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Bonsai & Stone Appreciation

2022
Q4

THE ANNUAL MID-AMERICA BONSAI EXHIBIT

RMBS 53RD ANNUAL EXHIBIT

SUISEKI EXHIBITION AT THE IBC

CHŌSEN: THE CHALLENGE

THE EVOLUTION
OF A DRAMATIC COASTAL SCENE

INTRODUCTION TO SUISEKI

SHOHIN MOUNTAIN SAIKEI

BONSAI FROM
INEXPENSIVE MATERIAL

BONSAI
AND CLIMATE
CHANGE

SPECIES GUIDE:
THYMUS CAPITATUS

A TRIBUTE
TO PAULINE MUTH



Carpinus coreana, 93 cm
wide by 90 cm tall. The
trunk is 33 cm wide. Sae
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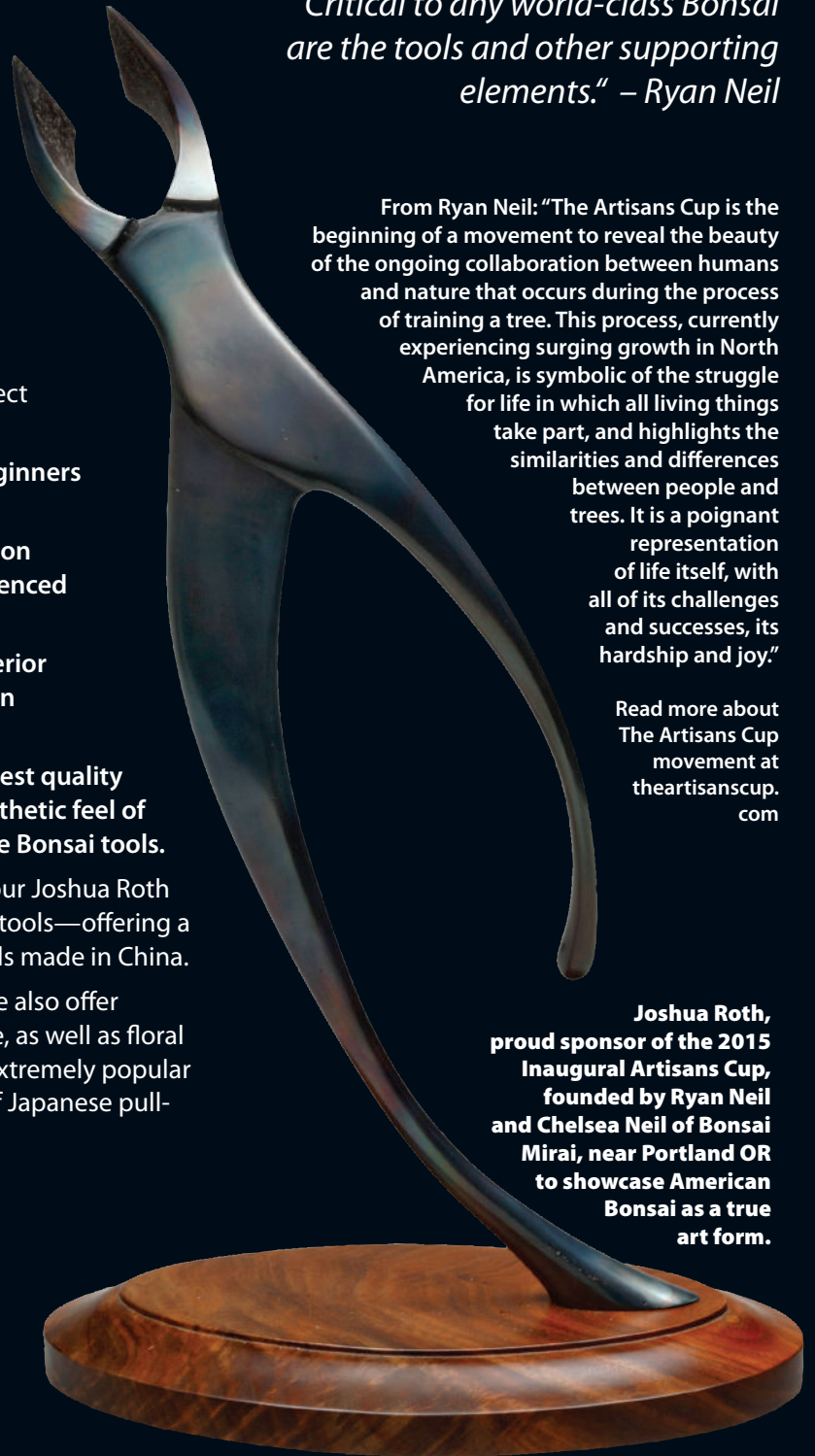
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From Ryan Neil: “The Artisans Cup is the beginning of a movement to reveal the beauty of the ongoing collaboration between humans and nature that occurs during the process of training a tree. This process, currently experiencing surging growth in North America, is symbolic of the struggle for life in which all living things take part, and highlights the similarities and differences between people and trees. It is a poignant representation of life itself, with all of its challenges and successes, its hardship and joy.”

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President's Message

Just a month ago, BCI lost one of our dearest and long-time board member and friend, Pauline Muth. I have personally known her for more than 40 years, and her passing has created a huge loss in the worldwide bonsai community.

She was a fixture at every BCI and ABS convention. She was a true bonsai artist, teacher, and potter, but most of all, a friend! She made us better people, and we will all miss her dearly. Rest In Peace, my friend.

We just had our annual BCI board meeting on Zoom. Coming in 2023, we will have our annual BCI convention in China from September 29 to October 5.

We will also have a regional BCI convention in the Philippines in April and Indonesia in August.

So please mark your calendar. You won't want to miss these three wonderful conventions.

We are also discussing the possibility of selling a new bonsai tool. It's a scissor that will cut 4 mm diameter aluminum wire and branches 6 mm thick. We will announce its arrival in upcoming editions of the BCI magazine.

I would also like to welcome our newest board member from California, David Nguy. He will be an excellent addition to our already great board.

Due to the Corona virus, many of BCI's friends, supporters, and Board members could not attend the 60th bonsai convention in Taiwan. Thank you again, I.C. and Helen Su, for all of your hard work.

The annual BCI fund raiser auction will be held from November 19 to 26th. Please look for items to donate, and please bid and support BCI.

If you are not a member of Bonsai Clubs International, please consider joining us on our historic bonsai journey.

The love of Bonsai is very important in all of our lives. We must continue to spread the Love of Bonsai everywhere we travel in the world. There is no room for hate in the bonsai world, only love. 🌳

Thank you,
Frank Mihalic,
The 28th President of BCI



This stainless steel scissor will cut 4 mm diameter aluminum wire and branches 6 mm thick



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See page 72.



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For more information contact:

Frank Mihalic, president@bonsai-bci.com

Message from the Editor

Do you know in which growing zone you are located? If you do, you'll understand which species of trees and shrubs are suitable for training as bonsai and how to care for them through their growing season. One of the best resources for plant hardiness zone maps is <https://davisla.wordpress.com/plant-zones/>. The maps here give an indication of whether a plant is likely to be able to survive in a specific location based on its minimum survival temperature. However, the maps do not indicate maximum temperature, humidity, light, and soil moisture content, all essential factors in a plant's survival. And when climate change is factored in, a bonsai grower must be keenly aware of local climactic conditions and keep an eye on the weather at all times.

The two bonsai exhibits in this edition are in temperate growing zones similar to Japan and most of Europe. The excellent trees in these exhibits are either hardy native species or popular and traditional species of trees used in bonsai. The exceptions are the tropical species that must be kept indoors during the winter.

Lovers of tropical species are sure to enjoy the mountain saikei project by Nikunj and Jyoti Parekh. They are grown outdoors if you are in the tropics or indoors under grow lights if the growing zone is 8 or colder.

Check out the Species Guide on page 56 for the potential of *Thymus capitatus*, or Spanish oregano for bonsai in growing zones 9 and 10.

Steve Ulrich explores the Eastern white cedar for its suitability for bonsai, perfect for zones 2 to 4, where winter temperatures dip to -40°C.

BCI Director Massimo Bandera has a fantastic story to share about his bonsai journey, a needle juniper (zones 6-8), and the start of his friendship with his teacher and mentor, Masahiko Kimura.

Ted Matson is the curator at the Huntington Botanical Gardens in San Marino, California. He combines a gift to the garden, a gang of volunteers, and some stones he collected over several decades to re-imagine a coastal scene with *Foemina* junipers. The result is inspiring.

Danilo Scursatone has been experiencing abnormal weather patterns in the Italian Alps, where he grows bonsai. Out of necessity, he discusses climate changes and how we can keep our bonsai healthy during these weather anomalies. How are your trees doing? Do you notice any changes in your environment? Drop us a line.

The weather is not so crucial for stone lovers, but geology, culture, nature, ethics and aesthetics are. Budi Sulisty reports on a viewing stone exhibit in Indonesia. He reminds us about unethical stone sellers who alter stones but pass them off as all-natural and how they tarnished Indonesia's reputation. The exhibit is a sure sign that things are improving for stone lovers. Aldo Marchese introduces us to the Japanese aesthetic of *suseki* and explains this art's connection with nature and culture. Luciana Queirolo assigns the BCI Excellence Award to a beautiful stone from Lombardy, Italy.

I end this message on a sad note. BCI Director Pauline Muth died shortly before the Annual BCI Directors Meeting. Please read her tribute on page 68 to appreciate her notable contributions to the world on bonsai. We will all miss her very much. 🌱

—Joe Grande, Canada

MISSION STATEMENT

BONSAI CLUBS INTERNATIONAL

Bonsai Clubs International, a not-for-profit educational organization, advances the ancient and living art of bonsai and related arts through the global sharing of knowledge. We educate while promoting international friendship and solidify world relationships through cooperation with individuals and organizations whose purpose is consistent with ours.

EXECUTIVE COMMITTEE

Frank Mihalic, President
USA

president@bonsai-bci.com

Sujata Bhat, 1st Vice President
India

bcivp@bonsai-bci.com

Min Hsuan Lo, 2nd Vice President
Taiwan

bonsailo@mail2000.com.tw

Les Dowdell, Secretary
Canada

secretary@bonsai-bci.com

Roger Snipes, Treasurer
Washington, USA
treasurer@bonsai-bci.com

Past President

Glenis Bebb, Australia
glenisbebb@gmail.com

BCI Legal Advisor

Vic Ceballos, Philippines
chilloutprof@yahoo.com

DIRECTORS

Massimo Bandera, Italy
mb@massimobandera.it

Enrique Castaño, Mexico
ecs7768@yahoo.com

Chen Chang, China
chairman@pck.com.cn

Piotr Czerniachowski, Poland
piotrbonsai@interia.pl

David DeGroot, USA
degroot@comcast.net

Sae Won Kim, South Korea
sunyoubonsai@hotmail.com

Susan Lee, Philippines
susanlee@yahoo.com

David Nguy, USA
waimexport@aol.com

Václav Novák, Czech Republic
vaclavbonsai@gmail.com

Bhavna Shah, India
bhavna.atul.shah@gmail.com

Helen Su, Taiwan, R.O.C.
hweiyng.cheng@gmail.com

Budi Sulisty, Indonesia
budisulisty22@gmail.com

BCI BUSINESS OFFICE

Larry Stephan, Business Manager
PO Box 5068

Woodridge IL 60517 USA
office@bonsai-bci.com

WEB SITE MAINTENANCE

Bonnie Moore, Canada
neveryonas@shaw.ca

EDITOR

Joe Grande, Canada
editor@bonsai-bci.com

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www.bonsai-bci.com,
office@bonsai-bci.com,
phone 847-612-5133,

PO Box 5068
Woodridge, IL 60517
USA.



EDITOR

Joe Grande: editor@bonsai-bci.com
41110 Mun 53 N
Ste. Genevieve, MB Canada R5J 0B3

MAGAZINE ADVERTISING

Please visit www.bonsai-bci.com/advertise or contact the editor or the BCI Business Office.

