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Bonsai & Stone Appreciation

2013
Q4

Tracy Garden & Lingnan Style Penjing

Viewing Stones; A Contemporary Perspective

The Pacific Rim Bonsai Collection

Bonsai Divorce; Breaking up a
Twin Trunk Premma Bonsai

Forest Inspirations,
Saikei, Suihan Penjing,
Ikadabuki and
Netsuranari bonsai

Bonsai Species
Feature:
Water Jasmine



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President's Message



This message comes to you from Jintan, China where I along with several other BCI directors are attending the combined 7th World Bonsai Friendship Federation and the 12 Asian Pacific Bonsai and Suiseiki Convention and exhibits. This grand affair, in the newly constructed 2,000 acre Baosheng Garden, brought together approximately 1,000 people from 36 countries to see and learn about bonsai, penjing, and viewing stones. It is exciting to participate in a meeting such as this for many reasons. It is a rare opportunity to see so many of the world's top artists and masters conducting demonstrations, to see hundreds of fine bonsai and penjing on display, to observe and compare outstanding viewing stones from throughout China, and to have the opportunity to talk and share information among our many friends from various countries. Three of our BCI directors, Budi Sulistyono, Min Hsuan Lo, and Nikunj Parekh were selected to perform tree styling techniques to the attendees.

A large new bonsai garden officially opened during this convention. The new 6.5 acre Bonsai Museum of Baosheng Garden contains 320 beautiful trees brought to Jintan from private collections from different regions of China. These are displayed indoors in two of the building in the bonsai museum. A large outdoor display area contains over 300 trees that are part of the permanent collection of Baosheng Garden. I am happy to recognize the contribution of Mr. Xin Changbao of Changzhou who planned and built Baosheng Garden.

In my past message to you, I commented about our new 50th anniversary book *Best of BCI: 50 Stones, 50 Trees, 50 Years*. Since the publication of the book, sales have been brisk and have exceeded our best expectations. In just a few months, we have sold over 80% of our total print run. I urge you to buy your copy now because it may soon be out of print. Please see the back cover of this magazine to learn how to order your copy.

In the coming weeks, you will be receiving an online survey form from us. We need your help in evaluating the BCI website, www.bonsai-bci.com. One of our major objectives is to substantially improve the website and make it more useful to our many members. We can only accomplish this with your help. We need to hear from you what you like about our site and what information you would like to see on our site. Once we have that information, we will work hard to develop the needed material. This is a good opportunity for our members to interact with the board of directors.

In the coming weeks, you will be receiving an online survey form from us. We need your help in evaluating the BCI website, www.bonsai-bci.com. One of our major objectives is to substantially improve the website and make it more useful to our many members.

We have been successful in improving the financial situation of BCI, and because of this, all of our membership rates for the coming year remain the same except for our introductory membership rate. When we launched our e-memberships approximately eighteen months ago, we established a low introductory rate of only \$19. The board of directors voted to raise this to \$29 as current memberships expire. We are working hard to keep expenses down as we work to provide more and better services to our membership. Despite this, we are faced with raising costs and we must be fiscally prudent as we move forward in 2014.

Finally, I urge each of you to consider attending our planned 2014 BCI convention in the Gold Coast in Australia. Our Australian colleagues have worked hard to develop a fine program for our next convention. Please visit our website at www.gold-coast2014.bonsai-bci.com to learn more about this exciting event. Australia is a great country to visit and this will be a good opportunity to interact with bonsai and stone colleagues in Australia and from Southeastern Asia.

BCI remains fully committed to being a leading international organization devoted to promoting bonsai, penjing and stone appreciation throughout the world. Come and grow with us. 🌳

Tom Elias, President
Bonsai Clubs International



You are invited to be a part of the BCI Vision.

**We are raising funds for the future of BCI!
Any donation you can make will help.**

You can make a difference with the following projects:

- Naming Rights for our Annual World Bonsai Styling Competition
- Multi-lingual magazine—Chinese and Spanish edition

Remember BCI in your will, your trust, your future!



For more information contact:
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or Paul Gilbert; pauillynpaul@msn.com

FROM THE EDITOR

We just celebrated Thanksgiving in Canada, more than a month earlier than in the US. My trees will be under the cover of mulch and snow by the time our American friends give thanks. This issue of *Bonsai & Stone Appreciation* marks the end of two years in my role as editor. I give thanks for being able to combine my graphic design experience with my passion for bonsai and viewing stones. This has enabled me to present the work of our contributing editors and writers to its best advantage and help their stories come to life. Working on the past eight issues has been a pleasure, especially meeting and getting to know new bonsai and stone lovers. The common thread has been friendship, cooperation and collaboration in the name of bonsai.

This issue is filled with great articles by BCI directors, a dedicated group of volunteers pledged to promoting bonsai all over the world. As a way of expressing gratitude for their service to BCI, we publish the first of a series of profiles on BCI directors. We start with Kathy Coffman's article on BCI director Chiara Padrini and her wonderful viewing stones.

Can an ancient and classic art form grow and evolve? Be sure to read Richard Turner's article on contemporary viewing stones to see some of the possible ways of how viewing stone appreciation can be more inclusive.

Tom Elias takes us on a tour of Tracy Garden and introduces us to Ng Shing Fat and his amazing penjing, trained in the Lingnan Style. If you find his trees inspiring, look forward to an upcoming article on the Lingnan style of "clip and grow," its history, aesthetics and horticultural techniques.

Visiting Seattle? Make time to visit the world-class Pacific Rim Bonsai Collection in Federal Way. Curator and bonsai artist David DeGroot gives us a preview of what's in store for visitors.

Budi Sulistyio presides over a bonsai divorce with a happy ending and IS Ng shows us some clever techniques on a Water Jasmine that can be used on many tropical species. The forest style is given a comprehensive review by Jyoti and Nikunj Parekh that is sure to awaken a desire to create a forest of your own. Kath Hughes presents Takeo Kawabe's personal insights on bonsai tree care and offers some unique points of view that may help you with your bonsai practice.

This holiday is an opportunity to thank everyone who has written for this magazine. Their substantial efforts have helped BCI solidify its role as a leader in bonsai and stone appreciation around the globe. Our board members have also been busy promoting BCI in many parts of the world, notably China and India but also in their home countries. All this work is done with you, our readers, in my mind. What can we do to help our membership enjoy and make progress in bonsai and stone appreciation?

Channels are open for you to help answer this perennial question. 🌳

—Joe Grande, Canada (bcieditor@grandesign.net)

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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Digital images must be provided at 300 dpi resolution for an 8 x 5 inch size minimum.

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Q4	O/N/D	August 1



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ON OUR COVER:

***Bougainvillea spectabilis*: Ng Shing Fat, Tracy Garden.** Photo courtesy Yangzhou Penjing Museum, Slender West Lake Scenic Area, Yangzhou, China: This penjing has been trained in a “weeping” style using the Lingnan “clip and grow” method, a practice used by Ng Shing Fat at Tracy Gardens. Using the Lingnan method, a bonsai tree can be shaped and styled solely by pruning, controlling the direction of branch growth through severe pruning followed by period of growth. This natural method of shaping trees can be slow but is an effective way of changing the angles in trunk and branch direction and achieving a rugged and ancient appearance.

Inset; One of Wu's trees in an outdoor display in Liu Hua Hu park in downtown Guangzhou in 2012.

Below; a view of Tracy Garden



By Tom Elias, USA

Photos courtesy Tracy Garden and Tom Elias

The Chinese Lingnan school of penjing is enjoying a major resurgence and more wide-spread popularity due, in large part, to a new garden and the tireless efforts of a dedicated individual, Ng Shing Fat. In a short twelve years, Tracy Garden, in Shenzhen near Hong Kong has developed into one of China's finest and largest collections of penjing. Over 2,000 fine examples of Lingnan and other styles of trees can be seen here along with a nearly equal number of beautiful antique pots on an open 2,000 square meter tract of land. Many penjing and bonsai clubs, delegations from conventions, and special invited guests visit Tracy Garden regularly throughout the year. This wonderful facility, named in honor of his daughter, is the product of the vision and commitment of Ng Shing Fat, or as he is better known, Ricky Wu. Ng is Mandarin, while Wu is the Cantonese version of his name; thus, the two names.

Tracy Garden & Lingnan Style Penjing



Top; Ricky Wu can often be seen in Tracy Garden pruning his trees. He is one of the few major collectors who is also an accomplished stylist.



Middle; Ricky examining one of his many antique pots that were on display in Liu Hua Hu Garden in Guangzhou in 2012.



Bottom left; Display of some of his antique pots at Tracy Garden.



Twenty-five years ago, Ng was working in the construction business in Wuhan, China and happened to visit the private penjing garden of Shen Ho Kan. Ng was very impressed with Shen's collection of trees and ended up studying the art form with Shen's guidance. He began buying trees and keeping them on a roof top, while also buying many books to study and improve his techniques. His first trees were pines, then he expanded to *shimpaku* junipers. At first, Ng learned Japanese styling techniques, but later found that the Lingnan style was more pleasant and closer to his personal feelings. He has feelings for his trees beyond their appearance due to his study of Chinese culture, especially poems, paintings, and Chinese gardens. Some of his early efforts focused on landscape penjing, but he steadily moved towards individual trees. He has remained humble throughout his life, even as his knowledge of Chinese arts and his skills as a penjing artist have grown to a masters' level.

Ng Shing Fat moved to Hong Kong and expanded his construction company. As his company prospered, he was able to expand his interest in penjing and collecting antique pots. Space is very



Left; "Crane Dancing" is the name for this fanciful penjing styled from *Blachia siamensis*. It is 125 x 50 cm.

Right; A wonderful example of root over a Ying stone. The species is *Severina buxifolia* and it measures 75 x 68 x 38 cm.



limited in Hong Kong, particularly for a growing collection of trees. Fortunately, he was able to rent land belonging to the government to build a garden. Since the landscape is part of a watershed protection program, he is not allowed to construct large, new buildings. As a result, the garden is open spacious and conducive to growing trees.

Tracy Garden has developed into a major center for the study and display of the Lingnan penjing.

The name Lingnan refers to an ancient geographical area that incorporated several southern provinces (Guangdong, Guangxi, Hunan, Jiangxi and northern Vietnam) until it was incorporated into China during the Han Dynasty (206 BC to 220 AD). The Lingnan style of penjing uses a "clip and grow" technique to create new turns in the branching pattern. Whenever a branch is pruned, a side branch typically develops at an angle to the

original parent branch. This is used in lieu of wiring techniques to create angles in a branching pattern. Lingnan trees should have strong, rugged and old looking trunks, well-proportioned branches, and a gradually tapering apex. Accessories such as ceramic figures or stones are sometimes used, but these must be in scale with the size of the trees.

Ng now has over 2,000 trees in his collection and he is continuing to improve the overall quality of the trees. As a result, this has emerged as the finest Lingnan style penjing gardens in China and the world. His penjing and bonsai-related library has continued to grow since he began collecting books in Wuhan many years ago. The comprehensive coverage, from older to modern volumes, allows Tracy Garden to serve as an important center for the study of the art of developing and growing styled trees in pots. Concurrently, his antique pot collection expanded considerably when he bought a collection of over 1,000 pots in Suzhou several years ago. Since then,



Top right; An unusual example of a large *Pyrus calleryana* that measures 120 x 100 x 56 cm.

