tree.
 - a. The line of the visual mass is the **outline of the tree** and to some extent, the outline of individual branches. It is the bounding box, the boundary, or the perimeter which aids in restraining the eye from leaving the composition. It also helps to redirect the visual movement from the outer boundary back into the scene.
 - b. To enhance harmony in the bonsai, the **visual mass**, whether it be foliage or wood, must complement rather than conflict with the trunk line.

Appendix C, Harmony in Bonsai, Continued

- (1) In the vertical formal upright style bonsai the visual mass should be fairly equally distributed laterally and there should be proportionately more of it towards the bottom than at the top.
- (2) However, in a slanting style bonsai in which the trunk line flows decidedly to one side, the visual mass of the tree should be heavier on the side away from the direction of visual movement in order to provide a harmonious counter balance.

The successful bonsai consists of a series of harmonious lines, some of which define the trunk and its branches, others provide the outer boundaries of the visual mass.

5. The line of the bonsai affects the **position** in which the tree is placed in its container.
 - a. A tree, whose visual movement is to one side or the other, is placed off-center in the container with the side having the greatest visual movement placed over the largest expanse of soil.
 - b. In the case of a slanting style bonsai whose visual movement is towards the left, it would be planted to the right of the center of the container. This provides visual balance, unity of tree line and container space, and thus a more harmonious visual movement.
6. **Surface roots and trunk taper** have an effect on visual movement which affects line.
 - a. Visual tension can occur when the eye attempts to follow a line which is so irregular the eye cannot flow smoothly along the line.
 - b. This is apparent when there are no **surface roots** and little **taper** to be seen. The surface roots and lower trunk taper provide a smooth transition for the visual movement from the plane of the horizontal soil line to that of the vertical trunk line.
7. There needs to be a mutual relation, an agreement, between the tree's line and that of the **container**.
 - a. If the tree's line is soft and curving, then the container might have soft and curving lines in the form of rounded corners. There may even be rounded designs on the container's surface to complement the visual movement of the lines of the tree.

Appendix C, Harmony in Bonsai, Continued

- b. The color of the container also should provide continuity in the composition. By having the container complement the tree, a repeated rhythmic pattern is created which gives a balance and a harmony to the composition.
8. All of these factors are important in achieving a **rhythm of movement**.
- a. Rhythm of movement may be attained by having a line repeating itself, as seen in the rhythmic but variable curving of the trunk towards the apex.
 - b. Any rhythm must vary using differing values in order to avoid repetitious duplication. The curves of the trunk near the base should be wide and gradual while those nearer the apex become smaller.
 - c. Rhythm of movement should be apparent in the rhythmic and repeated spacing and drooping of the branches.
 - (1) As the trunk rhythm varies its curving, so must the rhythm affecting the placement and angle of branches.
 - (2) Lower branches should be spaced wider than upper ones, and the lower branches should appear to descend at a greater angle. This creates a rhythm of movement which creates the illusion of height.
 - d. Rhythm of movement also occurs in the repetition of foliage masses. A particular bonsai's foliage may have been trained in the form of clouds. The foliage clouds repeat themselves to create a rhythm but vary their size and placement to avoid dull repetition.
- E. **Balance.** Balance fosters harmony. However, unlike much of Western art, Oriental art, on which bonsai is based, relies on **asymmetrical balance** rather than on symmetrical balance.
- 1. The unequal triangle, lacking equality or symmetry, is the concept upon which a unique type of balance can be achieved.
 - 2. Eastern painting, flower arranging, garden arrangement and bonsai all rely on the unequal triangle to provide an interesting balance and harmony to the composition.

