

promoting
international friendship
through bonsai



bc*i*

Bonsai & Stone Appreciation

2015
Q2

Tiny Giants:
The Beauty of Small Stones, USA
Noelanders Trophy XVI, Belgium
4th US National Bonsai Exhibition

2015 BCI Convention:
Guangzhou, China

BCI VIP China Tour:
Inner Mongolia & Ningxia

Innovative Saikei, Hawaii

The Wonderboom Style:
A South African Inspiration

Heavy Bend:
Improving a California Juniper

Casuarina Equisetifolia, species feature



On exhibit at
the 4th US National Bonsai Exhibition
and winner of the All American Award:
Buttonwood, *Conocarpus erectus*,
by Paul Pikel
Photo by Joe Noga

www.joshuaroth.com

Bonsai Tools to Shape the Dream



photo courtesy
William Valavanis

As your experience with Bonsai grows, so does your need for higher quality tools. Joshua Roth offers tools for every level of interest, all made of superior materials and offered at competitive prices.

You now have more options.

Our original master brand, **Joshua Roth**, manufactured in Japan, features four grades of tools, from novice to master. For more than 35 years, Bonsai enthusiasts have trusted **Joshua Roth** tools to bring life to their Bonsai vision.

We have added a new brand, **Ryuga**, which features top quality Bonsai tools manufactured in China to quality-controlled Japanese standards, both in Carbon Steel and Stainless Steel. We are the distributor of **Ryuga** in the USA, Australia, Canada, Mexico, Puerto Rico, Costa Rica, Brazil, Argentina, and Switzerland. These exceptional tools carry a two-year quality guarantee which provides free replacement for any quality claim on all **Ryuga** products.

Order our original **Joshua Roth** or new **Ryuga** tools and products today!

For more information

visit www.joshuaroth.com or
e-mail bonsai@joshuaroth.com

Call 1-800-624-4635 today for a free catalog and
the name of a dealer near you.

Outside the US, phone 1-541-791-5312.

Fax: 1-541-791-5337

NEW!



Most Ryuga tools come with a handy
zippered pouch.

JOSHUA ROTH
LIMITED

*Joshua Roth — where
artistic vision gains precision*
Providing Superior Quality Tools
to the Bonsai Community for More Than 35 Years

President's Message

I want to begin my message to you by expressing my sincere thanks to the members of the board of directors and staff of BCI. These are men and women from ten countries in different regions of the world who are responsible for leading our organization. Coordinating and sharing information about bonsai and stone appreciation internationally is not an easy task; however, BCI is now in its fifty-second year of successfully promoting first bonsai, then viewing stones, to a wide range of people in many countries. Our board is responsible for the publication of this magazine, the BCI web site, staging a yearly convention and, beginning next year, the launching of regional BCI conventions. Board members also serve as demonstrators and lecturers in many countries and frequently serve as consultants to clubs. Most often, the contributions of the board on behalf of BCI is seldom recognized. The board of director's donation of time, skill, knowledge, and money is vital to the health and well-being of BCI.

Every one of our officers and members of the board serves in a voluntary capacity and does not receive any pay for their services. Nor do they receive any funds from BCI for their travels to conventions and meetings held in various countries. This policy has been in place for the last two and one-half years and will continue to be followed in the foreseeable future. Some of our board members are invited by clubs and societies to perform demonstrations or give lectures and critiques and they may receive full or partial travel reimbursement and honoraria for their work from the inviting organizations.

BCI has two part-time contractors working on our behalf—our magazine and website editor, Joe Grande and our Business Manager, Carole Roske. Both of these two dedicated individuals contribute far more to BCI than the nominal payments they receive from us. They and the board are responsible for the services provided to you. If you are happy with the services you are receiving, please let them know.

Plans for our 2015 convention are all in place and registrations are being received. Our convention will be held in the exciting international trade center city of Guangzhou in southern China. The former Canton is a wonderful city to visit with sites and activities for all members of a family, not just for bonsai and stone enthusiasts. The first two days of the convention will be devoted to demonstrations, lectures, and exhibits. This is a great opportunity to meet and talk with many outstanding artists. An extensive vendor area will be conveniently located next to the large exhibition of outstanding trees displayed in front of the historic Sun Yatsen Memorial Hall. On the third and fourth



Immediately following the BCI 2015 convention, an exciting eight-day tour to Inner Mongolia and Ningxia in northern China is available. Participants will see some wonderful ancient sites while visiting the major stone markets in Yinchuan and Alashan. These two stone markets are the gateway for most of the fabulous Gobi Desert stones flowing into China and the rest of the world. See page 44 for details.

days of the convention participants will have the option to join a two-day regional tour to see some of the best Lingnan style bonsai in the world. Or, they can choose a stone-related two-day tour that will take them to Yingde, the source of the famous Ying stones in classical and modern stone appreciation. Immediately following the convention, an exciting eight-day tour to Inner Mongolia and Ningxia in northern China is available. Participants will see some wonderful ancient sites while visiting the major stone markets in Yinchuan and Alashan. These two stone markets are the gateway for most of the fabulous Gobi Desert stones flowing into China and the rest of the world. Participation in this stone tour is limited so get your reservation in early.

I realize that some of our members have experienced some difficulties in using our online membership registration process on our website. We have been working to make it easier for everyone to use. Our new web site is now 90% complete and, I hope, we can launch this completely revised site by mid-year. In addition, the BCI Facebook page has been experiencing phenomenal growth in the last six months and I want to thank Rosemarie Volker for assuming primary responsibility for regular postings on our Facebook page. The new web site combined with the use of different social media will help bring BCI and information about bonsai and stones to a much greater audience than ever before. 🌳

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.**

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

For more information contact:

Thomas S. Elias; tselias@msn.com



FROM THE EDITOR

While attending a bonsai exhibit recently in Victoria on Vancouver Island, I was reminded that bonsai is thriving in areas relatively new to this art form—if we agree that 25 to 50 years is a very short period in the bonsai continuum. Not-for-profit organizations like BCI have played an important role in introducing and promoting the art forms of bonsai and viewing stones to many.

My local bonsai club, Bonsai Winnipeg, is an example of how BCI helped us overcome our geographic isolation and facilitate our bonsai and viewing stone education. Since 1980 we have depended on BCI to connect us to the greater bonsai community. Before the Internet, BCI was a source of activities for monthly club meetings; a lending library of books and video tapes; and *Introduction to Bonsai*, a course syllabus, by Thomas L. Zane that included manuals for instructors and students. This material guided moderately experienced bonsai hobbyists in introducing the art form to beginners, giving them enough knowledge and confidence to start them on their bonsai journey. The highlight of our association with BCI was, and is, the magazine. While other magazines in the '80s and '90s focused on the Japanese aesthetic and presented the work of renowned Japanese masters, it was in the BCI magazine where we saw bonsai evolve and spread as BCI profiled the work of its members practicing bonsai in different cultures around the world in unique climates and with local plant species.

Six delegates from our club attended the BCI Annual Conference hosted by the Toronto Bonsai Society in 1997, the first time anyone in our club experience world-class bonsai and demonstrators such as Marc Noelanders, William Valavanis, John Naka, David DeGroot, Norman Haddrick and Chase Rosade, among many others. We learned to appreciate our native species such as *Thuja occidentalis* and *Larix laricina* and to develop larger size bonsai. It was our first exposure to penjing and the Chinese artist Qingquan "Brook" Zhao, who had just released his book, *Penjing: Worlds of Wonderment*, beautifully designed by Karin Albert. It was through BCI that our club discovered and engaged teachers like Arthur Skolnik, David Rowe, Jerry Meislik, Mary Madison, Chiara Padrini and Dan Robinson.

While some of these BCI programs have come and gone with the volunteers that created and administered them or have been made obsolete by technology and the Internet, BCI continues to evolve and reflect the work of the current group of volunteers that govern BCI as they connect and interact with bonsai and stone lovers around the world. Their collective knowledge and experiences enable them to transcend geographic diversity and cultures to promote and present the best that bonsai and viewing stone appreciation has to offer. This issue is a reflection of the progress that BCI has made and the substantial work by volunteer directors and members to help us all appreciate bonsai and viewing stones everywhere. 🌳

—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.

OFFICERS

Thomas S. Elias, President
California, USA
tselias@msn.com

Glenis Bebb, 1st Vice President
Queensland, Australia
glen@bonsainursery.com.au

Nikunj Parekh, 2nd Vice President
Mumbai, India
nikunjyo@gmail.com

Kath Hughes,
Secretary
West Midlands, UK
mkhughes567@btinternet.com

IMMEDIATE PAST PRESIDENT
Robert Kempinski,
Florida, USA
rkempinski@cfl.rr.com

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

BCI CLUB NEWSLETTER
Frank Mihalic, Editor, USA
mihalic@yahoo.com

DIRECTORS

Massimo Bandera, Italy
mb@massimobandera.it

Gudrun Benz, Germany
Benz-W@t-online.de

Vic Ceballos, Philippines
chilloutprof@yahoo.com

Kathy Coffman, Ohio, USA
kcoffman.coffman1@gmail.com

Min Hsuan Lo, Taiwan
bonsailo@mail2000.com.tw

Frank Mihalic, USA
mihalic@yahoo.com

Ing Suan Ng, Malaysia
isng1818@gmail.com

Budi Sulistyono, Indonesia
budisulistyo22@gmail.com

BCI BUSINESS OFFICE
Carole Roske, Business Manager
PO Box 40463
Bay Village, OH 44140-9998 USA
bcimanager@visn.net

TO JOIN BCI OR RENEW YOUR MEMBERSHIP

New members, go to www.bonsai-bci.com and click on "Join BCI Today" button. Renewing members, log in to your account and go to **Manage My Profile/Renew My Membership**.



Join or Renew Online, by Phone, by E-mail or by Mail.

www.bonsai-bci.com,
bcimanager@visn.net,
phone 440-871-4797,

PO Box 40463,
Bay Village, OH 44140-9998
USA.

EDITOR

Joe Grande: bcieditor@grandesign.net
Box 85, Group 20, RR2
Ste. Anne, MB Canada R5H 1R2

MAGAZINE ADVERTISING

Helen Su, Asia: hweiyng.cheng@gmail.com
Dick Anderson, USA & Other:
mkarka1958@aol.com

CONTRIBUTING EDITORS

Massimo Bandera, Italy & Spain
Gudrun Benz, Germany
Michael Collins-McIntyre, Canada
Thomas S. Elias, USA
Kath Hughes, UK
Danilo Scursatone, Italy
Budi Sulisty, Indonesia
Alan Walker, USA

“BCI,” “Bonsai Clubs International” and *Bonsai & Stone Appreciation Magazine* are trademarks of Bonsai Clubs International, Inc., © 2015 BCI (All Rights Reserved). Editorial materials contained in this publication do not necessarily reflect the views of *Bonsai & Stone Appreciation Magazine*, its publishers, editors or the Executive Board of Bonsai Clubs International. Neither BCI nor any person acting on its behalf may be held responsible for the use which may be made of the information contained therein. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form, or by any means—electronic, mechanical, photocopying, recording or otherwise—without permission in writing from the Editor.

Bonsai & Stone Appreciation Magazine (ISSN 1068-6193 USPS 901-680) is published quarterly by Bonsai Clubs International, Inc., at 26003 Lake Road, Bay Village, OH 44140, USA, & is sent to its members. Annual membership dues include a 1-year subscription to the Magazine. Back issues are available from our business office. Periodical postage is paid at Cleveland, OH, the USA, and additional mailing offices. This issue is printed in U.S.A. Postmaster: send address changes to *Bonsai & Stone Appreciation Magazine*, P.O. Box 40463, Bay Village, OH 44140-9998.

Advertising, Editorial Policy and Deadlines:

For advertising space or rates, please e-mail advertising representatives listed above.

The Magazine reserves the right to edit all materials accepted for publication. Articles requiring extensive editing will be returned to the author with suggestions from the editorial staff. Manuscripts, drawings & photographs, with clear identification for captions, should be provided in digital format, on disk, or by e-mail or internet.

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

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

PUBLISHING SCHEDULE

Issue	Month	Closing Date
Q1	J/F/M	November 1
Q2	A/M/J	February 1
Q3	J/A/S	May 1
Q4	O/N/D	August 1



Bonsai & Stone Appreciation

VOLUME 54 NUMBER 2

APRIL/MAY/JUNE

inside Q2 2015

TOURS, EXHIBITS AND CONVENTIONS

- 4** Noelanders Trophy XVI: Bigger, Better, More Diverse
By Gudrun Benz, Germany
- 14** 4th US National Bonsai Exhibition: Appreciating American Bonsai
By William N Valavanis, USA
- 41** 2015 BCI Convention and the 12th Asia-Pacific Bonsai and Viewing Stone Convention and Exhibition: Guangzhou, China
- 44** BCI VIP China Tour: Inner Mongolia & Ningxia

ARTICLES

- 29** The Wonderboom Style: A South African Inspiration
By Tobie Kleynhans, South Africa
- 34** Innovative Saikei: featuring Tropical & True Indoor Bonsai™
By David W. Fukumoto, Hawaii, USA
- 46** Heavy Bend: Improving a California Juniper with David Nguy
By Jason Chan, USA
- 52** Casuarina Equisetifolia: A tropical alternative for pine lovers
By Archana Gupta, Sujata Bhat, Nikunj Parekh and Jyoti Parekh, India
- 57** Dreaming of Pines: Casuarina Equisetifolia From the Wild
By Budi Sulisty, Indonesia
- 61** How-To: Making A Bonsai Table
By Barry Walker, UK. Presented by Kath Hughes, UK

PEOPLE & COLLECTIONS

- 22** Tiny Giants: The Beauty of Small Stones
By Sam Edge, USA

NEWS

- 64** Grand Bonsai Exhibition Enthralls Lucknowites
By Avadh Bonsai Association, India
- 67** The Artisans Cup, Fall 2015, Portland, Oregon
- 68** Kofu Bonsai Kai at the Bowers Museum
By Manuel Martinez, USA

ON OUR COVER: On exhibit at the 4th US National Bonsai Exhibition and winner of the All American Award for Finest American Species in an American Container Displayed on an American table: Buttonwood, *Conocarpus erectus*, by Paul Pikel

Photo by Joe Noga.

Noelanders Trophy XVI

Bigger, Better, More Diverse

By Gudrun Benz, Germany.

Photos courtesy Bonsai Association Belgium and G. Benz. Formal photos by Willy Evenepoel, Belgium.



Top and middle right; The spacious vendor area.

Middle; There was much space between the rows of exhibits. In the middle of the corridors red carpets were laid out with even more space at each side so visitors had enough space to contemplate the exhibits from close and far distance. The exhibition hall was lit by artificial light.

Bottom; The demonstrators worked on a large stage in a very spacious hall, which allowed each of them ample room to carry out their work.



The yearly international bonsai show, Noelanders Trophy is not only well known among bonsai lovers in Europe, its reputation has spread all over the world as one of the most prestigious bonsai events. This year's event wasn't any exception of the ever-increasing high standard of exhibited bonsai. Nevertheless, there were a few new things: there was a new date, a new location, a new photography policy, the number of traders and visitors was higher than ever, and last but not least, viewing stones were exhibited again for the first time since 2010.

The event was always scheduled on the third weekend of January, but this year it took place on 14 and 15 February, and was favored by sunny weather.

The location changed to Genk, a city in eastern Belgium near the German border. The Limburghal, a congress center in the middle of the city, offered more space for the show and for traders, much nicer and better facilities for the bonsai demonstrations on Saturday and Sunday afternoons.

Because many visitors had complained in previous years that the presence of so many photographers spoiled their enjoyment of the exhibition, the organizer decided on a new policy for taking photos. It was forbidden to take photos in 2014, but the rules were modified and made more precise this year. Exhibitors and traders were allowed to take photographs on Friday during the exhibition set-up. Publishers of bonsai related magazines and bloggers required a written authorisation in advance of the event. All visitors were allowed to take photographs in the trader's area and during demonstrations.

The vendor area was also spacious and partly well lit by daylight. There was the record number of fifty traders offering all kind of bonsai related items.

One hundred and twenty-eight bonsai were on display in the huge exhibition hall. The stream of visitors was endless, mainly on Saturday, when many of them hoped for a bargain at the trader's area. There were about 2,800 visitors on both days.

