

**Bonsai Basic Teacher's  
Guide**  
of the  
**Bonsai Societies of Florida**



## EDUCATION COMMITTEE

# **Bonsai Basic Teacher's Guide** of the **Bonsai Societies of Florida**

Michael Greenstein (greenste@aol.com) of the Golden State Bonsai Federation (GSBF), placed on the Internet a copy of the *GSBF Basic Teachers Guide*. He stated that the guide is a multi year effort by the GSBF to improve and to standardize the teaching of bonsai basics within the member clubs of the GSBF. I hope that others will also find it useful.

The GSBF generously made the product of their effort available to the bonsai community. The BSF Education Committee reviewed the *Teacher's Guide*, and edited various parts of it for use by member societies within the state of Florida. The BSF Board of Trustees, on March 30, 1996, approved the revised *Bonsai Basic Teacher's Guide* for distribution within the Bonsai Societies of Florida.

The Guide is one of several publications available for purchase from the Bonsai Societies of Florida. For further information contact Thomas L. Zane, 100 Gull Circle, North, Daytona Beach, FL 32119-1320. Internet: (tomz50925@aol.com).

September 30th, 1999

# **Bonsai Societies of Florida**

## **Bonsai Basic Teacher's Guide**

Created by the Golden State Bonsai Federation  
and published on November 16, 1995 as the  
*Golden State Bonsai Federation Bonsai Basics Teacher's Guide*

Edited for the Bonsai Societies of Florida, published and distributed by the BSF Education Committee

### **CONTENTS**

Introduction .....	Page 2
The Ideal Bonsai Teacher.....	Page 5
Classroom Guideline .....	Page 6
Basic Curriculum .....	Page 10
Appendix A	
Examples of Class Outlines.....	Page 13
Appendix B	
Basic Japanese Terms.....	Page 14
Appendix C	
Basic Botanical Latin.....	Page 15
Appendix D	
Bibliography .....	Page 16
Appendix E	
Acknowledgements.....	Page 16

### **INTRODUCTION**

#### **MOTIVATION**

The premise of this guide is that we in the bonsai community want to increase the numbers of newcomers to bonsai who will find long term satisfaction with bonsai as a hobby and as an art form. This challenge is important and we believe that we can improve how we address it.

We would like to see all clubs emphasize a "we care" and a "welcome to the family" attitude towards all newcomers. Many bonsai clubs can find ways to improve their ability to handle the influx of beginning bonsai students. One of the most effective methods is to arrange a standard bonsai basics program. This can prevent newcomers from feeling overwhelmed and confused by the apparent complexity of the art of bonsai. In addition bonsai clubs need to address the concerns of some newcomers that the overall cost of doing bonsai, the courses, suggested tools, supplies, and plant material seem too expensive.

Many clubs have bonsai "basics" or "beginners" classes, but there is still room for improvement. We believe that the teachers of these basic classes can do a better job of teaching with some help, and with some standardization of the knowledge being

taught in the bonsai basic classes within the state.

## **GOALS OF THIS GUIDE**

This guide is intended to help the individual bonsai clubs cultivate a group of skilled teachers for basic bonsai instruction. This is not a system intended to create bonsai masters. That requires a totally different level of commitment and sacrifice.

This guide is meant to help train teachers and those dedicated bonsai enthusiasts who wish to assist in basic bonsai instruction in BSF member societies. What is needed for these important tasks is a good grasp of the bonsai basics and the ability to communicate to eager students. Our goal is to help teachers learn how to teach and to communicate the love, skill, and appreciation of bonsai using good communications skills, teaching ability, and natural enthusiasm. It is our intent to help establish a program of standardized bonsai basics instruction, and to cultivate a set of well trained teachers who can successfully instill basic bonsai knowledge into the students.

This guide is also intended to complement the individual uniqueness of each bonsai artist as a teacher. For those teachers of an existing bonsai basics class or curriculum, please teach the way you feel is most effective for you. We would like you to consider our suggestions as a way to standardize these courses. All teachers have their own techniques of teaching and all clubs are unique. Thus, each club will require instruction according to its own make-up.