Appendix C, Harmony in Bonsai, Continued

3. In bonsai, the three points of the asymmetrical triangle generally touch on the apex, a side branch and on a branch on the opposite side or on the edge of the container.
- F. **The soul and the spirit.** Many years ago an early Chinese art critic attempted to establish a criterion by which to judge landscape paintings.
1. In effect he said that a work of art may be technically perfect, exhibiting perfect technique in execution and workmanship, and it may follow all of the rules, do everything right. But unless it has a **soul and a spirit**, it has not been “divinely inspired”. This soul and spirit separates the great bonsai masterpieces from other specimens.
 2. The Japanese terms “**wabi**” and “**sabi**” may be applicable. They involve a quiet consciousness or state of mind which involves an appreciation and a communication which is largely unconscious, which is intuitive. Two well known works which seem to have been “divinely inspired”, which evoke the feelings associated with wabi and sabi, are:
 - a. Leonardo da Vinci’s Mona Lisa is a simple small painting not unlike many others, yet it is different. It has an indescribable feature: that enigmatic smile.
 - b. John Naka’s *Goshen*, a bonsai forest made of junipers collected from the High Sierras. The result is equal to more the sum of its parts. There is that, “something extra” which makes it the best of the best.
 3. In order for the soul and spirit of the tree to be intact, the tree must have **dignity**. It has dignity by being permitted to look like a tree rather than looking like a freak. The artist should put himself in the place of his tree and ask if he would be proud to look as the tree looks?

IV. NATURES PLACE IN BONSAI HARMONY

- A. **Nature** provides our most basic lessons on harmony. Some of the greatest artists spent their lives studying nature. Mountains, streams, rocks and trees in their natural environment usually exist in simplistic harmony with each other and with their surroundings. The bonsai artist learns by observing nature.
1. Early masters of Eastern art tried to distill the essence of nature’s simple yet subtle harmony by studying many of its structural relationships.

Appendix C, Harmony in Bonsai, Continued

- a. They studied the relationships between the limbs and the trunk of a tree.
 - b. They sketched the relative proportions and positions amongst trees, rock groupings, and trees and rocks.
 - c. They attempted to understand, document and recreate the subtle yet simple and harmonious relationship of elements in nature.
2. Rocks and trees are seen as objects having an energy force which flows in a rhythmic patterns between the parts of a rock or a tree and between adjacent trees and rocks.
- B. The **Japanese garden** is the most difficult horticultural landscape to create successfully because it tries to recreate nature in all of its subtle harmonies.

C. Natural Style

1. Styling a bonsai is largely about making decisions: how to shape and to angle the trunk, which branches to keep and which to remove, how to shape the branches and where to position them.
2. One of the basic elements to consider when making styling decisions is the style in which that species tree grows naturally.
 - a. In the natural environment each species has a genetically programmed branch pattern and crown shape which, within environmental limitations, it adopts.
 - b. The style of a bonsai should be in harmony with the species natural style. Do not force a species into a style to which it is foreign, i.e., don't make a beech pretend to be a pine nor a pine a beech.
3. Bonsai styling should, within reason, reflect the natural growth habit, shape and form of a species. The bonsai artist combines horticultural and design skills to create a miniature replica of the tree which is in harmony with what might be seen in the wild.

V. HARMONY in the DISPLAY of BONSAI

- A. In the **display** of bonsai, concepts of understatement, space, perspective, visual movement, rhythm, balance, and natural appearance apply in order for there to be harmony.