The Viewing Stones Exhibit



A tradition until 2010, was the Suiseki Exhibition by Willi Benz on occasion of the Noelanders Trophy, but it finished with the passing away of Willi. Fortunately, the organizers decided to revive the tradition and exhibit viewing stones during this year's show. Ms and Mr. Lehner and myself were asked to contribute a few stones to the exhibition. We were given about twenty meters of space at our disposal where we could display more than twenty stones. The Lehner family exhibited exclusively suiseki of Japanese origin whereas I tried to give evidence that beautiful stones can be

Lehner Family Collection

Top; Mountain lake stone, Toyama-Mizitamara-ishi, origin: Kamogawa, Japan. Collection Elisabeth Lehner

Middle; Waterfall stone, Taki-ishi, origin: Abegawa, Japan. Collection Elisabeth Lehner

Bottom; Mountain stone with plateau, Toyama-ishi, origin: Furuya, Japan. Collection Harald Lehner



Top; Cave stone, Dokutsu-ishi, origin: Kifune, Japan. Collection Elisabeth Lehner

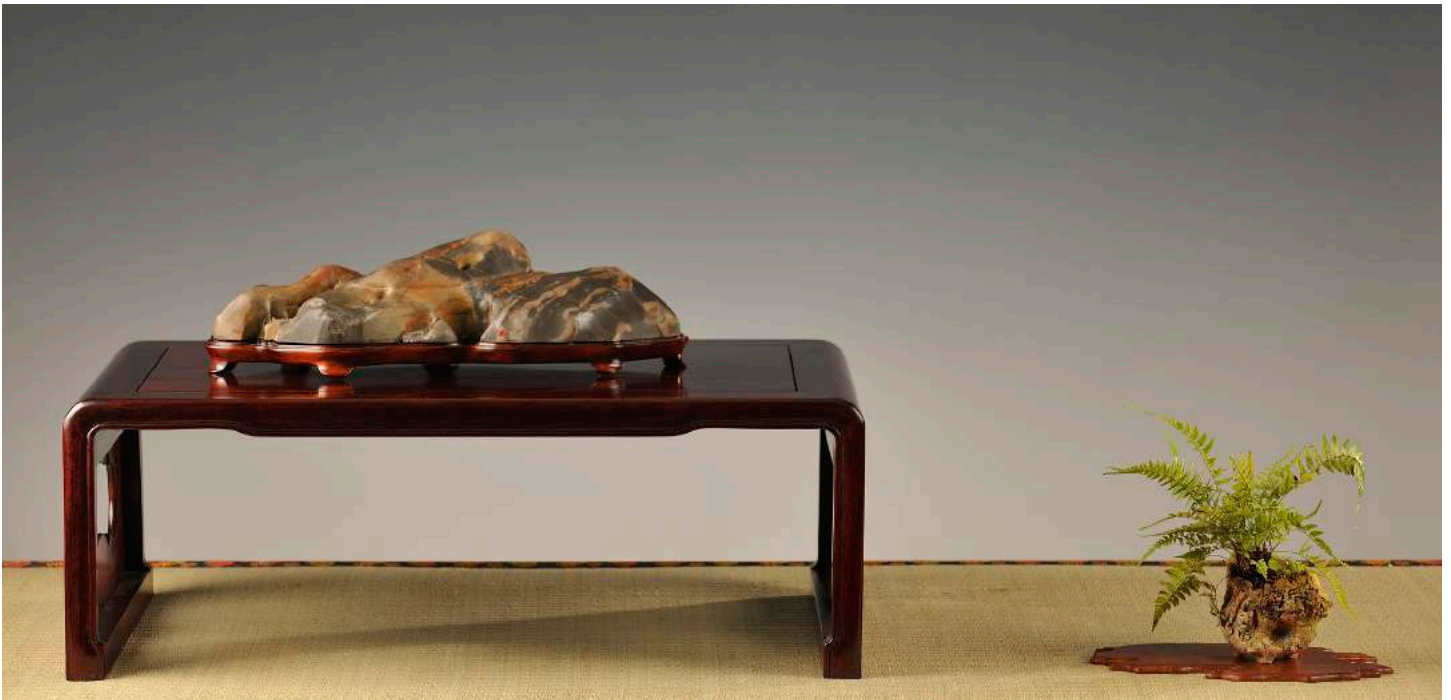
Middle; Plateau stone, Danseki, origin: Kifune, Japan. Collection Elisabeth Lehner

Bottom; Mountain stone, Furuya-ishi, origin: Furuya, Japan, collection: Harald Lehner





Gudrun Benz Collection:
Top; "Mountain of Clear Water",
Mountain lake stone, Toyama-
Mizutamari-ishi, place of origin:
Kamo River, Japan
Middle; Landscape stone,
tunnel stone, origin: Liguria,
Italy
Bottom; Distant mountain
stone, Nine Dragon River
stone, origin: Fujian province,
China



found all over the world. Exhibits came from China, Japan, Indonesia, Europe, USA and South Africa. The Japanese suiseki were dominantly landscape stone, such as mountain stones, mountain lake stones, a waterfall and a water pool stone. Apart from landscape stones, the other stones could be classified as figure and surface pattern stones.

The publication of a catalogue of this year's Noelanders Trophy XVI is planned. All exhibited bonsai and stones were professionally photographed in an especially fitted out photo studio on Friday by Willy Evenepoel. 🌲

Top; Landscape stone, tunnel stone, origin: Wuling, China

Middle; "Unequal Partnership", human-shaped stones
From the left to the right:
China, South Africa, China

Bottom; "Diversity and Similarities on Earth: America, China, Japan"
From the left to the right:
Setagawa-ishi from Japan,
Eel River stone from the USA,
Color Lingbi stone from China



The Demonstrations

By Christian Vos, Belgium

Photos courtesy Bonsai Association Belgium (BAB)

The headliners Ryan Neil, USA, Salvatore Liporace, Italy, and Seok Ju Kim, Korea, had the opportunity to show us their skills and were able to entertain the visitors on Saturday and Sunday afternoon.

The demonstrations were commented both in English, Dutch and French by Marc De Beule and Malcolm Hughes. Both are very experienced bonsai artists.

Demonstrations on Saturday

Ryan Neil: Ryan worked on a very old mugo pine with a beautiful nebari and trunk. His goal was to make the tree more compact. In order to do this, he cut some of the thicker branches and used thinner and more flexible branches to build up the bonsai. A bit of work on the deadwood wiring resulted in an extraordinary pre-bonsai.

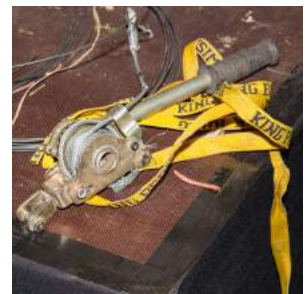
As usual, Ryan worked without delay on the bonsai, with dedication and motivation, which obviously entertained the public. During his demonstration, he provided the visitors with tips and tricks and answered questions from the audience. Similar to the previous years, he proved himself to be a real artist and entertainer, but also succeeded in staying humble all the time.

Salvatore Liporace: Salvatore worked on a *Juniperus sabina* from the mountains. The tree has been planted in a pot about 3 to 4 years ago and had been wired before. It is now strong enough to be styled.

Although the tree is only 45 cm high, it took more than three hours to finalise the wiring. Only one branch needed wiring of 2 mm thick, all the rest could be done by wire of 0.6/0.8/1.0/1.2 mm.

The deadwood was cleaned up and the beautiful trunk with living lines appeared. Water was sprayed on the branches to keep the branches moist and to allow to put them into the right position without damage. Thanks to his many years of experience and dedication to the art of bonsai, Salvatore managed to create a magnificent bonsai out of a wild bush. The final result was outstanding.

Seok Ju Kim: The mugo pine on which Seok Ju Kim demonstrated was a huge yamadori. No less than six men were needed to put the tree into the right position. After cutting off nearly half of the branches, Seok Ju Kim started to protect the thick branches with black elastic band. For the wiring of it, he used two to three 5 mm copper wires. To bend the very thick branches (up to 6-7 cm diameter), he used a special winch, (see photo on bottom right). With regular interval these branches were bent into the final position and fixed with steel wires. At the end, more than ten guy-wires kept the branches in position.



Top row; Ryan Neil's demo tree, before and after styling.

Second row; Salvatore Liporace's demo tree, before and after styling.

Third and fourth row; Seok Ju Kim's demo tree before styling, Seok Ju Kim applying elastic tape, the mugo pine after styling, and the special manual winch he uses to bend heavy branches.

After the assistant wired the thinner branches, Seok Ju Kim positioned the branches and the nearly 'mission impossible' to make a pre-bonsai out of this huge tree became 'mission accomplished.' Something special, never seen before by many bonsai lovers.



First 3 photos; Before, during and after Ryan Neil's "impossible" demonstration tree. Next 3 photos; Salvatore Liporace wiring his demo tree followed by the "before" photo and the final result.



Demonstrations on Sunday

Ryan Neil: The tree on which Ryan had to work was not a gift: it is an 'impossible' *Taxus cuspidata* (yew).

Its trunk is straight and has an inverted conicity or inverse taper. Some dead branches were cut off years ago and left a thickening on the trunk.

Ryan explained what he was going to do in order to create a pre-bonsai out of this. First he worked on the deadwood to make the trunk more acceptable: bending some branches, cutting off other ones, bending again and wiring. Meanwhile, Ryan (as usual) continued explaining what he was doing and why, and of course he answered all questions that arose from the visitors.

Finally, he changed the inclination of the tree and in the end he created a really beautiful pre-bonsai out of this yew, a tree on which many demonstrators would not have preferred to work... Well done Ryan!



Salvatore Liporace: On Sunday, Salvatore demonstrated on a pine that was collected years ago in The Massif Central, an elevated region in south-central France. It is not a very big tree, but it is a really old *yamadori* full of character.

During his demonstration, Salvatore taught us how to reduce the length of the needles from pines. Very interesting lessons, which are very much appreciated by the visitors. Two assistants, Rui Ferreira from Portugal and Gilles Rigal from France, worked for three hours with Salvatore wiring and putting all the branches into place.

As we know, Salvatore is only satisfied when everything is perfect, so the final result was a really beautiful bonsai with everything in place.

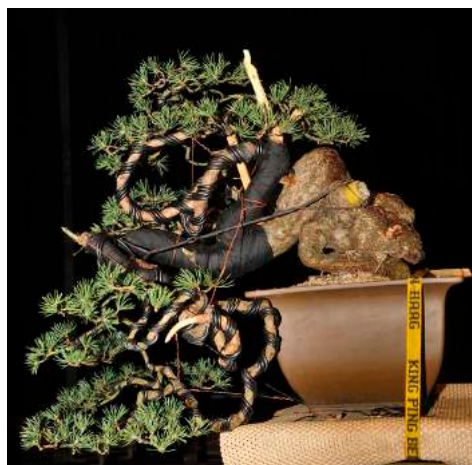


Seok Ju Kim: The tree Seok Ju Kim styled on Sunday, was a *Pinus sylvestris*. This tree and its branches are younger than the tree Seok worked on Saturday. Therefore, on Sunday he used aluminium wire instead of copper wire. As the thickness of the branches to bend are 6 to 7 cm diameter and the main branch is more than one meter long, we again could expect some spectacular bending.

With much care, Seok wrapped the branches with the same black elastic band he used on Saturday and wired the branches with thick aluminium wires before starting to carefully bend the branches little by little. Also the foliage on the branches at the top of the tree are situated too far from the trunk, so more bending was necessary.

Again, Seok Ju Kim showed how to carefully bend the incredibly thick branches, using his special winch (see photo on bottom left).

The final work resulted in a compact pre-bonsai with all the foliage close to the trunk. Everybody should have seen Seok Ju Kim at work to believe the results. 🌲



Last 3 photos; Seok Ju Kim's demonstration tree, before and after. The special manual winch to bend branches in action.

The Bonsai Exhibit

Photos by Willy Evenepoel



Top left;

Overall winner

Andres Alvarez Iglesias, ES, *Pinus pentaphylla*, Moyogi, Origin: Japan, Pot: Japan (Gyozan), H: 90 cm, W: 80 cm

Top right;

Bonsai nominee

Jesus Valero, ES, *Pinus nigra*, Moyogi, Origin: Yamadori, Pot: Tokoname, H: 75 cm, W: 75 cm

Bottom left;

Bonsai nominee

Germán Gómez Soler, ES, *Olea europaea 'Sylvestris'*, Moyogi, Origin: Yamadori (Spain), Pot: Japan (Keizan), H: 60 cm



Bottom right;

Shohin winner

Mark & Ritta Cooper, GB, *Juniperus chinensis 'Itogawa'*, *Pyracantha augustifolia*, *Ligustrum obtusifolium 'Ibota'*, *Ulmus parvifolia*, *Eleagnus pungens*





Facing page, top right;
Bonsai nominee
 Othmar Auer, IT, *Acer palmatum*, So-kan, Origin: Japan, Pot: Japan, H: 96 cm, W: 94 cm

Facing page, top left;
Bonsai nominee
 Luis Baliño, ES, *Juniperus chinensis*, Bunjin, Origin: Japan, Pot: Japan, H: 120 cm, W: 100 cm

Facing page, bottom;
Best Bonsai of a member of BAB
 Alda Clijsters, BE, *Pinus parviflora*, Moyogi, Origin: Japan, Pot: Japan, H: 71 cm, W: 70 cm

This page, top;
Sonderpreis, bonsai-museum Düsseldorf
 Othmar Auer, IT, *Ulmus minor*, Hokidachi, Origin: Stek, Pot: Japan, H: 55 cm, W: 48 cm

This page, bottom;
Winner deciduous bonsai
 Mauro Stemberger, IT, *Alnus*, Hokidachi, Origin: Spain, Pot: Japan, H: 80 cm, W: 60 cm



4th US National Bonsai Exhibition

Appreciating American Bonsai

Below;

The National Award

Finest Bonsai Masterpiece

American Elm

Ulmus Americana

Suthin Sukosolvisit

By William N Valavanis, USA

Formal photos by Joseph Noga.

Event photos courtesy International Bonsai



The successful 2014 Fourth U.S. National Bonsai Exhibition, having come and gone, is now a pleasant memory. Bonsai from around our great country were displayed next to each other, showing viewers the diversity of forms and plant material trained for bonsai as well as the high level of refinement we have developed during the past seventy odd years the art has been practiced in the United States.

The resounding success of the U.S. National Bonsai Exhibition is due to the long hours of hard work of my “crew,” a dedicated group of bonsai hobbyists who want to see the art of bonsai flourish in the United States. In addition to set up and take down, many days were spent preparing, sewing, ironing and fabric cutting. New folding backgrounds were designed, constructed and painted (twice) for the Invitational Suiseki Exhibition and over 100 wooden posts were restained. A beautiful welcome garden greeted visitors and featured the logo bonsai of Chinese quince, full of large fruit.

Our new venue, the Total Sports Experience, also served as a spectacular, spacious and clean environment to showcase some of the finest bonsai in our country. The padded green artificial grass was a welcome treat to our feet for those of us who stood for five days setting up, answering questions and taking down the exhibition. The green coloring had a calming and quiet feeling. The tall ceiling and wide open area with tables and chairs offered a friendly location to meet with fellow bonsai hobbyists to discuss the bonsai on display. The wide aisles allowed visitors to easily see and study the bonsai. The wide and open areas were appreciated by everyone.

At the Opening Ribbon Cutting Ceremony proclamations from New York State Governor Cuomo, Monroe County Executive Maggie Brooks and Mayor Lovely of Rochester proclaiming National Bonsai Exhibition Day in New York State were read. This outstanding publicity, plus print coverage brought in the public as well as bonsai hobbyists. The 400 car parking lot was completely filled on Saturday and Sunday.

The successful US National Bonsai Exhibition was created by 107 exhibitors from 27 states: California to Virginia and from Florida to Vermont. Plus, we had three special exhibitor groups from two provinces of Canada. The leading botanical gardens and arboreta with significant bonsai collections in the United States also brought trees for special exhibits. One of the earliest bonsai to enter the United States in 1935 was on display, which was started from a cutting taken in 1802.