A bibliography of existing teaching materials, including books, magazines, and videos is included. Many of these well regarded reference materials cover a great deal of information including the basic bonsai styles, the variety of tools, pots, and stands. This guide will be fairly brief; it is not intended as a comprehensive teacher's manual; at least one of the referenced commercial publication fills that need. One of the goals of this guide is to simplify as much as possible the instruction of basic bonsai.

## **APPROACH**

It is essential that teachers be trained to teach these basics courses. This training requires not only a mastery of bonsai basics but also training on how to work with different types of personalities, students of different backgrounds and age groups, assigning assistants, and keeping order in the class room. It will also be helpful if the teacher has a written procedure manual to use to assist in setting up the beginner's bonsai course.

We want to suggest hands on instruction, simple and workable plant material, and inexpensive basic tools. Initially keep it simple, stay with the five basic styles, and use aluminum wire. Convince the students that a bonsai tree is achieved through a step by step process, each step of which they can learn. Avoid intermediate techniques such as severe cutback, grafting, air layering, creation of dead wood, bare rooting, and repotting into a shallow bonsai pot.

Try to keep the cost of basic bonsai instruction to a minimum, if possible, for free. This could be realized if the teachers volunteer their time and the club pays the cost of

the meeting place. If the students do not have wire, the club may want to supply the wire. Try and keep the plants inexpensive by using durable varieties and by limiting their size. Try and minimize the number of tools the student needs or have the club provide tools with which to work. Minimize the number of books and videos suggested.

Wherever possible, the student should do the majority of the work. This is how the bonsai truly becomes the student's bonsai. This means the teacher and student together develop a plan for the bonsai. This allows the student to be involved in the decision making process and allows the student to have a sense of ownership. With enthusiasm and dedication shown by teachers, a student's first introduction to bonsai basics will become a very enjoyable experience.

Teachers should not do the work on the plant for the student even if the final result is not totally satisfactory. As a teacher, do not let your ego get in the way. Try not to worry if the final product is not perfect. The final result does not have to be a masterpiece. Over time let the students find their mistakes and then correct them. Learning from mistakes can lead to mastery.

Repeat and reinforce frequently. Correct problems in basics immediately. If wiring is bad, have them redo the wiring. The position of a branch on the trunk is a basic skill. The feel and the mood of a branch comes later. This is a matter of artistic interpretation, which is not a basic skill, but an individual artistic skill.

Knowledge of the fundamentals can eventually produce good bonsai. Develop good habits in the bonsai students. Teachers need to teach by example that bonsai is a long term hobby, it is not just for immediate gratification. Remember that bonsai is a continual process. Always try to stress patience and the long term goals of bonsai.

## **TEACHER DEVELOPMENT**

Although this guide is intended primarily as a reference guide for teachers of bonsai basics in the setting of a relatively small class, there are two related issues that are difficult to separate. The first issue is how to cultivate a group of people interested in becoming basic bonsai teachers. The second is the issue of how to deal with classes that are larger than can easily be handled by one teacher. Both of these issues are addressed by training a group of bonsai teacher's assistants.

The teacher's assistant is one of the most valuable members of a bonsai club. He or she should be a member with considerable knowledge of bonsai and possibly the desire to one day be a teacher. Teaching assistants can also be a cadre of volunteers who do not wish to ever be bonsai teachers. Through their efforts these volunteers help the students which enhances the teaching and contributes to the overall success of the club.

The teacher should set the tone for the class and the duties of the assistant so that the whole class or workshop clearly understands what the assistant's role will be. The teacher should give support to the assistant, but the first and primary goal of the teacher is to teach bonsai to the students. In a workshop situation, the assistant's duty is to facilitate and to aid the teacher by reinforcing the teacher's message. If the assistant gives contradictory information to the new student the result is often confusion and

doubt. Meanwhile, the assistant should keep in mind ideas of how to teach the same subject on the day when the assistant becomes the teacher.

When club members have an interest in a more formal teaching role and the responsibility of imparting good bonsai skills to the club members, they may wish to approach the club leaders to be considered for future teacher's positions within the club. It is part of the teacher's role to recommend areas for improvement in the assistant. These include general teaching skills, bonsai terminology, horticulture knowledge, and more advanced bonsai techniques. In this way, individual clubs can cultivate a group of skilled teachers for basic bonsai instruction.