Bottom right; A *Sageretia thea* forest that measures 90 x 80 x 60 cm



Top left; A flute player enjoys his music at the base of a large Ying stone with a root over rock penjing made from *Berchemia lineata*



Ng continued to add many pots including trips to Japan to buy back antique penning pots that were purchased by Japanese businessmen twenty to thirty years earlier. He developed a level of expertise in the clay used in fine pots and used this information in acquiring new pieces for his collection. Many of the pots are displayed in a long narrow building in the garden and in a second building. There is a smaller collection of viewing stones on display, but these are ancillary to the trees and pots. The depth of the collections (trees, library, and pots) adds to the prestige of this important facility and makes it a leader in the world's finest facilities for penjing and bonsai.

The extensive collection of trees at Tracy Garden is very diversity and consist of conifers, evergreen flowering trees and shrubs, and deciduous trees. Shenzhen is located in a subtropical to warm temperate climate; thus trees and shrubs requiring a cold season are not found here except for a few exceptions. The few conifers represented include subtropical pines (*Pinus*), junipers (*Juniperus*), and *Podocarpus*. An array of subtropical evergreen flowering trees and shrubs are well represented in this collection. Examples in this category are boxwood (*Buxus*), fig (*Ficus*), and species of *Sageretia*, *Murraya*, *Eugenia*, *Distylium*, and *Blachia*. A few species of deciduous flowering

trees, *Ulmus*, *Celtis* and *Fraxinus*, can be seen among the numerous evergreen specimens. Many of the penjing has small ceramic figures in the pots or trays with the trees. These are to help create a scene and to provide scale. The use of these accessory items is common in Lingnan style penjing.

Ng Shing Fat is an accomplished artist and loves to work on his trees. Starting from his early years in Wuhan, he has developed into a highly skilled penjing stylist. He prefers to spend his time pruning, shaping, and developing his trees into beautiful specimens. The demands of running a large construction company compete for his time. Despite this, he manages to devote at least one day a week to his trees. Ng has been generous in supporting efforts to expand and promote penjing within China and internationally. He has moved many of his large trees for display at temporary exhibits at various special events in China such as the major exhibition of trees held during the 2013 BCI convention in Yangzhou, China. He was one of the featured demonstrators at the BCI convention. In 2012, he staged a major exhibition of 200 of his trees and antique Ming and Qing Dynasty pots in Liu Hua Hu public garden in downtown Guangzhou. Ng is committed to promoting penjing, especially the Lingnan style,

Top; This large tray planting features two *Sageretia thea* trees and two gentlemen engaged in a philosophical discussion.

Bottom; A large *Sageretia thea* tree in an equally large tray. The tree and tray measures 110 x 100 x 65 cm.

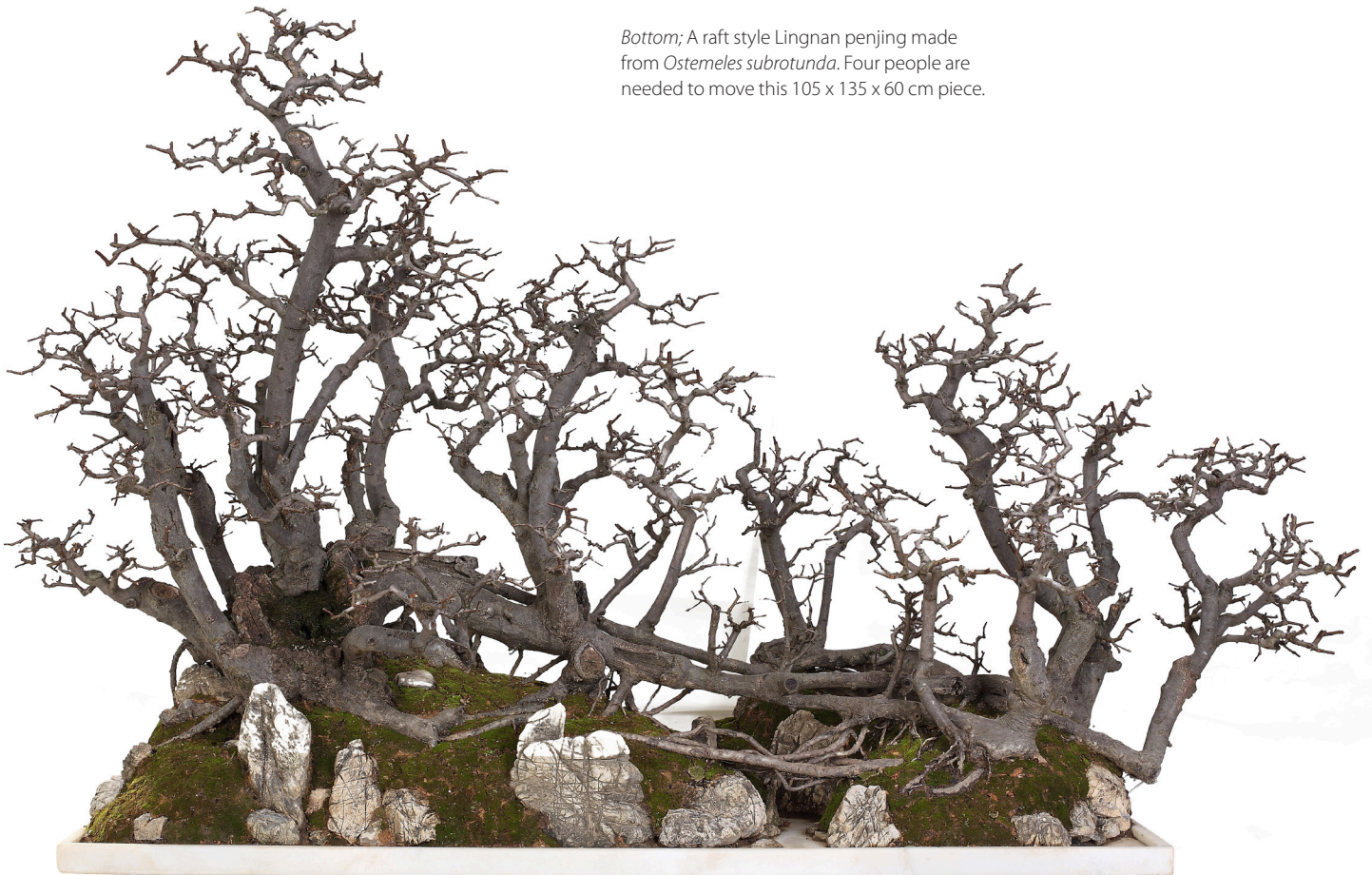


Top left; An attractive cascading *Podocarpus macrophyllus* in an square antique decorative pot. This tree measures 65 x 30 cm.

Top right; Enjoying a moment under a *Murraya exotica* penjing. Another large piece measuring 120 x 93 x 66 cm.



Bottom; A raft style Lingnan penjing made from *Ostemeles subrotunda*. Four people are needed to move this 105 x 135 x 60 cm piece.





Top; An impressive *Bougainvillea glabra* in full flower. This specimen measures 120 x 110 x 70 cm.

Bottom; Another Ricky Wu Lingnan penjing on display at a special exhibit in Liu Hua Hu Garden in downtown Guangzhou, 2012. A fine specimen like this is often displayed at a key location where a prominent window frames the specimen.

to other countries. He has donated numerous trees to gardens and penjing societies throughout China. In 2012, he donated five large penjing specimens to the Crespi family bonsai museum and nursery near Milan, Italy. In order to promote Chinese penjing, Ng sends over 100 of his prize-winning trees to be exhibited abroad each year.

Ng Shing Fat generously devotes his time and resources to promoting Chinese penjing. He serves on many boards when he is not working as chairman of the Hong Kong China Development Limited company. He is the Executive Vice president of the Chinese Penjing Artists Association, the Permanent Honorary Vice president of the Hong Kong Penjing & Art Stone Society, Executive Vice President of the Guangzhou Penjing Association, Vice President of the Guangdong Penjing Association, and as an International Consultant to the World Bonsai Friendship Federation. He is the first Hong Kong resident to be given the Chinese national class of “Penjing Arts Master.” Ng’s trees have won over 200 Gold medals in exhibition in China and abroad.

In 2006, he published a beautifully illustrated book *My Penjing: Collection & Creation* Volume 1 featuring many of his trees. This was followed by a large format, 27 X 37 cm, two volume book *Selected Works of Ng Shing Fat’s Penjing Art*. Volume one is devoted to photographs of some of his better trees while Volume two is reserved for antique pots. In addition to showing the pots, other photos show details of each pot and the artist’s seal when present. Every aspect of this book from the photography to the binding is outstanding.

Throughout the long history of penjing and bonsai, a few individuals stand out for their significant contributions to this art form. Ng Shing Fat is one of these rare individuals who has an all-consuming passion for penjing. It is his commitment to share his knowledge, skills, and collections with others that makes him an extraordinary individual. Ng is a rare individual who is more interested in promoting Chinese penjing, rather than promoting himself. Thanks to him, Lingnan penjing will not only be preserved but will become better known and spread to all regions of the world. 🌳



Bonsai Divorce

Breaking up a Twin Trunk Premna Bonsai

Text and Photos
by Budi Sulisty, Indonesia



A twin trunk premna (*Premna nauseose*) that I cultivated for some years had lovely trunks with nice proportions to one another just like a husband and a wife. However, I was not completely satisfied with its overall composition. I felt that they were not really working together to perform as a nice couple. The “wife” was holding “the husband” back to such an extent that it prevented the larger trunk from developing its dignity. The big one or the “husband” should have protected the “wife.” I thought that they were in the wrong position. The big one should have been on the left with the big trunk and root protecting the small one.

Above is the picture that I took in 2009.

They had nice trunk with the base of the small tree going to the right embracing the big tree.

Here is the view from the other side. (left)

I defoliated all the leaves to enable us to see the structure of the tree. (top right)

I thought making a better bonsai would require drastic action: Separating the two trunks, “husband and wife,” by splitting the base of the trunk and creating two trees instead. To analyze this possibility, first I washed off all the bonsai mix to get a better picture on the base and the roots. (top left)

The base and root in the front would belong to the small plant on the left.



The photos of the splitting process are shown above.



On the left is the small tree when it was planted in a pot. It has a nice movement between the trunk and the base. What is necessary is training the first branch to get thicker and longer to balance with the strong movement of the root that flowing to the right. Below is a photo from 2012.

In the future it will be a very nice bonsai with a much higher quality compared to the twin trunk bonsai that we had before. What about the big tree? Let us observe it.

Top, facing page is the big tree, after potting and top right after some growth. You can also look it from the opposite direction, (bottom photo).

The second tree is not bad either. It has nice character and strong in appearance. The result of this procedure resulted in two bonsai with better composition compared to only one which was not overly impressive.

Now both trees are free to express their best features and both their futures are bright. 🌳





a great passion for **stones**



BCI Director Profile

Appreciating Chiara Padrini

By Kathy
Coffman, USA

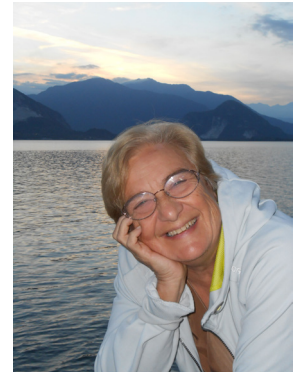
Photos courtesy
Chiara Padrini

In her autobiographical sketch, Chiara has stated, “A resume is something dry and impersonal, but behind every line there is life, passion and hard work.” She encourages her students not to waste much time reading her resume, but to get to know her for who she is, and what she has accomplished.