The successful US National Bonsai Exhibition was created by 107 exhibitors from 27 states: California to Virginia and from Florida to Vermont. Plus, we had three special exhibitor groups from two provinces of Canada.



*Top, left to right: Dignitaries: Hatsuji Kato, Advisor to WBFF, 4th generation of Mansei-en Bonsai Garden; Jiro Fukuda, Chairman WBFF, Chairman Nippon Bonsai Association Yuji Tamura, Editor and photographer of *Bonsai Shunju* magazine of Nippon Bonsai Association; Naemi Iwasaki, Vice Chairman of WBFF; Keiko Matsuge, Translator
Middle; The “Crew”
Bottom; exhibit space, Total Sports Experience*



Top;

Evergreen Bonsai Award

Finest Evergreen Bonsai

Wild Olive

Olea Oleaster

Frank Cuchiara

Bottom;

Deciduous Bonsai Award

Finest Deciduous Bonsai

Sharps Pygmy Maple

Acer palmatum 'Sharps Pygmy'

Sergio Cuan



Exhibitors spent decades training their best bonsai for the exhibition and a lot of time refining and preparing for their formal display. This was quite evident in the 175 display areas. In total there were 320 individual bonsai, including 40 shohin bonsai compositions with 120 small size bonsai. Over 125 species and plant cultivars were displayed which is representative of the trees trained for bonsai in our country.

Photos of over 260 bonsai were submitted for the selection process and 180 were accepted. A few dropped out at the last minute because of weather damage or transportation difficulties. Since bonsai are alive and subject to weather this is to be expected. We still needed to add nine more tables at the end of set up. It's a good thing we have extra backgrounds, skirting as well as table covering. But, we still needed to purchase additional table coverings of a different color during the set up.

Equally important and of the same size as the Exhibition, the vendor area had more than 100 tables full of everything you could ever want to create and appreciate bonsai. There were seedlings to develop masterpiece bonsai, tools, wire, soil, containers, display tables, suiseki, scrolls, books, magazines, jewelry, clothing, other art and more. There was something for everyone. Vendors from California, Florida, Vermont, Minnesota, Tennessee, Massachusetts, Connecticut, Missouri, Ohio, Indiana, Rhode Island, Pennsylvania, Virginia, New York as well as Canada, came to offer their finest for sale.

The lecture/demonstration on creating a bonsai, bonsai refinement, ikebana, Chinese brush painting and suiseki were well received and there was standing room only. After setting up the demonstration area on Thursday, I called and ordered another 100 chairs for



Top;
ABS North American Award
 Finest North America Native
 Species Bonsai
 Rocky Mountain Juniper
Juniperus scopulorum
 Brian Hollowell

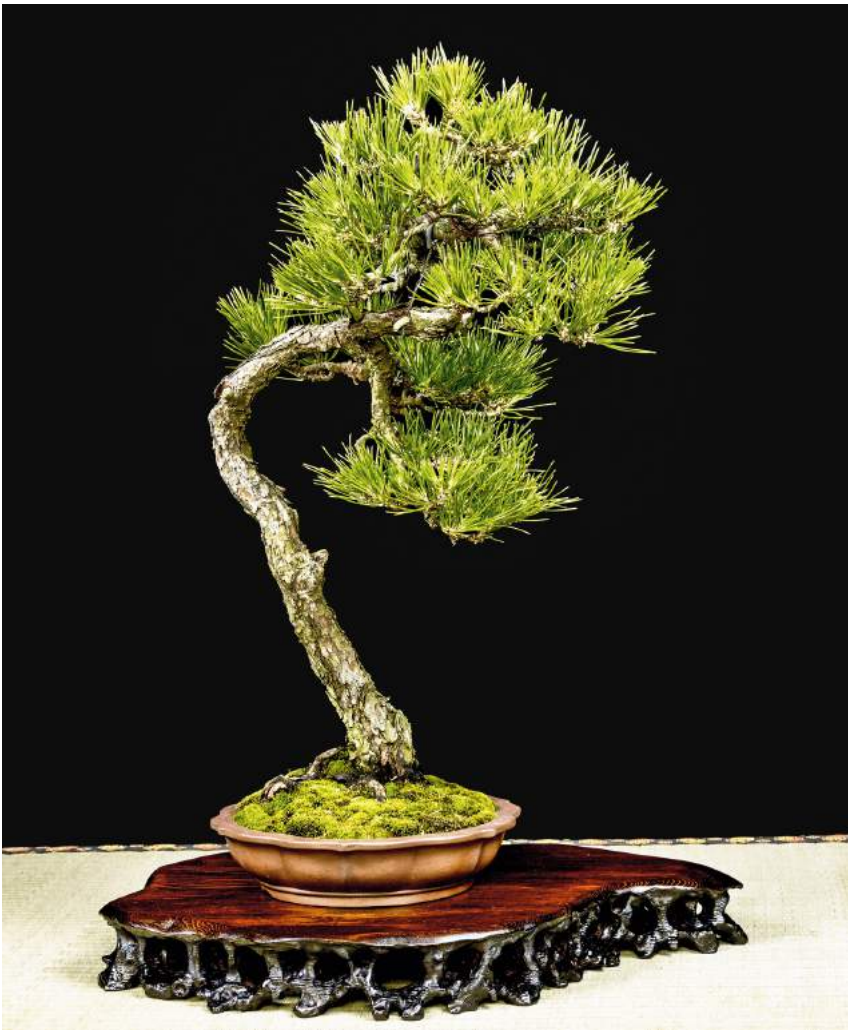
Bottom;
All American Award
 Finest American Species in an
 American Container Displayed
 on an American table
 Buttonwood
Conocarpus erectus
 Paul Pikel
 (featured on the cover of this
 issue)

visitors. Harvey Carapella did not think they would be filled, however there was standing room only for Hiroyoshi Yamaji's dynamic demonstration on bonsai creation.

For the first time we had an Invitational Suiseki Exhibition where the stones were formally displayed with accessories and bonsai as well. Stones from the United States, Africa, China, Greece, Puerto Rico and Australia were displayed. The public, as well as the bonsai visitors found the addition of suiseki of interest and will be included in 2016.

I was especially honored that Japanese dignitaries traveled to the United States to see our U.S. National Bonsai Exhibition. Jiro Fukuda, Chairman of the Nippon Bonsai Association and Chairman of the World Bonsai Friendship Federation together with Mrs. Naemi Iwasaki, Vice-chairman of WBFF and Hatsuji Kato an advisor to WBFF came. They were accompanied with Yuji Tamura, editor of *Bonsai Shunju* magazine and their lovely translator Keiko Matsunaga. At the Award Banquet and Benefit Auction Mr. Fukuda presented the Nippon Bonsai Association Award to





Brussel Martin for his beautiful Japanese Black pine as the “finest Japanese style bonsai display.” Mr. Fukuda also spoke about the importance of bonsai displays, said the Japanese group came expecting to see beautiful bonsai but were surprised to see spectacular bonsai. He invited everyone to the 8th World Bonsai Convention in Saitama City, Japan which will be held in 2017.

The three international judges, Hiroyoshi Yamaji from Japan, Peter Warren from England and David Easterbrook from Canada spent a couple of hours selecting the award winning bonsai. Many of the decisions were difficult because of the high quality, but Suthin Sukolosovist’s American elm was clearly the winner for the National Award for the “finest bonsai.”

Top left;

Yoshimura Award
 Finest Classical Bonsai
 Japanese Black Pine
Pinus thunbergii
 Louise Leister

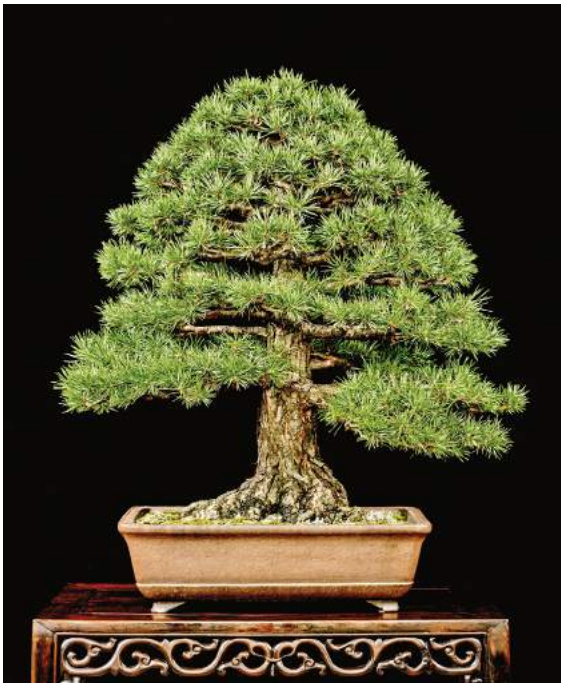
Top right;

Bonsai Travel Award
 Finest Bonsai & Companion
 Combination
 Companion Award
 Mixed Species
 Marc Arpag

Bottom;

Puerto Rico Bonsai Federation Award
 Finest Tropical Bonsai
 Willow Leaf Fig
Ficus salicaria
 Aaron Bucher





At the Award Banquet and Benefit Auction two special awards were presented. A Lifetime Achievement Award was given to Hideko Metaxas from Larkspur, California, for her leadership, promotion, education and artistry of bonsai, suiseki and ikebana. Kathy Shaner from San Jose, California was presented a Certificate of Recognition for her enthusiastic teaching, promotion and sharing of bonsai artistry- skill-knowledge. Finally the valued volunteers were recognized before the exhibition awards were presented to the winners. At the conclusion of the evening the Benefit Auction was held with Gordon Deeg as the master auctioneer. Vendors and friends donated many items for the auction to help cover the exhibition costs.

The U.S. National Bonsai Exhibitions are good for the economy of the bonsai business in the United



States. Businesses offering display tables, hand made containers, wire for refinement as well as professional bonsai artists preparing tree for display all made money before the actual exhibition. Our generous sponsors and vendors provided the funds to



Top left;
Dwarf Scots Pine
Pinus sylvestris 'RAF'
William N. Valavanis

Top right;
Custom Oriental Woodcraft
Award
Finest Shohin Bonsai Display
Shohin Bonsai
Mixed Species
Gary Andes

Bottom;
Crabapple
Malus floribunda
Douglas Taylor



Medium Size Bonsai Award

Finest Medium Size Bonsai

Sargent Juniper

Juniperus chinensis var. *sargentii*

'Shimpaku'

Troy Schmidt

Urbane Oak

Quercus phillyraeoides

Montreal Botanic Garden



subsidise transporting the trees from long distances as well as preparing an excellent venue with display backgrounds.

Joe Noga and his helpers worked for three and a half days photographing every bonsai in the Exhibition. These professional, sharp and color-perfect photographs will be used for the Commemorative Album which can now be pre-ordered at an attractive discount. Every bonsai in the Exhibition will appear in the Commemorative Album as well as general views.

The 5th U.S. National Bonsai Exhibition will be held on September 10-11, 2016. A new larger hotel will be providing complimentary shuttle service from the Greater Rochester Airport to the hotel as well as to the exhibition venue from the hotel. We have also selected a nearby party house, famous for delicious meals, which can easily sit over 500 people for the Award Banquet and Benefit Auction. The hotel will also provide a shuttle service to the Award Banquet and Benefit Auction on Saturday evening.

Start preparing your bonsai now. I look forward to welcoming everyone. 🌲



Ho Yoku Award

Finest innovative Bonsai Design

Sargent Juniper

Juniperus chinensis var. sargentii
‘Shimpaku’

Colin Lewis

Nippon Bonsai Association Award

Finest Japanese Style Display

Japanese Black Pine

Pinus thunbergii

Brussel Martin





Tiny Giants



The Beauty of Small Stones

Text and Photos by Sam Edge, USA

It was a warm and carefree summer day. You know, one of those days when the temperature is at a perfect 72 degrees, with big white fluffy clouds, and you hear water tumbling off the stones as it meanders downstream. Then something catches your eyes. There it is, sitting amongst hundreds of other stones but for some reason it seizes your full attention. Perhaps it is the shape, the color, or the size—or in that perfect moment, all three. You bend down to gingerly pick it up with both hands, turning it 360 degrees while simultaneously exhaling your breath and quietly saying to yourself, “This one is going home with me!”

It is my hope at this point in the story we are sharing very similar memories. My experience was at around seven years old. It was the “perfect” stone—beautifully round, smooth to the touch as an old worn out coin, and the color, black as only black can be on a moonless night. A collector’s passion was started that day but whose real fulfillment came some 50 years later when I discovered that adults really do collect stones! I remember taking that first stone home and proudly showing it to anyone who was interested. At night it was safely placed on my small, somewhat decrepit, nightstand where I could reach out to make sure it was still there. That first stone accompanied me everywhere, tightly tucked away in my Levi blue jean’s front pocket where it could be retrieved at a moment’s

notice. I marveled at the beauty of this creation and my fortune at having been at the right place at the right time.

Collecting often goes hand-in-hand with a growing passion for knowledge. It can be the source of creative expression. We enjoy the social camaraderie and excitement when engaged in the stone hunt or just the simple pleasure of sharing our collection with those who have a mutual love of what we collect.

As humans, we love to collect things! There is an excellent article by Stacey Baker and James Gentry entitled *Kids as Collectors: A Phenomenological Study of First and Fifth Graders*. In their paper, they interviewed 79 children, 72 of whom had a collection of one kind or another. Many of them started their collection with small stones. It is certainly how I started collecting so many years ago.

My very first stone was actually quite small. Certainly small enough to go into a seven-year-old’s pants pocket. The smallness was attractive because it was easy to hold in my hands. The hands are often associated with intimacy. Holding and feeling that beautiful stone in the solitude of being alone in my room reinforced the intimacy of quietly studying this centuries-old creation. Where did it come from, what was it made of, how did it get such a glow, or what I now know as patina? It was the beginning of a love for understanding and appreciating this ancient art

form even though at the age of seven I had no idea that people so far away had been collecting and admiring stones for centuries.

Growing older, I have come to appreciate many small things—from the beauty of a single piece of sushi so carefully and creatively constructed—to the love of Japanese Haiku poetry and those writers who have excelled in expressing in a short 17-syllable poem such grand ideals. For example, short Haiku poem by Yosa Buson (1716 - 1783), a Haiku poet and painter of the middle Edo period who was born in Settsu (Osaka):

*In the night of the winter moon
Small stones
Touch the bottom of my shoes*

For those of you who personally collect stones, whether directly by roaming through river beds and streams or by purchasing them, you have experienced how difficult it is to find a great stone of any size. This is exacerbated even more so when attempting to find a *suiseki* or high-quality viewing stone of so small a stature. The majority of our small stones in our collection are under 20 cm, or approximately 8 inches, and they bring to mind many things we experience and treasure in nature and life: from far-away mountain ranges or peaks, to thundering waterfalls, to heavily

worn wooden and stone bridges, to dilapidated old huts, and even representations of human figures. Each stone in our collection can easily be held in our hands, we can feel and inspect its surface and its shape. But it only starts there. The true beauty is when the stone captures our imagination and takes us on a mind's journey to those once visited faraway places. It is at that moment we experience a profound sense of intimacy, solitude, and serenity.

For a few moments, KJ, my wife, and I would like to share a few stones from our personal collection. We will associate the *suiseki* classification for each of our stones as many of the stones are from Japan; however, in our collection we have stones from Italy, China, and throughout the Western United States. Let's start with mountain stones prevalent in so many collections including ours.

Mountain ranges are present in almost every country. We see in our small stones mountain ranges reminiscent of those we have visited in the United States, Japan, and China.

Figure 1 is a distant mountain stone with at least seven peaks of varying heights. It is well balanced and visually very appealing. One can imagine seeing this type of mountain range in numerous countries.

Bottom; Figure 1 – Distant Mountain Stone; Japan; 13 x 5 x 9 cm





Top; Figure 2 – Distant Mountain Stone; Italy; 15 x 5 x 6 cm

Bottom left; Figure 3 – Waterfall Stone; Japan; 7 x 5 x 5 cm

Bottom right; Figure 4 – Waterfall Stone; Japan; 6 x 7 x 5 cm

Figure 2 is a majestic scene of a faraway mountain range. One can easily explore this stone while holding it in one's hands. As we contemplate this stone, it quickly takes us away to a prior summer vacation as we went camping and backpacking in its foothills and valleys, while fishing in the streams it so adequately provides with fresh, crystal clear water each spring and summer. The peaks, to us, seem perfectly arranged and sequenced. What amazing depth for such a small stone.

