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Bonsai & Stone Appreciation

2023
Q1

**BCI REGIONAL
CONVENTION,
2023, VIGAN CITY,
PHILIPPINES**

THE PACIFIC BONSAI EXPO

**EBA/ESA CONVENTION
2022**

**BONSAI
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**SUISEKI
EXHIBITION
2022 IN AUGSBURG**

**SUISEKI EXHIBITION AT
BONSAIZENTRUM AUTUMN FESTIVAL**

**10TH WINTER SILHOUETTE
BONSAI SHOW**

**TAMARINDUS INDICA;
TAKING ADVANTAGE
OF NATURAL DECAY**

**FOR THE LOVE OF MY GIRLS,
BONSAI, JAPAN, AND TEACHING**



Best in Show
at the Pacific Bonsai Expo,
Oakland, California:
Ponderosa pine,
Pinus ponderosa,
by Randy Knight
Photo: W. N. Valavanis..

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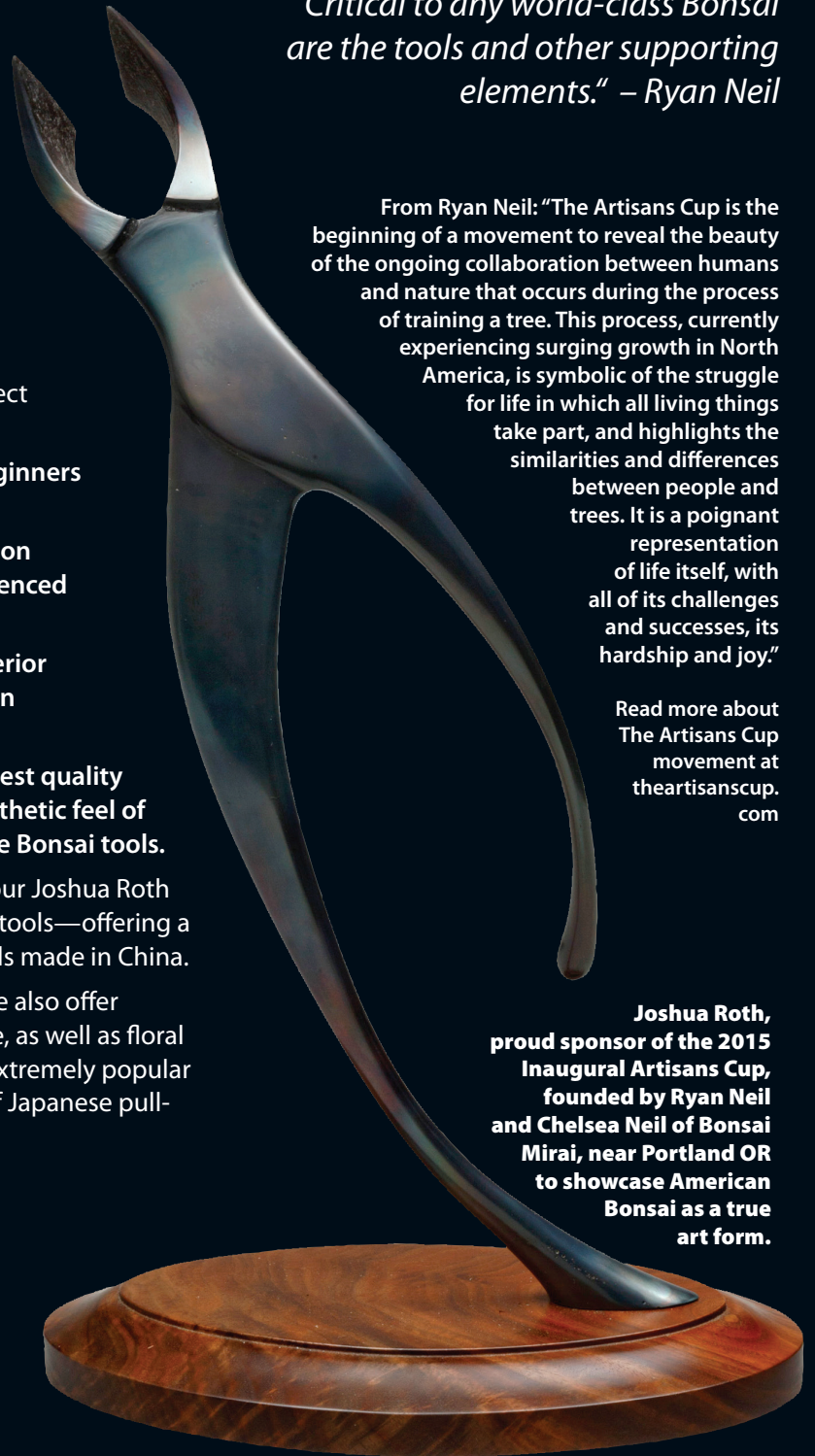
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“Critical to any world-class Bonsai are the tools and other supporting elements.” – Ryan Neil

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

We all wish all of our friends and families in the Bonsai World Happy Holidays and a great New Year in 2023.

Hopefully, the world will continue to get safer and healthier this year. Although there are still areas in the world where the pandemic just won't let go, we must all do our part to be safe and finally get rid of this virus!

This year, BCI will sponsor three conventions. We will have a regional BCI convention in the Philippines from April 31 to May 3, 2023. This event will be spectacular, with over 90 local bonsai clubs helping. This area also has zero COVID! We want to thank BCI Board member Susan Lee for organizing this event.

In August, a regional BCI convention in Indonesia will be spearheaded by BCI Director Budi Sulisty. More information to follow on the BCI website and Facebook page.

The BCI 2023 Annual Convention, organized and hosted by Mr. Chen Chang, Regional Director, BCI China, will take place in Hangzhou, Zhejiang, China September 29 to October 5, 2023.

Again, more information is to follow on the BCI website, magazine, and Facebook page.

So please mark your calendar. You will want to attend these three wonderful conventions.

We are also discussing the possibility of selling a new bonsai tool. It's a scissor that cuts 4mm aluminum wire and 6mm branches. We will announce its arrival in the following magazine issues.

The annual BCI fund raiser auction, held from November 19 to 26th, 2022, was a great success bringing in over \$2400.00. We are extremely grateful to each and every person and club that donated or bid on our fund raiser auction.

Start now looking for items to donate to the next auction in November 2023.

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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**We are raising funds for the future of BCI!
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Remember BCI in your will, your trust, your future!

For more information contact:

Frank Mihalic, president@bonsai-bci.com

Message from the Editor

All the reports on bonsai and suiseki exhibitions in this issue and the announcement of the BCI Regional Convention in Vigan City, Philippines, in April/May 2023, indicate that we may be returning to the pre-COVID normal. However, as I prepare this edition for printing, it is the Holiday season, and most of the mainland USA is experiencing what meteorologists have dubbed a “Once-in-a-generation monster storm.” Below-freezing temperatures, snow, wind, and ice are ravaging much of Canada and most of the US. While many are accustomed to this type of weather, the Midwest and southern US states are not. Coast to coast and from Washington state south to Texas and Florida, citizens are coping with power outages, canceled flights, closed highways, and more. Bonsai, which usually spend the entire year on benches, may now be in peril. I hope our bonsai friends have taken measures to protect their trees! Climate change will continue to challenge bonsai growers everywhere. This is something about which stone lovers need not worry.

It's always sunny in California. Oakland is where David De Groot traveled this autumn to attend the very first Pacific Bonsai Expo. His report is one of two about US bonsai and proof that the quality of bonsai in the USA is at an all-time high. As in many other countries, bonsai professionals that have studied with Japanese bonsai masters have returned home and are energizing the bonsai art form.

Steven Zeisel reports on the 10th Winter Silhouette Show in North Carolina, where East coast bonsai artists and practitioners excel at styling and display. Thanks to its bonsai pioneers, the USA has evolved and can count many bonsai epicenters in this vast country. From temperate to sub-tropical climes, from high altitude deserts to coastal swamps, from ancient West coast forests to East coast parkland forests, bonsai artists have many inspiring tree forms upon which to draw.

Contributing editor Gudrun Benz and her German colleagues report on bonsai and suiseki shows in her country. Europe generally benefited from cultural encounters with Japan earlier than the US. The list of Europeans that have studied in Japan is very long: Too many to even mention a few. As you'll see in the articles with tokonoma presentations, Keido, the art of formal display is a serious matter.

Kim Rochelle-Brown, a BCI member from Australia, underlines the importance of language, culture, teaching, and family in her heart-felt article promoting Japan and bonsai.

BCI Director Budi Sulistyio is blessed to live in the tropics. In his case study of a Tamarind bonsai tree, his knowledge of the species and how it reacts to its climate allows him to develop a beautiful bonsai over a few short years.

BCI Director and President of BSAPI (Bonsai and Suiseki Alliance of the Philippines, Inc.) Susan Lee is organizing and hosting BCI's first regional convention in Vigan City, the Philippines. Susan's dedication to and passion for bonsai and suiseki is evident in the choice of location, venues, cultural attractions, and optional tours. Please read all about it on page 60 and start planning to attend. Visit www.bonsai-bci.com for more information and links to promotional videos and more. 🌳

—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.

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The Magazine reserves the right to edit all materials accepted for publication. Articles requiring extensive editing will be returned to the author with suggestions from the editorial staff. Manuscripts, drawings & photographs, with clear identification for captions, should be provided in digital format, on disk, or by e-mail or internet. Digital images must be provided at 300 dpi resolution for an 8 x 10 inch size minimum.

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

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Issue	Month	Closing Date
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FEATURED ON THE COVER: Best in Show at the inaugural Pacific Bonsai Expo, Oakland, California: Ponderosa pine, *Pinus ponderosa*, by Randy Knight.

THE PACIFIC BONSAI

By David De Groot, USA



Top: The Bridge Yard, an industrial site on the waterfront in Oakland, California. In former years it was a maintenance facility for streetcars that plied the Oakland Bay Bridge. Photo, Jim Simmons, www.jimsimmonsphotography.com.

Insets and facing page: Views of the exhibit and visitors. Photos, Aki Yamakawa.

Bottom right: Eric Schrader discussing an exhibit. Photo, Aki Yamakawa.

The United States is a fairly large country—about 4,800 kilometers from east to west. For 15 years, Bonsai artist, author, and educator William N. Valavanis has produced the U.S. National Bonsai Exhibition in Rochester, New York, near the U.S. east coast. While this biennial exhibition attracts bonsai growers from all parts of the U.S., many who live near the west coast find the time and cost of transporting trees difficult.