## **THE IDEAL BONSAI TEACHER**

(A set of characteristics to aspire towards; no particular order)

1. is a lover of bonsai.
2. is knowledgeable about bonsai basics.
3. is knowledgeable about elementary horticulture.
4. is motivated to help others learn about bonsai.
5. is prepared and organized to teach.
6. is a good communicator.
7. is patient with students.
8. is able to handle different types of student personalities and abilities.
9. is always supportive and positive.
10. is able to phrase comments and critique in a positive light.
11. is able to quickly memorize the names of the students.
12. is motivated to keep in contact with first year students.
13. is receptive to suggestions.
14. is open to a critique of teaching technique by other teachers.
15. is mindful of the importance of repeating the basic rules often; gently but persuasively.
16. is constantly adding to and building on the basic theory.
17. is always ready to help a slower student.

18. is willing to share a positive sense of humor.
19. is willing to admit to limitations in knowledge.
20. is willing to find answers to difficult questions.
21. is aware of a students limited ability to absorb new information.

## **GENERAL CLASSROOM GUIDELINES**

### **CLASS SETUP**

1. An ideal class size is up to seven students with one teacher. Try and keep the class to this size where possible.
2. New teachers should start out with two to three students, and then increase as they feel more comfortable.
3. For classes up to twelve students, it is recommended to use one teacher and one assistant.
4. For classes up to twenty students, it is recommended to use two teachers and two assistant.
5. Try to limit students to no more than 3 per six foot long table.
6. Provide a sign in sheet for the students and provide name tags.
7. Provide the right equipment: tables and chairs, table covers, visual aids such as blackboard or white board or sketch pad, example trees, wire as needed, tools if supplied by the club, and clean up equipment such as trash cans, and brooms.

### **CLASS PLANNING**

1. Always keep order in the class with good planning and enthusiasm.
2. The teacher works the room, assistants (if any) follow.
3. If assistants are used, all of the teaching must be consistent.
4. If there are two teachers in a large class, they should start from different sides of the room without overlapping.
5. Have students located close enough to one another so that a lesson for one easily becomes a lesson for all. Use this to do mini demos from time to time in the class.
6. Certain types of material can be used to explain to the class the style and the care of a particular type of bonsai.

7. Give first priority to the health of the plant.
  - a. Avoid working on unhealthy plants.
  - b. Try to keep plants in the containers while doing work on them. This avoids the root hairs drying out or the root ball falling apart.
  - c. If the plant is too deep in a plastic nursery pot, cut the rim down.
  - d. Emphasize that massive reduction and repotting in the same year is not good for the plant.
  - e. No stunts or fancy techniques beyond the level of the students; stick to the basics.
  - f. Plants should never leave the room in a dangerously fragile state; we do not want the plants to suffer and perish while in the student's care.
8. The pace of the class is very important.
  - a. Try to answer the student's questions.
  - b. Slow down the impatient students. Do not let them rush through the bonsai project. Try and get them to think out the style and the technique. Stretch their imagination.
  - c. Do not slow down the whole class because of slower students. Use assistants as tutors to help slow students to keep up.
  - d. For students with a short attention span, try and keep them busy. This is especially important for younger students.
  - f. If the student and the teacher are pleased with the bonsai, then give praise and encouragement to the student.
  - g. Mention things to be done at home, including plant care and further styling.
  - h. Have students make the final corrections to the style to the tree.
  - i. Now is a good time to mention other basic bonsai styles that would have worked for this tree.
  - j. Stress the need for patience in the development of the plant into a mature bonsai.
9. Anytime is appropriate to give horticultural information to the students.
10. Focus on the weaker parts of each students skills and try and raise those skills.
11. For students that have very weak hands, both the young as well as the older

or arthritic student, help them bend, or saw, or cut off branches.