This diminutive stone from Japan, Figure 3, is roughly textured with a waterfall descending from the mountaintop as it cascades down and partially obscures the cave entry on the right side of this mountain. The visual experience is amazing for a stone of this size.

Figure 4, is an excellent example of a waterfall stone as the waterfall starts near the top of the mountain, but not the very top, and it widens as it navigates its way toward the bottom of the mountain floor. A very small but yet a powerfully expressive stone!

The next four stones are classical suiseki stones with light to dark grayish tones. Figure 5 represents another mountain but beautifully drenched in vibrant fall colors representing thousands of maple trees glowing in the cool of the evening just as the sun is starting to drop below the horizon—what we photographers call the golden hour.

We love how a stone depicts a vast mountain while at the same time conveying a specific time of year. How often have we experienced the beauty of autumn with



the leaves of hundreds of trees reflecting a wide band of color as if it were a rainbow hugging the ground? When viewing this stone, we see stability, majesty, and harmonizing colors that exude the serenity we often only experience when we visit these types of mountain locations. How very different from our daily life of mechanized society. Most of us can't jettison away to a mountain retreat to experience this tranquility often enough; however, with a stone like this in our home, it is always at our disposal to be picked up, even if it is only for a fleeting moment, to embrace and enjoy that feeling of intimate solitude and tranquility.

Figure 6 would be classified as a shelter stone with a wide cave opening and a canopy top providing some shelter from the elements of nature.

Figures 7 and 8, though small, they visually express a great deal. From the rustic texture of the Furuya stone with its soaring peak, to the smooth double-peaked distant mountain stone also from Japan.



Top right; Figure 5 – Distant Mountain Stone; USA; 14 x 9 x 6 cm

Middle left; Figure 6 – Shelter Stone; Japan; 9 x 6 x 6 cm

Middle right; Figure 7 – Distant Mountain Stone; Japan; 9 x 5 x 7 cm

Bottom; Figure 8 – Distant Mountain Stone; Japan; 15 x 3 x 4 cm



Top left; Figure 9 – Coastal Stone; Italy; 11 x 5 x 8 cm
 Top right; Figure 10 – Coastal Stone; Japan; 7 x 4 x 3 cm
 Middle left; Figure 11 – Coastal Stone; USA; 8 x 3 x 4 cm
 Bottom; Figure 12 – Distant Mountain Stone; Italy; 5 x 3 x 2 cm
 Inset; Half Dome, Yosemite Park, USA

For more than 30 years, we lived just outside of San Francisco. From Northern California to Oregon, there are hundreds of miles of beautiful coastline. These stones allow us to bring some of that coastline into our home where it can be observed and enjoyed as we walk through our living room or den.

These three coastal stones displayed in bronze dobans, Figures 9 to 11, reflect the rustic, water-beaten coastal rocks so familiar to those who have driven Highway 1 from California to Northern Oregon.

And speaking of Northern California, how about Yosemite’s Half Dome made famous by one of the greatest landscape photographers of all time, Ansel Adams?

Half Dome, Figure 12, is a granite dome in Yosemite National Park in Yosemite Valley. Our own Half Dome measures barely two inches (5 cm) wide, yet it represents the grandeur of one of the most well-known rock formations rising more than 4,734 feet (1,444 meters) above the valley floor.



The elegant figures represented in Figure 13 and 14 are classic examples of figure stones. These two stones in our collection come from locations thousands of miles apart. Figure 13 was found in a Northern California stream and Figure 14 is a yellow wax stone from China embraced by a very finely carved southern-style stand.

Our collection also includes pool stones. Figure 15 is a very fine pool stone. If you closely observe, the right lip of the pool appears to have water flowing down the side of the stone. The pool itself is deep and almost perfectly round.

Figure 16 is reminiscent of a very old thatched hut (reference Figure 17), a stone with a wonderful patina created through years of being held and observed.



Top left; Figure 13 – Figure Stone; USA;
3.5 x 7 x 3 cm

Top right; Figure 14 – Figure Stone; China;
5 x 13.5 x 3 cm

Middle left; Figure 15 – Pool Stone; Japan;
9 x 4 x 8 cm

Bottom left; Figure 16 – Hut Stone; Japan;
10 x 8 x 6 cm

Bottom right; Figure 17 – Thatch Hut Roof; Japan



Top left; Figure 18 – Bridge Stone; Italy; 6 x 3 x 3 cm

Top right; Figure 19 – Bridge Stone; Japan; 15.5 x 6 x 6 cm

Middle left; Figure 20 – Slope Stone; USA; 9 x 5 x 6 x 4 cm

Bottom; Figure 21 – Distant Mountain; Japan; 9 x 4 x 3 cm



Naturally occurring stone bridges can also be found throughout the world from coastal bridges by the sea to wonderfully colored bridge stones in the deserts of Arizona and Utah.

These stones are often accompanied by small bronze objects to enhance their look.

Finding really nice slope stones in any size can be difficult as it requires the correct proportions for the valley floor and the mountain. Figure 20 is a slope stone found in a Northern California river in the United States. The material is excellent, quite hard and the stone possesses a beautiful patina. One acquaintance

told us this stone should be cut to enhance its overall look. While cutting the stone is an option for some, we believe one of the strengths of this stone is that it is natural and unmodified which is the case for all of the stones in this article with the exception of Figures 1 and 8 which have a cut bottom.

There are so many beautiful and expressive small stones throughout the world. It would only be fitting to show you one last stone, Figure 21. It has a special place in our collection. It is a very small stone, 9 x 4 x 3 cm, but is such a beautiful small viewing stone that represents to us what collecting stones are about.

Wonderful color with the subtle suggestion that its peak raises above the clouds that envelope the rise of the mountain slopes, but of course others who see this stone immediately visualize a dolphin's fin breaking the surface of the water. See what we mean. A great viewing stone seen by different people can represent that which they have personally experienced.

In closing, it never ceases to amaze us how such small stones can represent such vast things in nature, from soaring mountains to vast flat plains. We believe our love of small stones is very obvious to anyone that reads our blog. Small stones can be found throughout the entire world and they visually express a wide range of subject matters as seen by the stones in this article. The next time you are out walking by the coastline or enjoying a late summer day by your favorite river or stream, please take the time to observe those hundreds, if not thousands, of small stones that you are walking by—you might just find one for your own personal collection. 🌿

ABOUT THE AUTHOR: Sam and Kathy Edge live in Memphis, Tennessee, recently moving from the San Francisco Bay Area where they lived for more than 30 years. They have both been involved in the advancement of digital photography and self-publishing from their inception. As members of San Francisco Suiseki Kai, they were mentored by Mas Nakajima who taught them the appreciation of stone collecting. Their passion is to pass along to others the beauty of this art form.



The Wonderboom Style A South African Inspiration

By Tobie Kleynhans, South Africa

The early bonsai pioneers in South Africa taught their students to style their bonsai according to “classical” Japanese methods. Their teachings laid a solid foundation in mastering the horticultural and artistic skills needed to keep and care for bonsai successfully. This was a good reference point, but most of the trees ended up looking like rather poor imitations of a typical pine tree.

The climatic conditions of Southern Africa vary from zone 7 to 8 at the coast and from zone 5 to 10 inland, from subtropical to harsh

semi-desert and desert conditions. That and the growth habits of many of our indigenous species influenced a number of growers to style their trees in a more naturalistic manner. More and more bonsai enthusiasts are now moving away from the classical Japanese style to a more impressionistic or naturalistic style.

One of these intriguing impressionistic plantings is the Wonderboom style.

The Wonderboom style is based on the growth pattern of a thousand year old *Ficus salicifolia* growing in the foothills of the

*Below; Ficus natalensis,
Wonderboom style, 2014*



Magaliesberg Mountains near Pretoria, South Africa. (*Ficus salicifolia* is not the same tree commonly used for bonsai and is now properly called *Ficus salicaria*, the Willow leaf fig.) There are other trees in the world that have a similar growth pattern, but the Wonderboom is probably one of the biggest and oldest. The tree is called *Wonderboom* in Afrikaans (a local language) and can be translated into "Miracle Tree" or "Tree of Wonder."

Historical background

Voortrekkers (early pioneers and settlers that explored the interior of Southern Africa), discovered the tree in 1836 and named it the Wonderboom. Subsequently many explorers used it as a rest stop and meeting place.

The local Ndebele people considered the area sacred because one of their chiefs was buried beneath its roots and it is believed to be the reason for the tree's gigantic size. This also protected the tree and left it unmolested.

The tree has national monument status and the area around it has been set aside as the Wonderboom Nature Reserve.

Description

This unusually large *Ficus salicifolia* or as some botanists believe, *Ficus cordata* 'salicifolia' (previously

also known as *F. pretoriae*) has a five-meter trunk diameter, standing 24 meters high, has a 55-meter canopy spread and covers an area of 2300 square meters. The fact that *Ficus salicifolia* rarely grows higher than ten meters tall, make the Wonderboom statistics even more remarkable.

The tree has a unusual growth pattern. As the primary branches grow longer and heavier, they droop lower, eventually touching the ground. Once in contact with the ground, some of these branches ground-layered themselves. New roots sprouted and a new daughter-trunk developed from this layering. Repeating the process, several branches from the second generation trunks, gave rise to a second circle of trees.

The Wonderboom is a clone of interconnected individuals. Some of the original branches decayed, but thirteen trunks survived to form one monster tree.

The growth habit, that is, the tendency to sprout from "elbows" of the Wonderboom is the inspiration and blue-print of a unique bonsai style.

Multiple Trunk Wonderboom style planting

Ficus is the most suitable species to use for creating this style. They have the ability to fuse readily, sprout from ground layering and have branches that are pliable enough to be bent into the "elbows" to represent new trunks.

Below; *Ficus natalensis*,
Wonderboom style,
Defoliated, 2014





They are also robust, vigorous and their leaves have the ability to reduce in size considerably.

This particular planting was created with *Ficus natalensis*, but some of the other indigenous varieties like *Ficus craterostoma* or any of the *thonningii* group would also be suitable.

Most species with similar characteristics would be acceptable candidates to create a Wonderboom style. It is also preferable to use cuttings from the same mother plant as even small intra-species variations can spoil the uniform appearance of the end result.

The best time to create this planting is during the growing season. Select ten to fifteen, two- to five-year-old saplings ranging from 10 to 25 mm in diameter. Defoliate all the trees. Identify the areas where "elbow" bends must be made and split or notch the branch if it is not pliable enough to create a relatively sharp 90- to 120-degree bend. Apply raffia to these areas and wire the trees. Carefully bend the branch to create natural looking "elbows" using clamps and tie-wires where necessary.

Select three to five trees that will fuse over time to form the main trunk.



The Wonderboom style planting featured in this article was constructed at the 3rd African Convention in Durban 2011

Top left; A number of smaller saplings that will become future shorter trunks

Top right; Preparing the individual trees by cleaning and pruning roots and bending branches into "elbows."

Middle; The larger trees are tied together to form the main trunk.

Bottom; Done for now, the planting in 2011.



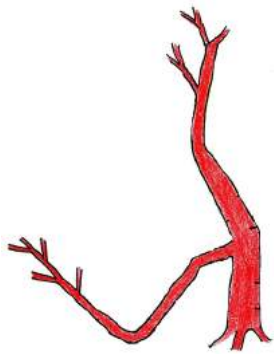


Figure 1 Select the main trunk

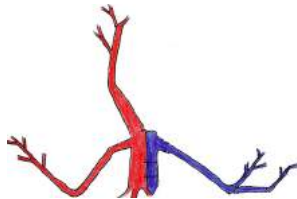


Figure 2 Secure the second trunk with two brass screws

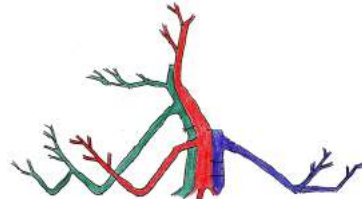


Figure 3 Add the third tree. Make sure all the trunks are tightly secured before you proceed to the next step

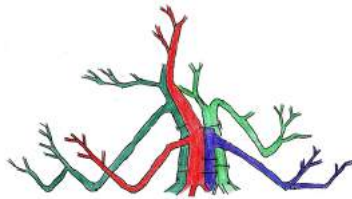


Figure 4 Add the fourth tree

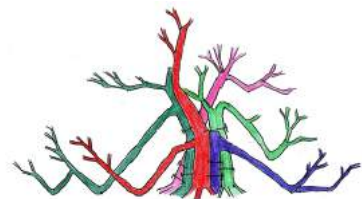


Figure 5 Add the fifth tree

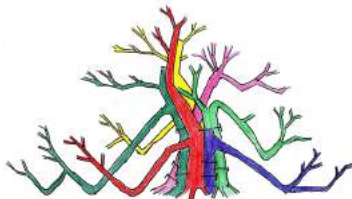


Figure 6 Add the sixth tree

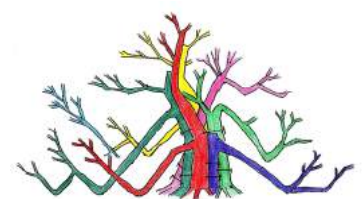


Figure 7 Add the seventh tree

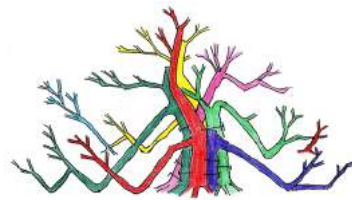


Figure 8 Add the eighth tree



Figure 9 Add the ninth tree



Figure 10 Select a shallow pot



Figure 11 Secure all the "elbows" with anchoring wires to keep them just under ground level. Partially cover the soil surface with moss.

Remove the trees from their bags or pots and trim the roots. Arrange them and tie together with rope or brass screws.

Leave several central trunks to form the future main trunk. Bend the remaining trunks outward to create the elbows and daughter trunks taking care to create natural looking angles and bends. Use thinner trunks and branches at the back to create a sense of depth and perspective.

Use the remaining trees to represent a second circle of trunks. Tie them to the original trunks to create realistic looking "elbows," making sure that they slant outwards at an angle between 90 to 120 degrees.

Make sure you have an abundance of tie wires secured throughout the pot as all the side branches must be tied down at the "elbows." A steel grid or screen with 20 to 30 mm spacing secured to the bottom of the container can be very helpful. Use a cotton based rope or plastic cable ties to tie trunks and branches together in places where you want them to fuse.

Secondary and tertiary daughter trunks and branches must face upwards and outwards and radiate evenly around the main trunk.

Place "elbows" with uneven distances between each other. The different trunks should form a unified canopy without being too symmetrical or even. Leave enough open spaces to create interest and variety.

Single Trunk Wonderboom planting

The Wonderboom style is also known as the elbow style. This particular growth habit of branches drooping to the ground forming "elbows," can be used to create a number of different designs. All the styles that have a strong sense of directional movement provide an opportunity to incorporate "elbows"—often creating the main focal point of a planting.

One side branch (main branch) droops to the ground, takes root and forms the typical "elbow." A secondary trunk develops from here. The movement of the main trunk, side branch forming the "elbow" and daughter trunk should be in the same direction. This complimentary movement of trunks and branches will create a feeling of harmony and pays respect to gravitational forces. The two canopies must appear separate, but still form a balanced unit in the design.





Containers

Big oval, rectangular, round or even square pots in earthy colors will be suitable. Shallow containers will enhance the sense of space and vastness of a Wonderboom planting. A flat slab from natural stone, slate or custom made materials have been used effectively. 🌿

ABOUT THE AUTHOR: Tobie Kleynhans is a medical doctor by profession. He has practiced bonsai as a hobby since 1998. Special interests are creating naturalistic bonsai from collected yamadori, Ficus as well as landscape plantings. He is currently the chairman of Kat Rivier Kai in George, South Africa.



Top left; Naturalistic ramification

Top right; View of ramification from above."