Chiara was born in Voghera, in the Piedmont area of Italy. She became interested in minerals as a child during summer vacations in Drusacco, where the miners would bring up beautiful specimens from the mine for her. In her teens and early twenties Chiara was a fencer, and while attending the Olympic games in Tokyo in 1964 met her future husband, the brother of a fellow fencer. She raised three sons, who share her enthusiasm for traveling, and has three beloved grandchildren. She became interested

Above; Chocolate stone, Nam Han river, South Korea

Below; Arch stone, Palombino stone, Liguria, Italy



Top; Abstract stone from Tuscany, Italy. This is a cut stone. Gray Palombino.

Bottom; Plateau stone, Palombino collected around 1991 at Lake Giacopiane, Liguria, Italy

in bonsai in 1988, and studied with Giovanni Genotti. Around 1990 she began to learn about suiseki as well. She helped bring many bonsai masters to Italy, and travelled abroad to attend bonsai and suiseki workshops with the masters: Naka, Nakamura, Suzuki, Imazumi, Noelanders, Terakawa, Lewis, Barton, Liporace, Metaxas, and Benz. She also studied stone art at home with Luciana Queirolo and Andrea Schenone, and took woodworking classes in Ivrea for several years to learn the skills for carving and finishing daiza.

Chiara was a founding member of several Italian bonsai clubs, wrote the Bylaws, and held offices over twenty years including secretary, treasurer, General director and President. She helped promote the first Bonsai School in Italy with Japanese masters Susumu Nakamura and Hideo Suzuki, and assisted in the first Bonsai Instructors Register. She was involved in



Top; Chiar receiving the prestigious Crespi cup for suiseki in September 2012 in Parabiago, Italy.

Middle; Boat stone collected at Santa Isabela Beach, Puerto Rico.

Bottom; Song Hua stone, Baishan, China

bringing many of the Japanese masters to Italy, and encouraged setting up standards and examinations for bonsai instructors in Italy. She was the first Italian on the Board of Directors of EBA (European Bonsai Association), and was the treasurer for 4 years, 1991-94. She helped organize IBS (Italian Bonsai Society) and served as president from 1999 until 2008. In 2008, she served as President of the organizing committee for the BCI Convention in Saint-Vincent, Italy, an event that was carefully orchestrated to celebrate the arts of bonsai and suiseki. Chiara organized a convention with pageantry, a high level of artistry and plenty of good food, entertainment and opportunity for revelry and camaraderie.

Teaching has been a major activity for Chiara, as she founded the first Italian Suiseki school, called "Suiseki



& C." She has hosted students from Austria, Spain, United Kingdom, United States, and Puerto Rico for some wild weeks hiking and studying in Italy from Liguria, to Tuscany, to Sicily. She has spent six months in 2011 and 2012 in the United States teaching about suiseki at clubs in California, Ohio, Pennsylvania, Minnesota, New York and Texas, as well as traveling to Winnipeg, Canada, the Dominican Republic, Mexico and Puerto Rico to teach. Everyone that has hosted her has enjoyed her marvelous Italian cooking, as well as her sense of humor and zest for life. When asked whether something should be attempted, her first reply is generally, "Why not?" She has an intellectual bent, and insatiable curiosity for information about stones, whether Gongshi in China, suiseki in Japan or the Korean suseok. She has produced a library of CDs for educating oneself on making daiza, or learning about different types of stones including rain flower pebble stones. With her gift for understatement, her good friend Neida Rodriguez once confided, "You do realize that Chiara is a little bit crazy about stones don't you?"





Top left; *Madonna and child*, Palombino, Lake Giacopiane, Italy
Top right; *The Brigand*, Green Palombino, Lagastrello, Emilia, Italy
Bottom; Mountain stone or reclining figure. Palombino from Monti Nebrodi, Sicily, Italy



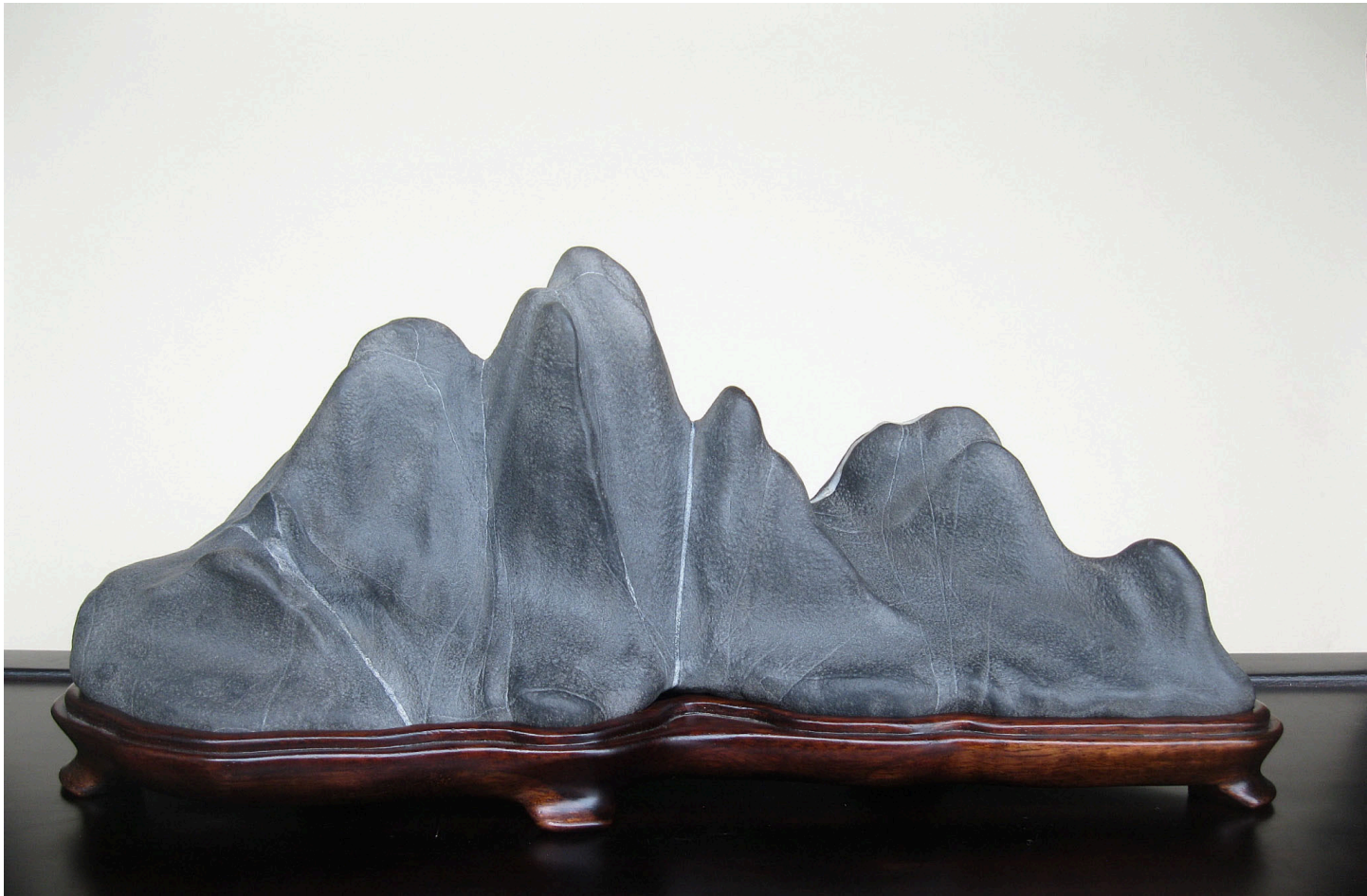


Top left; Jin stone, Abstract, China
Top right; Gobi desert stone, Inner Mongolia, China
Bottom; Song Hua stone, Chabai Mountains, Baishan, China





Top; Green Island, Palombino stone, Monte Pu, Italy
Bottom; Mountain, Ulan Stone, China





Top; Kamagawaishi, Japan

Bottom; Sola, (alone) suggesting a strong personality. Palombino stone, Lake Giacopiane, Liguria, Italy

Many of us in the United States became acquainted with Chiara through her 2004 speech in Harrisburg, Pennsylvania, and others through her speech at the Mistral Convention in Tarragona, Spain in 2005. However, her articles have appeared in BCI magazine since 1991, and in magazines in China, France, Italy, Spain and Switzerland. In 2003 she won the BCI artist, writer and photographer award. She is an advisor for “Global Bonsai and Stone Collection” magazine published in China. She has exhibited and lectured all over the world, winning the BCI 2008 Excellence Award for her stones, the Golden Medal of the World Bonsai Convention in 2009, and won the prestigious Crespi cup for suiseki in September 2012 in Parabiago, Italy. If you have not yet had the pleasure of getting to know Chiara, I hope you will in the future. This article was written to celebrate and acknowledge the artistry and contributions Chiara has made in both bonsai and stone art all around the world over the last twenty years. Hopefully you may have the opportunity to hunt for stones or mushrooms with Chiara, and enjoy her wonderful cantaloupe risotto. Most of all, if you spend time with her, the enthusiasm for stones and life is contagious. If she encourages you to toast at the table with grappa, just take a deep breath and go for it. Why not? 🍄





A Conversation with Takeo Kawabe

Sunday, 23rd September, 2012.

Text by Kath Hughes, UK
Photos courtesy Malcolm Hughes
and Takeo Kawabe.

Mr. Kawabe very generously gave nearly three hours of his time to talk to a small group of dedicated bonsai enthusiasts present at an event at which he was headline demonstrator, namely the 2012 Crespi Cup event at Parabiago near Milan. He made these observations at his own request to this small group with Nobuyuki Kagiwara acting as interpreter.

Nobu Kagiwara introduced Mr. Kawabe and began by commenting on the Chinese juniper that he had been demonstrating on earlier during the event and would be continuing to work on later that day. The tree, created by Mr. Kawabe 30 years ago, had been collected from the region of Japan since devastated by the tsunami of 2011. The devastation was such that most of the trees from that area that have survived now only exist as bonsai.

Mr. Kawabe has many hundreds of bonsai, mainly junipers, at his nursery. When working on bonsai he has four important rules that he adheres to:

1. Thorough observation of the tree.
2. Identify what needs to be done at the early stage of working on the material.
3. Decide what should not be done at this time.
4. Recognise what the tree could be if it were left to live its own life i.e. the tree knows best.

From an understanding and with this knowledge, one can appreciate the most important principles of working with bonsai.

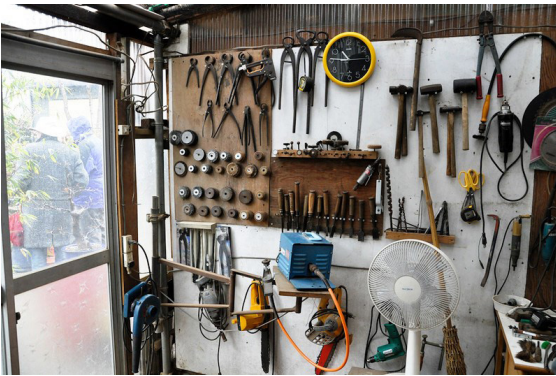
It is always preferable to leave a tree unfinished when carrying out a demonstration if it is detrimental to the tree if the demonstration is taken to completion.