CONTRIBUTING EDITORS

Massimo Bandera, Italy & Spain
Gudrun Benz, Germany
Min Hsuan Lo, Taiwan
Danilo Scursatone, Italy
Budi Sulisty, Indonesia
José L. Rodriguez Macias, Puerto Rico

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Bonsai & Stone Appreciation Magazine (ISSN 1068-6193 USPS 901-680) is published quarterly by Bonsai Clubs International, Inc., at PO Box 5068, Woodridge, IL 60517 USA, and is sent to its members. Annual membership dues include a 1-year subscription to the Magazine. Back issues are available from our business office. Periodical postage is paid at Woodridge, IL, the USA, and additional mailing offices. This issue is printed in USA. Postmaster: send address changes to *Bonsai & Stone Appreciation Magazine*, PO Box 5068, Woodridge, IL 60517 USA.

Advertising, Editorial Policy and Deadlines:

For advertising space or rates, please visit www.bonsai-bci.com and under the Magazine menu, choose Advertise.

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Authors are requested not to submit articles simultaneously to another publication.

PUBLISHING SCHEDULE

Issue	Month	Closing Date
Q1	J/F/M	December 1
Q2	A/M/J	March 1
Q3	J/A/S	June 1
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Bonsai & Stone Appreciation

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OCTOBER/NOVEMBER/DECEMBER

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FEATURED ON THE COVER: *Carpinus coreana*, 93 cm wide by 90 cm tall. The trunk is 33 cm wide. This Korean Hornbeam was taken from Mangun Mountain in Namhae County, South Gyeongsang Province, South Korea by Jeong Sik Kim on 2002. Sae Won Kim bought this tree in 2019 from Jeong Sik Kim. Jeonh Sik Kim is bonsai hobbyist, but he is a bonsai artist, specially for *Carpinus*.

CHŌSEN

The Challenge

A Gift and a Memorable Encounter with “The Magician”

By Massimo Bandera, Italy

Translation by Joe Grande



Sketch by Masahiko Kimura.

After meeting him three years earlier in Italy, the following year in Japan, and the same year in Luxembourg, I finally had the fortuitous opportunity to work for the first time with my future teacher, Masahiko Kimura, in Switzerland in May 1993. The experience of “first time” was terrible and amazing at the same time, incredible, a real milestone in my life. It was my first learning experience in the Japanese tradition.

In the end, the Master said only one word: Chōsen, the challenge.

I will summarize the story briefly to understand the experience I mentioned, which marks the basis for the beginning of my correspondence with the teacher and my studies with him.

On May 1st, 1993, my friend Pius Notter organized a seminar with the Kimura at his home, Boswil in Switzerland, with people coming from all over Europe. As an Italian, obviously, I would participate.

With my Japanese teacher, Sawa, and Maria Teresa, we begin the adventure of this mythical day. The room is a bit small, and the seminarians are very serious and composed. Work begins: Kimura asks the participants for ideas on each bonsai. I was the only crazy one of the five seminarians to have brought an important plant. Under the organizers’ advice, the others brought simple and easy plants. In fact, this seminar was not scheduled because the Master was there for a vacation after the European congress in Luxembourg; it is known that Kimura sensei does not intervene on plants in seminars, much less sculptural carving.

With my Juniper, which was obviously to be sculpted, I was beyond the program’s scope, which already caused terrible moods in the room.

At a certain point, after minimal interventions, the serene Kimura, who is on vacation, tells me to move on to applying wire to the branches. This meant not sculpting, that is, not doing what I had hoped for and worked so hard for. I protested and asked to intervene on the wood; the Master calmly explained to me, like a Taoist sage, that sculpting with electric tools is not done in seminars and, in any case, it is a very difficult thing to do well. Not happy, a little disappointed, and a little unconscious, I take the electric cutter in my hand and start sculpting.

Suddenly, as if an evil planet had turned him on with anger, with his face turned into a demon mask of the NO theater, he throws me a withering glance and says to me: “No! The power cutter disturbs the others!” My unthinkable, unacceptable disobedience and impertinence had altered him, and the thing was going badly. Without actually thinking everything through, desperate and perhaps even crying, I insist on my unforgivable attitude. On the advice of my friend Pius, I go into the dark closet next door, continue to use the electric cutter, and try to carve my needle juniper bonsai.



Suddenly, as if an evil planet had turned him on with anger, with his face turned into a demon mask of the NO theater, he throws me a withering glance.

Top: Needle juniper before the workshop.

Bottom: Alone, with my tree and the electric cutter in the closet.



The gift, an Egyptian bracelet in faience, from the Middle Kingdom, over three thousand years old.

So I decided to give him the gift there, amid everyone, in the middle of the seminar, in the turmoil and general chaos, hoping that at least this important gift would move him.

Kimura transforms the seminar into a collective demonstration.



Every so often, the Master opens the door and looks at me each time with a different mask. Between fury and ferocity, worried and grim looks, gestures of anger and outbursts of violence, he slammed the door, shutting me in the closet, alone with my bonsai and my broken hopes. By now, time was passing, unstoppable. Desperate, I try for all or nothing.

Quite by chance, I had brought a gift for the Master to give him as a thank you at the end of the work. Not so much for the seminar as for his work as an avant-garde bonsai artist with whom I hoped to have a cultural exchange. Then, as today, I have such admiration for the Master as a man and artist, perhaps because, in the mountains where I live, tree forms with sculptural components abound. The technique of opening the Shari is based on the fibers of the bark in larches, pines, and junipers, which I see an outstanding natural beauty in his work with these species.

So I decided to give him the gift there, amid everyone, in the middle of the seminar, in the turmoil and general chaos, hoping that at least this important gift would move him. My Japanese teacher Sawa begins to translate, a little amused and astonished, while the Master stands at attention and lights his cigarette as he usually does when he receives gifts.

The important gift I brought with me consisted of an Egyptian bracelet created with faience from the Middle Kingdom, over three thousand years old.

I was unaware of his passion for Egyptology. As soon as Kimura sensei understood the rarity of the gift, he transformed, shocked and amazed like a child. He ran around the room briskly, shouting to his Japanese assistants about the fabulous bracelet he had been given!

The technique of creating Shari is based on the fibers of the bark.





Meanwhile, the other seminar participants were plotting my death, regardless of cost or consequences!

Top left: Kimura and Bandera after the workshop with the carved and wired needle juniper.

Middle left: The dedication "Chōsen" on the band of the kimono.

Bottom left: The juniper after the workshop, 1993.

Top right: The juniper in a new pot in 1994.

Bottom right: The juniper at the end of the growing season in 1994. Photo by Antonello Beniamino.



The Master was very creative and very excited. That's why he created a masterpiece, which he rarely does in demonstrations.

*Top: Chōsen, The challenge
Juniperus rigida
h 70 cm, Tokoname vase
Author Masahiko Kimura,
Photo: Antonio Attini*



*Bottom left and right, and facing page, top left, and bottom:
Alessandro Bonardo, an apprentice of Kimura, and Massimo Bandera wire and refine the tree in 2019.*





Giuseppe Attini's logo, the Fuji Kyookai Bonsai avant-garde school symbol, is derived from the bonsai "The Challenge."

Activated and turned on, as a true artist can do, he compliments, sculpts, and teaches. In addition to personally carving and explaining amazing things, he practically transforms the seminar into a collective demonstration. I remember the photographer who threw himself from one side of the room to the other, as if hanging from vines, to take photographs and enjoy the show. Meanwhile, the other seminar participants were plotting my death regardless of cost or consequences!

In that demonstration, Kimura explained many techniques. The importance of alternating the sculpture between simple and complex parts. Not creating a too complex figure. The alternation between small and large, between inside and outside. The old branches that descend from the apex, following the curves of the trunk, and the bends that split but do not damage the branches, at least in his hands, just as a bee sting does nothing. And again, repositioning of veins and cuts against the vein are unimaginable when the work is completed.

The Master was very creative and very excited. That's why he created a masterpiece, which he rarely does in demonstrations.

At the end of the work, he gave me some photographs of his most beautiful bonsai, "the dragon," which he had brought as a gift to Felipe Gonzales, then president of Spain and his important client. He writes a dedication to me on the Kimono belt: Chōsen, the challenge.

I called this bonsai "The Challenge," from which the logo, the work of Giuseppe Attini, of my school, the Fuji Kyookai Bonsai, derives.

At dusk, I see the light play on the undulations of that sculpted trunk. In addition to the memory of that day, the works in marble by the divine Michelangelo come to mind.





In one of his letters from December of the same year, the Master told me: “The bracelet is exhibited in a room with other gifts from friends. The challenge is how two famous sailing pioneers, Kenichi Horie, who goes on to become the first person to sail solo and non-stop across the Pacific Ocean in 1962, wins, and becomes a hero, and the other, Naoki Uemura, attempts the same feat but fails and dies.”

It should not be surprising that the Master mentions two people engaged in “extreme navigation.” Perhaps not everyone knows that Kimura sensei is passionate about hunting and fishing, especially deep-sea fishing. When he allows himself some time away from bonsai, he goes fishing in the ocean with a group of friends; Kenichi Horie is a hero to him. 🌲

In 2021, Pupil Fabio Marzullo and teacher Massimo Bandera prepared the tree for a formal photo session with Pangrazi.

At dusk, I see the light play on the undulations of that sculpted trunk. In addition to the memory of that day, the works in marble by the divine Michelangelo come to mind.





Chosen

"The challenge"

Juniperus rigida

h 70 cm, Tokoname vase repaired with the Kintsugi process, also called "Golden Joinery."

In the collection of Massimo Bandera

Author Masahiko Kimura,

Photo: Pangrazi

Bonsai Reimagined: The Evolution of a Dramatic Coastal Scene

By Ted E. Matson, USA

Photos courtesy The Huntington Library, Art Museum, and Botanical Garden

Over ten years, as they grew and we worked on them, they evolved into much more dramatic trees, many with slight curves to their trunks, swooping branches and multi-tiered pads, and definition developing in the lifelines running up the trunks.



Inspiration

On February 19, 2022, a team of volunteers assisted me in the planting of a massive new bonsai for the collection at The Huntington Library, Art Museum, and Botanical Gardens in San Marino, California. Inspiration for the piece came about with the evolution of the trees themselves, a group of large *Foemina* junipers (*Juniperus Chinensis* 'foemina') that originally came to The Huntington in 2010 as a donation from Eiko Maeda after the passing of her husband, bonsai hobbyist Minoru "Bob" Maeda.



The donation consisted of two large forest bonsai, one with seven trees and one with five (Photos 1 and 2). All were tall, and some had heavy trunks, but the trees were not in good shape. Styled with (lots of jin and shari) and planted by Bob, they were very young in their training, and the forests hadn't really developed their character. Part of the reason was the trees were stressed by the heavy, gummy soil they were planted in, and they weren't going to get better as they were. So, needing to bring the trees back to good health, we separated and planted them in individual nursery containers with our bonsai soil mix and set them aside to grow.



Over ten years, as they grew and we worked on them, they evolved into much more dramatic trees, many with slight curves to their trunks, swooping branches and multi-tiered pads, and definition developing in the lifelines running up the trunks (*Photo 3*). As we continued to water and rotate, and as they moved around when we took them down to work on them, certain trees started to evolve natural relationships. I could see arrangements expressing the rugged coastal scenes that one might see in parts of Japan, California, Oregon, etc.

Creating a coastal planting with the scale of these trees was one thing; including the necessary stone to match the scale and drama added significant challenges. The stone was not an issue. Over decades, I had led groups of bonsaiists out to accessible tufa beds to collect calcium carbonate (the same stone in the weird formations of Mono Lake, CA). Lying on the surface of the desert and exposed to blowing sand, tufa develop holes, blades, pitting, and all manner of rugged textures and make ideal stone for use in saikei. Over those many trips, I



collected a shed full of really nice, sizeable pieces and knew that this was the perfect planting for it (*Photo 4*).