Middle and bottom row; Daughter and grand-daughter trunks sprouting from the main trunk

INNOVATIVE SAIKEI

featuring Tropical & True Indoor Bonsai™

By David W. Fukumoto (Kurtistown, Hawaii, USA)



Above; A dwarf schefflera saikei tray planting of a tropical banyan scene. This was planted several years ago into my favorite Yamaaki Tokoname tray, 18.5 by 12.5 inches with a depth of 1.75 inches, that will be used to present the innovative concepts presented in this article. It is 15 inches tall above the rim of the pot. It is a lot easier to create saikei that depict “near views.” It’s a lot more difficult to create distant panoramic scenes that require more detailed rocks and trees to a much smaller scale.

Saikei, or tray landscapes, evolved after the devastation of World War II when survivors of an impoverished nation sought to create some natural beauty to brighten their lives. Curved roof clay tiles, rocks, and young trees became the first saikei. In the example above, they are the result of detailed planning with all components carefully selected and assembled. Tray landscapes are usually intended to be maintained and improved as bonsai for many years.

As Japan recovered, Toshio Kawamoto taught saikei. He created and photographed beautiful arrangements that he used as examples to guide his students. He obtained carefully selected assortments of rocks, pre-trained “yatsubusa sugi” (a dwarf *Cyptomeria*) into detailed small-scale replicas, and had all needed components and supplies available. The rocks and young trees were relatively inexpensive; and by using good design and techniques, beautiful arrangements were created.

The staffs of the foreign embassies especially wanted to experience a form of Japan's cultural arts. Toshio recruited Tom Yamamoto, a Hawaii native and part of the U.S. Army occupational forces who had retired in Japan, as his English-speaking instructor. At the end of the workshops after keepsake photos were taken, the saikei were carefully taken apart and the components cleaned and put away for future classes. The trees had their roots "balled and burlapped" and sunk into sand beds for easy maintenance.

In the late 1960s Toshio Kawamoto and Tom Yamamoto gave several presentations in Honolulu and I was a part of a team that assisted them in the preparations. I had already studied their book and had made several saikei. They were generous in their critiques of my efforts. In 1991 on a Hawaiian vacation, Tom Yamamoto did two major demonstrations at the Kona Fuku-Bonsai Center.

Rock plantings are popular in Hawaii and saikei is considered an advanced rock planting activity. In the past two years, Fuku-Bonsai and the Mid-Pacific Bonsai Foundation partnered to publish the monthly e-mail Journal of Tropical & True Indoor Bonsai on the www.fukubonsai.com website and there have been a number of rock-planting articles.

Contributing editor John "Jay" Boryczko of Farmington Hills, Michigan has especially been interested in saikei and has submitted reports and articles of his efforts. To teach Jay, I had been working on building a set of sculptured rocks and moving trees into shallow containers as part of the refinement

process to get smaller more attractive trees. When Jay made plans to visit us, preparations for a saikei class intensified and the innovations created are the subject of this article.

NEW CONCEPTS AND CRITERIA

Unlike most saikei, I urged Jay to put together groups of pre-selected rocks and trees that would allow him to first create a full range of designs that could become increasingly complex. I made such a set to address the challenge of creating a tall complex saikei that I had envisioned for many years. Jay's workshop would teach him the primary saikei principles as well as have him as a partner to address the tall complex challenge.

I utilized Oregon pumice which is highly carvable and which holds a lot of details. A number of individual stones had been carved. In Michigan, Jay also began carving a set and his frequent photo reports produced increasingly better components. The objective was to create a sufficiently large set so a full range of saikei arrangements could be created. The arrangement could be continually assembled and modified from time to time to improve and explore variations.

His younger trees were still in the growing-on stage and did not produce the desired effect. I sent him trees with older extended roots that were moving into refinement and the more detailed trees greatly improved his initial results. So, when he decided to visit and take workshops here, saikei was the priority and it gave me an opportunity to teach and field test recent innovations that were in progress.

FIRST DAY, SAIKEI WORKSHOP:

Arrangements with 8-inch rocks

A. The first trial arrangement featured two 8-inch tall rocks with a few other smaller rocks. The rocks had been extended 4.5 inches and 5.5 inches with plastic pipes and no effort was made to hide the pipe base. Using a round plywood disc, the bases of the two tallest rocks were taped to nails in the wood base to hold them in position. The initial design was created while explaining that my basic designs places the first three rocks into ideal positions; and that the rocks suggest placement of the trees. Having a tray of Java Moss handy gave a nice look quickly.



B



B. The same initial arrangement from the other side. Some of the trees had been placed behind the two tallest featured rocks. After the arrangement was turned, additional rocks were added to give this view more balance. The importance of all rocks having similar compatible appearance was stressed. In trying to create an interesting scene, rocks of different heights were planted at different depths with different spacing between. Try to make each side of the arrangement as attractive as possible so either side could be the “formal display front.”

C



C. It is possible to remove elements and a good design would still hold up. This photo shows the same second side of the first trial design, but with several of the trees removed. This places greater emphasis on the rock formation. Sometimes I create designs in which the rocks dominate while at other times the rocks are complimentary accents to an arrangement that features the plants.

D. This photo shows a design variation when it is turned again to show the other side and with the two largest rocks removed. The emphasis shifts to the plants. These trees are just 3 to 6 inches tall and by planting them higher or deeper, it suggests trees of different sizes. Rocks that may be only a few inches difference in height and bulk can dramatically change a scene. Having a range of rocks from which to select will give you the opportunity to create your best arrangement.

D



E. Remove additional rocks and tighten up plants to create a quiet grove of trees. I tend to plant trees very close together. Force wide-spreading roots to grow down, then tie the base of another tree together with the larger tree just a bit higher than the smaller tree. The larger tree should be more upright with the smaller tree leaning out a bit. Trees will grow together attractively. This tightening allows more generous spacing between other trees to add interest. Too often, trees are planted to accommodate root systems and the evenly spaced trees look like an orchard rather than a forest.

F. The other side still had some rocks and suggested a pasture-like scene with some trees growing amongst rock outcroppings. Such scenes are common in the cattle ranches of Hawaii. Perhaps the addition of figurines would make this more attractive. Generally, the Japanese prefer not to use figures but have been known to use small cranes effectively. The Chinese tend to use miniature structures in their landscapes. I don’t use figurines a lot but some of my larger banyan bonsai may have Chinese mudmen that effectively provide a human presence and sense of scale.

G. The same basic arrangement but with a different set of rocks and the trees repositioned to show a strong outwards growing branch and exposed aerial roots. By using rocks with stronger vertical lines and giving more space to set apart the smaller tree (which is also planted deeper), there’s a significant change in the scene.



FIRST DAY'S CONCLUSIONS

The progression from one design to another was done rapidly and a range of designs emerged to illustrate different saikei principles. We worked on one side at a time and only turned to view the other side after we had extracted all educational value. The other side then presented a “new” design to modify and in this manner, Jay was able to actually see what he had read about and studied.

The evolution was possible due to having a set of carved rocks with compatible appearance with enough

variety so different effects could be created by carefully selecting rocks and turning them to show the desired view. The trees are between three to six years old and in sufficient stage of refinement to suggest older, mature trees. While this was an exercise of adding and subtracting, if saikei is to be kept in a permanent arrangement, the routine maintenance pruning will produce increasingly attractive details.



SECOND DAY, SAIKEI WORKSHOP:

Witch Mountain Fantasy Arrangement

On the second day, our challenge was to create a "Witch Mountain" saikei interpretation of thin, tall, soaring pinnacles of fantasy landscapes. We switched to taller extended root trees that had been pre-trained in three different ways: One, in restricted media for our 1:10 Project using shallow saucers that are 10 times wider than their depth; Two, those grown in cut-down 2-, 3-, and 4-inch nursery pots; And three, those that had been wired to Plexiglas hexagons with holes to have limited media but able to stand upright.



Using the same oval tray and wood disc used on the first day, Jay taped plastic pipe extensions to the two tallest 8-inch rocks so they would be 28 and 26 inches tall. The pipes were taped to nails in the plywood disc. The wood disc fitted into the oval tray and allowed us to rotate and adjust the position of the rocks.

For other rocks, quarter-inch diameter holes were drilled in the center of the bottom of the rock and heavy 3.0 mm wire was cut to the desired length. The wire extensions could be held in place in holes drilled into the wood disc or taped to nails in the wood disc.

By using "extensions" it was possible to create the very thin, tall rocks needed for this fantasy landscape. It would be possible to adjust the height of each rock and to use "fillers" and plants to hide the supports.

The two upper trees were secured into position with fine tie wire in positions that would hide the support pipes as much as possible. The cardboard centers from paper towel rolls were slipped over the pipe extensions and filled with lava gravel to fill-out create sturdier columns. A funnel was used to quickly fill the cardboard cylinders.

As each new rock was added, the support extension was taped to the initial ones and the vertical structure became more solidly stable and compact to preserve the "thin and tall" illusion.

From time to time, crumpled newspaper filled empty areas. Aluminum foil shaped and compactly wrapped sections with tape holding all together. The idea was to make the section below a bit thicker than the section above it; but to maintain it as vertical as possible.

As sections were built out, we applied cornstarch keto-tsuchi to surfaces to blend things in place. A half cup of cornstarch was mixed with 1.5 cups of water, stirred vigorously, and cooked while stirring until it becomes clear and thickens like gelatin. After cooling, the starch is mixed with equal parts of moist, long-strand sphagnum moss and fine volcanic pumice and coco-peat that goes through a one eighth inch screen. If a stickier mix is desired, use more cornstarch. For a stiffer mix, use more fine pumice and coco-peat.

I prefer to use Java Moss which forms sheets that adhere to the cornstarch keto-tsuchi. At the finish, if the moss does not cover completely, a little sticky keto-tsuchi is applied and fine bits of Kyoto moss is pressed in place. By using these and other forms of moss, the moss variety that best adapts to the specific area will flourish and spread.



Four Semi-Completed Views Showing the Saikei Rotated Counter-Clockwise

Once the tall central portion was completed, trees were added in a random step-down manner to hide the bottoms of the rocks and with the tops of the rocks at different heights. Efforts were made to allow open spaces to show between rocks. Some of the spaces between the rocks were good positions for trees while other spaces were built out with keto-tsuchi and mossed. The trees on the top were kept a bit farther apart while trees near the base were clustered to be contrasted with open space.

We had reached this stage by noon and the leisurely lunch was a time to discuss and enjoy the creation. We adjusted details and made modest changes and were pleased with the results. Too soon it was time to take it apart.

WORKSHOP CONCLUSIONS

We took completed photos and Jay got first choice of the side he enjoyed the most. (see next page) He selected the side where the major rocks formed strong vertical lines. In this view, most of the rocks blended well and it's difficult to see where various rocks joined to create the dramatic formation. Having the cluster of trees on the lower right front provides a nice contrast with the open area and the lone small tree on the left.

The other side turned out well, too. I liked the way that the extended Dwarf Schefflera roots complimented the landscape design's vertical lines. If we had a bit more time, it's likely we could have made other improvements.

Creating "Witch Mountain" was very satisfying with Jay able to participate and have





Top left; Jay, posing with the side he enjoyed the most. He selected the side where the major rocks formed strong vertical lines.

Top right; The other side turned out well, too. I liked the way that the extended Dwarf Schefflera roots complimented the landscape design's vertical lines.

Middle and Bottom; Taking apart the saikei was completed in a fraction of the time that it took to put it together.



the opportunity to contribute. I believe that his own efforts will take a giant leap forward. Jay is sculpturing a harder type of rock but is using an innovative “hyper-tufa” material to build a dense base that will allow drilling holes to grasp heavy wire to extend the heights if desired.

Jay's trees are still in earlier stages of training so he got to work with some older more refined trees that will go with him to Michigan to allow him to jump ahead as he works on houseplant bonsai-saikei until winter is over and he can start applying his experience to his outdoor bonsai. Taking apart the saikei was completed

in a fraction of the time that it took to put it together. Trees were repaired and prepared to travel as it was too cold to ship. Jay got to work with several batches of the cornstarch keto-tsuchi and learned how to adjust it to make it stiffer to create thin sheets that are easy to shape but able to hold ideal fast-draining granular media. He now knows how to reduce the stickiness of the keto-tsuchi by dusting it with fine coco-peat and pumice granules and how easy it is to attach Java and Kyoto moss to give it a finished appearance.

Two weeks later, I got an e-mail from Jay that he's already applying the lessons that he learned and is even developing a modified technique that he'll use with his beautiful oval Chinese marble display tray. He's cut circular pieces of Plexiglas and bonded two sheets with spacers between. He's drilled a large number of holes that will snugly hold the heavy wire extensions and this will allow him to position his rocks with a lot more options compared to the method we used. The first photos were great and I look forward to a burst of innovation and progress.

Jay began quite a few years ago following traditional temperate climate concepts. Like Jerry Meislik and others in Michigan bonsai, Jay had begun to grow ficus with a track-mounted, high intensity, metal halide lamp. Since participating in our Tropical and True Indoor Bonsai community, Jay has blossomed and is a contributing editor of the monthly e-mail Journal posted on the www.fukubonsai.com website. I believe he has the enthusiasm and ability to make other saikei innovations. Progress is being made in America's contribution to international bonsai! 🌳

南国明珠 艺融四海

PEARL OF SOUTH CHINA
CENTER OF WORLD ART



**2015 BCI Convention and
the 12th Asia-Pacific Bonsai and Viewing Stone
Convention and Exhibition**
Guangzhou, China
September 17-21



2015国际盆景大会暨亚太盆景赏石大会

2015 Bonsai Clubs International Convention and Asia-Pacific Bonsai and Viewing Stone Convention & Exhibition



www.gzbci2015.com



Bonsai Clubs International Convention 2015

& ASPAC Bonsai & Viewing Stone Exhibition, Guangzhou, China

The Infinity of Bonsai & Viewing Stones: a Cultural Voyage from Canton to the World

Convention Program 17-21 September 2015

Thursday 17 September

8:30 am - 4:00 pm	BCI Board Meeting: Third Floor, West River Meeting Room, Guangdong Hotel
4:00 pm - 6:00 pm	ASPAC Board Meeting: Third Floor, West River Meeting room, Guangdong Hotel
2:00 pm - 6:30 pm	Convention Registration: First Floor, Guangdong Hotel
7:00 pm - 9:00 pm	Welcome Reception: Second Floor, Guangdong Hotel

Friday 18 September

Bonsai Demonstration & Viewing Stone Lecture are held at the same time, guests can choose to participate in one.

9:30 am - 10:30 am	Opening Ceremony: Sun Yat-sen Memorial Hall
10:30 am - 11:50 am	Visiting Bonsai Show: Sun Yat-sen Memorial Hall
10:30 am - 11:50 am	Visiting Viewing Stone Show: Guangdong Science Hall
12:00 noon - 1:30 pm	Lunch: Second Floor, Guangdong Hotel
1:30 pm - 3:00 pm	Bonsai Demonstration by Ng Shing Fat/Zhao Qing quan/Mitsuo Matsuda: Auditorium, First Floor of Guangdong Science Hall
1:30 pm - 3:00 pm	Viewing Stone Lecture with Tom Elias on Viewing Stones of North America: Amphitheater at First Floor or Auditorium at Fourth Floor of Guangdong Science Hall
3:00 pm - 3:30 pm	Afternoon Tea: First Floor of Guangdong Science Hall
3:30 pm - 5:30 pm	Bonsai Demonstration by Ng Shing Fat/Zhao Qing quan/Mitsuo Matsuda: Auditorium, First Floor of Guangdong Science Hall
3:30 pm - 5:30 pm	Viewing Stone Lecture with Mr. Zhou Guo Xin on Guangdong Ying Stones: Amphitheater at First Floor or Auditorium at Fourth Floor of Guangdong Science Hall
5:30 pm - 7:30 pm	Dinner: Second Floor, Guangdong Hotel

Saturday 19 September

Bonsai Demonstration & Viewing Stone Lecture are held at the same time, guests can choose to participate in one.