Appendix C, Harmony in Bonsai, Continued

1. **Focal point.** Each display and each segment of a display should have a bonsai as a focal point.
 - a. It is less interesting to see a display of trees of equal height and which are equally distanced in a display than it would be to see a major tree grouped with ones of lesser mass. As in a bonsai group planting or in an Oriental garden, one of the elements in a display needs to be the focal point.
 - b. Once a focal point is fixed, to the left or to the right of center, an **asymmetrical triangle** is created using the line of the foliage mass, a container edge, the edge of the display table or area, or the mass of a companion display item.
2. **Empty space** on a display table is as important as space which is filled. The empty spaces in front of, between and behind the displayed items establish perimeters or borders to assist the eye in remaining within the viewed grouping.
3. The **background** should be neutral. A cluttered background is distracting and makes it difficult for the eye to follow the line in the nearer image. A neutral background avoids drawing the viewer's eye away from and behind the objects which have been placed in the grouping for viewing. It also makes it easier for the eye to discern detail in the nearer image.
4. **Triangulation** is not only considered in the vertical dimension but also in the horizontal plane on the surface of the display table.
 - a. As the placement of objects on the soil surface in a group planting is considered, so is the placement of objects on the table surface in a display important. Objects should not be displayed in a straight line from side to side or from front to rear.
 - b. There can be triangulation within triangulation. The overall display of trees in the grouping creates an asymmetrical triangle while smaller groupings also have triangulation.
5. **Stands** must be in proportion to the bonsai being displayed and should complement the color, shape or texture of the item being displayed.
 - a. The shape of the stand should complement the shape of the tree and its container.
 - b. Stands should not be overly ornate so as to detract from the primary object.

Appendix C, Harmony in Bonsai, Continued

- c. The mass of the stand should complement the object.
 6. The shape and texture of bonsai, companion plantings, rocks and other objects within a grouping should complement each other rather than conflict.
 7. The **visual movement** of a displayed bonsai, as indicated by its overall form and the direction of its trunk line, should be toward the center of its grouping rather than away from the grouping. This creates a subtle feeling of harmony and balance. It tends to evoke a feeling of peace, cooperation and communication rather than one of stress and imbalance.
- B. Most of these concepts of harmony involving the display of bonsai apply to the outdoor display also. Plants should be thoughtfully grouped, should have adequate empty space, should not be lined up side by side and should have a relatively non-distracting background.

VII. SUMMARY

- A. In summary, a harmonious bonsai is one whose lines, shape, size, container and display environment blend together to present a coordinated and beautiful scene.
- B. Various elements, concepts and conditions contribute to the existence of harmony in a given composition. They include: understatement, perspective, line and its continuity and rhythm, balance, the soul and the spirit of the creation and its display.