The biggest issue was the pot. It had to be large enough to hold everything, but it couldn't be too deep to obscure the view of the stone/water line. We had large bonsai pots in our inventory, but nothing really suitable. Most shallow pots would be overwhelmed, or others were so deep they'd swallow everything up. The solution came in 2017, when we received a gift that included, among some excellent bonsai, two very large, brown ceramic suiban (5 feet x 3 feet x 2 inches). So now, I had the framework to start thinking about how this piece could come together (*Photo 5*).

The opportunity finally came after two years of the Covid-19 shutdown. With the country opening up, events were being scheduled, and The Huntington determined that the Golden State Bonsai Federation could revive its annual Bonsai-a-thon fundraising event in late February 2022. I felt that this event would be the perfect venue to highlight the creation of this bonsai as a public demonstration when the bonsai community would be out in force. However, it was not to be, as Covid issues forced GSBF to postpone the event until April 2-3, 2022.

I wasn't sure that it would be safe to do the kind of work we needed to do at that time of the year as we could start getting into severe heat. So we decided to do the demonstration the week before our scheduled February 26 date, film it, and release the video on public media on that date to publicize the rescheduled April event. On the morning of February 19, I gathered a team of volunteers and videographer Tom Lau, and we got to work.

Preparation

Like all bonsai demonstrations, the work actually started many days before. We'd certainly been grooming the trees over several months with the demo in mind.

However, we also had to prepare the pot. Since it was a suiban, it had no holes. It was shallow, and I'd



considered using it as is, but I still had concerns. Luckily, Tony Thien, a volunteer, came up with a solution. He owned a very expensive diamond drill hole saw. And, using a variable speed drill, he hand-cut six holes through some tough ceramic in short order. We wired in plastic screens to cover the holes.

I glued a sheet of galvanized hardware cloth to the bottom of the pot at multiple points using a two-part, heavy cure epoxy. The cloth gave anchor points wherever I needed them to tie down the trees properly (Photo 6).

A few days before the demo, I made up five gallons of “muck.” My recipe is adobe clay (which I collected from a construction site on the property) and Canadian peat. I pulverized the clay and sifted out any pebbles and coarse sand. I also sifted the peat to remove sticks and twigs and saved only the fines. (I do not use sphagnum or basket moss for this application.) I mix the dry clay and peat in equal parts, add water and knead to get everything fully integrated into a stiff cookie-dough-like texture (Photo 7).

I mixed soil using our standard 3-part mix (scoria, pumice, compressed clay). We may often use a finer mix with organics in saikei, but I felt that the size of the planting area was large enough that we didn’t need it in this case.





I also soaked the tufa for a day in tubs of water with some liquid fertilizer mixed in (Dr. Earth 4-4-4). I soaked the stones, so they don't suck all the moisture out when planting, and it's easier to stick the muck to the stone. They also provide the trees with added nutrients, encouraging a nice patina of moss to form.

Finally, on the morning of the filming, my volunteers helped gather the tools, equipment, and other supplies we'd need, and when Tom said "action," we launched into a three-hour adventure.

Process

There are multiple ways to build a saikei. In this situation, we used muck to build a wall with the tufa and create a cavity. The selected stones were placed with their plain, concave surfaces to the inside and cemented in place with the muck to form the wall (*Photos 8 and 9*).

The most sculpted and interesting surfaces faced outward, with the most appealing pieces used for the front and placed to emphasize the wave-eroded caves and multiple inlets found in rough coastal waters (*Photo 10*).

I placed higher stones around the back of the composition so it would have a gentle forward slope to a low focal stone at the front. Some stones were stacked and recessed to add height where needed. (When finished, one shouldn't be able to tell how many stones were used, but get the feeling that they're all part of one larger hidden mass. Like one of my early teachers told me, they should look like "glimpses of the bones of the earth.")

Once a complete perimeter of stones had been placed and cemented, we anchored several tie-down wires to the hardware cloth. The hardware cloth took no space in the pot and allowed us to place tie-down wires right where we wanted to place the trees (*Photo 11*).



At that point, we started placing the trees, which some of my volunteers had started removing from their pots, knocking the soil away and wrapping in damp towels. I started with the ocean side of the composition, which was the most challenging because of the trunk angles of some of the trees. Since I was depicting a wild, active landscape, I deliberately crossed one of the rear trunks and used the lean of that tree to “invade” the space of another. This helped create the dynamic tension that gave the piece added energy (*Photos 12 and 13*).

We used the tufa and/or set wood blocks under the bases of the trees to counter the tie-down wires and create stable platforms for each tree as we placed them. In some cases, we had enough deadwood for leverage. In others, we had to drill screws in and twist the wires over them to set the trees firmly (*Photos 14 to 18*).

As we set each subsequent tree and anchored the base, we used wire to “tie” the upper trunks together. This ensured that we maintained the exact position and relationship between all trunks as intended and avoided unwanted shifting as we worked soil in (*Photo 19*).

Overall, with a twist here, a turn there, and a bit more lean, all elements started to fit. One exception was a long branch off the top of one of the trunks in the back that just had no place to go. So, it went. Finally, we got all trunks solidly in place, and my crew worked in many gallons of bonsai soil (the same scoria, pumice, and compressed clay mix) (*Photos 20 to 22*).

After that, we applied moss. Here again, my muck mixture comes into play. We added water to the heavy muck to create something like soft butter. Then, we wet the moss, turned it over, and “buttered” the bottom with a thin layer of the muck. That helps the moss stick and adds contour to our coarse bonsai soils. The moss thrives on the thin layer of highly acidic (peat) and organic matter (adobe clay), and it doesn’t filter down and affect the soil structure. We piece the moss and press the edges rather than using large sheets, to add dimension and depth. Different varieties of moss also create interest, giving the impression of shifting, dappled light filtering through the canopy above (*Photos 23 and 24*).

After the moss was applied, we cleaned the exposed tufa (nothing is worse than seeing a chunk of white pumice where it shouldn’t be) and took care of the seams where moss met stone, so the stones looked like they disappeared into the ground.

Finally, we addressed the area that represents the water. To represent the choppy water we’d see where there’s a lot of wave action, I chose a gray, chipped granite for the water surface. The gray color creates a somewhat stormy mood, and the texture looks like light reflecting off rippling wavelets. Too fine a particulate matter would have been too calming. We ensured the





granite was flat and level and not curving up to the pot edge or land edge, as that would be one of the little things that take away from the illusion (*Photo 25*).

After three hours, we were done! And right on schedule (*Photos 26 to 28*).

But, we weren't really done. We actually ran out of soil. I'd mixed plenty days before, but a colleague "borrowed" some without letting me know. As a result, the completed initial piece had a relatively flat soil surface, which emphasized the ring of stones all around. So, a few days after the initial planting, I mixed up more soil, removed the moss on the right side of the composition, and added and contoured more soil. We added extra stones, setting them in the soil to appear through the moss, which helped break up the surface area and make it look like a larger rock mass was underneath (*Photo 29*).

Post Script

The piece was presented to the world via social media on February 26. But it made its public debut on April 2-3, during the rescheduled Bonsai-a-thon fundraiser. In preparation for that, I did some initial wiring to add more dramatic angles to some branches and break up some foliage masses. I also did a complete pinching, as all trees just took off after being repotted, extending buds by one inch within ten days (*Photo 30*).

The plan is to allow the branches on the left side of the composition to extend and those on the right rear held in check. This adds movement overall. We will continue to wire to bring branches down, break up certain empty spaces, and create more spacing in some of the heavier pads in the crown. We'll also detail some of the unworked branch stubs, including the large one we took off in planting.

We'll continue with some of this work in the Ben Oki Nursery for a while, but eventually, we'll find a special place for future visitors to The Huntington to get a chance to see it for themselves. 🌲

ABOUT THE AUTHOR: Ted Matson began studying bonsai in 1979 in San Francisco. Current memberships include Descanso Bonsai Society (a past president), the California Bonsai Society and the former study group, Nampu Kai, a group comprised of John Naka's students. He also is a co-founder of the California Shohin Society (a statewide organization devoted to the study of the smallest category of bonsai). He has served as an elected trustee and held most all executive positions, including president (2008-2009) of the Golden State Bonsai Federation, a statewide organization of clubs, and also is a former Editor of *Golden Statements*. (His articles have appeared in various bonsai publications and newspapers.) From 1998 to 2004, Ted served as the Chair of the GSBF Collection at the Huntington Committee, serving the needs of the permanent masterpiece bonsai collection at the Huntington Botanical Gardens in San Marino, California. Today he serves as a curatorial administrator of education, volunteer and communications programs for the joint bonsai collections at The Huntington.

Watch the video at:

<https://www.youtube.com/watch?v=JLeBCzpNxR0>





Coastal Planting
Created on Feb. 19, 2022
By
Ted Matson &
Huntington Bonsai Volunteers
Trees originally from
Bob Maeda

INTRODUCTION TO SUISEKI NATURE'S ART

By Aldo Marchese, Italy, Courtesy Branch Magazine

Translation and adaptation by Joe Grande



BCI Director Massimo Bandera facilitated a cultural exchange between *BCI Bonsai & Stone Appreciation* magazine and *Branch* magazine, a digital publication of IBS (Istruttori Bonsai e Suiseki), Italy where both organizations share articles with their respective readers.

Branch



Traditionally, the word Suiseki is divided into two Kanji words, which assume this meaning: **Sui (Water) and Seki (Stone).**

This is a contraction of another term that has a more complex meaning and translation:

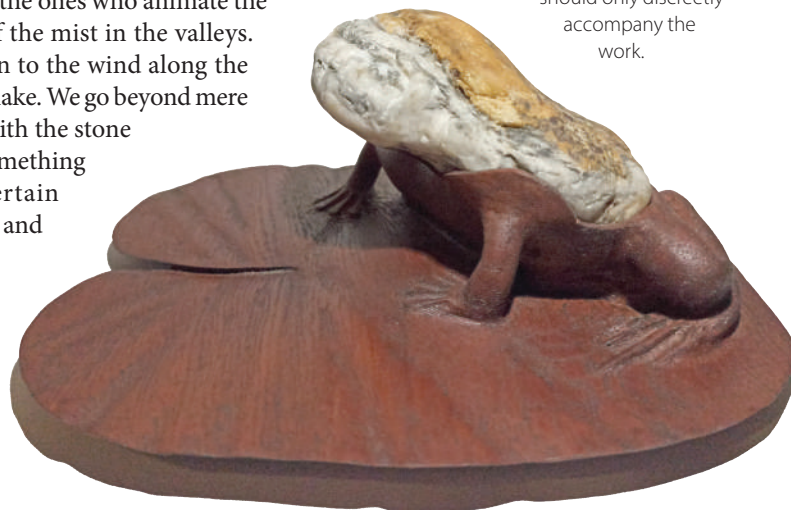
Sansui Keijo-Seki: scenic, mountain, and water landscape.

Suiseki is a form of art given to us by Nature. The evocative power of a stone suggests realistic scenarios, objects, landscapes, or human and animal figures. “The human being focuses on the small to attain the whole,” leaving ample space for meditation in the observer’s mind. Their shape, surface, and color convey emotions and sensations to us.

Thinking that Suiseki is only an art of Nature, seems like an understatement. Everyone can recognize a mountain or a lake in a stone, but the true Suisekist goes beyond the form. We are the ones who animate the details of the stone. Catch a glimpse of the mist in the valleys. Observe the snow-capped peaks. Listen to the wind along the slopes or feel a stillness of a sunset over a lake. We go beyond mere observation and enter into symbiosis with the stone by meditating with it and becoming something deeper. Concentrating on feeling certain emotions takes us away from everything and empties us by filling us with nothingness. We are free from being physically in a specific place, from abstraction.

Top: Doha seki “Enchanted Hills” - Calabrian green schist. Aldo Marchese collection.

Bottom: Viewing stone “the frog,” 6 x 9 x 8 cm, Ionian Sea, Calabria, Italy. Marble-like metamorphic with black and yellow veins. Aldo Marchese collection. Presented in a Chinese style in which the wooden support (the shizuo) completes the artistic design, contrary to the daiza, which in perfect Japanese style should only discreetly accompany the work.