7:30 am - 8:30 am	BCI Annual General Meeting: Meeting room, Guangdong Hotel
7:30 am - 8:30 am	ASPAC Annual General Meeting: Meeting room, Guangdong Hotel
8:30 am - 10:00 am	Bonsai Demonstration by Chen Jian Liang/John Wang/François Jeker: Auditorium, First Floor of Guangdong Science Hall
8:30 pm - 10:00 pm	Viewing Stone Lecture with Dr. Michal Sebo on European Viewing Stones: Amphitheater at First Floor or Auditorium at Fourth Floor of Guangdong Science Hall
10:00 am - 10:30 am	Tea Time: First floor of Guangdong Science Hall
10:30 am - 11:30 am	Judgment of Viewing Stone Display with Tom Elias - Guangdong Science Hall
10:30 am - 12:00 am	Bonsai Demonstration by Chen Jian Liang/John Wang/François Jeker: Auditorium, First Floor of Guangdong Science Hall
12:00 noon - 1:30 pm	Lunch: Second Floor, Guangdong Hotel
1:30 pm - 3:00 pm	Bonsai Styling Demonstration by Ladies from Hong Kong, Interaction of Students and Bonsai Amateurs: East Square of Sun Yat-sen Memorial Hall or Auditorium at First Floor of Guangdong Science Hall
1:30 pm - 3:00 pm	Viewing Stone Lecture with Kunio Kobayashi on Japanese Viewing Stones: Amphitheater at First Floor or Auditorium at Fourth Floor of Guangdong Science Hall
3:00 pm - 3:30 pm	Afternoon Tea: First Floor, Guangdong Science Hall
3:30 pm - 5:30 pm	Viewing Stone Lecture with Dr. Qiu Zhili on Lingnan Wax Stones: Amphitheater at First Floor or Auditorium at Fourth Floor of Guangdong Science Hall
5:30 pm - 10:00 pm	Award/Banquet/International Night - Second Floor, Guangdong Hotel



Shenzhen Tracy Garden, with more than 3000 antique pots and hundreds of beautiful bonsai trees, is part of the Bonsai Tour included with the convention registration costs. This garden uses the Lingnan methods to style their trees.



The optional Viewing Stone Tour to Yingde, Guangdong, home of Ying Stones will acquaint participants to many exquisite stones in markets, museums, and parks in this two-day adventure.

Sightseeing Tours of bonsai & viewing stone will be arranged by the convention. The convention will be responsible for food, accommodation and transportation. Two options for your choice:

Option 1 Bonsai Tour	
Sunday 20 September	
8:00 am - 12:00 noon	Visiting & Interaction of Lingnan Bonsai Garden 1: Shenzhen Tracy Garden: more than 3000 pcs of antique pots and many nice Bonsai trees
12:00 noon - 1:30 pm	Lunch - Shenzhen
1:30 pm - 5:30 pm	Visiting & Interaction of Lingnan Bonsai Garden 2: Panyu Chu Kong Pipe Co. Ltd. Bonsai Garden
5:30 pm - 7:00 pm	Dinner - Panyu
7:00 pm	Back to Guangdong Hotel
Monday 21 September	
8:00 am - 12:00 noon	Visiting & Interaction of Lingnan Bonsai Garden 3: Shunde Pinsongqiu Pine Garden
12:00 noon - 1:30 pm	Lunch - Shunde
1:30 pm - 3:00 pm	Back to Guangzhou from Shunde
3:00 pm - 4:00 pm	Visiting & Interaction of Lingnan Bonsai Garden 4: Home of Lingnan Style Bonsai, Liu Hua West Park in Guangzhou
4:00 pm - 5:00 pm	BCI 2016 Presentation/Closing Ceremony: Guangdong Hotel
5:30 pm - 7:00 pm	Dinner: Second Floor, Guangdong Hotel

Option 2 Viewing Stone Tour	
<i>Guests with this option need to stay one night at Hotel in Yingde on Sept. 20. Hotel will be paid by the convention. Room in Guangdong Hotel will be still kept for guests, so bring simple baggage with you for this tour.</i>	
Sunday 20 September	
8:00 am: 12:00 noon	Home of Ying Stone: Stone Market in Guangdong Yingde, Viewing Stone Street in Zhenyang Fang Town, Yingde
12:00 noon - 1:30 pm	Lunch: Zhenyang Fang Town, Yingde
1:30 pm - 5:30 pm	Downtown in Yingde, visiting of Viewing Stone Museum
5:30 pm - 7:00 pm	Dinner - Yingde
7:00 pm	Stay in Yingde Hotel
Monday 21 September	
8:00 am: 12:00 noon	Visit of Ying Stone Gallery in Wangbu Town in Yingde, Visit of Ying Stone Park (a small forum will be arranged here)
12:00 noon - 1:00 pm	Lunch: Ying Stone Park in Yingde
1:00 pm - 4:00 pm	Back Guangzhou from Yingde, and a visit to a Private Stone Market along the way
4:00 pm - 5:00 pm	BCI 2016 Presentation/Closing Ceremony: Guangdong Hotel
5:30 pm - 7:00 pm	Dinner: Second Floor, Guangdong Hotel

Venue: Sun Yat-Sen Memorial Hall; Guangdong Science Hall
Organizers: Bonsai Clubs International, The People's Government of Guangzhou Municipality.

Sponsors: Administration of Forestry and Gardening of Guangzhou Municipality, Guangdong Society of Landscape Architecture, Guangdong Provincial Viewing Stone Association, Guangzhou Penjing Association, and China Regional Committee of Bonsai Clubs International

www.gzbci2015.com for more information





VIP China Tour Inner Mongolia & Ningxia

September 22-29, 2015

You are invited to join us for a BCI VIP Tour to Inner Mongolia and Ningxia Province, following the BCI Convention in Guangzhou.*

Spend 8 days touring famous places and Viewing Stone exhibitions and Markets with fellow Stone Collectors.

- EXPERIENCE THE GOBI DESERT AND SOME OF ITS ANCIENT RUINS
- 4WD "SAND SURF" IN THE GOBI SAND DUNES
- EXPERIENCE MONGOLIAN TRIBAL HOSPITALITY
- VISIT STONE MARKETS IN ALASHAN
- TREASURE HUNT IN A YINCHUAN STONE MARKET
- VISIT A PRIVATE MUSEUM OF VIEWING STONES IN YINCHUAN

* Please note that you need to be a current individual member of BCI to participate in this Tour of China. If you are not currently a member please sign up by going to www.bonsai-bci.com, scroll to the bottom of the Home Page, click on "Join BCI" and complete the application form.

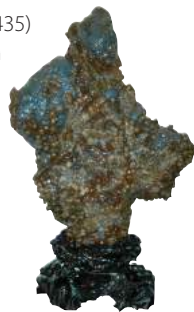
Itinerary, Hotel and Meals

Day 1: Tuesday, 09/22

Guangzhou → Yinchuan → Alashan Left Banner (220 km, 3 hrs)

(Reference flight HU7847, 0745/1220 or 3U8793, 1005/1435)

Pick-up at Yinchuan Hedong International Airport. Lunch after arrival, then take transportation to Alashan Left Banner. Arrive at Alashan Left Banner, check in at the hotel. Dinner is served at the Tengri International Hotel.



Day 2: Wednesday, 09/23

Alashan Left Banner

Stone appreciation activities for the whole day arranged by BCI.



Day 3: Thursday, 09/24

Alashan Left Banner → (5 min.) Rare stone street

Stone appreciation activities for the whole day and treasure hunt at rare stone market.

Day 4: Friday, 09/25

Alashan Left Banner → Tengger Moon Lake (20 km, 0.5 hours) → Western Xia Tombs (50 km, 1 hour) → Yinchuan (40 km, 50 minutes)

After breakfast, guests will take transportation to the **Tenggerli Moon Lake** in Alashan Left Banner, Inner Mongolia (include electric boat for touring the lake). After the lake tour guests will take SUVs at the reception area on a 15 km exciting "sand surfing" trip to the heart of the scenic area. Upon arrival, guests will be welcomed by a grand and warm Mongolian tribal hospitality



ceremony. After the ceremony guests are free to see the shore of the Moon Lake, experience the picturesque desert, the charm of Gobi, and the charisma of the unspoiled ecological lake. Following the visit to Moon Lake, guests will visit the **Western Xia Tombs** (include electric car), sometimes called the mysterious Eastern pyramids, which dominated the Northwest for two centuries. They are royal mausoleum of the Western Xia dynasty, and are currently the largest and best preserved royal mausoleum in China. They are often called the "mysterious miracle" and "the pyramids of the East." Dinner and accommodations at the Shangling Boston Hotel.

Day 5: Saturday, 09/26

Yinchuan → Helan Mountain Rock Painting (180 km, 2.5 hours) →

Shuidonggou → Yinchuan (60 km, 1.5 hours)

After breakfast, guests ride in cars to tour the art gallery of ancient human culture, **the rock paintings in Helan Mountain** (include electric car). Guests move towards the Eastern foothills of Helan Mountain, and then enter Helan Mountain to see the majestic natural beauty at Ningxia's "Father Mountain." After lunch guests will visit the **Shuidonggou ancient human culture ruins**, known as the "cradle of Eastern prehistoric archeology." Thirty thousand years ago humans thrived in this holy land, which is where Stone Age culture study in China began. Stroll through classic Eastern scenery such as Shuidonggou, Angustifolia forest, and Hongliugou will leave you with a sense of Eastern mystery and desolation. Ride the boats and tour the shores, taste the heritage of Shuidonggou culture, pursue that mysterious, long-ago human culture, and feel the wind and





sand-eroded ghost town before returning to Yinchuan City. (tickets include electric car, experience museum, Red Mountain Lake boat tour, donkey or camel, Hidden Soldier Cave, and tour bus)

Day 6: Sunday, 09/27

Yinchuan ↔ Zhongwei Shapotou (200 km, 3 hours) ↔ Yinchuan (220 km, 3.5 hours)

After breakfast guests will ride towards Zhongwei. After lunch at Zhongwei guests will tour one of the top ten best places to visit in China, the **Shapotou Scenic Area** (Southern district, Northern District, and the Desert Stairway). After the visit, guests will ride back to Yinchuan.

Day 7: Monday, 09/28

Yinchuan

After breakfast guests will visit the rock market and rock exhibition hall in Yinchuan City.



Day 8: Tuesday, 09/29

Yinchuan → Home

After breakfast, complete this mysterious, rock viewing tour to depart for sweet home!!!

End of Tour: Participants can choose to fly from Yinchuan to either Guangzhou (US\$415), Beijing (US\$228) or Shanghai (US\$373). Please indicate your preferred flight from the list below.



Cost includes:

1. Meals, accommodation, ticket and transportation fees listed in the Itinerary, including the flight from Guangzhou to Yinchuan.
2. Tourism Reliability Insurance of RMB400,000 per person and Medical Health Insurance of RMB50,000 per person
3. Tips to Drivers, Tour Guides and Tour Escorts.

Cost excludes:

1. International fares for passengers from home to China and return.
2. Personal spending.
3. Visa fees.

Please indicate your flight preference for 29 September

Yinchuan to Guangzhou flight

MU2301 INCCAN 07:50/12:25
HU7847 INCCAN 13:10/17:50
3U8794 INCCAN 16:10/20:35
CZ3228 INCCAN 17:00/21:30
ZH3959 INCCAN 18:20/23:00
ZH9170 INCCAN 19:30/23:50

Yinchuan to Shanghai flight

HO1335 INCPVG 08:10/10:45
CA1257 INCPVG 12:10/15:00
FM9410 INCPVG 20:05/22:50
HO1278 INCPVG 20:05/23:00
CA1978 INCPVG 21:50/00:30+1

Yinchuan to Beijing flight

MU2121 INCPEK 07:40/09:25
CA1218 INCPEK 09:55/11:45
SC1196 INCPEK 10:05/12:05
CA1214 INCPEK 12:00/13:55
CA1220 INCPEK 16:30/18:25
CN7234 INCPEK 16:40/18:30
MU2123 INCPEK 19:25/21:20
CA1264 INCPEK 21:15/23:10
CZ6118 INCPEK 22:20/00:20+1

Tour Cost (USD)

\$2,472 per person in a double room
\$3,467 per person for a single room

Share/Twin
 US\$2,472

Single Room
 US\$3,467.

This Tour is limited to 25 people so you will need to confirm your participation by making all payments by the due dates.

Deposit US\$1,000 per person before 22 May 2015.
 Balance of payment before 22 July 2015

If you require Travel Agent help to book flight from Yinchuan, please indicate which flight below.

Flight ticket Yinchuan to Guangzhou US\$415. Indicate preferred flight listed in table above.

Flight ticket Yinchuan to Beijing US\$228. Indicate preferred flight listed in table above.

Flight ticket Yinchuan to Shanghai US\$373. Indicate preferred flight listed in table above.

E-mail this form to: Glen Bebb, BCI First Vice President glen@bonsainursery.com.au

RESERVATION FORM (online form at bonsai-bci.com)

Surname, exactly as written in Passport:

Given Name(s) exactly as written in Passport:

Nationality:

Passport / ID No.:

Passport Issue Date: y/m/d

Passport Expiry Date: y/m/d

Sex: Male Female Date of Birth: y/m/d

Email Address:

Contact Number / Mobile Number:

- I require a single room
 I require Twin/Share, sharing with:

Heavy Bend

Improving a California Juniper with David Nguy

By Jason Chan, USA

Photos by Stanley Ho Photography

On March 10, 2015, I had the opportunity to work with David Nguy during a video and photo shoot. He chose an extremely tall California Juniper for the material to be worked on. The trunk of the tree was extremely wide and the tree was easily over 800 years old. Unfortunately, all the foliage was present only on the outstretched limbs and branches that reached four feet outwards from the base of the tree. His intention was to bring one of the branches down by about two feet and over the base of the tree. To do so, he would use one of his heavy branch bend techniques.

David Nguy is well known for his work with California Junipers and Black Pines. His experience includes studying under Harry Hirao, Ben Oki, Ernie Kuo, as well as Masahiko Kimura in Japan. David's skill and advanced techniques are found in many of his signature trees. He has been referred to by the GSBF, (Golden State Bonsai Federation), as "Mr. California Juniper II." Many artists have used many of his techniques. He continues to refine his skill as well as teach at his school, Bonsai Jidai, in Southern California.



Why perform a Heavy Branch Bend?

It is always an exciting sight to find a tree with low branches. However, when searching for material, low branches are not always easy to come by. Often times many artists

will see a tree with a desirable *nebari* and wonderful movement but no lower branches to work with. Typically these trees are thought to be unworkable or impossible to style. However, with the proper technique, these trees hold great potential as bonsai trees.

California Junipers in particular are very suited to using this technique. When collecting California Junipers, it is extremely difficult to find a larger older tree with lower branches near the base of the tree. Since most of the collected trees have branches that are higher up on the tree, the only way to transform it into a bonsai tree is to bring the branch down, regardless of the thickness of the branch. By bending a heavy branch downwards toward the base of the tree, it is possible to condense the height of the tree. Once the branch is in place, the foliage can then be arranged to give the tree fullness and shape.

Of course, it is always possible to work with the higher branches on a tree as well. However, most bonsai artists want to create strength in their tree. Trees that have thick trunks with foliage too high tend to look unbalanced and weak. Bringing a heavy branch down requires a special technique that can help give the tree a stronger appearance.

Timing Considerations

Seasonal timing is extremely important when deciding to perform a heavy branch bend, especially for California Junipers. David performs his heavy bends during the cold season. This season can range from November to April depending on the climate. Since bending a heavy branch puts a lot of stress on the tree, it will need time to recover. Cooler weather will lessen the shock that the tree has sustained and permit it to heal. Hot weather can put too much stress on the tree, especially the bent branch.

The Plan

David stressed the importance of planning prior to even considering a bend. Bending a branch for the sake of only bending does not accomplish much. There must always be a purpose for performing the bend. After studying the tree and choosing a front, David illustrated his plan for how the bend would improve the overall style of the tree. With that plan, David would then be able to control the bend into that location and adjust accordingly as needed.

The Tools

Prior to beginning the technique, David went over his tools. It was interesting to see how many tools were required for the technique. Bending a heavy branch definitely required much more than just standard bonsai tools. He utilized many power tools including a reciprocating saw, a jigsaw, drill, and die grinder. Multiple sizes of wire were spread across the table as well. Once all the tools were laid out and ready to go, it was time to start.