Appendix D

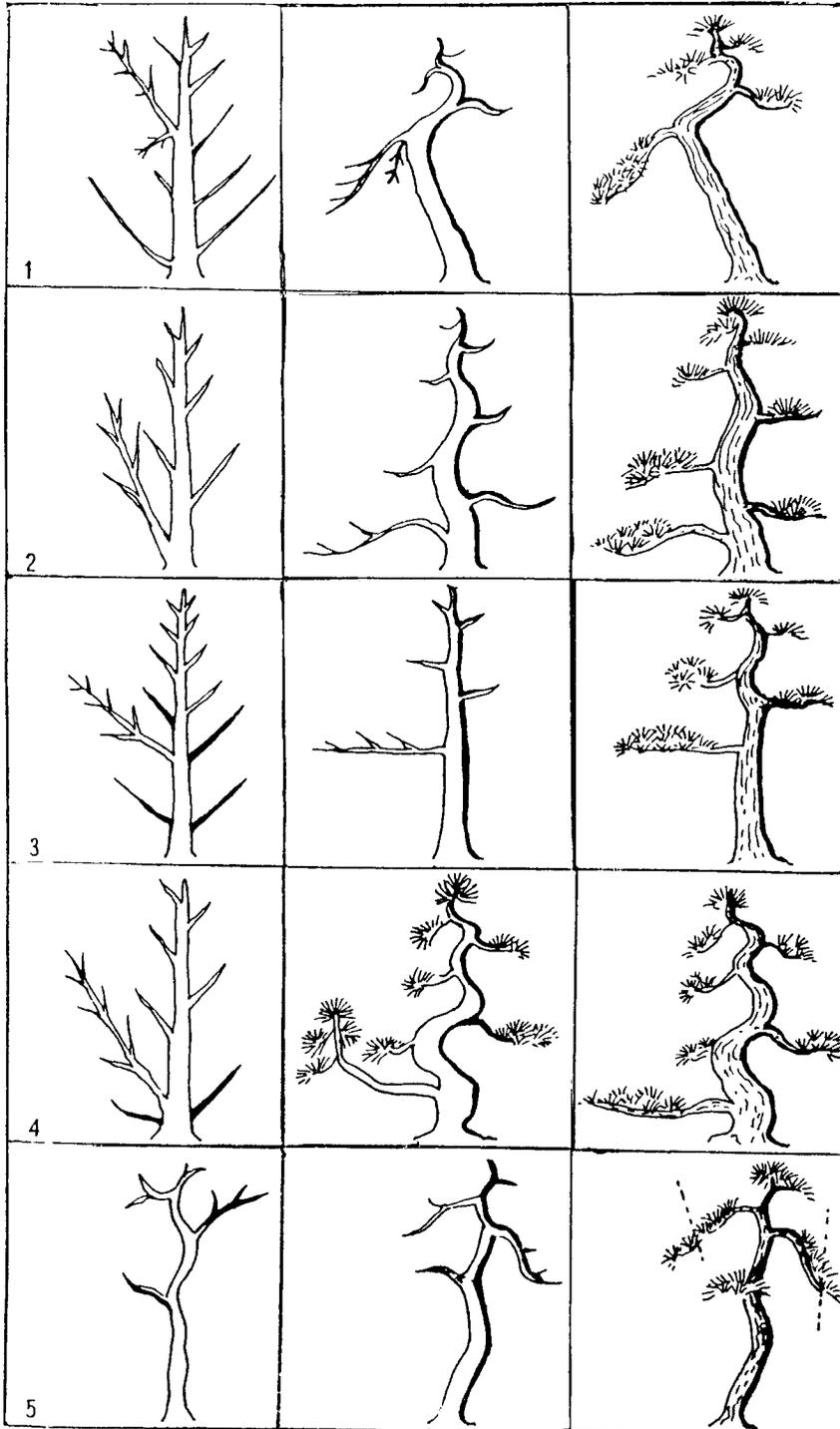
GROUP PLANTING ELEMENTS of the TWO EXTREMES

<u>DESIGN ELEMENT</u>	<u>NEAR VIEW</u>	<u>FAR VIEW</u>
Main Feature.	Mass and height. See the trees, not the countryside.	Distance, overall outline. See countryside, not the trees.
Tree Size.	Individual trees dominate, taller, more massive. Big difference between size of main tree and smaller trees.	Individual trees subdued, blend. Less difference among trees.
Placement in pot in relation to center line.	Forward. Little foreground. Viewer is right up against trees.	Rearward. Open foreground. See trees in the distance.
Height of #1 tree vs. length of pot.	Greater, enhances impression of height.	Less, de-emphasizes height.
Depth of pot vs. girth of #1 tree.	Equal to or a little larger.	The shallower the better. Thin slabs especially good.
Branching height of main trees.	Relatively high, over the heads of imaginary viewers.	Lower.
Perspective within the forest.	Pronounced. Sense of depth. Rear trees shorter, may be tilted back and/or out to enhance perspective. Aware of height and mass; they tower over viewer. Foreground is swallowed up. Trees recede into distance.	Diminished. Smaller trees used for variety and development of outline. See trees as a group. Foreground is of major importance. Often an open area to one side.
Placement of main trees.	Main trees in front.	Smaller trees in front of and around main trees.

Most bonsai forests incorporate some of each and few are purely a near or far view.