Enter Jonas Dupuich and Eric Schrader, two young bonsai professionals in the San Francisco area on the U.S. west coast. Together with several artists and professionals in other disciplines, plus an

army of volunteers, they produced the first PACIFIC BONSAI EXPO in November 2022. It is planned to be held biannually, alternating with the U.S. National Exhibition, making an exhibit of national importance more easily available to all.

The purpose of the show is also to display trees of the highest quality the U.S. has to offer to inspire appreciation among the general population and inspire bonsai practitioners to advance their art.

The Expo was a very successful event, attracting just under 1,400 attendees in two days, nearly all by paid admission. Seventy-three displays from 47 artists were chosen—fewer than half those submitted—by jurors Bjorn BJORHOLM, Ryan Neil, and Bill Valavanis.

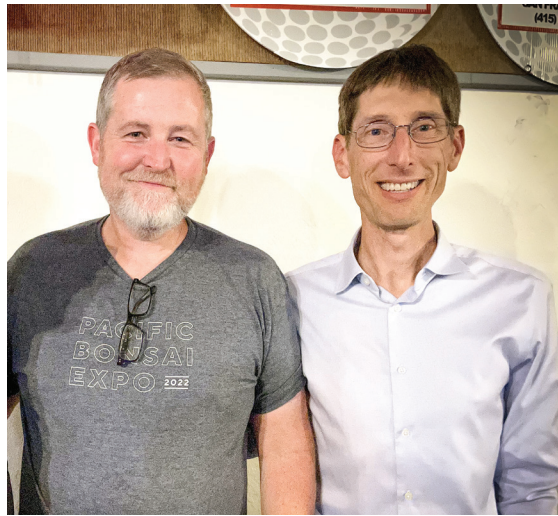
EXPO

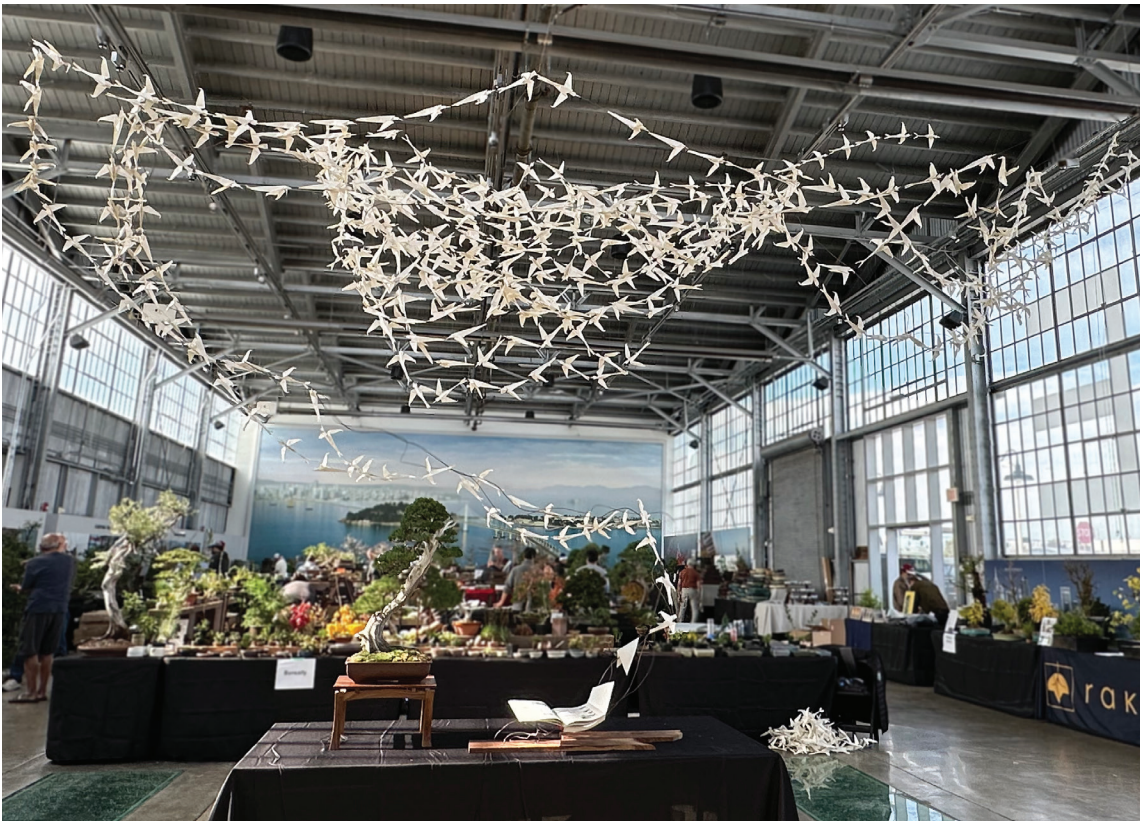


Top left: Creators/producers of the Pacific Bonsai Expo Eric Schrader and Jonas Dupuich. Photo, Jeng Fonseca.

Top right and middle right: Tour Leaders Adam Toth and Andrew Robson. Photos, Aki Yamakawa.

Middle left and bottom: The Vendor Area was well supported. Many vendors sold everything they brought. Photos, Aki Yamakawa.





Top: Special Exhibit "How Big Was Naka's Bird?" The display represented the written word as inspiration, generating ideas that gain "independent life" once released. Photo, W.N. Valavanis.

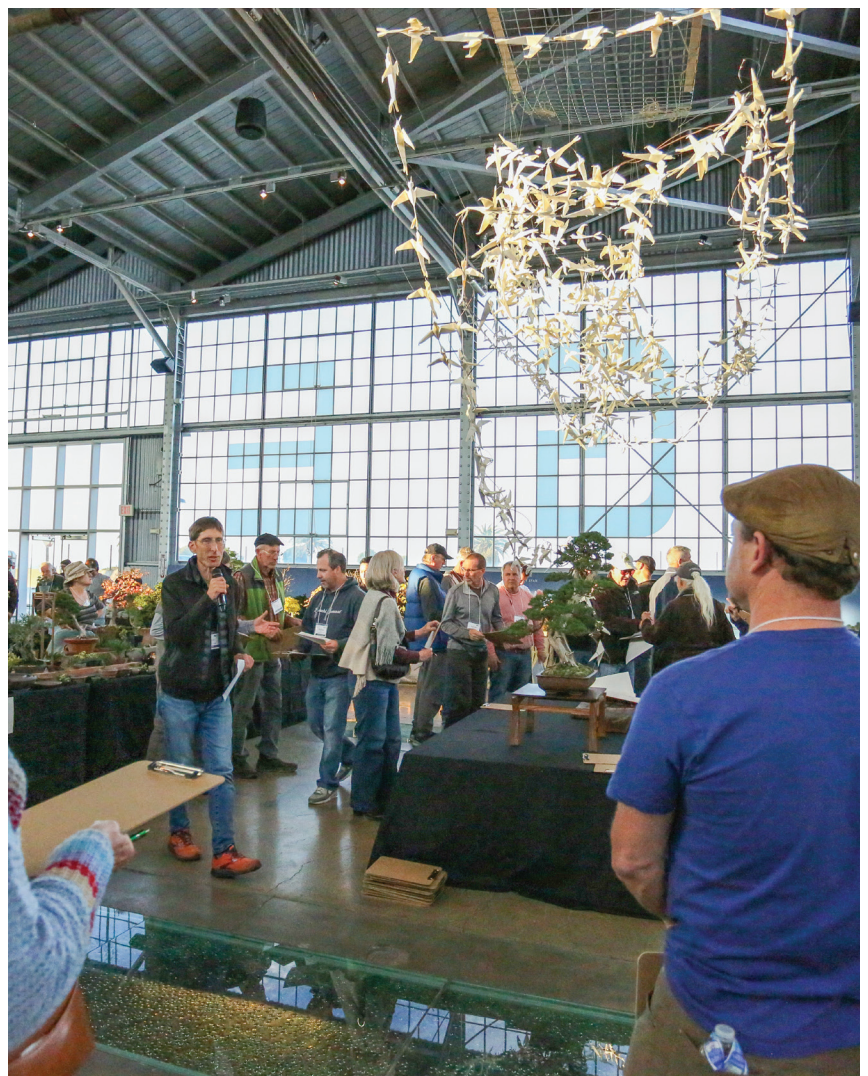
Bottom: Jonas Dupuich leading a tour. Photo, Aki Yamakawa.

Twenty-eight vendors filled the sales area in the historic facility called the Bridge Yard, an industrial site on the waterfront in Oakland, California. In former years it was a maintenance facility for streetcars that plied the Oakland Bay Bridge.

Two special exhibits drew appreciative viewers. One was called "How Big Was Naka's Bird?" a tribute to the late American bonsai master John Naka. It featured a bonsai by Eric Schrader, a copy of John Naka's book *Bonsai Techniques*, and a circling flock of origami tree swallows by Linda Mihara. The display represented the written word as inspiration, generating ideas that gain "independent life" once released.

The second special exhibit, called "Bonsai Deconstructed," was curated by Aarin Packard of the Pacific Bonsai Museum in Washington State. It featured a Limber pine bonsai designed by Ryan Neil, a ceramic container by Ron Lang, a cast concrete stand by Austin Heitzman, a blown glass sculpture by Courtney Branum, and an incredible hand-cut paper screen by Tahiti Pehrson. It was based on some earlier experimental work at the Pacific Bonsai Museum called the "LAB Experiment," in which a bonsai display had been "re-sequenced." For instance, having a ceramic artist create a pot and then having a bonsai artist design a bonsai after what he saw as the characteristics of the pot.

There was also the idea of allowing the living elements of the display to represent something beyond themselves and allowing the same for the non-living elements. In this case, some elements referred to the Frank Lloyd Wright-designed Griggs house in Tacoma, Washington, where a LAB demonstration took place. The sweeping lines of the Limber pine reference the house's cantilevered roof







Facing page: Special exhibit
"Bonsai Deconstructed"

Top: Best in Show: Ponderosa
Pine, *Pinus ponderosa*, by
Randy Knight.

Bottom: Best Large Conifer:
Shimpaku, *Juniperus chinensis*
var. *Sargentii*, by Jeff Stern.

Photos, Aki Yamakawa.

Top: Best Large Deciduous: Winter Hazel, *Corylopsis spicata*, by Andrew Robson.

Bottom: Best Medium Display: Korean Hornbeam, *Carpinus turczaninovii*, and Japanese Black Pine, *Pinus thunbergii*, by Jonas Dupuich.

Photos, Aki Yamakawa.



Pre-Order Your Commemorative Album of the Pacific Bonsai Expo! A Softbound, 120 page full-color album of all the trees in the show. Free USA Shipping! Visit <www.pacificbonsaiexpo.com>

and the concrete table the house's concrete construction. The glazed pot suggests a bronze vessel, and the cut paper scroll defining space within the exhibit might be a screen used to define space in the house's open floor plan. The glass sphere occupying negative space under the table appears to be compressed to the point of bursting, adding tension to the display.