This palombino stone, very square at the base, is a practical demonstration of how the Suisekist finds different solutions through the study and analysis of the stone. Many respect the cardinal principle of not modifying the stone. Furthermore, in the photos taken a short time ago, the patina of time on its surface can be observed and appreciated without the limestone effusions present at the exhibition in 1998. This reinforces the concept of “Yoseki” (cultivation of stone), in which the surface is free from the defects of youth but expresses the proper patina of time.

The aesthetic qualities that a suiseki must possess are three: evocative potential, attenuated color, and balance.

1. Evocative potential: The beauty of suiseki derives from the ability of the stone to suggest a scenario or an object. The important thing is that it is associated with Nature, where the evocative potential is unlimited. The simplest stones can express the greatest expressive potential. A suiseki must not be an exact copy of natural subjects, but the stone must stimulate the imagination, inviting the observer to complete the picture. It is customary to give the suiseki a poetic name that expresses its evocative qualities or indicates the simple place of discovery.

2. The color should be dark and muted. Color is a vital element of evocative potential. The most popular stones are those with an indistinct mixture of colors that can be enhanced by forming a patina. Collectors develop a patina with the practice of “Yo-seki,” cultivating the stones until they take on a uniform lived-in surface texture.

“Fairy tale landscape,” Luciana Queirolo. Bottom photo shows the patina in 1998 at the European Suiseki Expo in Lenzburg, Switzerland.





3. Balance. It influences the aesthetics of the stone. The collector examines the stone from all six sides and must look for asymmetrical elements, not repetitive, irregular, and contrasting, but in harmonious balance.

Suiseki Art is Superfine

It surprises me how almost all texts dealing with Asian art, such as bonsai, in its various aspects, deal with the aesthetic/philosophical/religious aspects. Sometimes with an introduction or an entire chapter and usually in the light of Shinto thought and intimate views typical of Zen culture. Yet, this treatment is not found (if not mentioned) in the books concerning suiseki.

Yet, suiseki, rich in contemplative and evocative aspects, surpasses many other Asian arts. In addition, suiseki represents a vital component of technical, methodological, and stylistic correctness, especially in its exhibition as a Tokokazari in the Keido aesthetic.

Through Suiseki, we admire and appreciate Nature through the stones. We experience the beauty of the universe and the microcosm it represents while simultaneously encountering intense emotions and fantastic images through evocative stimuli.

Top: Dan seki "Night glows," Calabrian dark dolomite. Aldo Marchese collection.

Middle: An exceptional suiseki that evokes the iconic Mount Fuji in Japan.

Bottom: The majestic Mount Fuji with a traditional Torii gate in the foreground symbolically marking the transition from the mundane to the sacred.



This pleasure can represent an evocative concept parallel to the Japanese concept of *Wabi* and *Sabi*, which I mentioned during my brief reflection on Shinto and Zen.

Except *Suiseki*, where else can “WABI” be found as a sense of inner well-being and satisfaction in the face of the greatness of Nature? All are expressed in a poor and naked simplicity as in a small and simple stone.

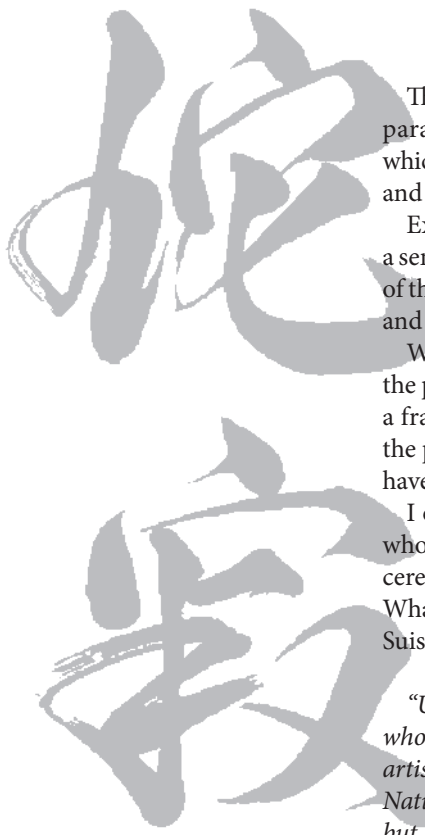
Where, more than in *Suiseki*, can “SABI” be found as the pleasure of preserving and holding in one’s hands a fragment of Nature that carries with it the signs of the past and of the changes that the natural elements have slowly impressed on it.

I often think this is why many great Asian artists, who excel in arts such as bonsai, shodo, ikebana, tea ceremony, etc., converge inexorably towards *Suiseki*. What attracts the artist to this type of art? What makes *Suiseki* the art in which many are passionate?

“Usually, artists create and transform material; those who paint, sculpt, or make bonsai. The Suisekist is an artist entrusted with a different task, interpreting what Nature has created. In Suiseki, the artist does not create but interprets. The greatest Japanese artists recognize that Suiseki is the art par excellence of respect for Nature, which is why it is an art that brings you closer to it. It helps you to learn to observe and truly respect Nature, finding meaning in an inert material, elevating it with spirituality. This is the meaning in Japan”!

—Kunio Kobayashi

The concept of naturalness is intrinsic to the term *Suiseki*, meaning that the stone must appear to be worked only by time. Both for the *Wabi* motif (the hand of man must not be visible) and the profound Shinto conception of respect in which a *Kami* (spirit) lives in everything in Nature. For this reason, many *Suisekists* admit stones only found by chance in Nature in their compositions, worked and polished by Nature and time alone and not by man.



Top: Wabi Sabi expressed in calligraphy.

Top right: Kunio Kobayashi at a recent *Suiseki* exhibit in Japan.

Middle left: A *yorishiro* comprising two towering cedar trees houses a *kami*.

Bottom: “Mountain with autumn colors,” Calabria, Italy, 5 x 14 x 7 cm, igneous-plutonic origin. Aldo Marchese collection.

Facing page, bottom: “Mountain in the distance,” Umbria, Italy, 17 x 10 x 12 cm, igneous-plutonic origin. Aldo Marchese collection.



In Japan, there is a way of understanding the spirituality that animates the state of things defined by the term *yorishiro*.

A *yorishiro*, in Shinto terminology, is an object capable of attracting spirits called *kami*, thus giving them a physical space to occupy during religious ceremonies. *Yorishiro* are used during ceremonies to call the *kami* for worship. The word itself literally means “approach substitute.” Once a *yorishiro* actually houses a *kami*, it is called a *shintai*. Ropes called *shimenawa* decorated with paper streamers called *shide* often surround *yorishiro* to manifest their sacredness. Persons can play the same role as a *yorishiro* and, in that case, are called *yorimashi* (lit. ‘possessed person’) or *kamigakari*, lit. ‘kami possession’).

For this reason, a stone is not something inanimate for the Japanese, but it is a living reality;

“A stone is nothing, but it exists and lives like any other reality as a result of continuous transformations.”

In summary, *Suiseki* is the best gift that Nature can give to man. “Admiring the small to imagine the great” immersing yourself in the microcosms, enhancing them by highlighting their magnificence and consequently caring for Nature, the microcosm, and the cosmos. 🌊

ABOUT THE AUTHOR: Aldo Marchese was lucky enough to be born in a land where Nature, with its constant and unpredictable presence, witnessed by a continually fermenting geology, has designed every type of sea coast, ancient mountains, and breathtaking scenery. This is Calabria, and here he lives in Catanzaro.

“Although I have been an active bonsaist for over 25 years, my story in *Suiseki* was born about 13 years ago. When I was lucky enough to meet Luciana Queirolo, who has become my mentor, in this world unknown to me. Since then, I started a course of studies and insights with her that have affected my path in *Suiseki*, which is currently in progress.”



Top: Meoto-iwa (Married Rocks), Ise, Mie, Japan. These two rocks are connected by a sacred rope, called *shimenawa*, made of rice stalks twisted together and weighs nearly a ton. The two rocks are considered male and female, representing *kami* Izanagi and *kami* Izanami, the first couple in traditional Japanese history.

Middle: Japanese children carry a portable Shinto shrine called a Mikoshi, a temporary dwelling for a *Kami* spirit





Shohin Mountain Saikei

By Jyoti and Nikunj Parekh, India

Returning to normal bonsai and allied activities after almost two years of Pandemic restrictions, we are back to usual activities like workshops, demonstrations, etc. In June 2022, we created two Shohin mountain saikei ourselves and followed up with a workshop for ten of our members. We used small-sized ceramic trays, slate stones, small-sized green plants, complementary plants or grasses, sand, and fresh green moss.



The step-by-step process as described here was carried out:

1. Selected a small-sized ceramic tray container.
2. Cut different assorted sizes of heights and widths of slate stones with a flat base.
3. We used a mixture of grey color quick setting cement and construction sand.
4. Next, we put a layer of cement mix on a newspaper sheet on which to assemble the Mountains scape and steady the slate stones.
5. Once the cement mix started setting, we removed the excess cement mixture by carefully cutting the layers with a sharp knife.
6. When mountain-scape was steady and ready, we removed the newspaper sheet carefully.
7. Next, we prepared the ceramic container by placing plastic net pieces on drainage holes and added a bottom layer of sand gravel to better drain extra water.
8. Most green plants were placed appropriately with a layer of bonsai soil (consisting of sun-dried red soil, cow manure, small brick pieces, fine sand gravel, and peat moss powder) on the rear side of the mountain range.
9. We used a variety, but a minimum of three green plants in combination for each participant. Green plants like *Juniperus*, *Serissa japonica*, small-leaved *Serissa*, mini *Gmelina hystrix*, *Ficus long island*, small leaf variety, mini *Malpighia coccigera*, mini *Wrightia religiosa*, or miniature *Diasporous* plant, etc.
10. Many small ground covers like *Euphorbia milii*, *Hemigraphis*, *Pilea*, or grasses were used. Additionally, we used shredded Sphagnum moss and fresh green moss to cover the entire creation.



Top left: ceramic container with plastic net pieces on drainage holes and a bottom layer of sand gravel

Top right: Assorted pieces of slate.

Middle right: Mountain scape by Beejal Mehta

Bottom: Mountain scape by Bhavna Shah





Top left: bonsai soil consisting of sun-dried red soil, cow manure, small brick pieces, fine sand gravel, and peat moss powder

Members doing the workshop with Jyoti and Nikunj Parekh

Facing page,

Top: By Sujata Bhat

Middle: By Leena Koticha

Bottom: By Meeta Mehra



We created these saikei by keeping in mind our tropical/sub-tropical climate. We advised each member to water copiously the arrangement once a day. On the planting day, we spray misted the arrangement with water mixed with vitamins and hormones to prevent transfer shock.

The pruning and shaping of green plants can be done after the Shohin Saikei settles down in the new environment.

Front side blank spaces were then covered with small-sized sand gravel of white, grey, or cream-colored sands.

We used a tiny bridge, hut or figurine to decorate the Shohin mountain saikei.

All layers of Sphagnum moss, and fresh green moss were secured with small wire 'U' pins.

City-based hobbyists with limited spaces in an apartment can surely look after and enjoy such a Shohin Mountain Saikei Creation.