This very personalized view of an approach to bonsai provided this small and select audience a fascinating insight into the mind of one of Japan's leading bonsai masters.

There still remain elements within the bonsai world who expect a tree to be completed during the course of a single demonstration.

He does however, receive considerable support from those who witness his demonstrations and comprehend his reasons for not taking a tree through to completion during a single working session. At such a demonstration, he does only what he considers is right for the tree. Hence the tree is often left incomplete unless the work being carried out is the final refinement following previous sessions.



Top three photos; The tree, created by Mr. Kawabe 30 years ago, had been collected from the region of Japan since devastated by the tsunami of 2011. The devastation was such that most of the trees from that area that have survived now only exist as bonsai. Above; Mr. Kawabe's workshop

Mr. Kawabe also holds the belief, shared by many in Japan, that the tree also has a spiritual dimension. In developing a bonsai from the basic material, we need to share this spirit.

He admitted that sadly, in a number of instances, bonsai are 'forced,' that is, too much work done on them in a single session or having the style of the tree created in such a way that was never intended

in nature. This was often a result of the demonstrator having an 'ego-trip,' a matter of showmanship. This always caused him to feel guilt. The emphasis should be on making the life of the tree as good as is possible, to allow it to live as it should, albeit in a pot. The tree itself can inform the person working on it what needs doing at that moment in time and, in a similar manner, inform us what should not be done. Any bonsai professional should understand that it is the health and wellbeing of the tree that is important, not the person's ego.

What is often advantageous to have at a demonstration, are a few trees each of which is at a different stage of development, thus providing the demonstrator with the means to explain the different techniques that can apply at each of those stages.

His speciality is working with *Juniperus chinensis*, a species of which he is very fond. The specimen he was working on at this event was a collected tree aged approximately 400 years. It had been worked on and developed as a bonsai over the last 30 years, and his wish was that the tree would be of benefit to others for many years in the future.

Bonsai are an integral part of nature. In creating a bonsai, we are carrying out a spiritual exchange with the tree. The extent to which a tree is left unfinished is dependent on the condition of the tree—one takes the development of the tree as far as is reasonable during a particular session. Another essential point concerns the plans for the tree's development as a bonsai. Once work commences on the tree, it is important not to allow someone else to come in with alternative ideas on how the tree should evolve; if possible advise another person who might take on the responsibility of the tree in the future as to what is intended for it. In Japan, the creator of a bonsai often works on trees on behalf of nurseries or a specific client. Mr. Kawabe's view is that the tree should go to the "right" person. One of his regrets is that often, people only appreciate the techniques that achieve a bonsai rather than what a bonsai is. It can sometimes be less of a challenge to transform a tree compared to ensuring it's health and wellbeing over subsequent years.

At this point, Mr. Kawabe moved on to expressing his personal views on various techniques used in the creation of bonsai, some of which reflected the differences observed in the West as compared to his own approach involving older, more mature materials available to him.

Use of lime sulphur:

Mr. Kawabe does not to rely on the use of lime sulphur. Old junipers such as those he owns already demonstrate a natural whiteness following long periods of exposure to the elements. Lime sulphur becomes more of a necessity when:

1. *Jin* and *shari* are sculptured or created by the artist, often on material which is young and has not aged sufficiently to have natural deadwood features. This ignores the process whereby natural driftwood effects have had time to develop on old, old trees.
2. Lime sulphur can accentuate and enhance natural driftwood created by nature over time.

In the West, he perceives lime sulphur being used more for the satisfaction of the person who owns or created the tree. Over the years, Mr. Kawabe has worked on various trees some of which have driftwood effects which are not natural to the tree; the material has been sculptured in order to give an impression of age.

Mr. Kawabe's preference is to allow the tree to express its own natural deadwood. When creating or accentuating already established deadwood, he prefers the use of hand tools as opposed to power tools.

Hand tools tend only to allow the stripping off of the softer wood, leaving the harder wood untouched.

Driftwood effects:

He does not do wrap-around techniques, that is, attaching live material to dead wood sometimes called a Phoenix graft or *tanuki*. He does acknowledge that this can be done when older material to carve is unavailable and views wrap-around more as something to "play" with.

Maintenance of driftwood—regularly remove any moss from the surface of the pot if it is showing signs of growing upwards onto the driftwood.

Minimise fungal growth—this can be achieved by minimizing levels of humidity during hot periods.

Jins:

In the Shinto religion, there is an emphasis on the worship of nature. One belief that is held is that God would descend through trees. The Shinto god is the equivalent of nature and in this instance, God enters through the jin. The uppermost jins on a tree are referred to as *Ten-jin*.

Wiring:

Economical use of wire—too much wire is detrimental to the tree. There exists a tendency for some to wire to the very tip of the branch. This does not allow the natural beauty of the tree to show and can compress the foliage at the end of the branch. When applying wire, it is important to:

- a) Place the branches so that they have full exposure to the light;
- b) Position branches such that they create an effect of maturity;
- c) Let wire begin to cut into branch (only on conifers). When removed, the bark will begin to plate over, again giving effect of age.

Watering regime:

There is always a risk of over-watering. The trees should be "seen" to want water, rather than be watered regularly at set times, which during periods of wet weather, could result in over-watering. It is essential the tree is planted in well drained soil.

It is safe to water during the hottest part of the day—many trees benefit from being exposed to high levels

of light and minimum shade even during periods of high temperatures.

Resting of trees:

Bonsai require periods of rest, meaning little work is carried out on them. In order for the tree to remain a bonsai, such rest periods must be relatively short, notably during the growing season.

A tree that is weak and needs to gain strength and vigor would obviously have longer rest periods.

After a major exhibition, it would be considered normal to allow the tree a rest period. An analogy would be the person wearing a suit at a formal function, later, is glad to change into more comfortable clothing.

This very personalized view of an approach to bonsai provided this small and select audience a fascinating insight into the mind of one of Japan's leading bonsai masters. It also highlighted the importance of allowing time when creating a bonsai and subsequently developing it further. This is perhaps made apparent by the fact that the West lacks a culture in which trees are handed on from generation to generation.

For many of us, the perception of bonsai is to see a tree develop from basic raw material and become a perfect specimen, a bonsai reflecting nature in miniature within a limited period of time.

Time is therefore the essence to many Western minds. Mr. Kawabe presents the opposite viewpoint—it is the tree that is of the essence, and it is the allowing of time, beyond that of our own lifetimes, that will enable the tree to evolve to its full potential as a bonsai. 🌲

Below; Old junipers demonstrate a natural whiteness following long periods of exposure to the elements.



Viewing Stones

A Contemporary Perspective



dialogues
between
the past and
the present

1

By Richard Turner, USA
Photos by Richard Turner
except as noted.
Photos 11, 12, 13, 14, 15,
and 17 were taken by the
collectors.

The American viewing stone practice derives from both the Japanese and Chinese viewing stone traditions as they have been understood and interpreted by American practitioners. Traditions are not closed, self-referential systems, to be approached with single minded, unquestioned reverence, they are dynamic, ongoing dialogues between the past and the present. The work of the contemporary Chinese artist Zhan Wang, who makes large stainless steel sculptures in the form of

stones, embodies this very attitude towards tradition and could well serve as a model for the development of a contemporary viewing stone idiom. His work honors the past but is firmly grounded in the present and oriented towards the future.

One strategy for infusing a traditional practice with new life is to bring fresh perspectives to the table. An example of this is the idea of the found object, a term used to describe art created from undisguised, but sometimes modified objects or products that

1 *Artificial Rock No 148*, 2007, Zhan Wang, photo courtesy the artist

2 *Bull's Head*, 1942, Pablo Picasso.

3 *Bicycle Wheel*, 1951, Marcel Duchamp

4 *Monogram*, 1955 – 59, Robert Rauschenberg.

5 *Campbell's Soup*, 1968, Andy Warhol

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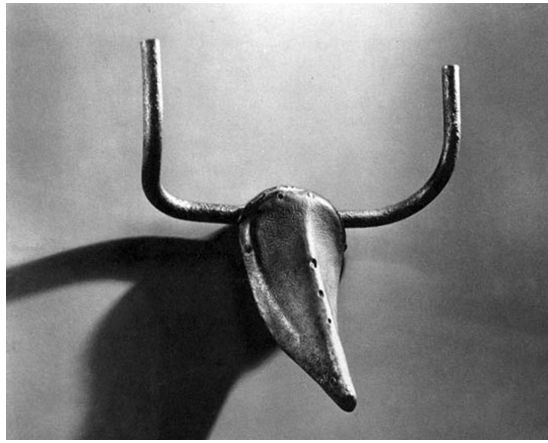
6 – 9 Some stands for Chinese viewing stones are scaled-down versions of full sized pieces of furniture such as plant stands. Japanese *suiseki* display tables allude to full-scale furniture as well. These stones are displayed on stands that reference mid-century modernist furniture. Collection of the artist.

are not normally thought of as being art. Found objects were first used in paintings and sculptures by Picasso in the early part of the 20th century. Thus began a practice that has continued to the present with internationally known artists such as Marcel Duchamp, Robert Rauschenberg, and Andy Warhol employing found objects and images in their work.

The found object concept is relevant because viewing stones are essentially found objects, but with a history dating back to the Tang Dynasty rather than to the beginning of the twentieth century. A stone at the bottom of a stream is no more a work of art than a bicycle wheel on a shelf in a thrift store. However, once the stone or bicycle wheel has been selected by a creative individual and fitted with a *diaza* or combined with other objects to form a sculpture, it has been removed from the realm of nature (or the shelf of the thrift store) and becomes reborn as a work of art. The creative act, for both the artist and the viewing stone collector, is more a matter of selection and re-contextualization than it is one of creating something where previously, nothing existed. Applying the found object notion to viewing stones effectively serves as a bridge between the art world and the world of stone collecting, blurring the distinctions between the artist and the connoisseur. It also proposes a contemporary perspective from which we can revisit traditional Chinese and Japanese practices.

The past is a basis for authority and a place for validation. We realize the full meaning of our own creations in the context of the traditions from which they emerge. This is what enables us to confidently ask questions such as “What would be the American equivalent of a Japanese display table or the 21st century version of a *suiban*?”

Honoring a tradition means, among other things, tending to its well-being, much as one might feed and water a bonsai.



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10 This California desert stone is displayed in a vessel manufactured by the Shawnee Pottery Company in Zanesville, Ohio.

11 This stone was not only collected in the desert, but suggests a desert landscape feature, the mesa. *Wild Horse Mesa*, Panamint Valley, California. The American Viewing Stone Resource Center, Jim & Alice Greaves Collection.

12 *Scholar Rock*, Lake Huron, (36" H). Bronze base by Rick Stiles, inspired by Dale Chihuly Native American basket series. Stiles-Liang Stone Collection

13 *Mountain Stone*, Prince-of-Wales, BC, Canada. Bronze daiza by Rick Stiles, Stiles-Liang Stone Collection



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Sustenance, in the form of innovation grounded in an understanding of past, is essential to the continued viability of any traditional practice. How then, might we take what we've learned about viewing stone appreciation in China and Japan and put it to use here in North America in the 21st century?