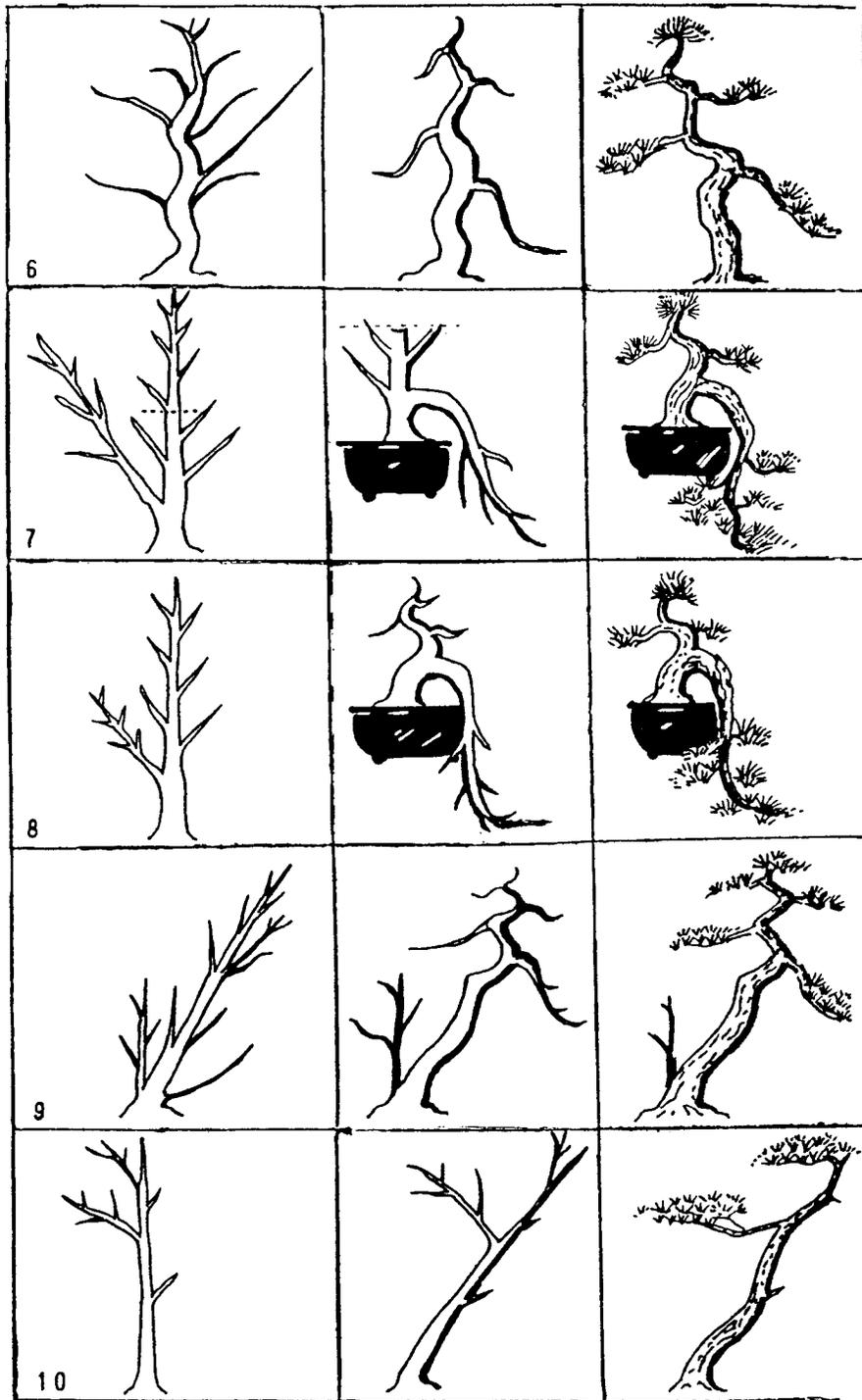
Appendix E

Examples of Styling Miniature Bonsai



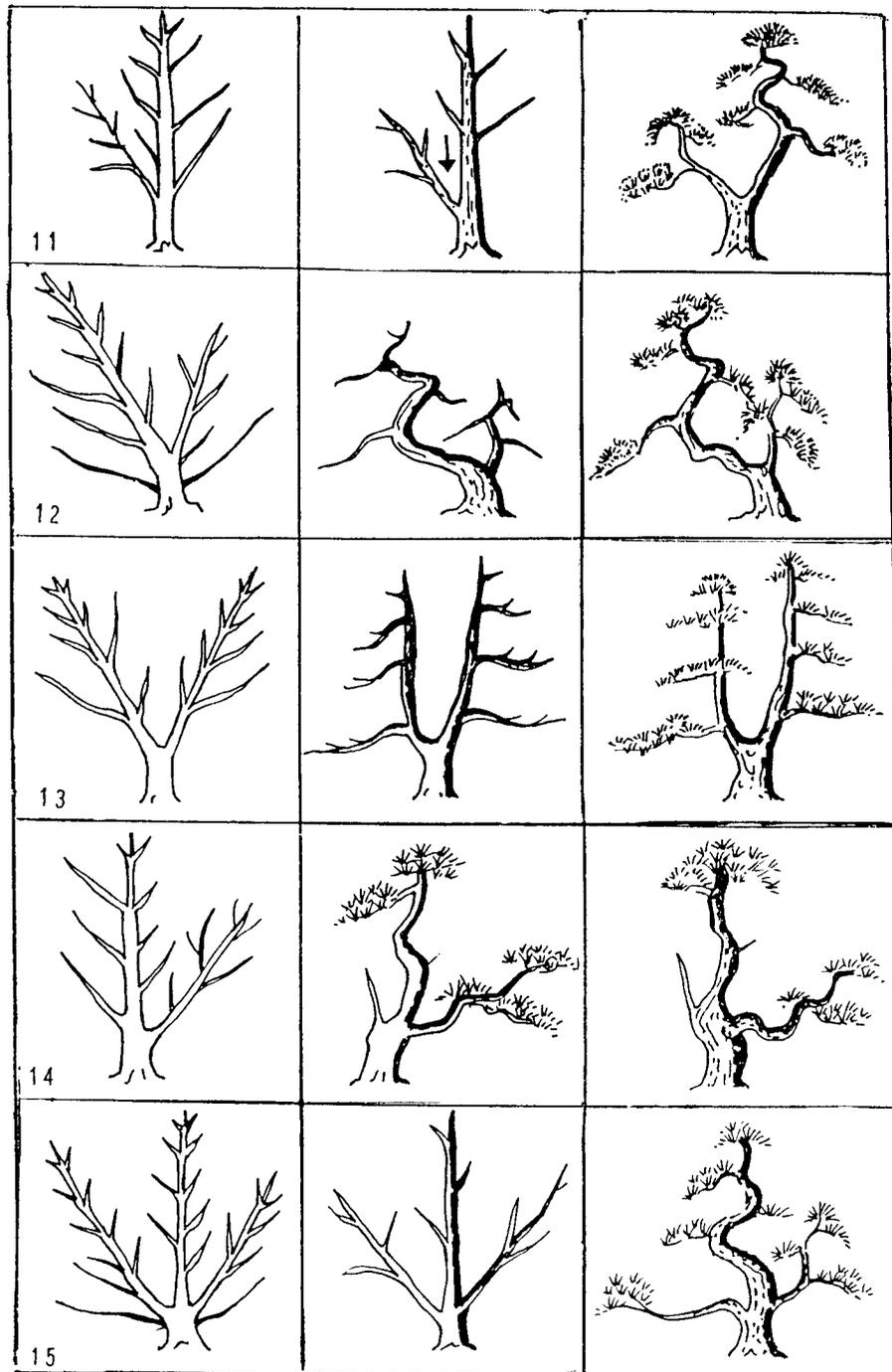
These sketches are examples of styling miniature bonsai by pruning and wiring. They are from the Fall 1982 issue of Florida Bonsai, magazine which published these four panels of sketches as part of a short article by Charles Lloyd titled: "Ideas for Mame Bonsai". Those sketches, appear on pages 14-17.