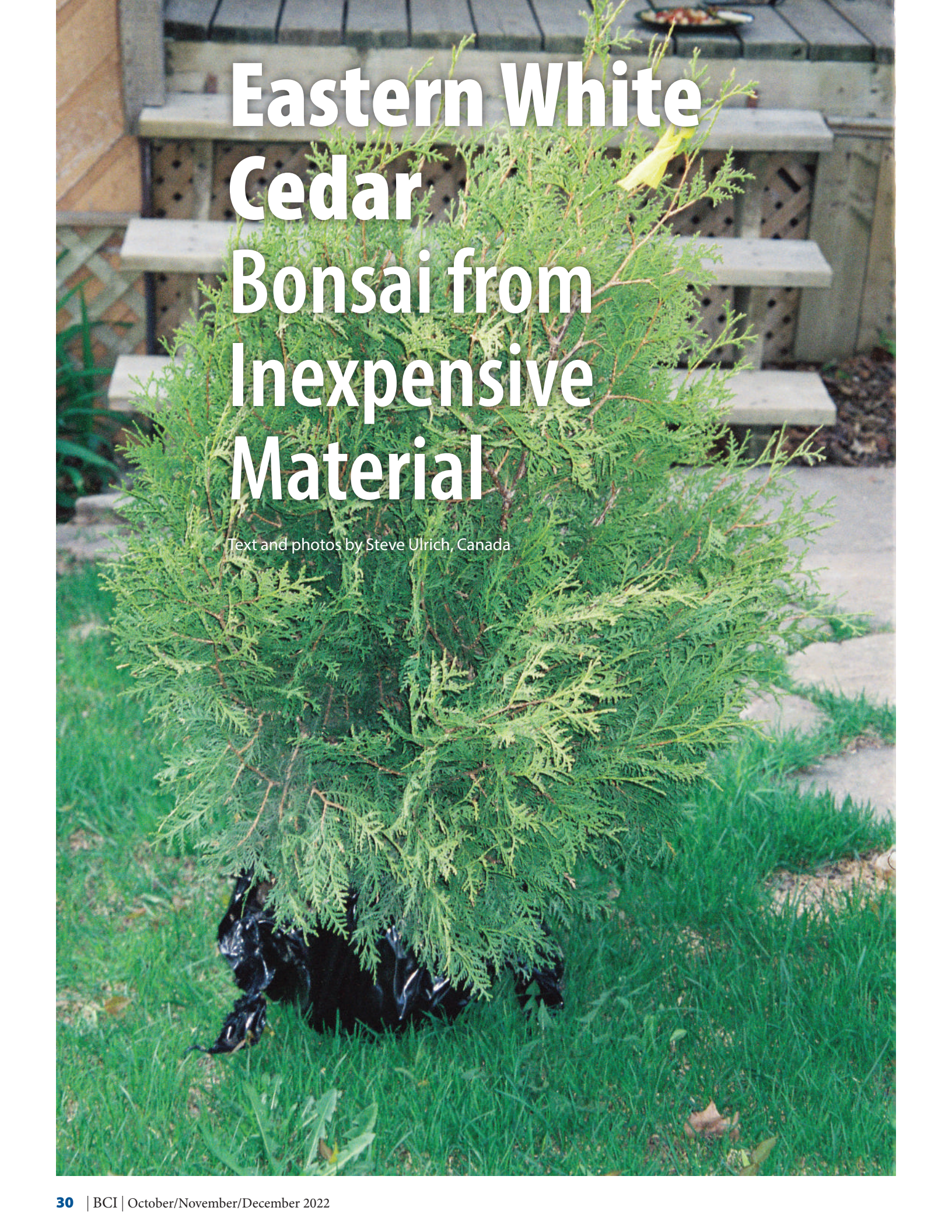
Bonsai Study Group of The Indo-Japanese Association shares knowledge of Bonsai, Saikei, or Suihan Penjing across India and South Asia for over four decades through demonstrations, workshops, books or literature, and both online and physical workshops regularly. 🌳

Mountain scape arranged



Completed planting





Eastern White Cedar Bonsai from Inexpensive Material

Text and photos by Steve Ulrich, Canada



Facing page: Eastern White Cedar, *Thuja occidentalis*, purchased from a garden centre in April 2001.

Top: The cedar was given its first structural styling and planted in a spacious box in May, 2001.

Bottom: In the spring of 2017, a severe pruning of unnecessary primary branches was performed.

The story of this bonsai began in the spring of 2001 during a visit to a local garden center. The objective of this visit was to find an inexpensive nursery stock and see what would happen to a tree growing in a container left, almost forgotten, in my garden for a long time. This idea came from my friend and first mentor, Yves Létourneau, bonsai professional and owner of a nursery in the Eastern Townships of Quebec. Many masterpieces in his collection started as low-cost nursery plants that were left to grow almost freely for 15-20 years in his garden. Even shrubs with no evident esthetic qualities can develop into attractive bonsai trees with patience, and time, which was, and is still, a very interesting concept to me.

After a quick walk around the garden center, I opted for an Eastern White Cedar (*Thuja occidentalis*), sold as a cedar hedge material at the discounted price of \$20. Renowned for being forgiving as a bonsai species, it was a good choice as I was still early into my bonsai practice. With its straight trunk and decent nebari, I envisioned a formal upright, and the first styling I gave it was done with this in mind. The initial design consisted of reducing the height considerably, selecting the primary branches and opening them up, and choosing a new leader for the future apex. I repotted it in a wooden box in a mix of 40% grit, 30% pine bark, and 30% perlite.

After this, I simply stuck with the plan and left it to be forgotten in a corner for 15 years. The tree was watered, fertilized, and received infrequent pruning



One aspect that amazes me by comparing pictures taken 16 years apart is the curve that appeared along the trunk without any human intervention.

during this period. In the spring of 2016, I proceeded with a repot in a ceramic training container and left it untouched for another year. In the spring of 2017, a severe pruning of unnecessary primary branches was performed. One aspect that amazes me by comparing pictures taken 16 years apart is the curve that appeared along the trunk without any human intervention.

With this curve on the trunk line, the initial formal upright styling was no longer an option, which is why I had styled it as an inclined tree. The significant reduction of the original apex in 2001 also created a nice shari

Top: I decided to highlight the large surface root by tilting the tree in the opposite direction during the following styling session in 2018.

Bottom left: I re-styled the tree again by dividing the pads into several smaller ones to have a lighter and more airy feeling. I repotted the tree into a more appropriate container in the spring of 2020.

Bottom right: I let the tree grow freely until it got strong again, and in the spring of 2022, I re-furbished the design with new foliage that did not exist in 2020.



from the apex down to the middle of the trunk. In the fall of 2017, I discovered that the large surface root on the right side was dead. Therefore, I decided to highlight it by tilting the tree in the opposite direction during the following styling session in 2018. I also got rid of the lowest branch on the right side at that time. The first branch is on the left, thereby increasing the harmony of the composition. In the fall of 2019, I re-styled the tree again by dividing the pads into several smaller ones to have a lighter and more airy feeling. I repotted the tree into a more appropriate container in the spring of 2020.

Due to the back-to-back repotting and styling operations from 2016 to 2020, the thuja started to exhibit signs of weakening and shed most of its wired foliage throughout 2020. That event taught me two important lessons applicable to Eastern White Cedar. First, it is not the best strategy to proceed with a spring repot following a major styling session in the fall. This is the “one insult per year” motto. Second, Thuja occidentalis does not like having all its foliage wired to the tips. Indeed, in reaction to this stress, the tree will shoot several new buds and get rid of the wired foliage. After this mishap, I let the tree grow freely until it got strong again, and in the spring of 2022, I re-furbished the design with new foliage that did not exist in 2020. I also took the opportunity to fix some structural flaws that were still present.

To ensure this design’s sustainability, I avoided wiring all the way to the tips of the green leaflets. To achieve





a pleasing aesthetic with this approach, I rely on a lot of pruning and some pinching of the foliage. This approach results in a clean yet softer and more natural esthetic.

In the fall of 2022, the tree was worked on again in preparation for the annual exhibit of the Ottawa Bonsai Society. During this last styling session, the first back branch was eliminated. Some branches on the left side were pulled in tighter to avoid a monotonous silhouette.

I look forward to the next 20 years of growth with this old friend in the garden who taught me so many valuable lessons. I hope this article will inspire you to go out and seek some inexpensive shrubs... you may be surprised with the result you get in several years! 🌲

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BONSAI AND CLIMATE CHANGE

Text and photos by Danilo Scursatone, Italy

Translation by Danilo Scursatone and Joe Grande

Everyday climatic events directly affect humanity, sometimes catastrophic, sometimes invisible, often lethal.

*Middle right: Fusarium
Bottom right: Verticillium culture*

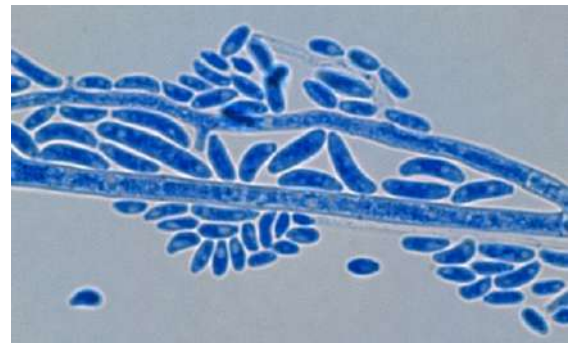
A very pressing topic that involves the whole of humanity is the planet's climate change, the leading cause of which seems to be the increase in temperature. As we can see, everyday climatic events directly affect humanity, sometimes catastrophic, sometimes invisible, but lethal.

The plant population of our planet also suffers from the effects of climate change, which vary according to geographical areas. Scientists observe the extinction of some botanical species and the proliferation of others; the biological mechanism that regulates plant life is constantly changing.

Climate changes have always occurred in the planet's history, botanical species have become extinct, and others have appeared. The anomaly, however, is the unit of time in which the changes occurred. In history, reference is made to geological eras, millions of years, thousands of years. Recently we can speak of centuries and even tens of years.

Climatologists observe significant changes from the nineteenth century (first scientifically detected data) to today. As part of a complex ecosystem, the plant and animal world reacts by implementing survival strategies.

Some species move in search of areas more suited to their needs more and more rapidly. This leaves room for species more suited to the new climatic reality of the place. Other more resilient species adopt local survival



strategies. All are engaged in the search for favorable conditions for their biological balance.

In this regard, I recommend reading the book by the Italian researcher Giorgio Vacchiano, *La resilienza del Bosco* (the resilience of forests). In it, you can find many ideas on the behavior of the plant world concerning climate change.

A direct consequence of climate change also concerns diseases of the plant world. The unfavorable environmental conditions tend to favor the development of parasites that did not belong to that specific environment up to that moment. Just think of the *Dendroctonus ponderosae* (mountain pine beetle), which causes significant damage to the pines of North America. Or the *Rhynchophorus ferrugineus*, endemic to the African continent, which attacks the palms in Italy. Even the *Dryocosmus kuriphilus*, the asian chestnut gall wasp, has caused damage throughout Europe. Various fungal and bacterial diseases such as *Verticillium*, *Fusarium*, *Erwinia*, *Pseudomonas*, and many more are rising in new environments.

And our Bonsai?

In this climate change context, bonsai also suffer damage and need new strategies.

I started working with bonsai in 1988, and I can report my direct experience from that year to today. Living in northern Italy, I will refer to what I have been able to observe in this environment. The current climate proposes a seasonal cycle that has shifted the beginnings

of the four seasons by two to three weeks, apparently a tiny change but very significant for bonsai. Like all other trees, bonsai has its own biological cycle that varies with the seasonal cycle but also independently. In disagreement with the season, the emergence of buds or blooms is often observed. This results in damage to the foliage and loss of flowering and fruiting.

The climate has taken on subtropical characteristics within the seasons. Periods of drought alternate with torrential rains accompanied by sudden hailstorms or tornadoes.

Even during stable weather, heat waves suddenly occur, affecting the bonsai and causing leaf damage.

For example, the leaves of maples, due to high humidity and rain, open their stomata to facilitate the carbon dioxide-oxygen exchange. Suddenly the rain stops, and intense heat waves occur. Open stomata do not have time to close and cause the leaf cuticle to heat. This problem causes the leaves to get hot, dry out of season, and the tree dehydrates.

We can readily observe that our bonsai and trees need regular seasonal passages and climates suitable and stable for the species to develop at their best.