If we hunt for stones in the field we inevitably develop a familiarity with regional geology. The challenge is to move beyond the precedents established by Chinese and Japanese collectors and search out stones that are representative of local geology and informed by a contemporary aesthetic. Recent exhibitions of desert viewing stones in Southern California, excellent exhibits in the Pacific Northwest of stones from that region, presentations in Denver of Rocky Mountain stones, and displays of eastern U.S. stones in Washington, D.C. are all models for this. Expanding the criteria for collectable stones and considering urban resources (such as building supply yards) as well as wilderness areas as sites for collection are good places to start.



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14 *The Black Tower* (after Tolkien's Black Tower of Orthanc), Wyoming dolerite, collection Allan Hills

15 Collection Brian McCarty

16 This stone was purchased at a California building supply company. The base for the stone, which is made from scraps of wood, echoes the strata of the stone and references the materials used in home construction. Collection of the artist.



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Looking to the Chinese practice of displaying “stone-like” objects presents opportunities for expanding the world of stone appreciation beyond the stones themselves to related forms and materials.

Using found objects and materials other than wood for the display of viewing stones can be an effective tool for questioning the relationship between a stone and its base. As well, it enables one to employ stones to address a broader spectrum of ideas than conventional methods of display afford simply because of the introduction of materials that have their own connotations and history.

The ancient cultures in which the Chinese and Japanese viewing stone traditions developed had little in common with the world we live in today. Neither country was a democracy. Japan had a homogeneous demographic. Highly stratified societies in both countries discouraged social mobility. While there is much still to be learned about the conventions established in past centuries, we cannot ignore the rich history of the fine arts in the West and the



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In addition to stones, Chinese connoisseurs displayed stone-like objects. These wood, coral, copper and glass pieces continue that tradition.

17 Native copper scholar object from the Caledonia Mine, Michigan Upper Peninsula. Bronze base by Rick Stiles, inspired by Yuan Dynasty master Ni Zhan (1301-1374) brush painting style for rock. Stiles-Liang Stone Collection

18 Coral on a ceramic base. Collection of the artist

19 Fused glass scrap on wood/Bondo base. Collection of the artist.

20 Yucca palm fragment, paint, resin. Collection of the artist.



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21 American desert stone on mixed medium base. Collection of the artist.

22 American desert stone on mixed medium base. Collection of the artist.

23 – 24 These stones are displayed on sections of steel channel. The bases are intended to reference both early Chinese “platform style” bases and American Minimalist sculptural forms and materials. Collection of the artist.

globalized popular culture of the 21st century, all of it a keystroke away. The types of stones we collect and the ways in which we choose to display them can, and perhaps should, reflect what we experience in the present as well as what we have learned from the past.

Viewing stones, for example are conventionally considered to be a portal to the natural world and the reverence and awe we associate with a romantic view of nature. Contemplation of a stone actively engages the imagination, transporting us to an idealized world where we are, momentarily, at one with nature. This is, without a doubt, an invaluable experience. We are more than ever, in need of a respite from the velocity and anxiety of contemporary life. Our relation to the natural world however, is an ambiguous one. We praise stewardship of the land and, at the same time, promote exploration, even exploitation of its resources. As potent emblems of the natural world, viewing stones might also be employed to provoke questions about the “inconvenient truth” of our relationship with our planet.

Exhibitions are the public face of what, for many, is a private, even solitary practice. Exhibitions are a venue for sharing our collections with fellow enthusiasts and promoting our admittedly esoteric interest to the general public. Exhibitions of viewing stones typically have an educational component designed to inform the general public about the practice. A recent



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These pieces are inspired by the practice of adhering stones together to form larger compositions, as in the rockeries of Chinese gardens and in the Japanese, Chinese and Vietnamese tray landscapes. Collection of the artist.

25 "Snow stone" mortar, gold leaf on wood/Bondo bases.

26 Marble, flagstone, mortar on wood bases.

27 Marble, flagstone, mortar on wood bases.



26

exhibition at the National Arboretum titled *Following Asian Traditions* organized by the Potomac Viewing Stone Group employed an especially effective educational strategy. Stones were presented in three groups, Chinese, Japanese and American. The combination of the signage and the thoughtful organization made it clear to viewers how the burgeoning American viewing stone practice related to the more established traditions of China and Japan. Using an exhibition such as this as a point of departure, viewing stone clubs might consider devoting a section of an upcoming exhibition to stones belonging to members interested in experiment and innovation. Another possibility



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28 This arrangement of a stone, a rusted beer can and a slab of weathered wood, all found at the same desert site, questions our stewardship of the natural world. Collection of the artist.

29 This pair of objects posits a correspondence between accidents of nature (the pattern in the stone) and accidents in the studio (the piece of scrap wood was used as a table saw cutting guide) Collection of the artist.

Ceramic "stones" were valued antiquities. These ceramic pieces evoke individual stones and distant landscapes.

30, 31 Clay, paint, India ink, wood/Bondo bases. Collection of the artist

32 Glazed ceramic on wood base. Collection of the artist.

is to show viewing stones in exhibitions that include sculptures, ceramics and other artworks that have a resonance with viewing stones. Experiencing viewing stones in the context of contemporary artworks raises intriguing questions about the distinctions between creating and collecting, the intent of the artist and accidents of nature, venerable traditions and contemporary practice and East and West.

The future of Contemporary Viewing Stone Appreciation is in the hands of the creative individual. Innovators whose practice is informed by established conventions and who are open to experiment and willing to risk failure will determine the direction of viewing stone collection and display in the 21st century. 🏞️

Artist and curator Richard Turner is a Professor Emeritus at Chapman University where he taught contemporary Asian art history and studio art. He lived in Saigon, Vietnam from 1959 -1961. He studied Chinese painting and language in Taipei in 1963-1964 and Indian miniature painting in Jaipur, Rajasthan in 1967 -1968 while on a Fulbright scholarship. As Director of Chapman University's Guggenheim Gallery, he curated several exhibitions that examined the art and issues of Asian-American communities in California and the contemporary art of Asia. One of these, Home/ Office Landscapes featured works by artists that were inspired by their interest in Chinese and Japanese viewing stones. His current studio work, which can be seen on Tumblr at stonestudio13, is sculptures and drawings based on viewing stones. Mr Turner is indebted to Hao Sheng author of *Fresh Ink Ten Takes on Chinese Tradition*.



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33 *Following Asian Traditions*, installation view. Potomac Viewing Stone Group, National Arboretum, Washington DC 2013.

34 *ELEMENTAL/Of the Earth*, installation view showing work by Richard Turner and Seth Kaufman. Stuart Haaga Gallery, Descanso Gardens, CA.



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Forest Inspirations

All compositions created by Jyoti & Nikunj Parekh of Mumbai City, India

Photos by J & N Parekh and Mr. Saumitra Pendse and Mr. Santosh of Gemini Photo Studio at the Parekh residence and farm.

Saikei, Suihan Penjing, Ikadabuki (Raft style) and Netsuranari (Root Connected) bonsai

By Jyoti Parekh and Nikunj Parekh, India

Below; Saikei of Nea buxifolia



Everyone is crying loudly that forests are dwindling at an alarming rate. When we go on a journey, we do not see any forest in and around our cities. But they do exist in small patches around us. The important point is, do we have time to stand still and observe this natural oasis? If you do, you will find nature's wonder, teeming with beauty and life.

Normally in one area of forest, we find almost the same types of trees and some similar varieties thriving in the same atmosphere and circumstances. Forests are created by dispersal of seeds by unique methods, some fly with their silky threads in the air and land in far off areas. Some seeds are dispersed by birds and animals. At appropriate time seeds germinate and start growing into seedlings, gradually becoming trees. We see in a forest all sizes of trees, seedlings, some few years old while some well grown, majestic, mature trees, all coexisting.

Trees develop network of roots which anchor them, find water and food from soil. When rain comes they stop erosion to some extent. To our understanding, under the trees, weeds, grasses, creepers, ground covers develop which actually help to stop the erosion by preventing the forceful impact of rain water and many small streams that start flowing in a monsoon. This undergrowth also prevents flying of soil particles in dry season. It provides humus, microbes and preserves humidity. They are the ones which give shelter to millions of insects, small animals and birds which develop in to a fine cycle of ecosystem.

We in bonsai try to replicate the tree that we see growing around us. We copy its shape in miniature. We enjoy entire process of developing a fine specimen of bonsai and also love the flowers and fruits.

Similarly, we bonsai growers, make group planting in a tray which is a replica of forest in miniature. Each forest bonsai may be a small one with 5 to 7 trees or a large one with more than 41 trees of all sizes, well grown to tiny thin saplings all beautifully arranged to give stunning effect. Along with well groomed trees, we create groups of trees placed in such way that they build contours, suggesting pathways. Some tiny grasses are planted; interesting green velvet moss is used to complete the composition.

In nature, we do find forest spread out on large stretches of land, at the same time in many areas there are hills, slopes, cliffs and scattered stones on the ground.



Trees, shrubs and grasses grow around these boulders and stones, developing unique scenery along with river, streams and ponds. When we try to replicate this scenery of trees and stones into miniature, Japanese masters called it *saikai*

Top; Forest of *Ficus longisland*
Bottom; Saikai of *Juniperus chinensis* at Taipei, Taiwan

Basic principles and guidelines to arrange trees in forest and saikai are same. But saikai is more challenging as one has to create harmony, balance and three dimensional effects with stones and number of trees.

Bonsai artist has to act like an artist who specializes in painting landscapes, so that he can create depth and perspective of 'far off' and 'near view' scenes by using





perfect proportion of stones and plants. When you use large stones representing hilly areas, use of small plants with small leaves will give far off view. While small stones with plants with little larger leaves gives effect of near view.

This interesting art of *saikei* making is getting popular in India. This Japanese word is made up of two words, *sai* meaning a plant or tree and *kei* meaning a scene. My husband, Nikunj, and I learned this art from Mr. Toshio Kawamoto and Mr. Tom Yamamoto in 1984 in Japan and we owe much to both our respected Sensei of Japan.

We literally were allowed to play with small stones or rocks put in a tray with soil. Gradually we were given one tree and many rocks, then two, then three trees and so on and after six week's training we arranged some forty one trees and many rocks resembling a complete scenery. Then we got a certificate for completion of the course. We bonsai enthusiasts world over have tried to miniaturize these scenes in many different ways. Chinese masters popularized this style by depicting water element like streams, rivers, sea-front etc, in every creation. They made their *suihan penjing* on marble trays.

Mr. Zhao Qingquan of Hangzhou, was invited to India and he taught us the relevant principles of arranging and fixing stones on marble trays and then placing appropriate plants to make perfect *suihan penjing*. It was a wonderful experience to learn from such expert master craftsman this not-so-easy art of *suihan penjing*.