## **THE CLASS**

1. Introduce yourself, any assistants, and the class members.
2. Start each class with some general information or a theme, and give the students an idea of the goals and expectations for the class.
3. Often it is convenient to start helping the students in the order of their arrival.
4. The first time through the class,
  - a. Encourage students to all listen to the first round of instruction.
  - b. Spend approximately five minutes with each student.
  - c. No student should have to wait more than thirty minutes before being helped.
  - d. Ask the students what they see in their plants, the style, the characteristics, and the essence of the tree (feeling, mood, location found in nature).
  - e. After the student's response, the teacher can offer an opinion. If the student's interpretation will work, then try and work with it.
  - f. If the student feels comfortable with the plan for the bonsai, then encourage the student to work on the plant.
  - g. If the student can not verbalize an interpretation or a plan, mention a few alternatives to the student in order to seed the student's visualization.
  - h. If the student needs help in a large class, the assistant, who has followed the teacher and understands the agreed upon plan for the tree, can help get the student started.
  - i. If the student does not know how to wire, the assistant can start the process and allow the student to finish.
5. If a student appears to be afraid to work on the plant, start off first with very easy, safe tasks such as cleaning up debris, finding major roots, pinching oversize growth, cutting out small weak under growth, etc. Accomplishing these tasks can often build confidence.
6. If a student has absolutely no knowledge of bonsai, and no comprehension of how to start on a plant, ask a few leading questions such as:
  - a. In nature, what does this type of tree look like?
  - b. Does the plant weep, or cascade?

- c. Does it have fruit or flowers that will be a focal point?
- d. Is the trunk special or attractive?
- e. Does the tree have an obvious back?

7. If you are at all confused about styling a particular tree, do not hesitate to call and assistant over and ask the assistant's opinion. This helps develop the assistant's self confidence and shows the students that no one has all of the answers.

8. During the second and subsequent passes through the class the teacher can better understand the abilities of each student.

- a. Ask them what they are thinking concerning their bonsai project.
- b. If the student is on the right track, have the student continue along in their work.
- c. Encourage fast learners to continue with their plant.
- d. Focus on a specific task or assign an assistant to the slower learner.
- e. Answer questions that came up during the first tour of the room.
- f. Give further advice and suggest potential corrections.
- g. Continue to emphasize that the students do their own work.
- h. Continue to stress the basics, repeat and reinforce.
- i. When the student is styling the bonsai, there is no need to point out all of the little mistakes. Hopefully, as the session continues, the student will discover these mistakes and correct them.

9. During the final stages of the class:

- a. A discussion of undetected errors or oversights can be helpful.
- b. There is no harm in having a plant leave the room with some minor errors.
- c. If students can find the errors they will have learned a valuable lesson.
- d. End each class with an assignment; a little homework.
- e. Mention things to be done at home including plant care and further styling.
- f. Always impress on the students that learning and enjoyment of the art of bonsai is the true goal.
- g. The learning is a continual process; we are never really done.

h. Show them that you sincerely care. In the long run this promotes camaraderie.

### **AFTER THE CLASS**

Evaluate the class, along with assistant instructors if any; what went well, and what needs improvement.

# BASIC CURRICULUM

## INTRODUCTION

A basic bonsai curriculum should minimally consist of the following topics:

- The five basic bonsai styles
- Appropriate plant material
- Initial plant preparation
- Find the basic line and the front of the tree
- Basic tools
- Wire and wiring techniques
- Pruning and pinching
- Basic soil
- Bonsai Pots

**THE FIVE BASIC BONSAI STYLES** (Japanese terms are optional and are in parentheses)

1. Formal Upright (Chokkan)

A primarily conifer style with a straight trunk, often with a powerful taper of the trunk.

2. Informal Upright (Moyogi)

A curved trunk, with major branches on the outside of the trunk curves and the apex over the base.

3. Slant (Shakan)

A slanted trunk that flows to one side, with an offset apex.

4. Half, or Semi Cascade (Han Kengai)

A trunk that leans mostly horizontal to one side.

5. Full Cascade (Kengai)

A trunk that falls below the base of the pot, usually with curves in the trunk and branches extending from only the sides of the trunk.

## APPROPRIATE PLANT MATERIAL

Plant material for beginning students is recommend to be a one gallon container as a minimum size so that there is something substantial with which to work.

Whatever is fairly durable in the particular area is a good choice. It should be inexpensive, easy to keep alive, easy to shape, and easily reduced in size. Pines are not a good first choice because they require too much long range work and theory for a

beginner. Azaleas are also usually not a good first choice since they are typically very brittle. Junipers are often a very good first choice, shimpaku junipers in particular.

As the students progress in their skill levels, larger plant material can be introduced. Be sure to distinguish between evergreen and deciduous plant types.