Protecting the Live End

The first thing that David mentioned was that bending a heavy branch required adequate preparation of the branch. When working with a California Juniper, it was essential to protect the live end or live vein of the tree. Since the live end provides the nutrients gained from the roots to sustain the branch, damaging or severing the live end would risk losing the entire branch and possibly the entire tree. To distinguish the live end from the dead wood, David peeled the bark away from the trunk to expose the reddish cambium. He continued to peel all the bark away from the branch to fully expose the live end. Once the live end was easily visible, it would be much easier to discern where the cut could be made.



Top to bottom; David peels all the bark away from the branch to fully expose the live end. Once the live end was easily visible, it would be much easier to discern where the cut could be made.

Using a reciprocating saw and jigsaw, David carefully separates the live end to be bent from the deadwood on the trunk.



Top left; David then removes extra deadwood with a root cutter. To create flexibility in the branch, it is necessary to hollow out the wood inside of the branch while leaving the cambium untouched.

Middle to bottom; Heavy gauge wire is used to provide additional support along the length of the hollowed out portion of the branch. Using a drill, David creates a slot big enough for a 7 mm wire.



Separating the Live End

Using a reciprocating saw and jigsaw, David carefully separated the live end from the deadwood on the trunk. A watchful eye was kept on the protruding side of the blade to ensure that the cut was only made through the deadwood and not through the live end. With the saw, he continued to follow the movement of the live end along the trunk with the saw. He switched between the reciprocating saw and jigsaw as the angle on the cut changed. He stopped once he reached the point where he felt the bend could be made with minimal stress to the tree. David then removed extra deadwood with a root cutter. Afterwards, he placed a wedge between the separated live end and the trunk to create space in order to begin hollowing the branch.

Hollowing the Branch

Bending the branch at this point would still be close to impossible. To create flexibility in the branch, it was necessary to hollow out the wood inside of the branch while leaving the cambium untouched. Using a grinder and specialized bit, David began hollowing out the inside of the branch taking care not to hollow too far as to damage the cambium. By doing so, the branch thickness would be reduced resulting in more flexibility. This would allow him to maneuver the branch more easily.

Although the branch could be bent at this point, David indicated that the branch required additional support to prevent it from breaking. Heavy gauge wire would be used to provide additional support along the length of the hollowed out portion of the branch. Using a drill, David created a slot big enough for a 7 mm wire. A wire was then inserted at the junction of the branch. The wire was then run along the inside of the entire branch. While the wire was secured in place, raffia and grafting tape were both prepared for the next step.





Top left; A wire is run along the inside of the entire branch and secured in place. Raffia and grafting tape are prepared for the next step.

Left, middle and bottom; and right, top and middle; David identifies the two most important points of the branch to protect with grafting tape and layers of raffia. One point is where the separated live end merges with the trunk. The other point is the major stress point on the branch where the heaviest bend will occur.

Bottom right; While all the assistants hold the tree, growing box and table securely, David steadies himself and bends the branch.

Preventing a Split or Break

David identified the two most important points of the branch to protect. One point was where the separated live end merged with the trunk. The other point was a major stress point on the branch where the heaviest bend would occur. Failure to secure these points would almost guarantee a split at the wrong section or break along the branch.

To prevent this, David further secured the merging point of the live end and the trunk with grafting tape. Once the grafting tape was set, he used raffia to thoroughly wrap the base of the separated live end. He repeated the process through the entire branch overlapping as he worked upwards to the apex of the branch. Additional layers of raffia were made around the segment of the branch where the heaviest bend would be made. Once David had reached the point where the bend would no longer occur, the raffia was tied and knotted to prevent unraveling.



Top to bottom; In this sequence, the bent branch is secured by guy wires that are also tightened to bring the bent branch closer to the trunk; the assistants finish wiring all branches and sub-branches; David sets the wired branches in layers to create fullness and depth.



The Actual Bending

David was now ready to perform the bend. Using his hands, he secured a firm grip on the branch. All the assistants firmly held the wooden box, the tree itself, and the base. Since the tree was a California Juniper, excessive movement in the roots could damage the tree. Ensuring that the tree was secure would prevent the roots from loosening. He mentioned that his body position was very important when making the bend. A good stance would allow him to control the branch as well as feel the tension in the branch while bending.

As the branch was bent, the wire was applied to the branch. Applying the wire to the branch in its bent position would help hold the branch securely. If the wire was applied prior to bending the branch, the wire would loosen as it was bent. Only by applying the wire once the branch was bent could the wire hold it in position. David mentioned this was one of the key techniques in applying wire properly.

Adjustments and Securing the Bend

During the heavy bend, David noticed that one of the points on the branch was experiencing too much stress and distancing itself too far from the trunk. With 2.5 mm wire, the branch was secured to the trunk at the point where David did not want the bend to occur. When pressure was put on the branch again, the bend started at the section following the secured wire. Doing so created a gradual but pronounced bend along the branch.

Once the branch had reached close to its ideal location, David attached guy wire to the middle of the branch. Finding an anchor point for the wire along the trunk, David bent the tree further downwards while an apprentice secured the wire. Slowly the branch was bent further as the guy wire was tightened.

Another guy wire was attached to another section along the branch of tree. This wire served to bring the branch down at a different angle closer and towards the base of the tree. When everything was complete, the branch had come down by two feet. It also swung around the main trunk of the tree towards the front.

Wiring and Branch Arrangement

David instructed all the apprentices to finish wiring the remaining secondary branches while he continued to shape the jins on the remaining parts of tree. After all the branches were wired, David set the branches to

bring the branches in towards the trunk of the tree. He layered the foliage for development of the pads to create fullness and depth.





Aftercare

David recommended that we keep the tree under filtered or shaded sunlight for a few weeks before putting the tree back in full sunlight. Keeping it cool would help reduce the stress and help the tree heal. If the branch bend was performed smoothly, the branch would have a very high success rate. We could continue watering normally. Once the branch was set, the wire and raffia could be removed. David mentioned he usually keeps the raffia and wire on the tree for about a year.

Conclusion

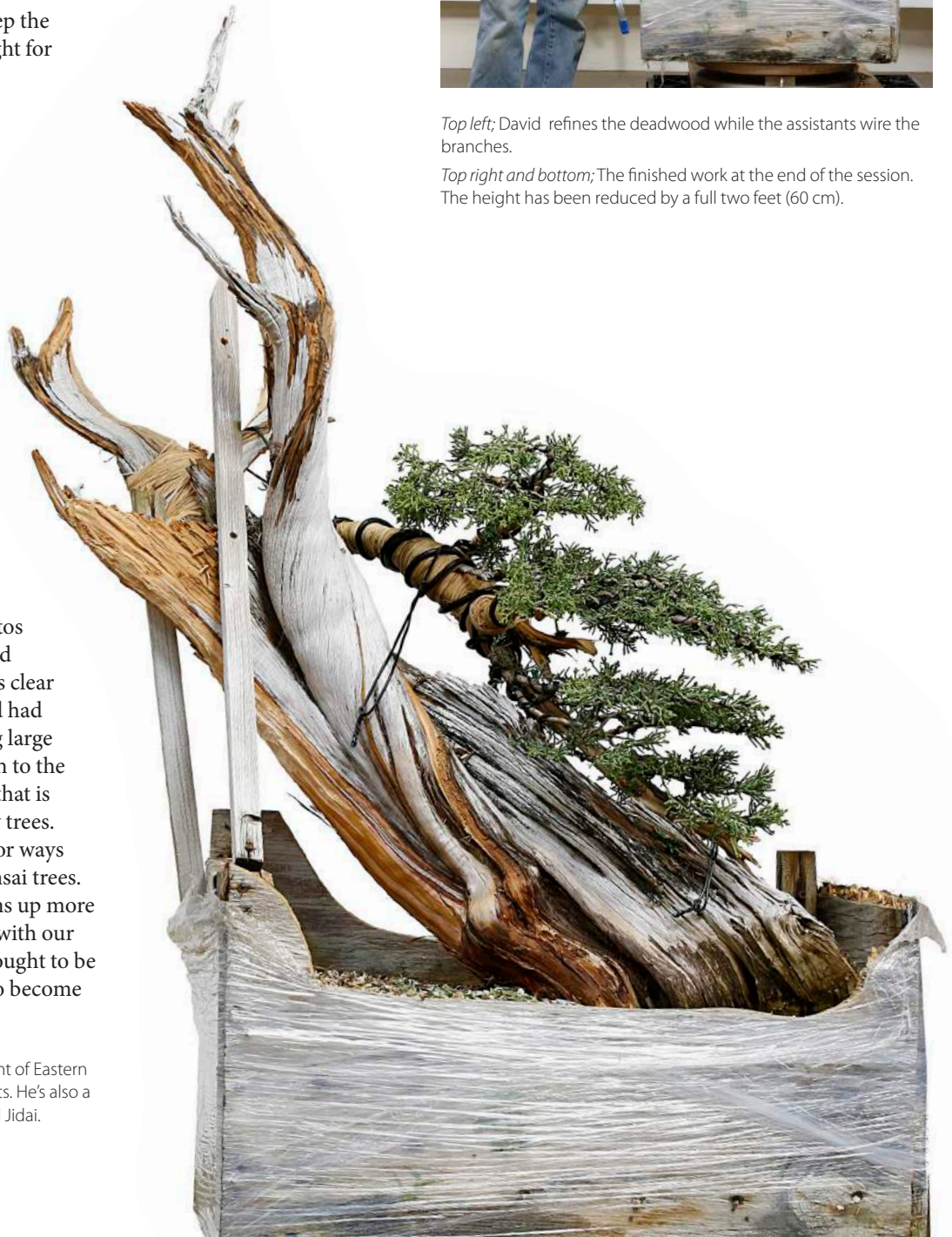
After everything was complete, David stepped back to see the finished product. We compared the before and after photos and noticed that the tree had indeed come down by a full two feet. It was clear from the demonstration that David had quite a lot of experience in bending large branches. The methodical approach to the bend displayed his skill and talent that is clearly evident in many of his show trees.

As artists, we're always striving for ways to constantly improve our own bonsai trees. David's heavy bend technique opens up more design possibilities when working with our trees. Trees once passed over or thought to be worthless now have the potential to become great bonsai trees. 🌲

ABOUT THE AUTHOR: Jason Chan is president of Eastern Leaf, a website catering to bonsai enthusiasts. He's also a founding member and apprentice at Bonsai Jidai.

Top left; David refines the deadwood while the assistants wire the branches.

Top right and bottom; The finished work at the end of the session. The height has been reduced by a full two feet (60 cm).





Casuarina Equisetifolia

A tropical alternative for pine lovers.

Our feature species is *Casuarina equisetifolia*, a species very suitable for bonsai culture. The first part, presented by BCI members in India, is a comprehensive guide to this species. This is followed by more history on this fascinating pine look-alike and instructions on how to accelerate the development of this fast growing tree, using advanced and innovative methods, presented by Budi Sulisty, Indonesia.

*This page; Semi Cascade, 81 cm, Budi Sulisty,
Facing page, top left; Twin Trunk, 91 cm, Henky Wahyu,
Middle left; Informal Upright, 87 cm, Henky Wahyu,
Bottom left; Formal Upright, 60 cm, Freddy Soesanto,
Top right; Informal Upright, 75 cm, Freddy Soesanto,
Bottom right; Informal Upright, 99 cm, Budi Sulisty*



SPECIES GUIDE: *Casuarina Equisetifolia*

By Archana Gupta, Sujata Bhat, Nikunj Parekh and Jyoti Parekh, India

Common Names:

casuarina
coast sheoak
coastal she-oak
beach casuarina
beach oak
beach sheoak
beach she-oak
whistling tree
horsetail she oak
horsetail beefwood
horsetail tree
Australian pine
ironwood
whistling pine
Filao tree
agoho

The first finer needle Casuarina came to India some two decades back as a gift from none other than our friend from Indonesia, Budi Sulisty, which is of historical importance. Large numbers of the fine needle Casuarina that are now seen in India are nursery grown and not *yamadori*. These were then made affordable and reached all nooks and corners of peninsular coastal India.

Casuarina is a genus of shrubs and trees in the family *Casuarinaceae*, growing in sub-tropical and tropical coastlines of Australia and islands of the Pacific, and widely spread to Hawaii, Florida, India, Indonesia, Malaysia, Thailand, Africa, Egypt, some part of China and Japan, Caribbean islands etc. Commonly known as Sheoak or Australian pine because the branches and scale-like “needle” leaves bear a superficial resemblance to the pines. In India it is commonly called *Jungli saru*, *Jungli Zhao* or *Vilayati saru*. The Indian Casuarina has coarser, thicker and longer branches with darker green color as compared with the Indonesian variety.

Casuarina grows in subtropical and tropical, both at the seashore in dry, salty, calcareous soils and up in the mountains in high rainfall area on volcanic soils. Although considered as invasive species in many countries, some are introduced and planted as windbreaks in windswept areas.

Plant Description:

Casuarinas are large deciduous trees reaching heights of up to 35 meters with finely branched crowns that flatten with age. The trunk is often straight; cylindrical in diameter measuring 100–150 cm. Branches are drooping, needle-like, and gray-green in color. The highly reduced tooth-like leaves are in whorls of seven to eight per node.

Flowers are unisexual with two bracteoles. Male flowers occur as terminal, simple elongated spikes borne in whorls with a single stamen. Female flowers are borne on short, lateral branchlets and are cylindrical or cone-shaped. Casuarina trees are either monoecious or dioecious. *Casuarina equisetifolia* is monoecious which means that they bear both the male and female flowers on the same plant.

The fruit is a woody, oval structure superficially resembling a conifer cone made up of numerous carpels each containing a single seed with a small wing called Samara. The generic name is derived from the Malay word for the *cassowary* or *kasuari*, alluding to the similarities between the bird’s feathers and the plant’s foliage.

Casuarinas are found in semi-arid and sub-humid climates. It is the only wooded tree that grows over a ground cover of dune grasses and salt-tolerant broad-leaved herbs. This is one reason an occasional saltwater

spray is good for the bonsai plant or a potted tree. Casuarina can bear temperatures of 10–35 °C, annual rainfall of 200–500 mm. It tolerates slightly alkaline and calcareous soil but is intolerant to prolonged water logging.

Casuarina as a Bonsai

Casuarina was first introduced as bonsai in Indonesia where *Casuarina equisetifolia* mostly grows along the coastline of this island. Excessive pruning and cutting of these trees resulted in stunted trees that attracted bonsai enthusiasts who started collecting them as bonsai material. Pruning techniques of the foliage were developed which made the Casuarina resemble pines. Casuarinas are amenable to all styles of bonsai either as individual trees or in groups.

Propagation

Casuarina can be easily propagated by seed, stem cutting and air layering. The success rate of stem cutting and air layering is quite high and rapid.

When collected from the wild as *yamadori*, the trees can be extremely sensitive due to drastic disturbance of the root system. It is then advisable to cut a minimum portion of the root ball and treat the roots with a hormone solution that will help revive the tree in the pot. It is also advisable to keep the original soil as much as possible. After potting, keep the plant in a shady place until the plant revives and new sprouts develop before moving it out under the full sun. Care should be taken to ensure that the potted plant should not be over watered, but misting of the tree to keep up humidity levels is advisable.

Casuarina equisetifolia grows along the sandy coastline with strong winds and sunlight, the same climatic and soil conditions are applicable for bonsai as well. Shady conditions will cause slow growing; the branches are weak and droopy and unhealthy. The soil should be highly porous to allow for good drainage. We use about 60–70% sand and the rest humus as potting medium. Porous structure of the soil is extremely important for the root hairs to develop. The sandy soil with humus ensures that the soil retains its moisture content. Indonesian bonsai experts recommend soil that is acquired from volcanic mountains which is porous. In India, we have experimented by breaking and crushing burnt coke, which has a granular structure and helps provide good drainage.

Styling and Pruning Techniques.

When a Casuarina tree is first styled, it is advisable to cut back all the branches to the level of the trunk. This is preferably done during the growing season. When cut back, the trunk develops a mass of branches so that new branches can be selected at appropriate points on the trunk and developed further for a complete re-style

of the tree. Casuarina can also be easily grafted to grow new branches at designated points on the trunk.