My personal description of much abstract art is "Art that must be explained," and perhaps this composition fell into that category; but it was nevertheless arresting and beautiful.

The 73 judged exhibits on the floor were divided into the following categories:

Best in Show: Ponderosa pine, *Pinus ponderosa*, by Randy Knight.

Best Large Conifer: Shimpaku, *Juniperus chinensis* var. *sargentii*, with Kishi foliage by Jeff Stern.

Best Large Deciduous: Winter hazel, *Corylopsis spicata*, by Andrew Robson.

Best Large Broadleaf Evergreen: Tiger Bark Ficus, *Ficus microcarpa* "Tiger Bark," by Jeff Stern.

Best Medium Display: Korean hornbeam, *Carpinus turczaninovii*, and Japanese Black pine, *Pinus thunbergii*, Jonas Dupuich.

Best Shohin Display: Coast redwood, *Sequoia sempervirens*, Japanese quince, *Chaenomeles japonica*, Trident maple, *Acer buergerianum*, Olive, *Olea europaea*, Potentilla, *Potentilla reptans* by Jeff Stern

The judges were limited to exhibitors, so in the manner of American jurisprudence, each exhibitor's display was



Top: Best Large Broadleaf Evergreen: Tigerbark Ficus, *Ficus retusa*, by Jeff Stern.
 Bottom: Best Shohin Display: Coast Redwood, *Sequoia sempervirens*; Japanese Quince, *Chaenomeles japonica*; Trident Maple, *Acer buergerianum*; Olive, *Olea europaea*; Potentilla, *Potentilla reptans*, by Jeff Stern.
 Photos, Julian Tsai.





Many of the trees were wild, collected native species with abundant deadwood, which some refer to as an “American style.”

Top: Michael Hagedorn's Shore Pine, *Pinus contorta*, planted on a slab, hangs suspended on a support made of links intended to resemble pine cone scales. The companion figure of cast aluminum, whether robot or human, references the quasi-industrial look of the bonsai's support. Photo, David De Groot.

judged by a jury of their peers. Recognizing that not all jurists using the same scale judge equally—some score at the higher end of the scale and some at the lower—a Z-Score formula was used to normalize scores and bring them into consistency. The owners of each prize-winning tree received a substantial monetary award.

The exhibit was distinctive. A backdrop of 21 meters in length for each row of tables was covered with a huge “pillowcase” of stretch fabric to avoid seams and wrinkles. The black table covers, with the dark purple backdrops, provided a dramatic setting for the trees. Each display was allotted 183 centimeters of table space, so each could be viewed without interference from its neighbors.

Many of the trees were wild, collected native species with abundant deadwood, which some refer to as an “American style.” Historically, the Japanese long collected wild specimens (until it became illegal) and currently, European artists create with their own wildings from the Alps. Foliage treatment was often traditionally layered for conifers, and deciduous trees were often styled in a “pine tree” shape.

Most entries used items such as a plant, stone, figurine, or scroll to produce a two or three-point display, suggesting a Japanese tokokazari or sekikazari display. Also, most trees had the soil surface entirely covered with moss, whether they were coastal Japanese black pines or dryland Sierra Junipers. This is a cultural tradition in parts of Japan but not entirely consistent from an aesthetic point of view.

In sum, I see that as a bonsai community, we have not yet wandered far from our traditional roots. Still, several displays introduced thoughtful non-traditional elements, and several, such as Michael Hagedorn's Shore pine and the two special exhibits, show movement toward entirely unique personal statements.

Producer Jonas Dupuich declared that in hindsight, he was thrilled with the result of a year and a half of work putting together an exhibition that was not sponsored by any organization or company but by a community of more than 170 volunteers working together. It achieved its goal: “The trees were great, and the audience was happy.”

It was a well-deserved success for an outstanding exhibit of well-crafted, well-displayed beautiful trees. I eagerly await Pacific Bonsai Expo 2024! 🌲



Top: Chichi Ginkgo, *Ginkgo biloba*, Anonymous. Photo, David De Groot.

Bottom: Sierra Juniper, *Juniperus grandis*, Howard Correa. Photo, Aki Yamakawa.



Top: Mountain Hemlock, *Tsuga mertensiana*, Paul Krasner.
Photo, David De Groot.

Bottom: Coast Redwood, *Sequoia sempervirens*, The
Bonsai Garden at Lake Merritt.
Photo, Aki Yamakawa.





Top: Cork Oak, *Quercus suber*, Michael Roberts. Photo, David De Groot.

Bottom: Blue Atlas Cedar, *Cedrus atlantica* 'Glauca', Christopher Rumery. Photo, Aki Yamakawa.



Top: Washington Hawthorn,
Crataegus phaenopyrum,
Dennis Vojtilla. Photo, David
De Groot.

Bottom: European Beech,
Fagus sylvatica, Jonas
Dupuich. Photo, Aki
Yamakawa.





Top: Blue Atlas Cedar, *Cedrus atlantica* 'Glauca', Konnor Jensen.

Bottom: Mountain Hemlock, *Tsuga mertensiana*, Jason Eider.

Photos, David De Groot.



Tamarindus indica

Taking Advantage of Natural Decay in Bonsai Design

By Budi Sulisty, Indonesia

Contributing editor José L. Rodríguez Macías, Puerto Rico



Tamarindus indica is one of the oldest tropical species used for bonsai in Indonesia. It was commonly planted alongside the roads and streets of Java as a shade tree. Because of its long life and strong anchoring capabilities, without the nuisance of disturbing or damaging the pavement and sidewalks, its deep taproot qualities made it a favored landscape tree. It also resists weather without the added consequences of tipping into structures. Javanese people also love Tamarind trees for their edible fruits, traditionally used in Indonesian cuisine as a souring agent. This splendid tree is called “Asam Jawa” or “the sour fruit from Java.”

Standard propagation methods include seed sowing and air layering.



The subject of this article is raw, old, collected stock purchased from the bazaar in a local bonsai exhibition in Jakarta in 2010.

Having a nice trunk, I carefully evaluated its characteristics but immediately noticed a bulging area in the main trunk that needed attention. From my artistic perspective, this bulge could be an asset by shaping the tree as multiple trunk bonsai with one big trunk and several small trunks growing from the bulging part. At the same time, it would take a long time to train a credible bonsai in that style. In this sense, I would have to wait for the new offspring trunks to grow thick with nice tapering. Besides this, the bark texture of the new trunks would not match the age of the old trunk.



Facing page: The material on Nov. 2010.

Top right: Cutting off the living branches on the bulging part in 2011.

Middle left: Decayed already in 2013.

Middle right: Scraping the decayed wood.

Bottom: After being scraped.



After considering all the pros and cons, I abandoned the multiple-trunk style and created a single-trunk tree. As stated before, the lower part was a problem. I thought I could carve it smaller to harmonize with the shape of the base, but it would not look natural, and I still had to preserve the wood to make it last a long time. Like most legume trees, Tamarind wood, although initially hard, decays quickly when exposed to the elements. Thus Jin and Shari features on Tamarind are not common. Knowing this particular characteristic of Tamarind wood, I quickly thought of incorporating the decaying method of Tamarind wood in nature as a design opportunity in bonsai creation.

Within the tropical zones, particularly in Java, Indonesia, we experience rain for four to six months a year. As a result, the combination of high humidity and rich sunshine causes deadwood elements, in some cases, to quickly rot. Such is the case for Tamarind.

I finally garnered the courage to remove all the live shoots from the bulge on May 2011. Remembering the experience of natural Tamarind deadwood on life-size trees, I expected that tree's section to die off and rot soon.

Meanwhile, I allowed the upper part to grow and, at the same time, arranged the branches.

After two years, I observed that the wood had decayed completely, becoming soft and deteriorated, enabling me to easily scrape it off using a mini shovel and a toothbrush. The operation was quite simple, and nature helped carve the wood in a very natural way! As artists, the only thing we have to do is just wait, as time in bonsai is a fundamental element. The resulting shari seems really wonderful.

Top left: The tree in 2017.

Bottom left: The Tamarind in 2021.

Bottom right: The natural look on the shari.

Facing page: After repotting in 2021.







Indeed, promoting the decay of part of the live tissue of a healthy tree involves risks, but the advantages gained by that same risk, when added to patience, bring forth rewards!



Facing page: In an oval pot in 2022.

Top: The flowers of the Tamarind tree.

Middle: The Tamarind fruits of the bonsai.



Having taken care of the defect, what remained was properly arranging the branches and twigs. Once shaped, I naturally wanted to see the tree flower and bear fruits! To achieve my goal, I administered nitrogen fertilizer to make the tree healthy. Naturally, by encouraging the development of branches and twigs, the roots evolved until they engulfed the container. Finally, the plant became mature. At the same time, I gave the tree guano fertilizer, which is rich in phosphorus, while placing it under full sun and reducing the watering.

On a side note, old yamadori or old air-layered Tamarind bear fruits easily compared to seed-grown plants. During flowering, it is indispensable to avoid spraying the flowers with water so that the fruiting process will be successful. Failing to do so, or watering the tree copiously during the flowering season, will lead to flower drop and the complete loss of the fruit crop for the season. Finally, by following these simple but crucial steps, a significant number of fruits complemented the bonsai design.

Nature provides essential elements that we may incorporate within bonsai art. As plant lovers, we must observe the happenings and details of plant behavior, and doing so may bring forth technical aspects that make our design criteria in bonsai art richer. Indeed, promoting the decay of part of the live tissue of a healthy tree involves risks, but the advantages gained by that same risk, when added to patience, bring forth rewards! That's what bonsai is all about! 🌳



For the love of my girls, bonsai, Japan, and teaching

By Kim Rochelle-Brown, Australia
 Photos courtesy Lilliannah Bonsai



Top left: Kim and Hannah in 2000.

Top right: Lilli and Hannah which makes up the name Lilliannah, and Kim!

Bottom right: An old Celtis with an uro (hole).

Bonsai crosses generations, borders, languages, and religions, so the concept of passing knowledge onto younger people is what Kim Rochelle-Brown has focused on with Lilliannah Bonsai on the Gold Coast, Queensland, Australia.

Kim, a Queensland-registered Japanese teacher of over 35 years, has developed programs to capture the imagination of language students and adults across Queensland. After teaching and living in Tokyo under a teacher's program in 1994, Kim went into schools to bring Japan into the classrooms.

Then in 2021, Lilliannah Bonsai at www.lillianahbonsai.com.au was formed (Lilli and



Hannah, her two daughters). Her business combines her love of her girls, bonsai, Japan, and teaching—a perfect job!