## **INITIAL PLANT PREPARATION**

Have the student begin by cleaning up the plant material. This gives an opportunity for the student to get acquainted with the material and to begin to feel comfortable with it. Once the material is cleaned up the basic line, along with the front of the future bonsai, can be visualized.

## **FIND the BASIC LINE and the FRONT of the TREE**

A natural or attractive line, with the potential apex moving towards the front. There should be a minimum of scars or only minor scars in the front. A good powerful spread of roots and the most stable appearance of the trunk. Sometimes the front is found by finding the back first.

## **BASIC TOOLS**

1. Hand shear (Basic garden type pruner).
2. Concave cutters.
3. Wire cutters (American pliers with a cutting edge are OK).

## **WIRE and WIRING TECHNIQUES**

1. Use aluminum wire in sizes of 1.5 mm, 2 mm, 3 mm, 4 mm, and 5 mm diameter. Avoid copper wire at this stage.
2. Teach a simple wiring technique with the wire crossing the trunk or branch at a 45 degree angle.
3. Each wire should be selected for the size of the part of the tree to be wired.
4. Each wire should span two branches for good anchoring.
5. Start with the trunk if it needs to be wired. Then move to the smaller branches in descending order.
6. Do not insist on every branch being wired, at this stage. There is a whole lifetime to strive for that goal.
7. Emphasize the need to pay attention to the tree to avoid wire cuts.

## **PRUNING and PINCHING**

Teach students to prune flush. The creation of dead wood, (jin and shari) are an intermediate technique and should not be done at this stage.

Emphasize the importance of pinching to keep the bonsai compact and full. This also encourages frequent interaction of the bonsai students with their bonsai.

## **BASIC SOIL**

A basic soil mix is a combination of drainage material such as coarse sand and planting mix. The actual mix should be one with which the instructor has had success. Increase the percentage of organic material for deciduous trees, and decrease the percentage for conifers. Make sure that the average student can keep alive an average plant for a reasonable time.

## **BASIC POTS**

1. A bonsai pot needs at least one drainage hole for the health of the bonsai. The pot is used to frame the bonsai creation so the shape, color and size needs to harmonize with the tree.
2. Use unglazed pots for conifers and glazed pots for deciduous trees to provide contrast in the bare winter season.
3. Wire a screen into the bottom of the pot to keep the soil in and the sow bugs out.
4. Use one or more tie-down wires to hold the tree firmly in place so that the delicate hair roots are not damaged by the tree moving in the pot.

## **APPENDIX A: EXAMPLES OF CLASS OUTLINES**

### **1 YEAR or CONTINUOUS CLASS**

An excellent time to start a year long class is January. Consider a class structure that meets once a month for a year. Start with a forty five minute talk on the basic styles and on the basics of wiring. Include a discussion of wiring first on the main trunk, if needed, and then onto the major branches using one wire for two branches. Have an example of each style present for the students to visualize and to use as a model for the future. A small one gallon juniper can serve the purpose here, a mature bonsai is not necessary for each style.

Monthly or every other month introduce a new style. As mentioned before, try and encourage each student to become involved in their tree. It is helpful to supply the material so as to ensure appropriate material and consistency. Try to discourage repotting at this time.

After about ten lessons give a short talk about repotting. Introduce the basic ideas about soil, root pruning, drainage, tie down wires. Talk about the correct time to repot the major types of plant species. Hopefully this talk will prepare the students for next year's repotting. Consider giving a short demonstration of repotting into a bonsai pot.

At the conclusion of the year review what was covered over the year with plenty of examples from the class. Where possible try and identify the students who are mastering the basics and are ready for more advanced instruction within the club.

### **3 DAY CLASS**

Day 1: Introduce the basic styles, wiring, tools, plant material, and the culture and care of the young bonsai material. Have a hands on workshop based on discussion that concentrates on one style.

Day 2: A hands on workshop

Day 3: A hands on workshop, some review of the material, and a short talk on repotting

### **1 DAY CLASS**

In the morning, introduce the basic styles, wiring, tools, plant material, and the culture and care of the young bonsai material. Have a lunch break where the students stay together and discuss what they heard, and to answer questions.