We have also learned to appreciate and make the raft style, *ikadabuki*, and root connected style, *netsuranari*, of bonsai which also creates a forest style effect. A single tree having many branches on one side of the trunk is placed on a tray horizontally keeping all the branches upright. In future each branch becomes a tree giving a look of a forest though created out of a single tree. A major drawback to this raft style is that it lacks much needed depth which we see in normal forest bonsai. So another style called *netsuranari* was developed, with a plant having longer branches on one side of the trunk. After placing a tree horizontally in a tray, its longer branches are also spread on soil in required directions. The small sub branches of these branches are wired to stay upright which eventually provide much needed depth to the whole forest design.

In the last thirty years both of us traveled to many places, trained many in India and other countries, using a variety of stones and rocks, and plants resembling trees. In pursuing this art the primary aim is to replicate nature. Perfect placement of each component, be it rocks, trees or grasses, in appropriate shallow ceramic or marble tray always was enchanting.

India, being a unique country where more than 95% of bonsai hobbyists are women, accepted this art immediately as it gave immense pleasure to the viewers and hobbyists instantly. Bonsai, as you all know,



takes years of working on a single tree needing lots of patience. Saikei requires small nursery grown trees or plant materials and thus provides instant pleasure.

Saikei art for many years remained unrecognized even in Japan but in India it got acceptance sooner. The trees in saikei, when well cared, shaped, trimmed can ultimately become bonsai material of the future.

In 2008 we created a saikei at IBS-BCI Congress held in beautiful Aosta Valley in Saint Vincent, Italy. The

Facing page; Multiple trunk style of *Ficus hispida*

Top; Forest of *Juniperus procumbens*

Bottom; Saikei of *Juniperus chinensis* at Aosta valley, Italy



scenery of Aosta Valley inspired us to demonstrate a saikei made with eleven *Juniperus chinensis* trees with Italian lava rocks.

In 2009, we were invited to give a demo of saikei for Asia Pacific Bonsai Convention in Taiwan. We made a near view saikei with large artistic stone and mature *Juniper chinensis* as well as few small plants .

Now this September 2013, we are going to give demonstration of saikei in Jintan, China during 7th World Bonsai Convention.

We are very satisfied that we are able to teach these wonderful styles of group plantings to so many keen bonsai lovers all over the world and by doing so we are making the names of our Japanese saikei senseis, Mr. Toshio Kawamoto, Mr. Tom Yamamoto and Mr. Zhao Qingquan of China, known to all. 🌲

Top; Netsuranari – Root connected *Juniperus procumbens*

Bottom; Netsuranari – Root connected style of *Ficus jaquinifolia*





Top; Suihan penjing of *Juniperus procumbens* using burnt coal cinder rocks

Bottom; Suihan Penjing of *Bucida spinosa*, geometry trees using Turtle rocks



Bonsai Species Feature

Water Jasmine

水梅

Text and Photos by I S Ng, Malaysia

A fragrance that brings joy to the heart



Common Name; Water Jasmine, Wild water jasmine, Sacred Buddhist, Anting putrid.

Scientific Name; *Wrightia religiosa*

Family; Apocynaceae

Origin; Native to South East Asia

Malaysia; *Wrightia religiosa* is the material most often used for bonsai in Malaysia.

General Information; *Wrightia Religiosa* is a shrub or small tree growing to at most 20 feet and one and a half feet in diameter with the almost horizontal lateral branches creating an attractive layered appearance.

Wrightia bonsai can be seen from mini size to over 150cm. In south East Asia water jasmine is frequently found.

Wrightia bonsai designs can include virtually every type of design but lots of exposed root, and formal tiered canopies of leaves seem quite popular. Branch arrangements follow classical bonsai design. *Wrightias* are formed into upright, hollow trunk, forest, rock planted and every other conceivable style. The natural growth pattern of *Wrightias* is to produce many basal shoots, so sprout, raft, and clump styles are quite logical and easily designed.



Water Jasmine

水梅

Appearance; Water Jasmine is a tropical shrub with twiggy branches, smooth gray bark and thin slightly hairy foliage, that is very easy to prune for any size and shape. Two leaves grow from one node on opposite sides of the stem. Leaves are simple, ovate, and pinnately veined. This tree is an evergreen and blooms year round.

Flowering; Water Jasmine blooms for a long time. It produces white, pendulous, fragrant flowers that are born along its twiggy branches. Flowers are followed by fruits that are paired, long, green bean-like pods.

In the tropics Wrightias are defoliated several times a year to produce smaller leaves and to increase twiggling. Several weeks to one month before a show plants are defoliated, forcing the plant to refoliate and to be in complete flower for the display. The blooming period then lasts about two weeks. The flowers are white, pendulous, and fill a room with a very lovely fragrance.

Water Requirements; Requires regular watering, prefers moist but well drained soil. To avoid root rot not to allow it to sit in water. Never let the soil to dry out completely.

Insects and Diseases; Generally a healthy tree. Insects do not bother Wrightias to any significant extent and insects infestation is cured with the usual treatments. Wrightias are not particularly sensitive or damaged by any of the usual insecticide sprays.

Propagation; By seed, branch and root cutting

Lighting; Full sun

Feeding; The tree likes to be fed not fussy as to fertilizer type. Use a well balance fertilizer. Underfeeding will cause leaves to turn yellow.

Repotting; Repotting may be done every 2 to 3 years and roots may be trimmed heavily.

水梅 ROOTS



The natural growth pattern of Wrightias is to produce many basal shoots, so sprout, raft, and clump styles are quite logical and easily designed. Roots may be trimmed heavily when repotting.



水梅 BRANCHES

It is possible to dramatically change the direction of heavy branches with a deep V-cut, a technique that works on other tropical species as well.



水梅 TAPER ON MAIN TRUNK

With sharp tools, a steady hand, and some epoxy adhesive, tapers can be achieved with satisfying results.



水梅 **TAPER** ON BRANCH ENDS

Here are two ways to create more taper on this large specimen.



水梅 **TAPER** ON A LARGE CUT





水梅

TAPER ON SMALL CUTS

On this specimen, taper at the ends of branches that were cut previously, is achieved by carving away some of the branch.



水梅

SHAPING

Water jasmines have a natural growth habit, producing horizontal lateral branches that create an attractive layered appearance. The lower part of this specimen is being pruned and shaped for a future bonsai and the top is allowed to grow to create a large trunk and wide roots.



水梅 FLOWERS

Water jasmine blooms for a long time. It produces white, pendulous, fragrant flowers that are born along its twiggly branches. Flowers are followed by fruits that are paired, long, green bean-like pods.

In the tropics Wrightias are defoliated several times a year to produce smaller leaves and to increase twiggling. Several weeks to one month before a show, plants are defoliated, forcing the plant to refoliate and to be in complete flower for the display. The blooming period then lasts about two weeks. The flowers are white, pendulous, and fill a room with a very lovely fragrance.



All India Bonsai Convention & Exhibition



Vadodara, India, Nov. 2012



Several groups performed traditional dances as part of the official opening.

By Lindsay & Glenis Bebb, Australia

With Photos by Budi Sulisty, L & G Bebb and K. Matsuji

The All India Bonsai Convention & Exhibition was a great event. International invited Demonstrators were Budi Sulisty from Indonesia, Koji Hiramatsu from Japan, Chen Wenjuan from China, Lindsay & Glenis Bebb from Australia and Rob Kempinski from USA. Other international Guests were Naemi Iwasaki and Keiko Matsuji from Japan and Mr. Xin Changbao and his wife and translator from China. Local Demonstrators were Nikunj and Jyoti Parekh.

The Convention Organizers were Nikunj and Jyoti Parekh, founders of the Bonsai Study Group of the Indo-Japanese Association and Mrs. Chanda Agarwal, Founder-President of the Banyan Bonsai Club of Vadodara. They were supported by a fantastic group of helpers.

The Convention consisted of a Bonsai Exhibition, Bonsai Photographic Display, demonstrations, workshops, discussion panel, New Talent Contest and Bazaar.

On arrival at the convention venue one day prior to the opening we went to look at the demonstration and workshop material. The main hall was still under construction! See the



Top left; All the official guests on stage were invited to participate in the lighting of the oil lamp.

Top right; Nikunj Parekh escorting Holiness Sri Datta Vijayanda Teertha Swamiji through the exhibit.

Middle left and right; Opening ceremony.

Bottom; Two views of the convention space at 3:30 p.m. on the day before the Opening Ceremony.



photos above! Now this is at 3:30 p.m. the day before the Opening Ceremony. Over 200 workers labored through the night to totally complete this building! They actually completed all the work around 2 a.m.

and the ladies decorated the stage with flower arrangements in time for Official Opening at around 9 a.m. Needless to say, we were all gobsmacked!

The very grand Official Opening was performed by Holiness Sri Datta Vijayanda Teertha Swamiji from Mysore and all the official guests on stage were invited to participate in the lighting of the oil lamp. Several groups performed traditional dances as part of the official opening. It was all very well done and quite a unique experience for those of us visiting India for the first time.

Parts of the program were very different to what we are used to in other parts of the world. For example, the workshops, each with 10 participants, were conducted on stage in the main hall at the same time as the demonstrations. It all worked on a staggered timetable, with lots of action at all times. Each Headliner conducted one demonstration, one workshop of ten people and a single one-on-one workshop, all on the main stage. It all worked this way; a workshop of 10 people and their Tutor worked along the back of the stage; to the front and one side was a demonstration running and to the front and opposite side of the stage, was another Tutor conducting a one-on-one workshop. The commentary rotated around each activity as required. It all worked extremely well and the plan ensured there was never a dull moment. A small team of local bonsai artists was on hand to assist with each activity as necessary. The most common tree used for the workshops was the Surinam Cherry



and demonstration trees included Barbados Cherry, Murraya, Juniper and Eleagnus. The demonstration material for the Headliners was well selected and all trees gave scope for each demonstrator to show their knowledge and talent for the benefit of the audience of around 280 people.

The Photo Display was about the largest we have seen anywhere in conjunction with a convention. There were hundreds of entries from all over India. Budi, Glenis and Lindsay judged the best five bonsai in each of the five Zones and the best ten bonsai in the main exhibition. BCI Awards of Excellence were presented to each of the ten Best of Exhibition and Certificates presented to the Photo Display winners.

Awards were also given to the winners of the New Talent Contest, judged by Mrs. Naemi Iwasaki and Mr. Xin Changbao.

The Exhibition featured many fine bonsai. The bonsai selected as best in show was a Brazilian Rain Tree created and owned by Nikunj and Jyoti Parekh. Around 20,000 people visited the exhibition over three days. That's one advantage of having a large population!

After the convention the international guests were taken on a three-day tour of some scenic and historic sites including Gujarat's ancient Step Well and Udaipur Palace. We were very fortunate to be in Udaipur on the very night of the once-a-year celebration of Full Moon Night in November, hosted by the King of Udaipur, Maharana Arvind Singhji Mewar. This was a great music and dance party held at Jag Mandir Garden in Tai Lake. Being able to attend this party was certainly a highlight of the tour.

This entire experience was very relaxing and we recommend that if you ever get the chance to go to India for bonsai, that you take the opportunity. Our hosts were very hospitable and friendly and presented an excellent convention.

Trees from the exhibit are on the next two pages. 🌳



Top left and right; Budi Sulistyo with his demonstration tree and Chen Wenjuan with her land and water penjing composition.

Middle; Jyoti Parekh working on a rock planting.

Bottom; Photo display of hundreds of entries from all over India.