Lilliannah Bonsai has written and implemented programs that incorporate the Queensland curriculum key learning concepts to offer students mindfulness, history, language skills, maths, and cultural appreciation. Many teachers are also involved in the classes to help bond with students and promote mindfulness and mental health awareness.

Programs are designed to be hands-on, which is very important as many students learn kinesthetically. We all learn differently and use various skills to grasp new ideas. Boys, in particular, need hands-on to help solidify language skills when studying foreign languages. Language studies have been difficult for many, and incorporating bonsai into the class offers interest and shows how a language and associated culture can enhance their lives.

Iona College, Brisbane, recently had a class where diagrams on bonsai styles were done in Japanese, using



Top left: Students get to choose their favourite trees.

Top right: Caitlyn, now 15 has been a student for 5 years and studies Japanese with Kim too.

Middle left: Repotting classes

Middle right: Students examining a tree to read the script and complete worksheets

Bottom: Group demonstration at Tamborine Mountain Garden Club



the script form. Students then created a step-by-step bonsai (Japanese boxwood, *Buxus microphylla* var. 'Japonica') with aftercare instructions, tips, and information vital to the tree's health. We all then practiced watering, wiring, and styling to make informal upright bonsai trees.

Other ideas include viewing bonsai and translating the age and tree details on worksheets designed for that specific year level. Instructions and the bonsai story are written in Japanese, allowing the students to practice their reading skills. Different levels can be introduced with script (hiragana) bonsai ぼんざい or more advanced kanji for senior students 盆栽. Students love using technical terms for words, utilising these language conventions such as "the nebari is wide" (Nebari wa hiroi desu), then the more advanced students write it in a script form.

Other schools fill in worksheets while listening to a demonstration in Japanese to practice their listening skills.

Mental health is now a very important aspect in our lives, and Lilliannah Bonsai and the Gold Coast Hospital Mental Health Day Programs combined to offer students a cultural and wellness unit. Students came out for morning tea, completed worksheets, and competed against their teachers in a bonsai "treasure hunt."

Nursing homes, too, have incorporated Lilliannah Bonsai programs into their lifestyle activities to assist with residents' mental health and well-being.

"Overall, bonsai gives me great happiness and relaxation, and to do it for a job is a dream! It is very enjoyable for me to have students appreciate a cultural activity that I love too."

The next generation is definitely being encouraged and inspired by Bonsai! 🌳

Top, left and middle: Caitlyn admiring bonsai trees.

Top right: Iona College, a student with her first bonsai.

Middle left: Mental health well-being for teachers at Iona College.

Middle right: Father and daughter enjoying bonsai together

Bottom: Gold Coast Hospital staff and students enjoying their Bonsai Experience Day at Lilliannah Bonsai.



10th World Bonsai Convention 2026



The Asia Pacific Region is honored to be the host for the **10th World Bonsai Convention 2026**, led by the Malaysia Bonsai & Suiseki Society (MBSS), the international event will be held in the Capital City of Malaysia, Kuala Lumpur, and the proposed dates are Friday 28 August – Monday 31 August 2026.

With the theme of “Harmonizing Nature with Life,” Malaysia is reaching out to the general public, along with bonsai enthusiasts worldwide, to get inspired by Bonsai Art and together we spread the positive vibes to this part of the world.

Many bonsai lovers are coming from different races and cultures in Malaysia, and it exemplifies what WBFF stands to “promote international friendship and understanding through bonsai.” The different cultural heritage makes and shapes the Malaysian bonsai art we see today – UNITY IN DIVERSITY.

Malaysia has much in store for the global community and is looking forward to welcoming the 2026 World Bonsai Convention delegates to get the most memorable experience in this country and enjoy the "Truly Asian" warm hospitality.

Welcome to Malaysia! Selamat Datang Ke Malaysia! (in Bahasa Malaysia)

<https://www.malaysiabonsaisuiseki.com/>

Happy Meeting Again!



Top: The speeches of the officials at the opening ceremony were accompanied by Taiko drummers.

Inset: Overview of a part of the bonsai exhibition area in Augsburg.



EBA/ESA Convention After a Three-year Compulsory Break

By Herbert Obermayer, translation G. Benz, Germany.

Photographs by Jörg Derlien and Gudrun Benz,.

The break due to the COVID restrictions was very, very long. It lasted 37 months after the meeting in Albi, France, until the European bonsai and suiseki family could meet again! The joy was perceptible among the participants of the European Bonsai Association (EBA) and European Suiseki Association (ESA) Convention in Augsburg, Germany. Finally, there were personal contacts, chats, and meetings with friends!

Saying goodbye after the convention in Albi 2019, the European bonsai community looked forward to the meeting in 2020. The Czech Bonsai Association (ČBA) intended to host the next EBA/ESA Convention in Kromeriz. But then COVID broke out, and the governmental restrictions necessitated a shift to the following year, 2021. Even this date had to be canceled: the end of the pandemic wasn't in sight. In addition, the main sponsor withdrew his support of the event.

Therefore, all hopes were pinned on Augsburg, where the Bonsai Club Germany (BCD) would host the event in June 2022. The city of 300,000 inhabitants was already the place of a big bonsai show in 2018 while the BCD celebrated its 40th anniversary (see BCI magazine, issue 3, 2018, page 20: "Suiseki & Bonsai in the Free Imperial City of Augsburg").

Augsburg was founded in 15 BCE as a Roman fortress (legionary camp) and is one of the two oldest cities in Germany. It was named Augusta Videlicum, and the actual name appeared for the first time as Augusburuc in 826 CE. In the late Middle Ages, Augsburg became a center for European commerce thanks to its location at one of the most essential north-south connections. The families Fugger and Welser accumulated enormous wealth and were lenders to emperors and kings. The oldest social settlement dates of this time, 67 houses were donated by Jakob Fugger, "the Rich," in 1521. Still, today citizens of Augsburg in need stay here for 0,88 €/year and three prayers per day for the families of the donors and benefactors.

The Conventions of the European Bonsai Association (EBA) and the European Suiseki Association (ESA) were carried out with the national exhibition of the Bonsai Club Germany. The latter event also had a break of three years. The exhibitions and meetings of the European delegates took place at the "Kongress-Zentrum am Park" (congress center at the park), where participants and visitors met. The local organization was in the hands of Harald Lehner, an experienced organizer of exhibitions and conventions who organized the World Bonsai Convention 2001 in Munich and the anniversary show 2018 of the BCD.

About 200 trees and about 52 suiseki were shown in Augsburg. In general, the standard of bonsai was high to excellent, where no quality differences were detectable between the exhibits of the EBA and the German national exhibition. Mainly the extraordinary bonsai forests attracted attention because of their highly suggestive effect.

The special Kusamono show with fascinating examples met with general positive resonance. By



popular demand, it will be an integral part of the national exhibition in Germany in the future.

As proof that nature and technology don't inevitably exclude each other, the congress hall featured vintage cars and exquisite bonsai solitaires demonstrating the highest aesthetic level and technical perfection.

The walk around the exhibition was unusual and, at the same time, full of variety. On the one hand, bonsai

Top: There were three simultaneous bonsai demonstrations on the stage at the auditorium.

Middle and bottom: The demonstration by the three Japanese guests Hiroaki Suzuki, Yoshihiko Moriyama and Daisuke Katagiri.



Top: Demonstration by Peter Warren.

Top right and middle right: Mercedes Pagode 230 SL, 1963, owner: Hans Glasl.

Talbot 105 AV, winner of "Cup de Alpes", 1934, 100 PS, owner: Dr. Manfred Sontheimer.

Middle: Othmar Auer (Italy) gave a demonstration about kusamono planting

Bottom: The auction by auctioneer Wolfgang Pauritsch was most entertaining.

and suiseki could be seen in large spaces. On the other hand were different foyers, corridors, and salons with changing and unexpected impressions.

The trader area was well-frequented on all three days and offered pre-bonsai, trees already mature to be exhibited, and equipment that warmed the heart of every bonsai enthusiast. The only drop of bitterness: prices partly went up during the break caused by the pandemic.

The auction of bonsai, suiseki, and bonsai equipment met lively interest. Mr. Wolfgang Pauritsch, a prominent auctioneer from a TV show very popular in Germany, knew humorously how to get husbands or wives to bid for the exquisitely assembled items.

The demonstrations during the three days were top-flight. New recruits like Jelle Ferwerda (Netherlands) and Wolfgang Egbert (Germany) appeared on behalf of Werner M. Busch, Christian Przybylski, and Hartmut Münchenbach. European representatives were Peter Warren (UK) and Othmar Auer (Italy). Additionally, guests from Japan were invited: Yoshihiko Moriyama, Hiroaki Suzuki, and Daisuke Katagiri.

The demonstrators' working methods were different and reflected the possibilities of shaping and care. Peter Warren, for example, gave important care tips, and Hartmut Münchenbach demonstrated that patient work, step by step, lead to convincing results. Whereas Christian Przybylski turned a big juniper with a lot of wiring into a "saleable" bonsai. The Japanese guests, who sometimes worked solo and sometimes as a team, showed that the crucial factor for the final result was a practical procedure. And finally, Othmar Auer took the occasion to introduce the art of kusamono knowledgeably.

For many years, one of the established programs of EBA conventions was the New Talent Contest (NTC). The winners of the national shaping contests for new talents participated. As the material, similar Itoigawa junipers of Chuhin format were provided to the participants. This year, the first place went to Germán Colmenares Arias, a representative from Spain who is a student of the well-known David Benavente. Participants from Slovakia and Italy received second and third place.

The awards ceremony occurred at the historical slaughterhouse of the city of Augsburg. The complex



Top: The marvellous *Millettia japonica* 'Hime Fuji' of Mr. Gerhard Gruber, Austria, 80 cm h, was one of the prize winners.

Bottom: *Larix decidua* of Joachim Sichma, Germany, 85 cm h, a yamadori from Austria .



The standard of bonsai was high to excellent. No quality differences were detectable between the exhibits of the EBA and the German national exhibition.



of buildings was constructed circa 1900 and recently developed into an attractive restaurant and business center. The award presentation for NTC, bonsai, and suiseki was spontaneously transferred to the beer garden nearby because of the hot summer weather. The Japanese demonstrators received honorary membership to the Bonsai Club Germany during the ceremony.