The fact that bonsai are trees placed in pots further complicates the situation. The thermal variations inside the pot are much greater than those of a tree in the ground. This causes the potted root system to be exposed to very high temperatures in sunny periods. The sun heats the stoneware pot 50° to 60° C and is ice-cold when temperatures drop. The root hairs near the pot's



mountain pine beetle

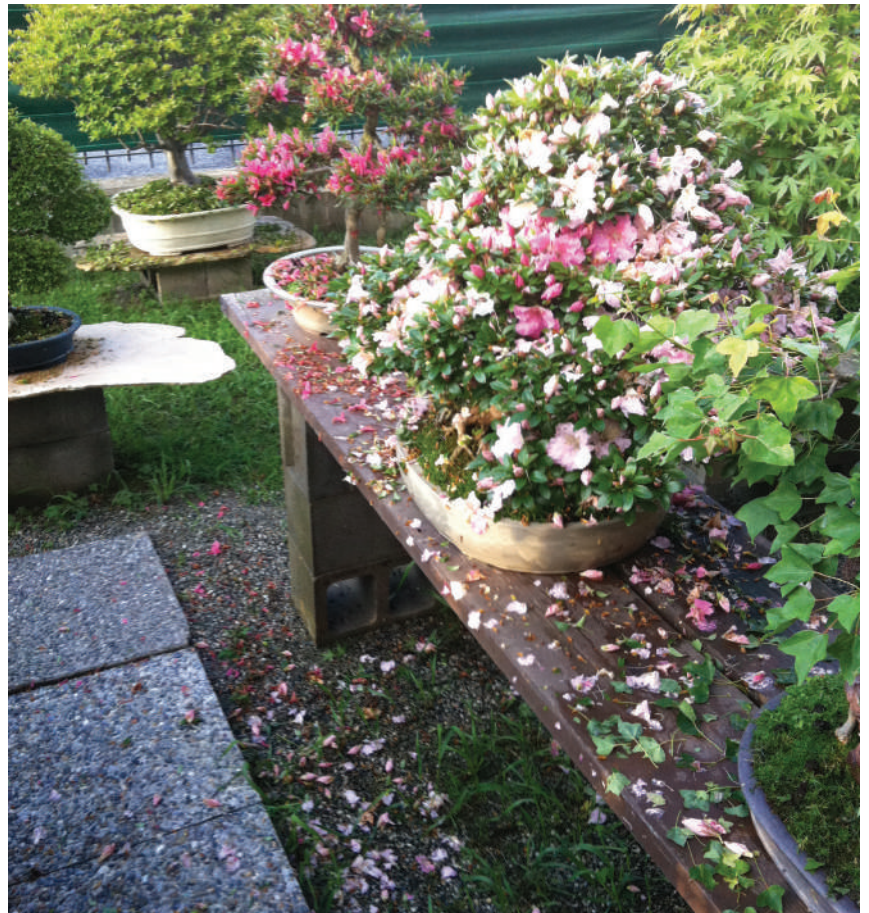


palm weevil



asian chestnut gall wasp

Bottom: Effect of hailstorm on bonsai



Top: Effect of climatic instability on *Quercus pubescens*
Middle: Tracheomycosis on *Pinus Pentaphylla*



Sudden tornadoes suggest we anchor our pots well to avoid breaking them and destroying the tree.

walls are promptly lost, and oblige our bonsai to restore them for survival. A considerable waste of energy.

As we have seen, parasites also develop abnormally, favored by climate change, with increasingly powerful and decisive attacks. Tracheomycosis, aphids, tingids, beetles, cochineal, and red spider are on the rise. Significant damage to our bonsai: loss of branches, slow and uneven development, risk of death.

Our bonsai do not have the same conditions as trees in nature. Consequently, they cannot adopt the same strategies for their survival. Having acknowledged this condition, we bonsai artists must take action with cultural strategies that safeguard them as much as possible from these climatic changes.

What to do?

I have experienced and observed that the health of our bonsai relates to the soil composition in which they live. A suitable soil for the species in cultivation and correctly timed repotting are essential to strengthen the bonsai.

It is necessary to know in depth the species in cultivation to achieve optimum health.

For example, I had problems with *Pinus sylvestris* bonsai, which occurs naturally in the Alps. Seeing it living in sunny and dry areas, I thought I would recreate the optimal conditions by watering less and using very draining soil. Mealy bugs and suffering vegetation were characteristics of my bonsai.

Reading Giorgio Vacchiano's book, I learned that *Pinus sylvestris* also suffered from the same problem in the Alps and the population was in decline. I understood why this was happening through his clear biological and climatic explanations. *Pinus sylvestris* is the only pine native to northern Europe, ranging from Western Europe to Eastern Siberia, south to the Caucasus Mountains and Anatolia, and north to well inside the Arctic Circle in Fennoscandia. Eventually, it spread to the Alps, an area favorable to its development. The current climate has changed dramatically, and problems have arisen.

At this point, I treasured what I had learned and experienced. I changed the soil to a less draining one and increased the watering frequency. What happened? The mealy bugs disappeared, and new vigorous vegetation grew.

To complete the correct soil and repotting process, it is essential to carry out the correct fertilization during the year and watering dosage to ensure proper hydration.

For example, if a very rainy period ends, followed by a very dry and hot period, it is necessary to decrease the watering. In the first days, watering several times and then gradually decrease. This action facilitates the gradual transition between the two climatic conditions: humid to dry.

In the summer, watering must be done in the evening when the pot has cooled down. The time to restore the tree's water resources is better overnight. Otherwise,



Top and middle: Aphids on *Punica granatum* and *Fagus sylvatica*

there is a risk of boiling the roots and just a few hours to restore water supplies. On the contrary, in winter, watering must be done in the hottest hours as the night hours are the coldest, and our small trees cannot be hydrated due to the ice on the surface of the soil.

In the case of mini bonsai, we can place the pots on a bed of sand. The small roots will sink into the sand and, by capillarity, will come out of the pots' drainage holes. We will remove the excess roots from time to time. This action allows us to offer a support "substrate" that guarantees constant humidity even in periods of severe drought.

Just as important is to site our bonsai according to the species. For example, full sun for conifers and partial shade during sunny days for broad-leaved trees. In cold periods, protect the broad-leaved pots from frosts and "false springs" (rising temperatures in the cold periods of the year) by placing them on the north side of buildings or fences with adequate cover.

Appropriate hail protection, especially for broad-leaved trees, is essential. A shade net with adequate density protects from hail, and in the hottest periods, from too much sunlight. I remember that hail damage on broad-leaved trees sometimes causes irreversible damage even after years.

The sap in the broad-leaved trees flows mostly in the upper part of the branches. Hail can break a branch but can also result in micro lesions that affect the passage of the sap and cause branch loss over time, regression, and death of the bonsai.

If the bonsai is hit by hail and the leaves are damaged, defoliation to regenerate the foliage is not recommended. Trauma would be added, weakening the tree. It would be advisable to close the wounds with propolis (wound sealant) to avoid the entry of pathogens and let the tree activate its natural defenses.

Sudden tornadoes suggest we anchor our pots well to avoid breaking them and destroying the tree.

Finally, despite the strategies adopted, pesticide treatments are sometimes necessary. Our bonsai are unique, single individuals or mini forests, and a violent parasitic attack can cause irreversible effects.



We observe our bonsai daily, and if we notice a massive and violent attack, we treat it with a specific and professional product. This allows us the minimum pollution (not having to repeat the treatment several times) and an almost immediate result. When using pesticides, consider the pollinating insects that could be victims of the treatment and try not to spray when they are most active.

For fungal attacks, unfortunately, prevention is the only remedy. Take notice of environments suitable for fungal development, and prevent fungus with suitable and professional products.

As we have discussed, the challenges climate change presents us are arduous and gradually increasing. We will have to observe and know more to find new strategies and solutions to help our bonsai. However, are not challenges part of everyday life for us bonsai artists? 🌲

The challenges climate change presents us are arduous and gradually increasing.

Bonsai's Big Tent Event

RMBS 53rd Annual Exhibit at the Denver Botanic Gardens

By Tom Anglewicz, USA

Photos by Mike Green, courtesy RMBS



Top: Overview of Show, Friday Evening Bottom: Shohin Display - Les Siroky;



On Labor Day weekend, the Rocky Mountain Bonsai Society staged its 53rd annual exhibit at the Denver Botanic Gardens. As in recent years, the show was set in a large tent that flanks the central grass performance amphitheater of the Gardens. This is a very generous space, but its proportions, at 40 feet x 180 feet, present a challenge. In an effort to address this issue, and to create a more dynamic setting for bonsai, a few years ago, we developed a plan for the show that subdivides the exhibit space into a series of “rooms” defined by the layout of display tables and their shoji screen backdrops, while maintaining a strong central circulation axis. The net effect is similar to an art gallery, encouraging visitors to pause in each of the “rooms” to view the trees in that space, then move on to the next segment.

The focus of the exhibit entrance is the tokonoma, which celebrates the designated Artist of the Year (AOTY). This RMBS member has demonstrated an ongoing level of bonsai growth and excellence through his or her body of work. This year’s AOTY is Dan Wiederrecht, one of the founders of Backcountry Bonsai in Wyoming. Dan and his partner, Steve Varland, are known nationally as highly successful and ethical collectors of yamadori, as well as accomplished bonsai practitioners. Dan’s magnificent Rocky Mountain Juniper was a stunning focal point in the tokonoma, and his stately Limber Pine was a fitting terminus to the show’s central axis at the far end of the tent.



Each year RMBS is also blessed with a beautiful display of *ikebana*, created and installed by Diana Lee, a distinguished practitioner of that related Japanese art form. This gorgeous arrangement of cut flowers and other elements formed a very welcoming composition right at the entry to the exhibit tent. We appreciate and are grateful for Diana's generous voluntary contribution to our annual celebration.

An important consideration in this year's show was the decision to provide defined areas within the exhibit for *kusamono* and *suiseki*. It was fortunate that we recently hosted a presentation and workshops with Young Choe, a nationally recognized expert in the creation of *kusamono* and *shitakusa*. Many beautiful examples of *kusamono* resulted from these efforts, including three that were created by Young Choe herself and which were offered in our silent auction. Several large-scale and very impressive *kusamono* were assembled in a separate workshop that the Purple Pot Society organized with Young, under the leadership of its co-founder, member Samantha Holm.

Attendance at the Gardens during the Labor Day weekend broke records at more than eight thousand visitors. Because our exhibit tent is very centrally located, flanking a major DBG walkway, patrons are automatically attracted to enter the tent. As one might assume, most of these visitors know little or nothing about bonsai and its related art forms. A number of members, including myself, really enjoy conducting small tour groups through the show or just interacting with individuals who often have many questions. To supplement this interpersonal dialogue, this year, we created a series of informational elements, simple 8.5 x 11-inch one-page displays mounted in Plexiglas stands that addressed topics like "Bonsai 101," "What is a *kusamono*?" "What are viewing stones?" "How can



Top left: Landscape Stone, "Somewhere in the West" - Connie Garrett

Top right: Landscape Stone "Heaven's Gate" - Darrell Whitley

Middle: Landscape and Color "Ice on the Mesa" - Linda Paul

Lower middle: Landscape Stone "Do You Remember Glaciers?" - Connie Garrett

Bottom: Desertscape (Anasazi Sandstone) - Adam Johnson



Top left: Kusamono
Composition - Patrick Allen;
Top right: Kusamono
Composition - Josh & Lindsey
Stewart;
Bottom: Colorado Spruce
(*Picea pungens*) - Chris Rauch

Facing page:
Top: Artist of the Year Dan
Wiederrecht with Rocky
Mountain Juniper in
Tokonoma;
Bottom: Rocky Mountain
Juniper (*Juniperus scopulorum*)
- Dan Wiederrecht (Artist of
the Year);



that tree possibly be 200 years old?” and other basic questions. The annual show is a great way to teach the public about our art forms, and we find that many visitors express interest in membership every year.

To further strengthen that visitor interest, we stage a series of scheduled one-hour presentations by our members, inside the tent, throughout both days of the show, dealing with basic bonsai practice or simple demonstrations of styling. These “demos” are well attended and provide the public with a better understanding of the process, craft, and patience that go into making bonsai.

All day Friday is devoted to assembling the show components before any trees, stones, or *kusamono* are put in place. At the end of the afternoon, the exhibit is completely together. Many members make this huge effort, and by Friday evening, everyone is tired and ready for some relaxation. Members and family bring picnic dinners, the club provides drinks and desserts, and this is a time for socializing and renewing old friendships. It is also the time when awards are presented for the Artist of the Year, Emerging Artists, and other forms of recognition.