Next page; Exhibit trees

Top left; Water Jasmine, *Wrightia religiosa*, over rock

Top right; Paperbark Thorn, *Acacia sieberiana*

Middle left; *Juniperus procumbens*

Bottom left; Paperbark Thorn, *Acacia sieberiana*

Bottom right; Brazilian Rain Tree, *Pithecellobium tortum*





Above; Water Jasmine, *Wrightia religiosa*,



Above; Fukien Tea, *Carmona microphylla*.

Below; *Breynia speciosa*.



The Pacific Rim Bonsai Collection



An outdoor museum of living art.

By David DeGroot, Curator, Pacific Rim Bonsai Collection, USA

Photos courtesy Pacific Rim Collection



Top; Entrance to the Pacific Rim Collection.

Bottom; Weyerhaeuser Company Headquarters

The Pacific Rim Bonsai Collection in Federal Way, Washington, south of Seattle, features outstanding bonsai from the Pacific Rim nations of Canada, China, Japan, Korea, Taiwan and the United States.

The trees in the Pacific Rim Bonsai Collection are owned by Weyerhaeuser Company, an international producer of forest products, and are cared for by a full-time curator and two bonsai gardeners. Assistance is provided by skilled, experienced volunteers.

Weyerhaeuser Company opened the collection in 1989, in conjunction with the Washington State Centennial celebration. The collection was established to symbolize Weyerhaeuser's long-term commitments to its customers, its community, and its forest resources:

The entry courtyard opens onto two separate facilities. To the left is the 22 acre Rhododendron Species Botanical Garden, operated by the Rhododendron Species Foundation, an independent, non-profit organization dedicated to the preservation and propagation of species, or natural forms, of rhododendrons.

To the right is the Pacific Rim Bonsai Collection, open to all free of charge as a public service.



Top: display alcove featuring a Black Pine
Bottom: close-up, Black Pine

The trees on display are part of the permanent collection, unless otherwise noted. Many of the trees are well-known to those familiar with the art, having been featured in books or magazines. Several of the trees have won awards for quality, and many are the work of nationally or internationally famous artists. All have been nurtured with care and patience by skilled hands.

TOURING THE COLLECTION

With a strong focus on educating the public about bonsai and penjing, this collection is a pleasure to tour. Visitors can dial the number on display to listen to an interactive audio tour on their mobile phone. The GPS on their phone prompts the appropriate description and background details on the display before them. Each Bonsai has an identification number. This number refers to general categories based on a tree's environmental requirements. The 100-series trees thrive in full sun. The 200-series trees accept filtered sun or shade and the 300-series trees are tropical bonsai requiring protection against freezing. They are generally located in the conservatory, especially in winter.

Bonsai are not displayed in numerical order. They are situated in the exhibit area according to their light requirements and artistic impact.





Top; Courtyard and Conservatory. The Conservatory houses the tropical bonsai year round and has supplemental lighting for the trees.

Bottom; Cool House allows the safe overwintering of the temperate trees requiring a number of “chilling hours” just below 50° F or 10° C.

Sign descriptions include the tree’s common name and botanical name. “Date of Origin” indicates the actual or approximate physical age; and the term “Bonsai Since” refers to the number of years a tree has been grown in a container and received artistic shaping. “Artist” refers to the person who created the original or principle bonsai design, and “Source” refers to the person or collection from which the tree was obtained.

CONSERVATORY

The conservatory is a place for display of tropical bonsai. Maintaining a tropic-like environment involves maintaining a year-round air temperature of more than 60 degrees Fahrenheit, irrigating the trees with warmed water, and using grow lights to help reproduce long, bright tropical days. The bonsai displayed here are primarily from southern China, Taiwan, and the tropical Americas.

OUTDOOR DISPLAY AREA

Bonsai in this area are those that grow in climatically temperate regions, meaning that they are adapted to cool or cold winters, and in most cases require a certain number of “chilling hours,” or hours below 50 degrees Fahrenheit, in order to experience dormancy and complete their annual cycle. Temperate trees include both evergreen and deciduous conifers, and evergreen and deciduous broadleaf trees. Trees that you will see in our outdoor display area include pines, cedars, junipers, elms, maples, hornbeams, and many more.

WINTER PROTECTION

During the winter, visitors will see that each bonsai is contained in a display case that serves as a mini greenhouse. Rapid freeze/thaw cycles can damage plant roots in a small container, so the cases can have heaters installed and be closed if the outside temperature drops more than a few degrees below freezing. The





Top, left to right; Japanese White Pine, Willow-leaf Fig, Sierra Juniper/Shimpaku graft, Formosan Juniper
Middle; Pathway display
Bottom; Korean Yew



heaters maintain a temperature of only a few degrees above freezing to keep the temperature cold but stable.

NORTH END “PINWHEEL”

Clustered at the north end of our outdoor display area is a group of four alcoves arranged in the shape of an “X”. The tables in these alcoves are used to display temporary exhibits of “Guest” bonsai during the summer months. During spring and Fall, trees from our permanent collection are displayed at the Pinwheel, and during the winter months we display “Suiseki”, or scenic viewing stones.

Bonsai are placed within the display area according to the amount of sun they require, or shade they can tolerate.

THE DOMOTO MAPLE

Measuring about 6-1/2 feet above the soil, and growing in a ceramic container over 4 feet long, the Domoto Family Trident Maple is one bonsai that is sure to catch your eye. This is the oldest bonsai on display, as it has been cultivated in a container from about 1880. It was imported from Japan in 1913, and was shown at San Francisco’s Panama Pacific Exposition of 1915, celebrating the opening of the Panama Canal. It was purchased by Mr. Kanetaro Domoto at the conclusion of the exposition, and subsequently passed it on to his son, the late Toichi Domoto, who in 1990 placed it on long-term loan in our collection. It remains here by the generous consent of the Domoto Family heirs.

THE GRAND FINALE

As you approach the end of the display, you will see two bonsai displayed on a circular dais. While the trees displayed here change periodically, they are always trees of a special character and quality, meant to make a lasting impression on our visitors and encourage return visits.





THE PROGRAM TENT

Upon re-entering the courtyard, you will notice the program tent housing display cabinets where arts other than bonsai are displayed.

For more information and all programs and exhibits at the Pacific Rim Collection, please see our website at www.weyerhaeuser.com/Company/Bonsai where you can see more trees and take a virtual tour. 🌲



Top left; Chinese Elm. Top right; Display alcove with Japanese Beech. Bottom; Display in winter.





Bonsai World 2013, Crawley, West Sussex, UK

By Kath Hughes, UK. Photos courtesy Kath and Malcolm Hughes

The weekend of the 10th and 11th August was the occasion for a large number of bonsai enthusiasts and members of the public to converge on the 'K-2' Leisure Centre in Crawley, Sussex. The Sussex Bonsai Group hosted the second 'Bonsai World' event. Following on the success of the first event in 2011, this year's event proved to be even more impressive, with some superb displays of bonsai, both by societies and individuals together with over twenty traders.

There were excellent demonstrations by John Armitage, Ken Norman both UK and Suthin Sukosolvisit originally from Thailand but now living in the USA. I feel sure we will see more of him in the future.

There was also a preliminary round of the 2013 New Talent contest with 3 contestants from the south of England. Some very



Right; Results from a preliminary round of the 2013 New Talent contest with 3 contestants from the south of England.



Above; Best Mame display: Bob Bailey. Right; Best Shohin display: Mark and Ritta Cooper.



Top; Best Club display: Sutton Bonsai Society.
Middle; Best Individual display: Ken and Anne Norman.



good work was done and the winner José Redondo from Kent will go on to the UK final later in the year.

The trees and displays were judged by Suthin Suko-solvisit and the winners were.

Best Mame display: Bob Bailey. Best Shohin display: Mark and Ritta Cooper. Best Club display: Sutton Bonsai Society. Best Individual display: Ken and Anne Norman. Best Chuhin tree: Chrissie Leigh-Walker

with a red pine. Best Large tree & Best in Show: Ian Stewardson with his Korean hornbeam. 🌲

Bottom right; Best Chuhin tree: Chrissie Leigh-Walker with a red pine.

Bottom left; Best Large tree & 'Best in Show': Ian Stewardson with his Korean hornbeam.



7th World Bonsai Friendship Federation and The 12th Asia Pacific Bonsai and Suiseki Convention Convened in Jintan, Jiangsu Province, China

By Tom Elias, President, BCI.

The combined 7th World Bonsai Friendship Federation and the 12th Asia Pacific Bonsai and Suiseki Convention convened in Jintan, Jiangsu Province, China on September 25, 2013. Approximately 800 people from 36 countries participated in the opening day's events. The combined meeting was held in the newly constructed 2,000 acre Baoshan Garden.

The new Bonsai Museum of Baoshan Garden officially opened to the public at this convention. Two large buildings, an outdoor display area, and a greenhouse complex for tropical trees comprise the 6.5 acre bonsai museum. A total of 530 trees were on display along with an exhibit of Chinese viewing stones.

On the afternoon of the first day, China's three great recognized penjing masters, Hu Leguo, Zhao Qingquan, and Wu Chengfa conducted demonstrations for the participants. 🌳



Photos courtesy T. Elias
Top; Entrance to one of the new buildings in the bonsai garden.

Middle; China's three great penjing masters demonstrating for WBFF audience

Middle left and right; On exhibit inside and outside the building:

Japanese maple, clump style. A large and ancient yellow pomegranate bearing fruit.

Bottom; Seating area amongst the exhibit in Baoshan Garden.





BCI Award of Excellence in Canada

Awarded by BCI Director, Les Dowdell

On June 22 and 23, 2013, the Bonsai Society of Edmonton in Edmonton, Alberta Canada, put on a display of bonsai trained by Society members. The bonsai represented many species that are hardy enough to survive severe winters and a relatively short growing season. The BCI Award of Excellence was presented to Doug Wilson, a long time member of the Society, for his American larch (*Larix laricina*). The larch was collected from the forests of Alberta and refined over a few years. 🌲

A new bonsai garden in Ann Arbor, Michigan

By Joe Mooney, Editor & Communications Manager, Matthaei Botanical Gardens & Nichols Arboretum

A new bonsai garden has opened at the University of Michigan Matthaei Botanical Gardens in Ann Arbor, Michigan. Combining the Arb & Gardens' mission of using native plants with an ancient art form that often focuses on materials from Asia, the current Matthaei-Nichols collection of trees represents traditional Japanese and Chinese styles along with American and European influences and demonstrates the international scope of bonsai today. The garden is the only bonsai garden in Ann Arbor and the first bonsai garden at the University of Michigan.

A working bonsai studio is integrated into the garden where bonsai artists and volunteers do the work of maintaining the trees in full view of the public—a rare educational opportunity for the public to interact and get an in-depth look at bonsai.

The Matthaei-Nichols bonsai collection began in 1977 with the gift of a core number of trees from the estate of the late Dr. Maurice Seevers, a University of Michigan pharmacology professor and bonsai collector. The Arb and Gardens' collection now includes over 70 specimens that span the gamut of traditional temperate bonsai to nontraditional tropical bonsai and penjing, incorporating various styles and artists of note. 🌲



The garden is free and open to the public and showcases more of the Arb & Gardens' collection than previously possible. For more information on the Matthaei Botanical Gardens, including hours, directions, and more, visit the Matthaei-Nichols website: www.lsa.umich.edu/mbg/.