The EBA members elected a new leadership in Augsburg. It is identical to the previous one and consists of Marc Noelanders (president, Belgium), Václav Novák (Czech Republic) and Pierre Bedes (Vice-president, France), Detlef Mostler (secretary, Austria), and Jürgen Carocci (treasurer, Germany). The convention in 2024 will be organized by Spain in Madrid, and Switzerland and Slovakia intend to apply for 2025. The venue of the 2023 convention isn't yet fixed because Poland withdrew his application shortly after the convention in Augsburg. There are current discussions if EBA will apply for the organization of the Bonsai World Convention 2026. Meanwhile, the Bonsai Club of Czech Republic will organize the next European Bonsai & Suiseki Convention. It will take place at Flora Exhibition Center in Olomouc in April 2023. 🌲

Top: The pine of Valentin Brose won the BCI Award. It was featured in Q3, 2022 of the BCI Magazine.

Bottom: An impressive pine, half-cascade, *Pinus mugo*, 80 cm h 86 cm w, a display by Hartmut Münchenbach. Hartmut was one of the bonsai demonstrators from Germany.





Top: Beautiful olive tree, Spain.

Bottom left: Olive tree, *Olea europea*, of Silvia Kadasch, Germany. It received the "Willi Benz Memorial Award."

Bottom right: *Pinus sylvestris*, 67 cm h, yamadori from Spain, owner: Michael Wilhelm, Germany.



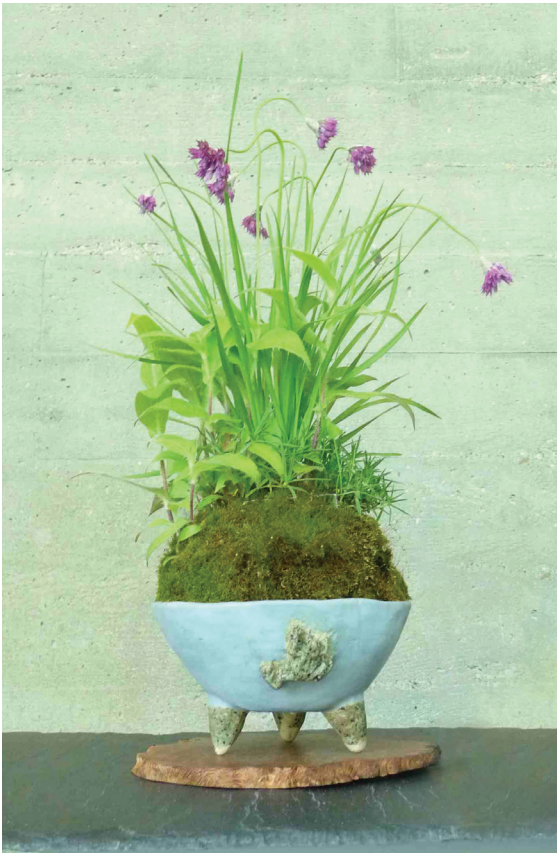
Top: Shohin display of Hartmut Münchenbach, Germany; species from top left: *Juniperus chinensis*, *Acer buergerianum*, *Pinus sylvestris*, *Potentilla fruticosa*, *Pyracantha angustifolia*; accent plant on the root wood jita: *Acorus gramineus*.

Bottom left: Mountain pine, *Pinus mugo*, of Nik Rozman, Slovakia.

Middle right: *Cotinus sp.*, smoketree or smoke bush of A. Rösch.

Bottom right: Satsuki azalea, *Rhododendron indicum*, of Michael Herrlinger, Germany.





Top left: Kusamono planting by Rolf Maeter.

Top right: Kusamono planting.

Bottom: Shohin display of Rolf Maeter, Germany: from the top: *Juniperus chinensis*, *Premna japonica*, *Acer palmatum* 'Deshojo', *Celtis sinensis*, *Zelkova serrata*; accent plant (at the right): *Acorus gramineus*.

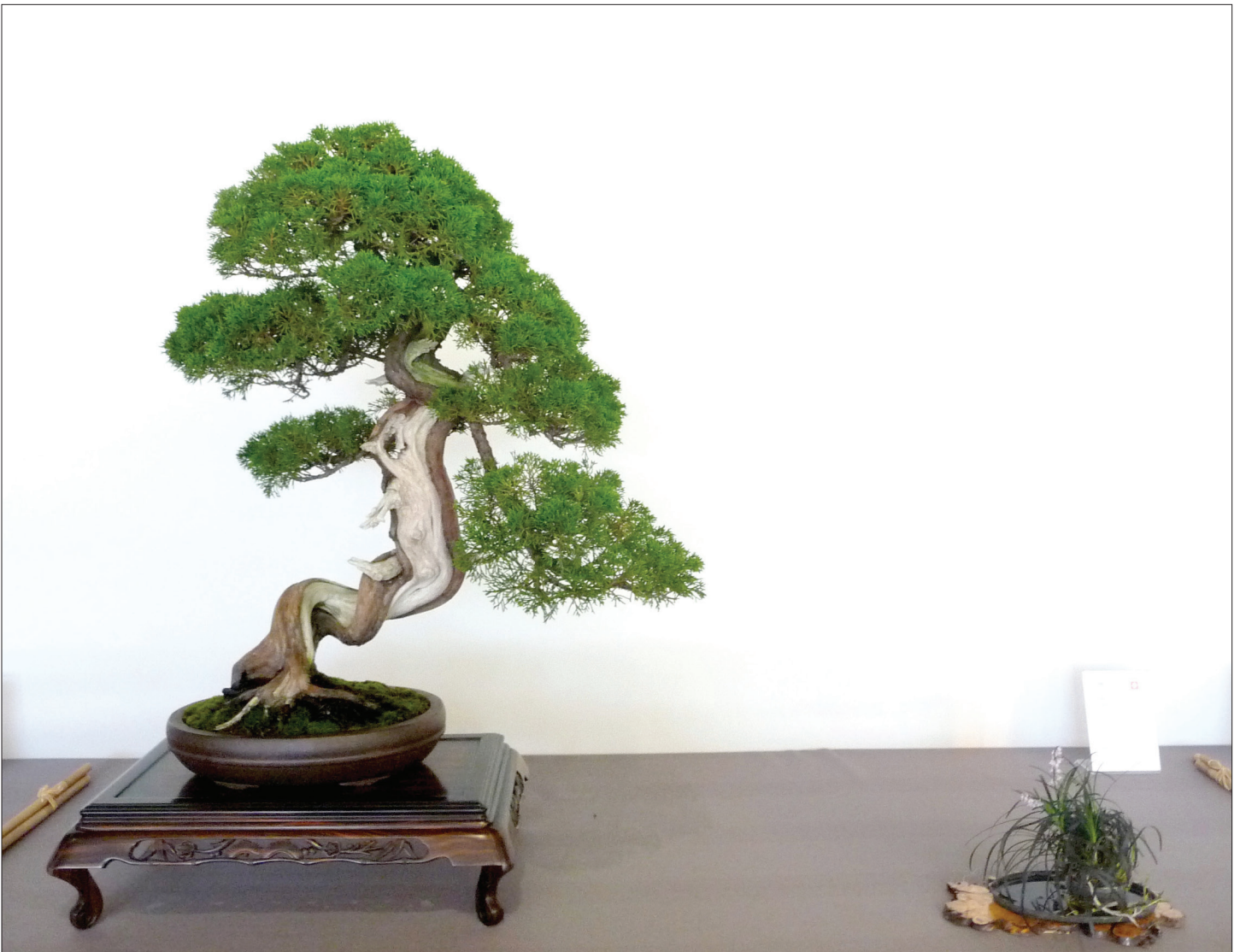
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Top left: *Acer* sp.

Top right: *Taxus* sp.

Bottom: *Juniperus chinensis* of Enzo Ferrari, Switzerland..





Suiseki Exhibition 2022 in Augsburg

European Bonsai and Suiseki Convention 2022 and Annual Meeting and Exhibition of Bonsai Club Germany and German Suiseki Society

By Gudrun Benz, photos by Jörg Derlien, Germany



Top: View into the exhibition: the stones were set up on made-to-measure pedestals. The background was low. The rows were divided by shojin-walls. Photo G. Benz.

Middle: "Dragon rises aloft the waves" (60 x 15 x 30 cm), winner of the ESA President's Award 2022, Lingbi stone, China, collection Roger Slesonia, Germany.

Bottom: The same stone as above but at a different position on a different daiza. Here it looks like a peaceful landscape. This example shows the positioning of a stone can be of crucial importance for its interpretation. The stone was shown both ways in Augsburg; some people didn't recognize it as the same stone. Photos by Milan Karpišek.

Although the suiseki/viewing stone exhibition in Augsburg was less extensive than the bonsai exhibitions of the Bonsai Club Germany and EBA, it nevertheless found the interest of visitors and the bonsai exhibitors. It is a tendency of the last decade that bonsai practitioners are increasingly interested in viewing stones, an art form that goes closely together with bonsai.

The suiseki exhibition comprised two parts: the exhibition of the European Suiseki Association (ESA) and of the German Suiseki Society (DSG). Both were displayed at the entrance, where vintage cars were





Top: "Slope," mountain stone (36 x 16,5 x 10 cm), place of origin: Zwickauer Mulde (river in East Germany), winner of the "ESA AWARD for the most beautiful stone of the Annual Exhibition," collection Dr. Alwin Dietmair, Germany.

Middle: "Noble (Elegant) house", place of origin: Kamogawa, Japan, winner of the EBA Merit Award and ESA Nomination, collection Holger Göbel, Germany.

Bottom: "Mountain with Lake" (29,5 x 12 x 15 cm), winner of the AIAS Award (Associazione Italiana Amatori Suiseki), origin: Hokkaido, Japan, collection Nicola Crivelli, Switzerland.

exhibited. This was an unusual combination that surprised the visitors when they came in, so they lingered in this area and also looked at the suiseki. This Asian art form is unknown to most people in Germany; visitors generally come to see bonsai, which has enjoyed more popularity in recent years.

The space for the suiseki display was limited to 52 stones for both organizations. Still, the location was positively chosen at the entrance area. The presentation was special: the stones were set up without display tables but on pedestals that were made-to-measure. The height of the light-grey background was low, so only short scrolls could be hung up. No accessories, such as accent plants or figurines, were used.

Different kinds of stones of different origins were shown. Most of the stones came from Europe: Austria, Italy, France, the Czech Republic, Germany, and Greece. Apart from this, were suiseki from Japan and other parts of Asia, such as China and Thailand. Two viewing stones came from California, and landscape stones dominated.

The awards were presented after the evening dinner on Saturday. 🌳



Top: "Wilder Kaiser" (mountain formation at the Alps in Austria) (39 x 13 x 19 cm), winner of the challenge cup of the "German Suiseki Society" 2022, origin: Thailand, collection Bonsai Museum Heidelberg.

Middle left: Mountain stone (27 x 14 x 12 cm), place of origin: Japan, collection René Alber, Germany.