In the afternoon, have a hands on workshop, based on the morning's discussion that concentrates on one style. The informal upright is often a good first choice.

## **APPENDIX B: BASIC JAPANESE TERMS (Optional)**

### **BASIC TERMS**

Mame	Less than 6"
Shohin	Less than 10"
Chokkan	Formal Upright Style
Moyogi	Informal Upright Style
Shakan	Slanting style
Kengai	Cascade Style
Han Kengai	Semi-Cascade Style
Bunjin Literati	(free) Style
Shari	Exposed dead wood on trunk
Jin	Exposed dead wood on branches

## NICE TO KNOW TERMS

Shito	Up to 3" Tall
Chiu Bonsai	12 - 24" Tall
Dai Bonsai	Over 24" Tall
Sekijoju	Tree planted on Rock
Ikada Buki	Raft Style
Kokidachi	Broom Style
Ishitsuki	Clinging to a Rock Style
Sharimiki	Driftwood Style
Kabudachi	Clump Style
Ne Tsuranari	Connected Root Style
Nejikan	Twisted Trunk Style
Bankan	Coiled Trunk Style
Negari	Exposed Root Style
Yose-ue	Forest Style

## APPENDIX C: BASIC BOTANICAL LATIN

Abies	Fir
Acer	Maple
Buxus	Boxwood
Carpinus	Hornbeam
Cedrus	Cedar
Chaenomeles	Flowering Quince
Crataegus	Hawthorn
Cupressus	Cypress
Fagus	Beech
Ficus	Fig/Banyon
Ginkgo	Ginkgo
Juniperus	Juniper
Larix	Larch
Ligustrum	Privet
Malus	Apple
Olea	Olive
Picea	Spruce
Pinus	Pine
Prunus	Stone Fruits (Flowering Fruits)

Pseudolarix .....	Chinese Larch
PunicaPomegranate	
Rhododendron .....	Rhododendron, Azalea
Quercus .....	Oak
Salix .....	Willow
Sequoia.....	Coast Redwood
Serrisa.....	Coffee, Gardenia
Taxodium.....	Bald and Pond Cypress
Taxus .....	Yew
Tsuga .....	Hemlock
UlmusElm	
Zelkova .....	Gray Bark Elm

## APPENDIX D: BIBLIOGRAPHY

**Beginner's Guide to American Bonsai**, The, by Jerald P. Stowell. Published by Kodansha International, 1978, 140 pages.

While this is an introductory text it is limited in how-to information. Appendices include maps showing temperature extremes in the U.S., North American hardiness zones, and a list of North American bonsai materials grouped by similarities in growth habits. Illustrations, charts tables, black and white photographs and color plates.

**Bonsai Book of Practical Facts**, The, by Jerome Meyer. Published by Purchase Publishing Co., 1988. 126 pages.

A collection of brass tacks tips and briefings for novices and seasoned growers. Provides detailed information on selecting material for bonsai, styling, potting and training. Sections cover mending broken pots, training pots, moss and lichen, watering, fertilizing, winter protection, pest control, indoor bonsai, displaying and collecting bonsai. Black and white photographs.

**Bonsai, Illustrated Guide to an Ancient Art**, by Editors of Sunset Books and Magazines. Published by Sunset, 1994, 96 pages.

This introductory text is one of the most affordable yet worthwhile books on this list. It provides a good balance of color and black and white photographs, illustrations and step-by-step instructional text.

**Bonsai Techniques**, by John Naka. Published by Dennis-Landman, 1975, 269 pages.

An intermediate book with limited text but containing extensive detailed illustrations and tables. The book covers virtually all aspects of bonsai and it, along with Bonsai Techniques II, is one of the most often referred to books by bonsai practitioners. The American Bonsai Pavilion at the U.S. Arboretum in Washington, D.C. is named in honor of John Naka, the author. Illustrations, line drawings, black and white photographs, tables and color plates.

**Bonsai Techniques II**, by John Naka. Published by Dennis-Landman, 1982, 442 pages.

An advanced book with limited text but containing extensive detailed illustrations. The book covers virtually all specialized aspects of bonsai cultivation. Illustrations, line drawings and black and white photographs.