Major Cutbacks at the National Bonsai and Penjing Museum

By Tom Elias, President, BCI.

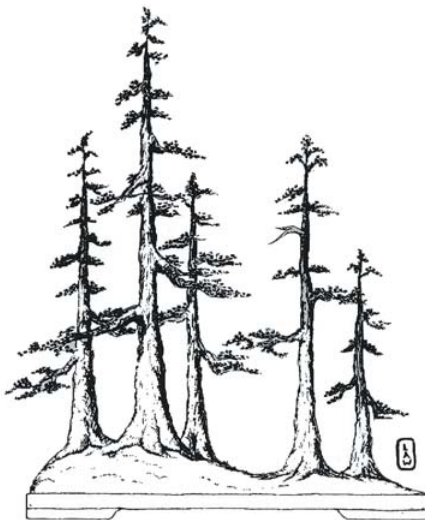
The National Bonsai and Penjing Museum, the oldest and most comprehensive museum of its kind in the U.S. and located at the U.S. National Arboretum in Washington, D.C., closed to the public on Tuesday, Wednesday and Thursday of each week beginning May 13, 2013. Although built mainly with private funds and contributions of trees, stones, books, and other artifacts from individuals over the last thirty years, the Agricultural Research Service (ARS), the parent agency overseeing the museum, announced the restricted public use on April 26, 2013. Citing the declining appropriations over the past several years and a 7.8% across the board cut resulting from sequestration and rescission in the 2013 appropriations from Congress, Colien Hefferen, Director of the U.S. National Arboretum, made the difficult decision as part of broader cost cutting measures. The reductions will be felt most in the public programs, and in the gardens and education units. According to the USNA website, the cuts will have the least impact on the core research functions of the arboretum.

The National Arboretum is losing seven full-time position this year by not filling vacancies, but is not furloughing any employees. The arboretum will now have 72 full-time equivalent position as compared to 110



position nearly 20 years ago. Volunteers in the bonsai museum will still be allowed to work Tuesday through Thursday. Over the last 20 years, the bonsai museum has tripled in size and many new garden features have been added. This places a strain on the arboretum

*Demos, workshops,
A banquet and more,
Critiques, an exhibit
And vendors galore.*



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small budget. The National Bonsai Foundation has been doing an admirable job in supporting the museum, and FONA (Friends of the National Arboretum) has been trying to build greater private level support for all the arboretum as well as increased support from Congress. But this has not been sufficient to stop the steady decline in support from Congress.

At this point, it is unknown if the reduced public use of the National Arboretum will be permanent, although there is a possibility this could extend through 2014. Another factor that may influence this decision is a new Strategic Plan for the arboretum that was released earlier this year. This plan reaffirms the arboretum primary mission as a research organization. The National Arboretum was established by an Act of Congress in 1927 as a research and educational organization. However, the arboretum was administratively moved into the Agricultural Research Services in the 1950s and, since that time, the ARS have emphasized the arboretum's research role while trying to minimize its educational mandate.

Approximately six months later, the Agricultural Research Service took the further

step of eliminating the arboretum's Education and Visitor Services Unit effective October 1, 2013. This unit has been responsible for staging the impressive seasonal exhibits held in the International Center in the National Bonsai and Penjing Museum. The remaining staff of the education unit are being moving into the arboretum's Gardens Unit or in the Administrative Unit. This unfortunate change is another step in reducing the arboretum public education mission.

The National Bonsai and Penjing Museum in Washington, D.C. has played a major national and international role in promoting the art of bonsai and stone appreciation. We need to watch this situation carefully and find ways to support the arboretum and museum. Ironically, The National Bonsai Foundation is in the final stages of raising \$2,000,000 for the total renovation of the thirty year-old Japanese Pavilion in the museum. They have raised 85% of the needed funds and can use your help in completing their goal. To learn more about the Japanese Pavilion Campaign, go to www.bonsai-nbf.org/site/projects.html. 🌳

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Compiled by Alan Walker, USA. Email; awbonsai@bellsouth.net • BCI cannot be responsible for programs and/or presenters, venues, dates, or other details subject to change.

2 November 2013: LABS 2013 will be hosted by Bonsai Society of Acadiana at the First Methodist Church in New Iberia, LA. Featuring Guy Guidry. Details TBA at <http://LCBSBonsai.org>.

2-3 November 2013: Wigert Nursery Open House featuring Charles Ceronio of South Africa. Demos are Free to the public and prices for workshops will be announced later this year. Workshop material: Brazilian Rain-Tree, Feather Acacia, and Green Island Ficus. Workshop space is limited. Details at <http://wigertsbonsai.com/>.

November 2013 from 10:00-17:00: 28th Hokuriku Miyabi-Ten at Kanazawa by the All Japan Shohin Bonsai Association phone +81-75-691-5296. Admission is free.

November 2012: 34th Taikan-ten (日本盆栽大観展), is the biggest annual bonsai exposition in the Kansai (west Japan) area held at Miyako-Messe in Kyoto (京都市勧業館みやこめッセ). 8 minute walk from Higashiyama Sta. on subway Tozai Line or 15 min. by bus from JR Kyoto Station to Kyoto Kaikan-mae Bus Stop. Vendors. Admission: ¥800.

14-16 December 2013: Cape Bonsai Kai Show at Kirstenbosch Botanical Gardens in Cape Town, South Africa. In celebrating the centennial of Kirstenbosch, exhibit trees will all be from digs, cuttings or stock from Kirstenbosch. Also featuring the Tamashii Daiko Group at 11:30 Sunday in a taiko (Japanese drum) performance. For details, contact Tony Bent +083-230-5348 or tony@nonoson.com or Dorothy Franz +021-797-8972 or dnfranz@gmail.com or visit <http://www.capebonsaikai.co.za>.

9-12 January 2014 from 09:30-16:30: 39th Gafu-ten at Miyakomesse in Kyoto Japan (京都市勧業館みやこめッセ). 8 minute walk from Higashiyama Sta. on subway Tozai Line or 15 min. by bus from JR Kyoto Station to Kyoto Kaikan-mae Bus Stop. Vendors. Admission: ¥800.

13 January 2014 from 7-10 pm: Ben Oki returns to LCBS for the start of his farewell BSF tour. Other stops on this tour include Shreveport and Baton Rouge, LA, Mobile, AL, Pensacola-Gulf Coast, Hama Matsu, Fort Walton Beach, and Tallahassee, FL.

February 2014 from 09:00-17:30: 88th Kokofu-Ten at the Tokyo Metropolitan Museum at Ueno Park. Admission: ¥1000. Bonsai market is open at the Ueno Green Club near the museum. Japan Bonsai Association phone +81-3-3821-3059.

February 2014 from 09:00-16:30: 3rd Tokai-Miyabi-Ten at Shonai-Ryokuchi Green Plaza in Nagoya, Japan. Hosted by the All Japan Shohin Bonsai Association. Admission is free. Hosted by the All Japan Shohin Bonsai Association.

20-22 March 2014: Lake Charles Bonsai Society's 25th Annual Bonsai Exhibit at Burton Coliseum in Lake Charles, LA, USA. Details at <http://www.gardenfest.org> or <http://LCBSBonsai.org>.

21-23 March 2014 from 09:30-16:30: 22nd Shunga-Ten at Hanamizuki Hall (Mizu-no-Yakata) in Tsurumi-Ryokuchi Park in Osaka, Japan. Admission is free. Hosted by the All Japan Shohin Bonsai Association.

23-25 May 2014: Rendezvous at Brussel's Bonsai Nursery featuring Rodney Clemons, Marco Invernizzi, Ryan Neil, Marc Noelenders, Kathy Shaner, Suthin Sukosolvisit, John Powell, and Brussel Martin. Details at 800-582-2593 or http://www.brusselsbonsai.com/images/Rendezvous2014_Registration.pdf?utm_source=BenchmarkEmail&utm_campaign=Aug_27_2013_Email&utm_medium=email or https://www.facebook.com/events/167769150077805/?utm_source=BenchmarkEmail&utm_campaign=Aug_27_2013_Email&utm_medium=email

6-8 June 2014: Expo Bonsai 3rd edition of Jolis Matins at Jardin Exotique de Monaco. Featuring Master Kawabe, mame and shohin specialist, Tomihiro Masumi, Maria Teresa Volonterio, José Maria Miguel, and Jean Bernard Gallais. Details at <http://www.parlonsbonsai.com/forums/index.php/topic/55324-annonce-des-jolis-matins-de-juin-2014-monaco/> or contact@parlonsbonsai.com.

21-24 August 2014: BCI 2014: Sunrise on Australian Bonsai will be held at QT Gold Coast Hotel, 7 Elkhorn Street, Surfers Paradise, Gold Coast, Queensland, Australia. Featuring

Zhao Qinquan and Shinichi Nakajima with Chen Wenjuan, Budi Sulisty, Nikunj & Jyoti Parekh, and Tom Elias as well as Australians, Tony Bebb, Chris Di Nola, and Joe Morgan-Payler. Details TBA at <http://bonsai-bci.com> and <http://www.goldcoast2014.bonsai-bci.com> and <http://www.aabcltd.org>.

13-14 September, 2014: 4th US National Bonsai Exhibition at Fair & Dome Center, Rochester, NY. International judges: Susumu Nakamura, Lindsay Bebb and David Eastbrook, will evaluate over 200 bonsai from across the United States for awards and present free demonstrations. For additional information and to submit photos for entry contact: Wm. N. Valavanis at wv@internationalbonsai.com or 585-334-2595. Admission \$15 daily or \$20/weekend pass before 1 September 2014.

18-21 October 2014: International Bonsai Art & Culture Biennale: When Art and Culture Meet Through Bonsai in Yogyakarta, Indonesia at the Vrederburg Fortress Museum in concert with the celebration of 258th birthday of Yogyakarta City. Competition for the Sultan Trophy for the best bonsai along with art & cultural activities during the event, e.g. demo of batik drawing, silver jewelry, ceramic making, painting, sculpture, traditional music (gamelan) & dance, and wayang (puppet) show. Details TBA at <http://www.internationalbonsaibiennale.com> or from Robert Steven at robertbonsai@hotmail.com.

September 2015: American Bonsai: Reforged & Refined hosted by Ryan Neil at the Portland Art Museum, Portland, OR. Details at <http://www.artisanscupofportland.com>.

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Sunrise on Australian Bonsai

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All details for Online Registration,
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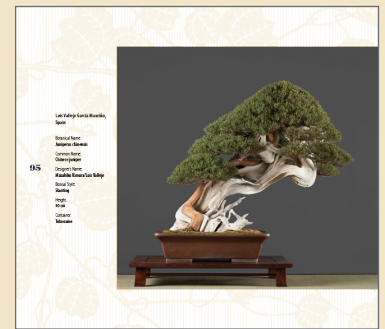
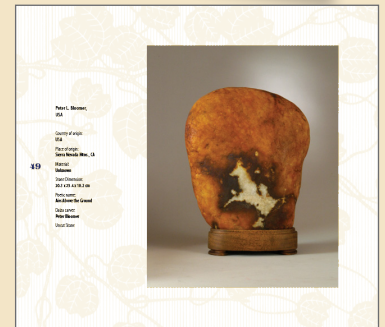
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