Middle right: "All'imbrunire" (25 x 18 x 10 cm), distant mountain stone, origin: Toscana, Italy, collection Enzo Ferrari, Switzerland.



Bottom: Half-moon shelves: "Affenmama" (monkey mama) and "Alte Hütte" (old hut), origin: Kamogawa, Japan, collection: Holger Göbel



Top left: Plateau stone, origin: Kifune, Japan, collection Gudrun Benz, Germany.

Top right: Plateau stone (22 x 7 x 7 cm), origin: Kamogawa, Japan, collection Liselotte Weller, Germany.

Middle: "Quell des Lebens" (source of life) (29 x 11 x 7 cm), water pool stone, origin: Tiroler Ache (river), Austria, collection Michael Krull, Germany.



Lower middle: "Mountain in Spring" (25 x 8 x 8 cm), origin: Eel River, California, USA, collection Gudrun Benz, photo G. Benz.



Bottom: "Dinosaurier Fabolino" (dinosaur Fabolino) (18 x 13.5 x 17 cm), origin: Allgäu, South Germany, Alois Krieg.





Bonsai-KreativFest II

Sinsheim, Germany

By Gudrun Benz, Germany
 Photos by Benjamin Czernoch and Gudrun Benz



Top: Overview of the exhibition.

Inset: At the entrance hall in the basement were two big placards, one of Bonsai Club Germany and the European Bonsai Association and the other of *Bonsai art* magazine, with an impressive bonsai in the middle.

The second Bonsai-KreativFest took place on September 24 and 25, 2022, in Sinsheim, a town about 60 km east of the famous city of Heidelberg. It was a bonsai exhibition with demonstrations of the Udo Fischer bonsai school with his students, former students who passed the final examination of the school, and guests by special invitation. Also, the exhibition was attended by some students of the bonsai school Düsseldorf. Udo passed his examination as a bonsai teacher at the Japanese Hamano school twenty-two years ago and has worked as a bonsai teacher since then. KreativFest takes place every two years, alternating with the Werner Busch bonsai school in Düsseldorf. So the next event with exhibition and demonstrations is scheduled for 2024

in Düsseldorf. This time, special guests were Mr. Iwao Katagiri from Japan, Othmar Auer from Italy, Nicola Crivelli and Enzo Ferrari from Switzerland, Werner and Bastian Busch, Hans Kastner, and Michael Wilhelm from Germany.

Four tokonoma were arranged by Mr. Iwao Katagiri, Nicola Crivelli, Enzo Ferrari and Othmar Auer. Enzo and Nicola discussed their displays which emphasized the autumn season.

In a small hall next door, a few traders offered their items: bonsai, bonsai pots, bonsai tools, accent plants, display tables, and other bonsai-related items.

All in all, it was a beautiful event with a beautiful exhibition enjoyed by the participants and visitors. 🌳



Clockwise from top left: Bonsai demonstrations on the stage: Mr. Iwao Katagiri, bonsai master from Japan; Nicola Crivelli from Switzerland, and Othmar Auer from Italy; Werner Busch, bonsai master from Germany; Hans Kastner from Germany; Bastian Busch together with Mr. Katagiri. Bottom and following two pages: Tokonoma displays by Mr. Katagiri, Nicola Crivelli, Enzo Ferrari, and Othmar Auer. Photos by Benjamin Czernoch.



Juniperus itoigawa of Mr. Iwao Katagiri



Spruce sp. of Nicola Crivelli



Pinus mugo of Enzo Ferrari



Juniperus communis of Othmar Auer



Middle left: Udo Fischer's *Acer sieboldianum*.

Middle right: Face to face to the entrance to the exhibition hall on the second floor featured one of the creations by Udo Fischer, the organizer of the event, a *Juniperus sabina*.

Bottom left: *Acer palmatum* of Hermann Keim.

Bottom right: *Acer palmatum*, raft style of Michael Dörr.





Top: *Taxus baccata* of Heinz Heil .

Middle left: *Pinus sylvestris* of Guido Braun.

Middle right: *Pinus sylvestris* of Falko Hamann.

Bottom left: *Acer buergerianum* of Charlotte Mayer

Bottom right: *Juniperus chinensis* of Dr. Lucian Jiga.



Top: *Juniperus chinensis* together with a chrysanthemum *suseki* as accent by Sylvia Kadasch.
 Middle left: *Acer buergerianum* of Liselotte Weller.
 Middle right: *Larix* of Dieter Störmer.
 Bottom left: *Acer palmatum* of Hans Kastner.
 Bottom right: *Pinus mugo* of Michael Wilhelm.





Top: Shohin presentation of Holger Göbel.
 Middle left: *Buxus sempervirens* of Enzo Ferrari.
 Bottom left: *Juniperus sabina* of Ingo Hehemann.
 Bottom right: *Chamaecyparis obtusa* (cypress), 90 cm h, of Matthias Müller received the "BONSAI ART Award 2022."
 Photo by Benjamin Czernoch.

Suiseki Exhibition at the Autumn Festival of BonsaiZentrum Heidelberg

Photos and text
By Gudrun Benz, Germany

Top: A tokonoma was especially build for the event and decorated with a bonsai in order to emphasize the relationship between the two art forms; bonsai and suiseki. Several display columns helped to add variety to the exhibition.

Inset: View into the exhibition.



Because the exhibition space for suiseki during the European Convention 2022 in Augsburg was limited, the acting board of the German Suiseki Society looked for an additional venue for the organization's members to show their cherished stones to the public. It found it at the BonsaiZentrum Heidelberg during its Autumn Festival in mid-October. The location for the exhibition in a greenhouse was well prepared: tables were covered with tissue, a background and a few display columns were installed, and even a tokonoma was built to embellish the place. The number

of participants at Heidelberg wasn't very high, due partly to the far distances between the home of the participants and the exhibition space. The members of the suiseki club are scattered over the whole country. In the end, it was a small but nice exhibition which found good acceptance by the visitors. The exhibition was even honored by the European Suiseki Association (ESA) president Igor Bárta who awarded the best suiseki in the show with a medal. One could see suiseki that the participants collected themselves as well as purchased stones from China and Japan. 🌲



Top: The mountain suiseki of Harald Spiegel which was awarded with a medal by the ESA president. Origin of the stone: Liguria, Italy.
Bottom: Arrangement with a mountain stone of Jürgen Carocci, origin of the stone: Indonesia.

Top: Waterpool stone, place of origin: Sumatra, Indonesia. Collection Gudrun Benz.

Middle: A cave stone, place of origin: Wuling, China. Collection Gudrun Benz.

Bottom: A cave stone, place of origin: Wuling, China. Collection Harald Spiegel.





Top left: Animal-shaped stone, place of origin: Liguria, Italy. Collection Jürgen Carocci.

Top right: "Wife looking expectantly to the future", human-shaped stone. Place of origin: China. Collection Gudrun Benz.

Middle: Bridge-shaped stone, place of origin: La Palma, Canary Island. Collection Brigitte Renner.

Bottom: Waterfall stone, place of origin: Tiroler Ache, river in Austria. Collection Michael Krull.



Bonsai doesn't have to end before December.

10th Winter Silhouette Bonsai Show



Top: The exceptionally beautiful exhibit space, a marble-lined domed atrium.

Inset: On Sunday morning, William Valavanis presented a critique of the trees on display and chose the trees that received recognition as the best in their class. Here he is commenting on the Best in Show Shohin Display by Shannon Salyer.

By Steven Zeisel, USA

Photos by Steven Zeisel,

Formal photography by Joseph Noga, USA

For the 10th year, bonsai artists from all over the USA displayed world-class bonsai trees in the exceptionally beautiful marble-lined domed atrium of the Winter Silhouette Bonsai Show on December 3rd & 4th, 2022, in North Carolina. In addition to the large display of 70 top-quality bonsai trees on exhibition, more than 50 tables of bonsai, pots, pre-bonsai plant material, and bonsai supplies were on sale at the show. Bonsai masters offered demos (William Valavanis from New York, Rodney Clemons from Georgia, and Tyler Sherrod from North Carolina). The bonsai banquet, held under a 4-story dome, was enjoyed by all.

The Southeast is rapidly becoming a center of excellence in bonsai. Several bonsai masters (some who apprenticed for years in Japan) live and teach in the South: Bjorn Bjorholm in Nashville, TN; Rodney Clemons in Atlanta, GA; Dan Coffey in Charlotte, NC; and Tyler Sherrod in Hickory, NC. This year the Winter Silhouette show attracted bonsai hobbyists from the Southeast and as far away as Montana, New York, and Florida.



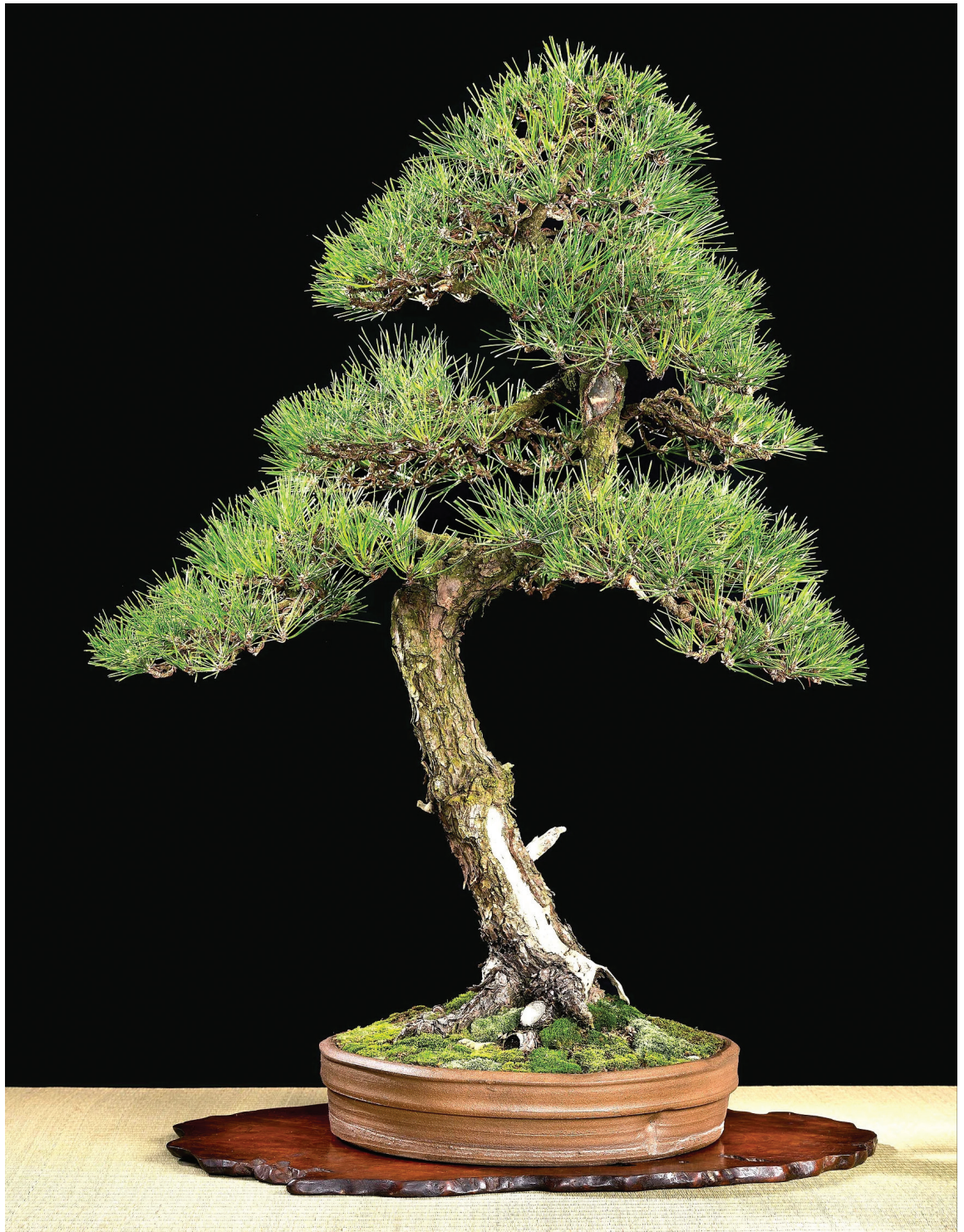
Best in Show. A *Pinus parviflora*, Japanese White Pine, Adair Martin, artist, in a Shuzan Pot.