But a big part of Friday evening is also our auctions, silent and live. Members are encouraged to donate trees, pots, tools, and other bonsai paraphernalia, which are auctioned off to the assembled group, with proceeds mainly going to the club. Every year, we aim to earn enough from the auctions to offset the costs of producing the show. Even though our costs have risen over the past few years, we are pleased that, for 2022, we actually did better than break even.

No RMBS show would be complete without a storm! This year it came on Friday evening, after the festivities and after many members had left. The weather had been hot all day; then, the wind, lightning, and heavy rain descended. The tent's side curtains were closed, so there was no serious damage to the exhibit itself, but rainwater poured in onto the concrete floor, and the pop-up photo booth outside the tent was badly damaged by the wind. Faced with the prospect of running through heavy rain to the parking garage, the remaining members did what any sensible group would do—they broke out the beer! Member Wayne Berve is a true connoisseur of fine beer, and he turned the balance of the evening into a tasting seminar on the attributes of specialty craft brews. 🍷





Top left: Tiger Bark Fig (*Ficus microcarpa*) - Patrick Allen;
 Top right: Pomegranate (*Punica granatum*) - Bob Randall;
 Bottom: Tiger Bark Fig (*Ficus microcarpa*) - Christina Carfora Seaman

Facing page:
 Top: Green Mountain Boxwood (*Buxus* "Green Mountain") - Bill Sample
 Bottom left: Weeping Fig (*Ficus benjamina*) - David McPeters
 Middle right: Kusamono Composition - Josh & Lindsey Stewart
 Bottom right: Kusamono Composition - Samantha Holm



Top left: Rocky Mountain Juniper (*Juniperus scopulorum*) - Will Kerns

Top right: Kusamono Composition - Christina Carfora Seaman

Bottom: Colorado Spruce Forest (*Picea pungens*) on Colorado Stone - Linda Paul





Top left: Ikebana Display - Diana Lee

Top right: Ponderosa Pine (*Pinus ponderosa*) - Mike Britten

Bottom: Pinyon Pine (*Pinus edulis*) - Tom Anglewicz



Top left: Canadian Hemlock (*Tsuga Canadensis*) - Rich Katz
 Top right: Limber Pine (*Pinus flexilis*) - Steve Varland
 Bottom left: European Olive (*Olea Europa oleaster*) - Bob Randall
 Bottom right: Wetland Kusamono - Purple Pot Society



To further strengthen that visitor interest, we stage a series of scheduled one-hour presentations by our members, inside the tent, throughout both days of the show, dealing with basic bonsai practice or simple demonstrations of styling.



*Top: Colorado Blue Spruce (Picea pungens) - David Kuntz
Bottom: Colorado Blue Spruce (Picea pungens) - Larry Jackel*



Top left: Prairie Kusamono - Samantha Holm

Top right: Limber Pine (*Pinus flexilis*) - Dan Wiederrecht

Bottom: Coastal Redwood (*Sequoia sempervirens*) - Bob Randall

Facing page:

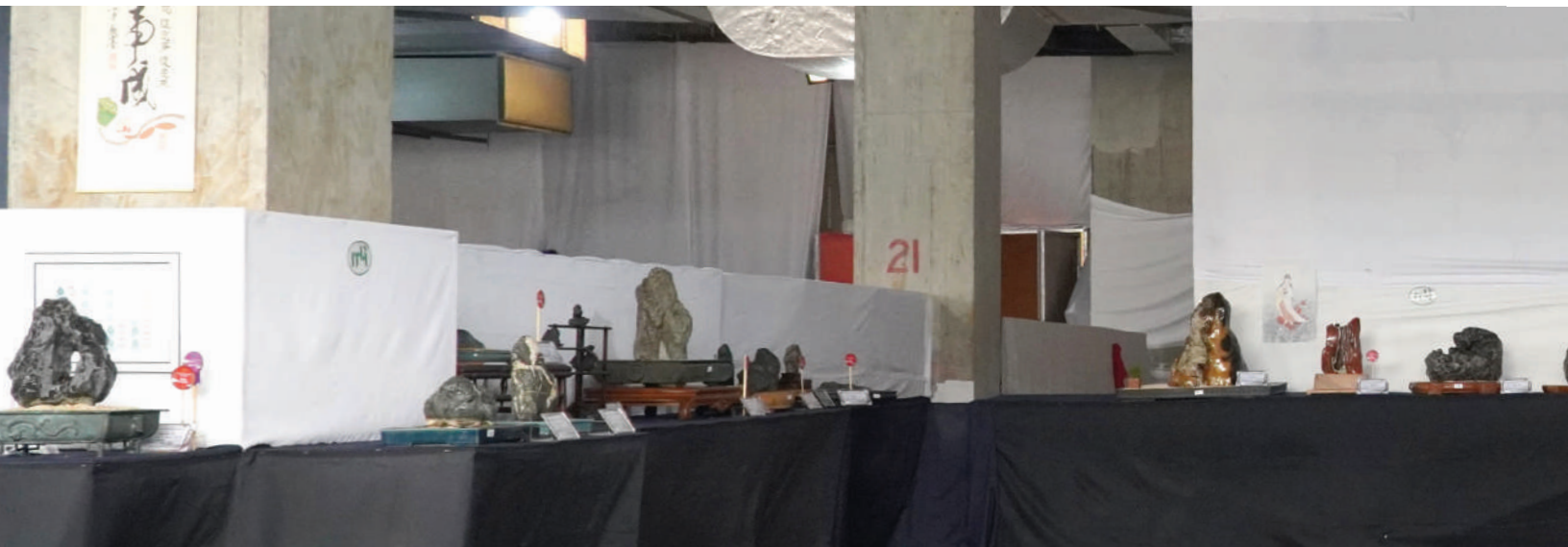
Top left: Elephant Bush Forest (*Portulacaria afra*) - Lou DeHerrera

Top right: Prostrata Juniper (*Juniperus Chinensis prostrata*) - Tom Anglewicz

Bottom: One Seed Juniper (*Juniperus monosperma*) - Zahari Metchkov







Suiseki Exhibition at the IBC

(Indonesia Bonsai Championship)

By Budi Sulisty, Indonesia

Photos by Budi Sulisty

Contributing editor José L. Rodríguez Macías

Top: View of the exhibit.

Middle right: The suiseki team.

Facing page, middle: Lakes by the mountain - Best in Show, from Ombilin, West Sumatra.

Facing page, bottom: Shelter from Ombilin, West Sumatra.

During the aftermath of the “Suiseki Scandal” in Indonesia caused by the case of fake or altered stones, the Suiseki practice in Indonesia diminished, and many avid practitioners lost interest. Unsure of the authenticity of the offered market products, countless Suiseki lovers discontinued the purchase of stones, particularly those hailing from West Sumatra. Consequently, the possibility of conducting a large-scale Suiseki exhibition alongside the Indonesian Bonsai Association, Jakarta Chapter bonsai exhibition became a considerable challenge overshadowed by an immense sense of doubt. On one side of the equation, we were eager to have an exhibition, but on the other side, we were afraid that altered stones would compromise the show. Should the latter be the case, the exhibition would be of no use, further bringing shame to the reputation and quality of suiseki in Indonesia.

Finally, the Suiseki lovers decided to renew their activity and make the show a reality. Mr. Rocky Surjohadi, the new Director of Suiseki in PPBI (Perhimpunan Penggemar Bonsai Indonesia), took on the task of discussing the issues with senior Suiseki members, who at last accepted the challenge to hold



an extensive exhibition in conjunction with Bonsai at the IBC Show on 29 May to 2 June 2022 in Senayan Square, Jakarta.

Given that the show’s success was uncertain, Central PPBI took the lead as the Jakarta PPBI chapter wasn’t eager to bear the consequence, just in case the result of the exhibition was a failure.

To minimize altered stones from entering the show, the committee decided to create a screening team consisting of senior experts from Sijunjung, West Sumatra, where the fake stones had been manufactured. The screening team was responsible for accepting



Top left: Budi with Mr. Song Jae Sun and the BCI best suiseki.

Top right: The Tunnel, The BCI Suiseki Award of Excellence.

Middle left: A pattern stone from West Sumatra.

Middle right: Tortoise from Sijunjung, West Sumatra.

Bottom: A scholar from Inner Mongolia, China.





A long plateau with a mountain from Sijunjung, West Sumatra.



Tsunami from Aceh.



Peaks above the cloud, a stone from North Korea.

Top: Greeting the teacher.

Middle: A boat stone from Sijunjung, West Sumatra.

Bottom: Mountain and large lake.

Facing Page:

Top left: A pagoda, marble stone, Muara Labuh, West Sumatra.

Top right: An abstract stone from Palembang, South Sumatra.

Bottom: Biseki, a petrified wood from West Java.





or rejecting stones regarding naturalness, originality, and integrity.

To increase the participants' confidence, we also invited a Korean Suiseki Expert who lives in Bogor, West Java, as one of the judges. It was confirmed that he was the one who practiced the technique of Suiseki alteration, selling his works to Korea, never in Indonesia. On a side note, one of his former staff members stole some of his works and sold them locally. Later on, he learned the alteration techniques, teaching them to locals. This flooded the local Indonesian market with altered stones sold as natural Suiseki; some were sold on the internet to international markets.

This new screening policy was well accepted by most suiseki lovers in the country. Enthusiastically they sent their stones to join the exhibition. It was the largest number of stones exhibited, reaching over 160 pieces, originating from Aceh, Central Java, South Sumatra, North Sulawesi, China, Philippines, Korea, and West Sumatra. Panoramic stones composed most of the entries, followed by object stones, pattern stones, and biseki.

For judging purposes, the stones were divided into three categories; river stones, mountain stones, and biseki. The purpose was to encourage the participation of stones from other areas besides West Sumatra to get a prize.

For example, in this exhibition, a tunnel stone from Kota Mubago, North Sulawesi, owned by Mr. Song Jae Sun, a Korean living in Jakarta, was awarded the Suiseki BCI Award of Excellence. It was a black basaltic stone with a tunnel feature and splendid patina. It was rumored that a suiseki lover from South Korea offered an apartment in exchange for that stone, but he was politely refused by Mr. Song.

Besides the vast shadows of disbelief that threatened the success of this exhibition, many people came



and enjoyed the stones. I would like to think that the beauty of the exhibit lured several newcomers to the art. Lastly, the ambiance of joy and enthusiasm displayed by all those who attended is a testament to the event's success. 🌸

SPECIES GUIDE: *Thymus capitatus*

By Angelo Ferlita, with the collaboration of Francesco Giammona, Italy.



Soil where *Thymus capitatus* develops in nature

Common Names:
Conehead thyme,
Persian-hyssop
Spanish oregano

Inflorescence formed by
oval-lanceolate bracts
with purple-pink corolla



T*hymus capitatus* is a small shrub, or camefite, belonging to the Labiatae family, typical of the driest areas of the Mediterranean, especially in southern Italy, Sicily and Sardinia. It forms extensive populations along slopes and Garrigue ecoregions, often under the incessant force of the wind, where it is dominant with other xerophilous species of the Mediterranean flora that endure the lack of water and the warm climate. We find heather, cistus, myrtle, and the wild olive among these. It has a woody structure with very twisted branches and trunk in particular and suggestive shapes with whitish outer bark and reddish inner bark—inflorance formed by oval-lanceolate bracts with purple-pink corolla.

Incessant wind and xeric environmental conditions characterize the typical slopes where *Thymus capitatus* grows. Here, only some plants can survive because of adaptations developed under the morphological or physiological aspect that aim to limit the impact of the moisture deficit. These adaptations slow down water losses due to transpiration or activate physiological mechanisms that allow survival in critical conditions for long periods.

In the cultivation of thyme in pots, a few rules must be observed for its health and development. The plant should be placed in full sun all year round and tolerates high temperatures well—a little less, low temperatures. In case of frost or a possible temperature drop, placing the tree in a greenhouse or, for a few days indoors, in a cool place and in direct contact with the sun's rays is advisable. New shoots must be pruned continuously throughout the vegetative thrust to preserve the foliage's silhouette and compactness. Wire can be used to shape the branches, paying attention to the fragility of the branches and stems. It suffers at the root level if it is not often re-potted, even yearly, at most every two years.