Illus E-1



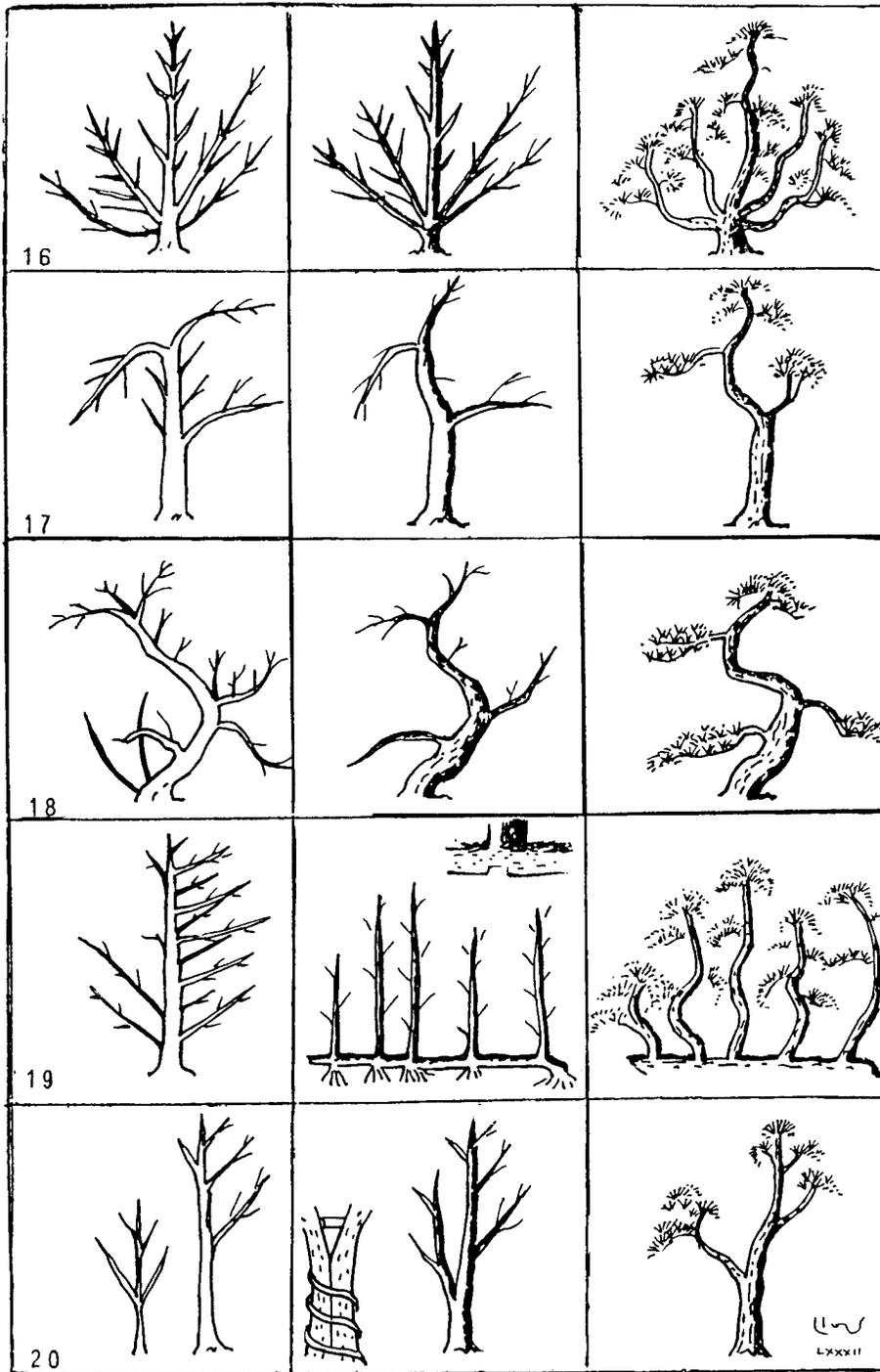
Illus E-2

Appendix E, Miniature Bonsai, Continued



Illus E-3

Appendix E, Miniature Bonsai, Continued



Illus E-4

A Brief History of the *Literati* Style of Bonsai

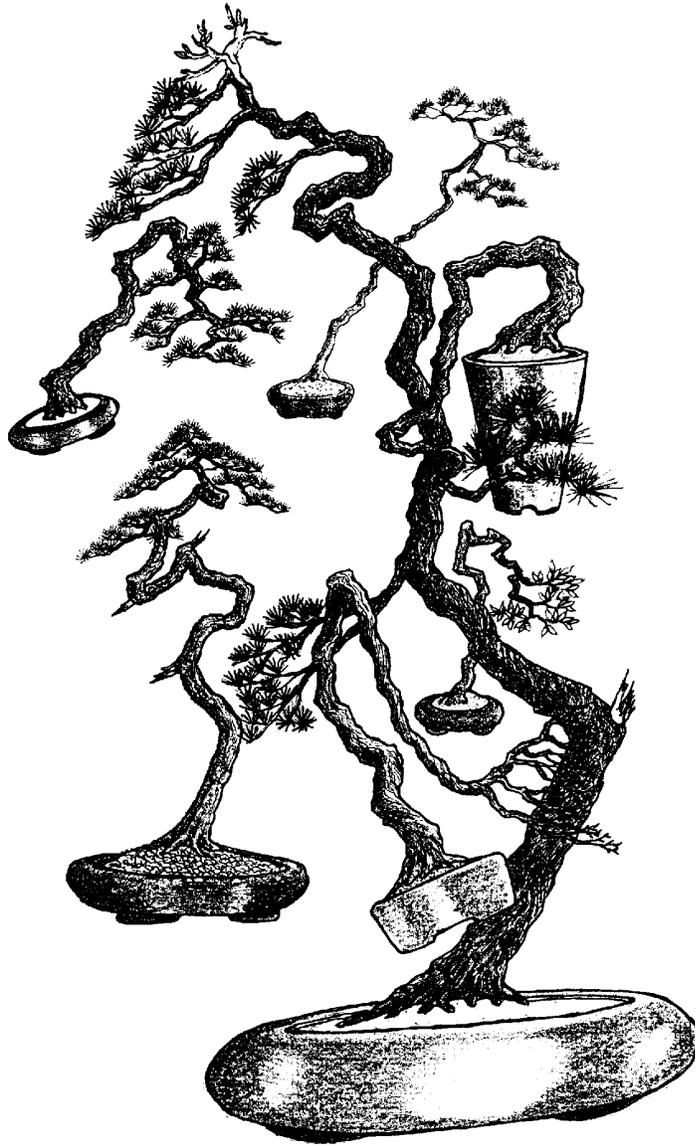
In China, many years ago, the “Southern School of Chinese Landscape Painting” developed. These painters were scholars specializing in the study of religion, philosophy and the arts. They became wanderers and hermits living in remote mountain areas to better devote themselves to contemplation and to the study of calligraphy (brush writing), poetry and painting. They were called the *literati*, men of letters, scholarly, or learned people. The Japanese term, *bunjin* means essentially the same thing - men of letters or a man who has been able to express something in a different way.

Their search for release from society’s controls was portrayed in the freedom with which they portrayed elements of their landscape paintings. Many of the trees portrayed have elongated trunks with just a few branches which are dramatically placed. The lines are strong and sometimes with radical shifts in direction.

Over two hundred years ago two Japanese artists, Hokusai and Hiroshige, painted landscape scenes replicating much of the style of the *Literati school*. Many of the trees pictured in their paintings have long, untapered trunks, foliage only at the top of the tree, crossed trunks, crossed branches, and branches which cross the trunk. A composite sketch of various *literati* styles is attached.

Japanese bonsai masters learned from these examples of landscape painting and they created a style of bonsai which in Japanese is called, *bunjin*. The *bunjin* style of bonsai is both simple and complicated; incorporating the principles of both *wabi* and *sabi*. Much of the Western world calls this style, *literati*.

Composite of Literati Bonsai Styles



Norman Stoddick '94

Illus F-1