**Bonsai, The Complete Guide to Art & Technique**, by Paul Lesniewicz. Published by Blanford Press, 1986, 194 pages.

An introductory to intermediate text which begins with the history of bonsai and moves into a

discussion of bonsai styles, cultivation, training and general care. Chinese bonsai and indoor bonsai are discussed in separate sections. The text is accompanied with excellent illustrations and color photographs. Illustrations, charts, tables and color plates.

Bonsai With American Trees, by Masakuni Kawasumi. Published by Kodansha, 1975, 131 pages.

An introductory book providing step by step photographs of training and cultivation techniques. Emphasis is on American soil, native species, and local growing conditions. Black and white photographs and color plates.

Essentials of Bonsai, The, by the Editors of Shufunotomo. Published by Timber Press, 1982, 108 pages.

An introductory text which begins with color photographs of bonsai masterpieces. It then covers bonsai styles, the appreciation of bonsai, plants suitable for bonsai, raising, care and training of bonsai. Illustrations, black and white photographs and color plates.

Instructor's Manual for Introduction to Bonsai - A Course Syllabus, by Thomas L. Zane. Published by Backyard Bonsai, 1993 - 1996, 203 pages.

For each chapter of the *Syllabus* by the same author, the *Manual* supplies a detailed lesson plan, pointers and considerations, suggests primary and optional activities, lists equipment and supplies and where appropriate, offers related material beyond the basics. Contains an annotated bibliography and an annotated listing of audio visuals with sources indicated. Includes masters for overhead transparencies. Illustrations, 3-ring notebook.

Introduction to Bonsai - A Course Syllabus, by Thomas L. Zane. Published by Backyard Bonsai, 1988 - 1996, 106 pages.

A full-sized student syllabus designed for the beginning student. Includes sections on bonsai styles, tools, pruning, wiring, styling, pot selection, potting, aftercare, index, glossary of terms, styling flow chart, and list of recommended audio visuals. Illustrations, spiral bound.

Japanese Art of Miniature Trees and Landscapes, The, by Yuji Yoshimura and Giovanna M. Halford. Published by Charles E. Tuttle, 1976, 220 pages.

The first edition published in 1957, was a pioneer English language book of quality written by the Curator of Bonsai at the Brooklyn Botanic Garden. It includes detailed instructions with diagrams, charts and photographs on every phase of the art of bonsai. Includes: propagation and training; hints for small apartment growers; daily and seasonal care; treatment of pests; and how to judge and select, and exhibit bonsai. Appendices include detailed information on tools and equipment, soil, an extensive listing of basic data on bonsai plants, a plant index by English names, scientific names and Chinese-Japanese characters. Illustrations and black and white photographs.

### **Magazines:**

"Bonsai", published by the American Bonsai Society.

"Bonsai Magazine", published by Bonsai Clubs International.

"Bonsai Today", published by Stone Lantern Publishing Co.

"Florida Bonsai", published by the Bonsai Societies of Florida.

"Golden Statements", published by the Golden State Bonsai Federation.

"International Bonsai", published by The International Bonsai Arboretum.

**Videos:** (Available from the BSF Educational Services)

Bonsai: The Art of Training Dwarf Potted Trees.

This is a video production of the Brooklyn Botanic Garden's film 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.

### Designing a Bonsai.

Tom Zane of Florida covers a brief history of bonsai and a discussion of bonsai rules, followed by a lecture and demonstration of the principles of designing bonsai. It concludes with the potting of the demonstration tree. 50 minutes.

### Growing Art of Bonsai, The.

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. Topics include: history, styles, creating a bonsai, tools, pruning and wiring, soils, pots and repotting, watering, fertilizers and insect control and seasonal care for all types of trees. 58 minutes.

### 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.

## **APPENDIX E: ACKNOWLEDGEMENTS**

This *Guide* is the cumulative effort of many people. Dennis Makishima pioneered the effort towards a standardized basic bonsai instruction program over the last several years for the GSBF. A GSBF committee composed of Bobbie Burr, Michael Greenstein, Mel Ikeda, Ron Kelley, Cheryl Manning, Lyn Stevenson, John Thompson, and Chris Westvig worked on this guide. Dennis continued to guide the committee as an advisor.

The *Guide* was reviewed and edited for use by BSF by Thomas L. Zane, a member of the BSF Education Committee.