Bottom: One of the displays in the show featured a John Naka painting of persimmons that was recently restored. Mac McAtee, artist.

On Sunday morning, William Valavanis presented a critique of the trees on display and chose the trees that received recognition as the best in their class. A *Chloroleucon tortum*, Brazilian Raintree, Bruce Hartman, artist, in a Chinese pot won Best Tropical. A *Celtis sinensis*, Chinese Hackberry, Bryan Mercer, artist, in a Koyo-Koichirou Aiba pot won Best Deciduous. A *Pinus thunbergii*, Japanese Black Pine, Arjun Sawhney, artist, in a Jim Gremel pot won Best Conifer. A *Bougainvillea* sp., Paper Flower tree, Robert Kempinski, artist, in a Ron Lang Pot won Best Flowering, and a *Pinus parviflora*, Japanese White Pine, Adair Martin, artist, in a Shuzan Pot won Best in Show. The Best Display award went to a shohin display, Shannon Salyer, artist, consisting of *Juniperus chinensis* var. *Itoigawa*, Itoigawa Shimpaku Juniper in a Ichihashi Wajaku Pot, a *Trachelospermum asiaticum* 'Chirimen', Dwarf Asian Jasmine in a Watanabe Kazuhiro (Ikkou) pot, an *Acer*



Best Conifer. A *Pinus thunbergii*, Japanese Black Pine, Arjun Sawhney, artist, in a Jim Gremel pot.



The USA Southeast is rapidly becoming a center of excellence in bonsai.

palmatum, Japanese Maple, in a Watanabe Kazuhiro (Ikkou) pot and a *Diospyros rhombifolia* var. *Saiyo no Tsuki*, Saiyo no tsuki Princess Persimmon, in an antique Chinese pot. The People's Choice Award went to a *Chamaecyparis obtusa* 'nana', Hinoki cypress forest, Steve Zeisel, artist. Of special note, one of the displays in the show featured a John Naka painting of persimmons that was recently restored.

The 11th Winter Silhouette Bonsai Show will be held again on December 2nd & 3rd, 2023, in Kannapolis, North Carolina (near Charlotte). Information on the upcoming show can be found at www.winterbonsai.net. In 2023, the show will be hosted by Steve Zeisel, Tyler Sherrod, and the Triangle Bonsai Society. 🌲

About the author: Steve Zeisel has been addicted to bonsai since 1998. Bonsai appeals to Steve because it uses a different part of his brain than his everyday work as a professor at the University of North Carolina at Chapel Hill. He developed a new research center for the University in Kannapolis, North Carolina, focusing on genetics and nutrition. As part of this new research campus, a grand 4-story atrium was constructed. This atrium is lined with marble from the Carrera quarry in Italy, the same quarry from which the marble for Michelangelo's David was mined. Steve thought the atrium would make an exceptional place for displaying bonsai, which was the origin of the Winter Silhouette Bonsai Show. For ten years, during the first weekend in December, bonsai artists from all over the US have participated in this amazing show. Many say it is their favorite bonsai venue.



Best Flowering. A *Bougainvillea* sp., Paper Flower tree, Robert Kempinski, artist, in a Ron Lang Pot.

Bottom left: Japanese Beautyberry, *Callicarpa japonica*, Chinese pot. Steve Zeisel, artist.

Bottom right: Princess Persimmon, *Diospyros rhombifolia* var. *Saiyo no Tsuki*, in antique Chinese pot. Shannon Salyer, artist.



Best Deciduous. A *Celtis sinensis*, Chinese Hackberry, Bryan Mercer, artist, in a Koyo-Koichirou Aiba pot.



Bottom left: Trident Maple Grove, *Acer buergerianum*, by Brad Russel.

Bottom right: Japanese Maple Forest, *Acer palmatum*, in a Chinese pot. Gary Andes, artist.





Best Tropical. A *Chloroleucon tortum*, Brazilian Raintree, Bruce Hartman, artist, in a Chinese pot.



Bottom left: Olive, *Olea europaea sylvestris*, in Marjan pot. Mike Andrew Humphrey, artist.



Bottom right: Silverberry, *Elaeagnus pungens*, in a Tokoname pot. Ed Lauer, artist.

The People's Choice Award.
A *Chamaecyparis obtusa* 'nana',
Hinoki cypress forest in a
Chinese pot, Steve Zeisel, artist.



Bottom left: Itoigawa juniper,
Juniperus chinensis 'Itoigawa',
in a Izumiya Pot, by Ken
Buechele, artist.

Bottom right: Japanese
black pine, *Pinus thunbergii*.
Unknown pot, Matthew
Robison, artist.





Best Display Award. A shohin display, Shannon Salyer, artist, consisting of *Juniperus chinensis* var. *Itoigawa*, Itoigawa Shimpaku Juniper in a Ichihashi Wajaku Pot, a *Trachelospermum asiaticum* 'Chirimen', Dwarf Asian Jasmine in a Watanabe Kazuhiro (Ikkou) pot, an *Acer palmatum*, Japanese Maple, in a Watanabe Kazuhiro (Ikkou) pot and a *Diospyros rhombifolia* var. *Saiyo no Tsuki*, Saiyo no tsuki Princess Persimmon, in an antique Chinese pot.

Bottom left: Dwarf Japanese garden juniper, *Juniperus procumbens* 'nana', in Tokoname pot, Mark Arpag, artist.

Bottom right: Rocky Mountain juniper, *Juniperus scopulorum*, in a Ron Lang pot, Dat Tran, artist.



ONE ART ONE HEART



bci &



Regional Convention

April 30 to May 2, 2023

Vigan City, Philippines

Hosted by the Philippines' biggest bonsai federation, the Bonsai and Suiseki Alliance of the Philippines, Inc. (BSAPI). Mark your calendars, as you will be immersed in cultural fusions and multi-artistic adventures, in a world-renowned historic city, Vigan City, a UNESCO World Heritage city and the new Seven Wonders of the World.



The convention coincides with the **Viva Vigan International Arts Festival**. Your valuable presence will enhance the artistic learnings of the convention delegates and at the same time enjoy the diverse multi-artistic approaches in: pottery, handicrafts, woven fabrics, culinary arts, dances, wardrobes, paintings, wood carvings, and more.

Filipino Fiesta

This grand convention will also coincide with the annual city fiesta, so expect a plethora of festive events—parades, street dances, concerts, fashion shows, beauty contests, street foods, fiesta, all in a COVID-free city.

And of course, witness an expansive display of more than 300 bonsai trees and world-class bonsai demonstrations by international artists. Over 400 suiseki will be basking in their glory as the province of Ilocos Sur (where Vigan City is located), is a “treasure trove” of viewing stones in the Philippines.

The tours are another story ([video and website links at \[www.bonsai-bci.com\]\(http://www.bonsai-bci.com\)](#)). Beaches, waterfalls, suiseki rivers, horse-drawn carriage rides (calesa), heritage buildings, and bonsai gardens, just to name a few.

We invite you to this once in a lifetime opportunity to be part of a meaningful and fun bonsai journey, amidst a grand Filipino Fiesta! See you soon!