It loves calcium very much and suffers in the presence of sodium. It requires an organic and mineral substrate with a good percentage of calcium sulfate crystals CaSO_4 (gypsum).

It does not like strong fertilization and prefers a few treatments yearly with an organic fertilizer balanced in nutrients. It needs frequent watering, and unlike its native habitat, it suffers a lot from the lack of water in pots. So the substrate must often be checked to be consistently moist and never dry. If poorly cultivated, it can deteriorate and be subject to parasitic attacks, especially by the red spider mites and mealybugs. 🕷️



Very typical association of *Thymus capitatus* and *Erica multiflora*.

With very particular trunks and its stature, this species looks very good to be cultivated as bonsai, obtaining very pleasant results.



Detail of the substrate of *Thymus capitatus* with the typical crystals

Photography
by Jeng
Fonseca

The Annual Mid-America Bonsai Exhibit Chicago Botanic Gardens

"The Annual Midwest Bonsai Exhibit held at the Chicago Botanic Gardens the Midwest Bonsai Society was a great success. We had almost 30 vendors, including a Cactus Society and an Ikebana School. About 100 trees were entered into the competition. Bill Valavanis wrote about the competition trees in his blog: *'The tree quality has significantly improved throughout the decades, but took a giant leap forward this year with many refined, developed bonsai.'*

The two Best in Exhibit trees were amazing. In addition, Suiseki Master Rafael Perez Guerra donated a huge River Stone from the Wuling Mountains, China, to the Society. Comments on Facebook were very positive. With new fees and a somewhat more difficult entry process at the Gardens, we felt overall crowds were slightly lower than last year, but the people interested in Bonsai and Suiseki turned out as expected.

Best in Exhibition, Open Category:
Colorado blue spruce, *Picea pungens*,
by Steve Jetzer of Michigan.



We were told by many vendors that this is their favorite event. It is not because of record sales or profits. It is because they feel that the Midwest Bonsai Society values the vendors. They told us the complimentary lunches and Saturday night dinner are appreciated, and they love the help in unloading and packing up. They said we make them feel appreciated, like they were part of our club. Most of the new vendors said they did well and are planning to return next year."

Larry Stephan
President, Midwest Bonsai Society

Best in Exhibition, Professional
Category: Satsuki azalea,
Rhododendron indicum, root
over rock by Jack Sustic of
Michigan.





Top left: Chinese scholar stone from Wuling Mountains, Huan Province, donated to the Midwest Bonsai Society by Suiseki Master Rafael Perez Guerra

Top right: Trident maple, *Acer buergerianum*, Informal Upright, James C Bailey

Bottom: Rocky Mountain juniper, *Juniperus scopulorum*, Informal Upright, Daniel Turner

Facing page, top: Colorado blue spruce, *Picea pungens*, Upright, Joe Chirco

Facing page, bottom: Koto hime Japanese maple, *Acer palmatum* "Koto Hime," Multiple Trunk, William N Valavanis







Top left: Japanese maple "Sharps Pygmy," *Acer palmatum* "Sharps Pygmy," Slanting, Bob King
 Top right: Prostrate pine, *Pinus sylvestris* "Albyn's Prostrate," Slanting, Dave Lowman
 Bottom: *Ficus microcarpa*, *Ficus microcarpa*, Informal Upright, Cat Nelson





Top left: Ficus Burt-Davyi, *Ficus burtii-davyi*, Windswept, Larry Stephan

Top right: White pine, five needle, *Pinus parviflora*, Informal Upright, Robert Pugh

Bottom: Douglas fir, *Pseudotsuga menziesii*, Semi Cascade, Timothy Mark Priest





Top left: Variegated ficus, *Ficus sp.*, Forest, Robert and Amy Wright

Top right: Little leaf cotoneaster, *Cotoneaster microphyllus*, Informal upright, Tim Cox

Bottom: Bougainvillea, *Bougainvillea spectabilis*, Upright, Tina Chirco

Facing page, top: Japanese black pine, *Pinus thunbergii*, Literati, Jack Sustic

Facing page, bottom: Shohin Display, Daniel Turner





Top: Korean hornbeam, *Carpinus coreana*, cascade and Yatsubusa elm, *Ulmus parviflora* 'Yatsubusa'; upright, Jason Parish

Bottom: Juniper, *Juniperus chinensis* 'Shimpaku'; Slanting, Tina Chirco





Top: Japanese white pine, *Pinus parviflora*, Informal Upright, Victor Zurczak

Bottom: Rocky Mountain juniper, *Juniperus scopulorum*, Informal Upright, Jeff Schultz



A Tribute to Pauline Muth

By Brandon Herwick, Pauline Muth's Intern, USA

Pauline Muth loved bonsai, which became very clear to anyone who shared a conversation about the art or saw her look and tend to any of her trees. Or witnessed her passion and knowledge for the craft during a society executive board meeting she was leading or a class she was teaching.

Pauline was a consummate teacher and a lifelong student. She retired after many decades as a Science Teacher. She picked up where she left off, teaching bonsai, always emphasizing the importance of "knowing your species." Horticulture was vital to her, and the health of her trees reflected that care.

She studied with Masters like Earle Putney, Tony Mihalic, Nick Lenz, John Naka, and Kathy Shaner.

Pauline had a deep respect and understanding of the traditional and a wonderful affinity and attraction to the whimsical.

Pauline often stated, "To me, a bonsai tree should make you want to crawl under it with a good book." Her trees are characterized by having charm and flair and often little ceramics and figures hidden amongst them. A tradition she continued from her teacher and friend Nick Lenz.

As an artist, potter, leader, friend, teacher, student, and family member, Pauline created an impact on so many lives and in so many communities.

She was a lifelong member of Bonsai Clubs International and The American Bonsai Society and a founding member of The Mohawk Hudson Bonsai Society.

She was the driving force organizing almost all of the ABS conventions.

May we all find joy in life the way Pauline Muth found joy in bonsai and in friendships and create opportunities to share it with love and generosity as she did.

She lives now in our hearts and memories, and in the pots and trees she so joyfully created and shared.

Rest In Peace, Pauline.

Thank you for being such a gift to us all and for making us all better people. 🌲



The 25th edition of the National Congress of the Italian Association of Suiseki Amateurs

By Luciana Queirolo, Italy

A close-up of the stone:
length 49 x 18 x 13 cm
Title of the work: Higher up... the sky
Place of origin: Lombardy, Italy



The 25th edition of the National Congress of the Italian Association of Suiseki Amateurs was held on 23–25 September in Bondeno di Gonzaga. In an atmosphere of great euphoria, esteem, and friendship, AIAS wanted to support the bonsai club of Gonzaga, led by the superb Laura Redini, in

solidarity of places hit by earthquakes, emphasizing rebirth. What a beautiful way to seal this union with an art such as suiseki, which finds its origins in Nature itself, at times nefarious, in others sublime.

On Friday were the usual activities of registration of specimens, photography, and placement of the stones. Exhibitors from all over Italy registered 49 stones from Italy, Japan, China, Indonesia, and Portugal.

In the afternoon, Luciana Queirolo presented “AIAS 1988-2022,” a 25-year overview of old and new memories— to understand where AIAS started and reflect where we have arrived!

On Saturday, the congress’s opening ceremony was where the participation of the town of Bondeno di Gonzaga was welcomed by AIAS. The ceremony included a rich buffet of food and wine.

The two conferences were held in the morning and afternoon: “Designated stones: Works of Nature and recollections of the mind” by Aldo Marchese and “Suiseki in oriental religious philosophies” by Diego Andreani.

On Sunday morning, AIAS judge Lorenzo Sonzini presented his evaluation of the stones on display. Many responses from the numerous exhibitor followed his comments. His comments were valued, given his knowledge of the stone exhibited and of the Kazari.

The other judges of the XXV edition were: Aldo Marchese and Ezio Piovaneli for the Bonsai and Suiseki Instructors College (IBS); Marino Nipkal for the Italian

Bonsai Union (UBI); and finally, Luciana Queirolo for Bonsai Clubs International (BCI).

The BCI Excellence Award was for the combination of stone, table, and kakejiku by Mr. Ulisse Maccaferri. His desire to communicate seasonality was apparent—autumn, with its warm colors and reflections on the stone, communicating great harmony with shikishi and kakejiku. A perfect symbiosis of a tanakazari where the table is suitable for the size of the stone, allowing the observer to enter the season. The third element (albeit slightly large in proportion to the display) equally communicates the beginning of autumn in the mountains, where the ferns begin their decline by turning yellow.

The colors of the stone reflect a mountain in full autumn. The double-edged daiza, in addition to confirming the masculine style of the mountain landscape, is perfectly designed on the stone's perimeter, reaffirming the gentle curves of the profiles of this distant landscape.

Over three intense days, it was possible to deepen our technical and visual knowledge of materials. But above all, commune with the people who give prestige and add benefits to the future of Italian suiseki.

A dutiful thanks to the host club and Laura Redini, who were the engine of this event, to the exhibitors and the AIAS (Italian Association of Suiseki Amateurs). Thanks to the growth of its members, exhibit material, and exhibitions every year, progress is tangible. Remarkable for the expression of the individual stones and the kazari that accompanies them. 🌲



A happy Ulisse Maccaferri (right) for the prize received and the photo of honor with judge Luciana Queirolo, (left).



Bonsai Empire Intermediate Course 2 Now Available

Bonsai Empire has published their Bonsai Intermediate Course 2 with Bjorn Bjorholm and Michael Hagedorn. They work on and lecture about temperate species used for bonsai. Like all Bonsai Empire's courses, students have lifetime access to all courses purchased and can ask their teachers questions.

In this course, Bjorn and Michael take a deep dive into the topic of Pruning, breaking it down by tree species and by the developmental stages of the tree. Plus, they investigate Flowering Bonsai, Bunjin, and Winter care.

The comprehensive exploration of the bunjing style, from an enlightening lecture on the history of the literati style by Bjorn to superb demonstrations by both teachers on impressive specimens, is sure to please anyone who wants to excel with this bonsai style.

What makes this offering a good value is the breadth of the topics and how the information addresses different growing zones for temperate tree species. Bjorn's lecture on wintering temperate bonsai species is all-encompassing for growing zones 5 to 8 and how elevation and coastal areas impact trees in winter. His lecture on tree physiology during dormancy and the



effect of temperature will help students succeed in keeping their trees alive over winter.

The website's user-friendly interface is straightforward, and this course has all the features that make Bonsai Empire a leader in Online bonsai education. Key moments highlighted in the video timeline make for easy retrieval, and lectures can be marked as completed to help keep track of student progress.

The Bonsai Intermediate Course 2 comprises 22 lectures and six hours of film. The cost is \$59.95. Two free previews are also available. 🌳



Class Curriculum		
Introduction		
1	01:59	Welcome
Advanced Pruning		
2	14:46	Objective pruning and tools ▶ FREE PREVIEW
3	32:58	Deciduous trees in early development
4	17:08	Deciduous trees in mid development
5	21:43	Deciduous trees in refinement stage
6	30:08	Pruning case study - Beech
7	14:21	Pruning case study - Stewartia
8	31:12	Conifers in early to mid development
9	14:48	Conifers in refinement stage
10	1:26	Concluding remarks
Flowering and Fruiting trees		
11	12:43	Fruiting and Flowering Bonsai
12	11:44	Case study - Cherry ▶ FREE PREVIEW
13	11:58	Dwarf flowering quince or Chojubai
14	12:58	Case study - Chojubai
Techniques and Care		
15	25:40	Creating a root over rock Bonsai
16	13:48	Bunjin or Literati style Bonsai
17	28:13	Bunjin case study - Winged elm
18	25:42	Bunjin case study - Shore pine
19	26:06	Bunjin case study - Juniper
20	17:00	Winter care
Conclusion		
21	1:00	Final remarks and next steps
22	C	Certificate



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