Vigan Convention Center



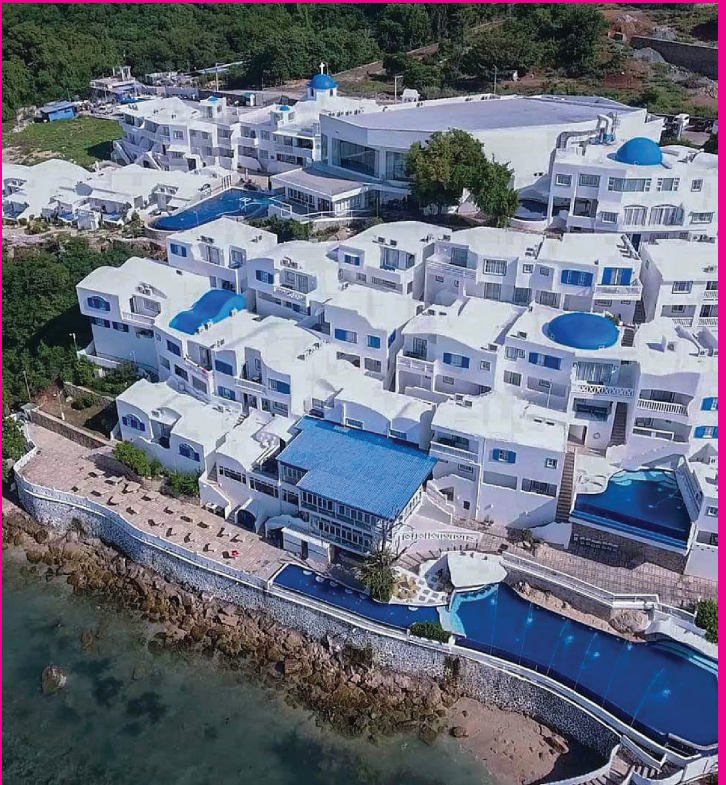
Cars for Guests



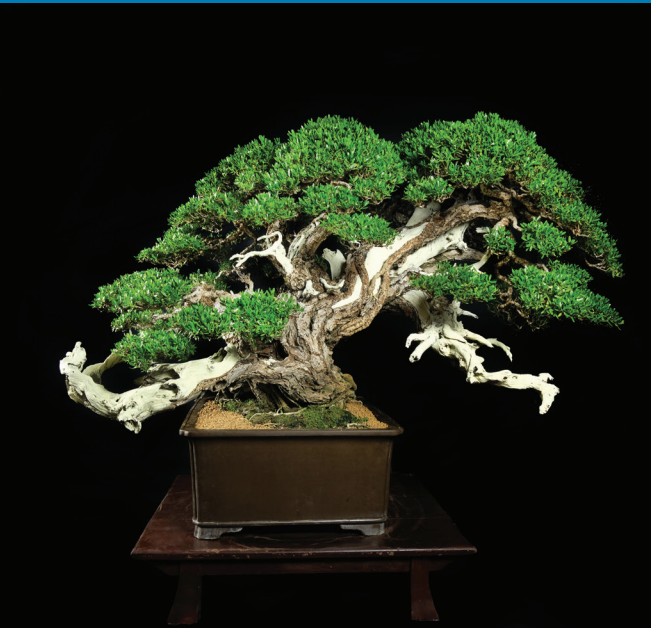
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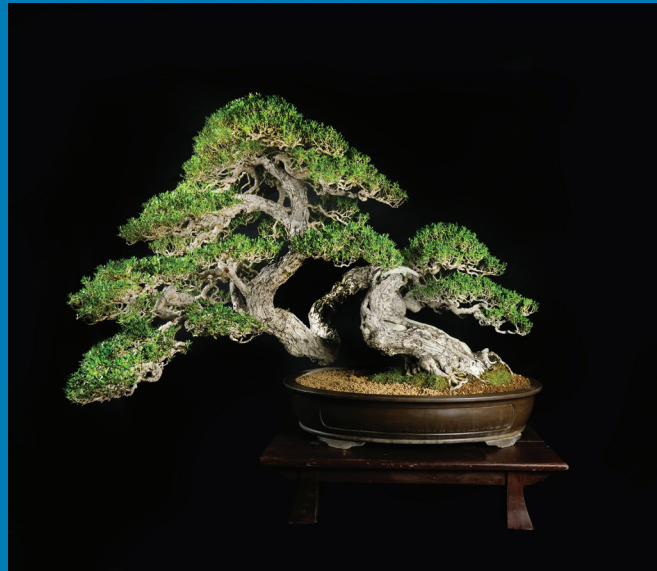


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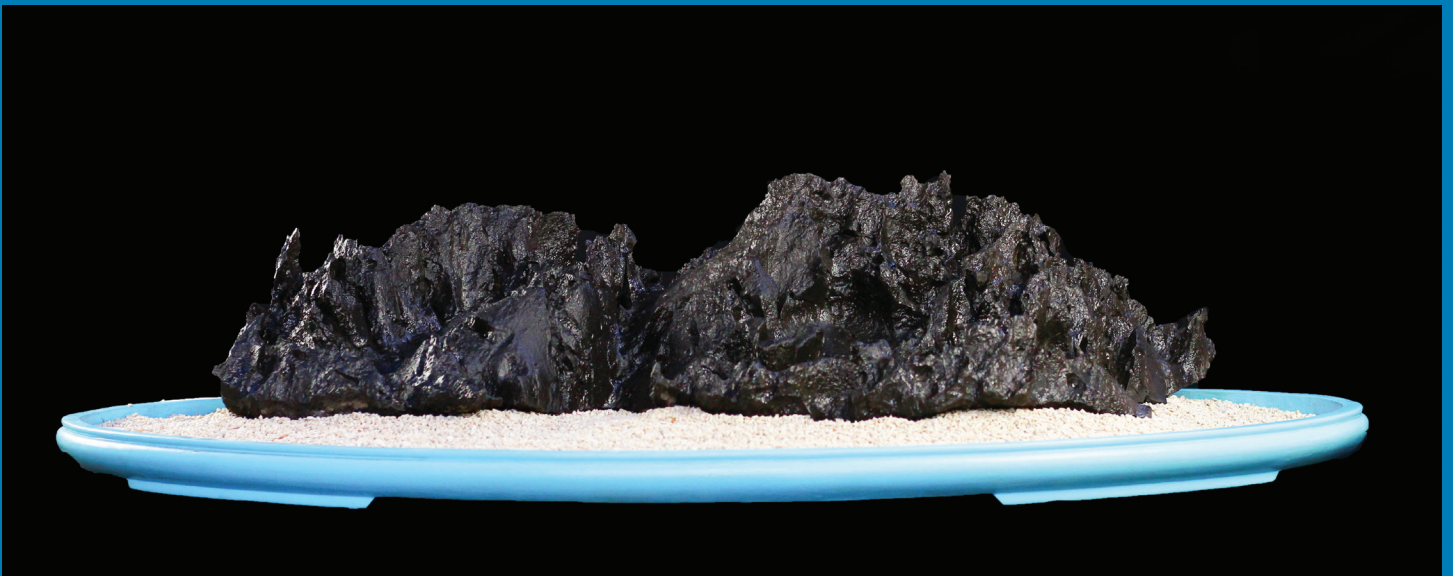
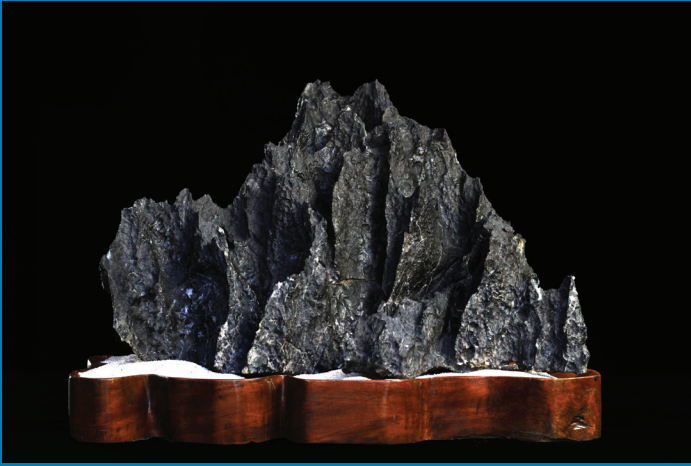


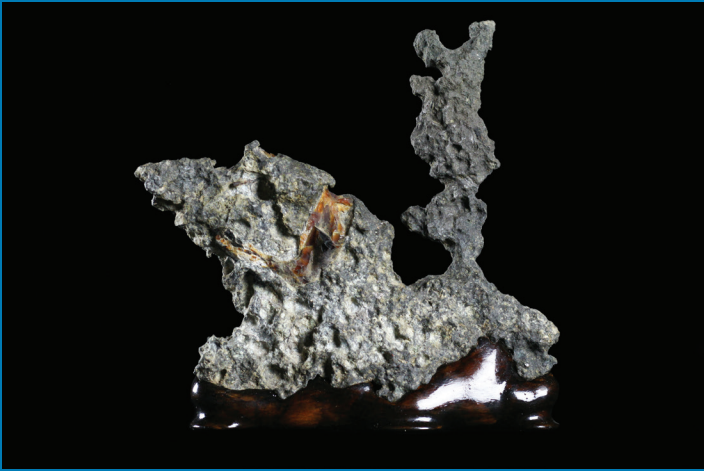














Program

April 29		Arrival of Delegates with Accommodation at Night
April 30	8:00 AM to 12:00 PM	Registration and Judging
	1:00 PM	Opening Ceremony, Ribbon Cutting and Viewing of Entries
	6:00 PM	Welcome Party
May 1	8:00 AM to 3:00 PM	Demonstrations, Lectures, Calesa Tour to Pottery and Weaving
May 2	8:00 AM to 3:00 PM	Demonstrations, Lectures
	6:30 PM	Farewell Party and Awards Ceremony
May 3	Optional	City Tour and Fiesta Fun Activities with Parade
May 4	Optional	Stone Hunting Expedition and Ilocos Norte Tour



For more information, visit bonsai-bci.com home page

The bci 2023 convention preparations are now in full swing

Why Vigan?

Hmmm... let me count the ways.

- 1) It is UNESCO's (United Nations Educational, Scientific and Cultural Organization) World Heritage Site
- 2) It is among the New 7 Wonders in the World
- 3) It has adequate tourism facilities such as hotels, convention centers, and local transports
- 4) The local governments (city & province) are giving their all-out support
- 5) It has diverse tourist spots within and nearby: heritage city (1800s buildings), safari, themed beach resorts, indigenous arts & crafts, food fusion joints, gardens, desert (Ilocos sand dunes), waterfalls, mountains, suiseki rivers, and a lot more
- 6) It is the pottery center of the Philippines
- 7) It has tons of indigenous handwoven fabric industries
- 8) It is a zero-COVID city
- 9) It is a city with the lowest crime rate
- 10) Sunny climate all year round
- 11) It is endorsed by the most prominent bonsai organization in the Philippines, BSAPI (Bonsai & Suiseki Alliance of the Philippines, Inc.), with more than 95 affiliated clubs.

Whew! That was quite a pouring. BSAPI is now in a whirlwind effort to ensure that the upcoming 2023 BCI Convention will be a blockbuster. Mark your calendars for a never-before-experienced convention: April 29-May 03, 2023. The convention will coincide with the annual Viva Vigan Arts Festival. Prepare yourselves to be immersed in pottery making; weave fabrics of your own design; groove to street dancing parades; paint your art on a live carabao (water buffalo); indulge in culinary concoctions; shop till you drop at the trade fair; and of course, learn from the world-class masters' demonstrations/lectures and marvel at the largest bonsai & suiseki exhibition in the country.

The gargantuan and fully airconditioned Vigan Convention Center is ready to house all events under one roof: convention, bonsai show, suiseki show, selling booths, buffet area, organizing committee offices, travel agencies, money changers, and more.

Oh, did I tell you that your daily ride—hotel to the convention, local tours, shopping, errands—are calesas or local horse-drawn carriages? Some tourist roads are off-limits to motorized vehicles, and only calesas are allowed. Golf carts are reserved for delegates who are senior citizens and those with disabilities.

ONE ART, ONE HEART is the 2023 convention theme. **One art** is our shared passion for horticultural excellence, and **one heart** is our unity in advocacy and social responsibility.

See you all in Vigan City!

SUSAN LEE
President, BSAPI,
Director, BCI

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Larry Stephan Date: 9/20/2022

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