Next step in the styling of the tree would be to achieve branch ramification. This is done by constantly pruning it. Pruning is generally done by regularly pinching with fingers. On the odd occasion one can use scissors to remove twigs heading in the wrong direction and to reduce the number of growths from any one point. Since each needle has the potential to grow into a branch, the unnecessary needles should be removed at the first stage, keeping only those needles required to create the future branches and sub-branches. Casuarinas have strong apical dominance so if you allow one shoot to extend on a branch the remaining foliage will weaken pretty quickly. If you break the new shoots with your fingers while they are young you can avoid browning-off on the tips, which will happen if you prune with scissors. In hot regions, leaving the cut needles on the soil surface creates mulch for the plant as well as protects the soil from overheating and drying out too quickly. Casuarinas tend to get top-heavy very quickly which then causes the shaded lower branches to die back. Therefore regular pruning and thinning of the branches at the apex is mandatory.

For training of a Casuarina into nice looking bonsai, the pruning technique involves first creating a ramified branch structure, followed by creating pads or clusters of needles at the tips of the sub-branches. Casuarina is fast growing and so the best way to achieve ramification is constant pruning using the clip-and-grow method.

Once the overall styling of the tree has been achieved, the needles can be shortened on mature trees by removing all other growth and pulling away the excess needles between the branches. This will not cause browning like cutting does.

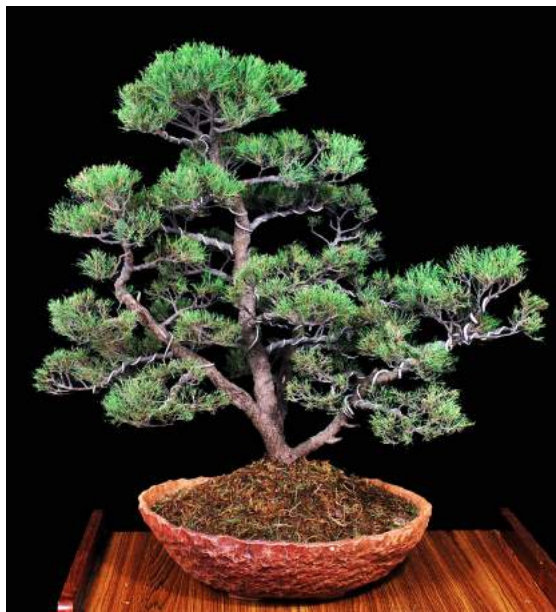
Jins and *shari* on Casuarinas do not last long and tend to rot in humid climate and in excessive rains.

Maintenance and care:

Casuarinas do well in full sunlight. In shady areas the branches tend to become thin and dieback is seen. Roots tend to rot if the soil does not dry in between the watering schedule. In India we occasionally add coarse salt granules (a tablespoon or two) into the Casuarina container depending on size, followed by copious watering for a healthy growth.

Temperature; Handles most climates well, even coastal areas and is tolerant of mild frosts. Keep moist in the heat of summer by spraying or misting.

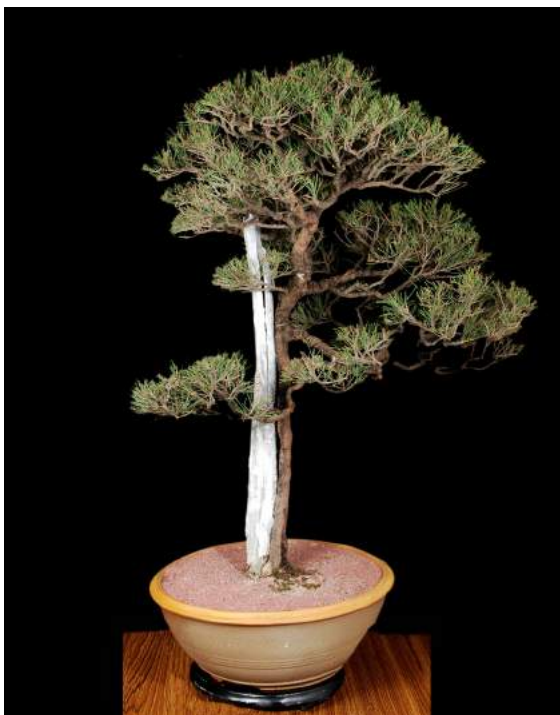
Watering; Casuarinas should be watered so as to not completely dry out the soil.



Top; *Casuarina equisetifolia* from nursery-grown material in the collection of Archana Gupta.

Bottom left; A composition with a driftwood feature from nursery-grown material in the collection of Jyoti and Nikunj Parekh.

Bottom right; *Casuarina equisetifolia* forest from nursery-grown material by Archana Gupta and Krishna Gupta.



Before and after photos of nursery-grown material in the process of being refined. The branches are cleaned, thinned out and wired as necessary and the branch tips are arranged like those in a Japanese-style pine bonsai to achieve well-defined branch pads.



Fertilizing; Fertilize with organic fertilizers during growth periods. Slow release fertilizers like Osmocote should be used at potting time. Casuarinas produce their own nitrates due to its ability to fix nitrogen in a symbiotic association with the bacteria *Frankia sp.* so the plant does not require nitrogen. The plant responds well to fertilizers containing phosphates. Since Casuarinas grow naturally along seacoasts, spraying the roots with salt water periodically is recommended.

Repotting; Repotting should be carried out just prior to growth periods (early spring is best) as the buds swell. Drastic root pruning is not recommended. Only about 10% of the roots should be cut during repotting. Part of the old soil around the roots should be

kept. Repotting should not be done during the rainy season as the sunlight is insufficient and roots tend to get waterlogged.

Disease and pests; Casuarina is relatively strong, resistant to disease and pests, however occasionally fungus attack can cause stem and leaf wilt and eventual death. It is quite sensitive to improper drainage or when the root system is disturbed during the repotting. The major biological cause of death is the mushroom root rot that causes dying-back, but this can be decreased in wetter condition with perfect drainage. 🌲

Dreaming of Pines

Casuarina Equisetifolia From the Wild

By Budi Sulisty, Indonesia

Casuarina, also called She-oak or Australian pine, has many varieties in the species. Some of these grow in high altitudes whereas others grow on the seashore. The one that we are going to discuss is *Casuarina equisetifolia* that grows on the seashore. For many years Indonesian bonsai lovers dreamt of having beautiful pine bonsai like those we have seen in Japanese exhibitions or in books. At last the dream is fulfilled in the *Casuarina equisetifolia* with its leaves that look like pine needles.



A jungle of *Casuarina equisetifolia* in Lombang, a sea side area in East Madura, Java. The inset photos show the results of heavy pruning where live branches have been removed for firewood over many years.

Top to bottom;

Air layering a thick casuarina in the forest

Air layering on a thick Casuarina in a pot.

Newly harvested casuarinas under the shade cloth to reduce sunlight while they are recovering.

Casuarina sited in full sunlight and allowed to grow wild so that branches will thicken to the appropriate proportions before they are trimmed to the correct length.



The Discovery

It was around 1985 when bonsai lovers from East Java discovered a jungle of *Casuarina equisetifolia* in Lembang, a sea side area in East Madura. Madura is a small island in the east of Java. The condition in that island is hot and dry. The people over there were mostly poor and used the casuarina for fire wood, cutting branches from the upper part of the living tree. This resulted in a lot of new shoots. Over and over people cut them down, making them very beautiful in shape. Growing wild in such a condition over many years made the shape of the plants extraordinarily beautiful as bonsai material.

When people first harvested them from the wild to grow them as bonsai, they used normal bonsai potting mix that consisted of sand, humus and soil to grow them. Thousands of them died. Later on people found out that to grow a Casuarina from the wild, we have to use pure sand. We also have to cut off most of the leaves, then place the plants under shade or net to reduce the sunlight and spray the trunk and bonsai mix several times a day with water. Expect the tree to drop its needles because Casuarina is in fact a deciduous tree. Later on when it gets stronger you can move it to a more open area.

Growing Wild Casuarina

Casuarina can also be easily propagated by air-layering. It can be done on a tree in the ground or a tree in the pot. It will usually take some two months to get the roots before the new plant can be cut off from the mother plant and potted.

Casuarina loves sun and wind, so place it in an open space with a lot of sun and air circulation. In conditions with less wind or less sun, the tree will be weak. Tiny bugs will easily come and kill some of the branches and eventually the tree itself will die.

The correct bonsai mix is very important thing to consider. *Casuarina equisetifolia* grows near the sea side. It needs sand and good drainage. In Indonesia we usually use volcanic sand, around 80%, and humus, around 20%, on established trees. This tree also tolerate some soil, but it is better not to use it in a bonsai container. Anyhow, if there is no volcanic sand, we can use normal river sand mixed with humus. We usually add "Furadan," an insecticide to kill any nematodes in the mix.

Organic fertilizer is better for Casuarina. Watering solution made with cow or goat manure will be very good especially if the bonsai is already mature and we want to make the needles thicker and greener. Some salt water will also be tolerated by the plant and it will be good for the growth of the tree. Though it is only needed once in a while.

Insecticide is a must for *Casuarina equisetifolia*. Spraying insecticide must be done regularly at least once every two weeks. There are two main enemies of the Casuarina bonsai. The first is the white bugs that are so tiny, so that they just looked like powder. They will stay on the leaves, so that the tree will gradually



turn yellow and later on that part will die. To get rid of such a die back due to the white bug, insecticide spray will be sufficient. The second enemy is a type of small borer that will eat the bark of the tree and bore into the wood underneath. It will make the part of that area dry, so that the die back will happen to the branch. To destroy the borer, we have to brush the bark to peel off the dry dead bark where the insects are hiding. We have to brush insecticide solution on the bark and in the wood underneath. If there is a tiny hole on the wood, inject some insecticide in it.

Thickening Branches and Roots

To get a strong branch, we have to let the branch grow long and freely. At the same time we can remove all the leaves except those in the tip. By doing so, the branch will grow thicker and at the same time the sub-branches will grow. The most important thing is to get thick branches that are proportional to the thickness of the trunk. We can cut off and shorten the branch when the thickness required is achieved. Once the main branches structure is achieved, we can continue the process to build the sub-branches.



Left column, top to bottom;
Cutting off the excessive growth on a new twig.
A cut branch tip before it is pinched.

Pinching the tips of the leaf node.

Wiring the fine twigs.

Separating and arranging the wired twigs like those in a Japanese-style pine bonsai.

Top middle and right; Brushing the bark with insecticide to kill borers. To the right is a photo of small borer that can severely damage the casuarina, cause dieback and even death.

Bottom right; The ramification of the twigs is almost complete.



Top; Example of well-ramified specimen.

Top right and close up details; Thin out, wire and arrange the twigs like those in a Japanese-style pine bonsai.

Bottom left and right; To improve the girth of the surface roots on collected specimens, the upper roots are covered with moss and encouraged to grow into the ground through PVC pipes. When proper root thickness is achieved, the roots are cut and returned inside the container.



The same process can be applied to developing sub branches and twigs as for the main branches. If necessary some wiring can be done. Do not cut off the tip of the sub-branches or twigs. Let them grow first. When the correct thickness has been achieved and the twigs are strong enough, we start to cut them off and shorten them, so that we will get compact ramification.

Now let the leaves grow wild, especially around three months before the exhibition. Cut the twigs down one month before the exhibition and pinch the leaves down. Within one month the new growth will be short and fresh. If there are some minor leaves too long, simply pinch them down. Now, clean, thin out and wire as necessary the leaf nodes and arrange them like the needles in a Japanese-style pine bonsai to achieve well-defined branch pads.

During the process of shaping the upper parts of the structure, we can do something to improve the root structure. The trees from the wild or from air layering, usually do not have perfect root systems for a bonsai. What we are doing is encouraging the upper roots to grow by covering them with moss. Let the roots grow longer to reach the rim of the pot and then flow out of the pot into the ground through a PVC pipe. The roots that grow long, far away from the trunk, will be thicker in a shorter time. The process will be much quicker. When the proportion of the root thickness is considered enough, we can cut and shorten the root and return the growth of the root inside the container. 🌲



HOW-TO:

Making A Bonsai Table

Photos and Text By Barry Walker, UK

Presented by Kath Hughes, UK

Barry Walker, the creator of this stand and many others, all equally good, is not a trained carpenter by trade, but a retired lifelong firefighter who, following a major heart attack, decided to enjoy life to the full and learn new skills, to think positively and perhaps make a little cash en route. He is also a long-term enthusiastic member of our local bonsai society, who for many years of living in a fire fighters townhouse was forced to grow only small bonsai on a large balcony and has now moved into a house and garden where he is also progressing to larger bonsai. He is hoping to create stands for others who are too frightened to

tackle the learning curve to acquire this skill. Look for BW Bespoke Bonsai Stands on Facebook.

The tools and materials used were as follows. The hand tools are chisels, hand saw, craft knife, various clamps, sanding blocks, set square, ruler and tape measure. The power tools used were a drill press, drill, bench milling machine, router, bench sander and a scroll saw. Materials used were PVA glue, wax, wood stain, varnish, wire wool, and sand paper. Though several power tools were used they simply speed up the job but all of it can be done using only hand tools.

— Kath Hughes

"Below is the finished table with the tree I had in mind. The table echoes the round feature of the bonsai container and the table is just the right size for this container."

—BW



Creating your own bonsai stands can be inexpensive and not difficult, as long as you have a few basic carpentry skills and tools.

It all starts at starts with the design stage; the stand you require may be a particular style you badly want and cannot find at a price you can afford, or one which you feel would just suit that special tree, but have been able to find for all your searching. This is where you become a bespoke builder. You can then, as I do, create a stand for every tree and pot you wish, in a wide variety of styles, sizes and finishes you require.

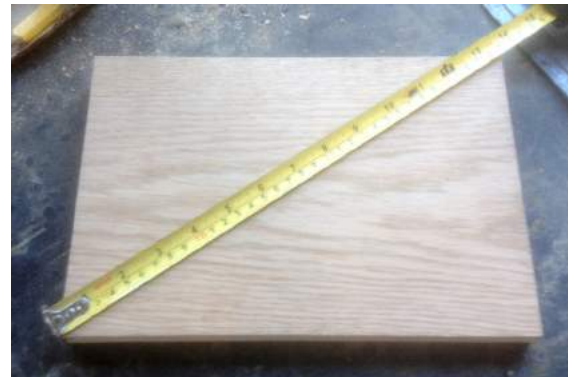
The wood I use is from recycled old furniture, mostly over fifty years old, wood which is very stable, having done all the shrinking, twisting and so on that any wood will go through over the years. It is easy and very inexpensive to obtain because people are throwing out wooden furniture—not antiques—but old furniture discarded in favour of modern trendy, up-to-date pieces. Visits to local used furniture sales should see you set for a number of stands. However this wood can be a little harder to work, as it tends to be stronger and denser than new woods. This means your tools must be very sharp and you have to be careful with fine work as the old, well dried wood is also a little more brittle.



This article takes you through the process of building a simple table from a block of solid, 300 mm x 230 mm oak, 20 mm thick, recycled from an old book case shelf around forty years old. Having selected the wood, I set about deciding upon the cutting plan, paying attention to the grain direction of the pieces.



First, cut three 6 mm slices off the longest edge. These will be used for the side rails. Then cut a 70 mm piece off the end for the legs. This gives you all the pieces needed to build the stand apart from some doweling for the side rails.



The remaining board is to become the table top and as such it must be square. Check each corner with a set square, then measuring across the diagonals to confirm the same dimension for both diagonals will prove its shape. Work as needed to correct any inaccuracies.



The next task is to create the joints for the side rails to fit into the legs. Decide the position where you want them to fit; I milled out 6 mm grooves into the legs to form a strong and clean joint, then shaped the rail ends to form the tongue part of the joint, ensuring a snug fit, this is then repeated for each leg and rail.



With all the joints completed, I lightly assembled all the parts of the stand to be sure I am happy with the design, paying special attention to the overall balance of the table.

Now for the detailing. This stand is to have side bars fitted, so accuracy is vital. Take one of the long sides and find its centre point. Mark points at 20 mm intervals; this gives good spacing to fit the panel. Repeat this marking out along all sides and side bars.

The legs are next; these are dowel-fitted so accuracy is vital.

Below; The final build involves fitting all dowels side rails and legs; they are glued with PVA and clamped to dry. Ensure all legs are completely vertical and that the sides are square. This can be a little tricky, but take your time and ensure all is fitted correctly. It is the only way to proceed at this point. Any mistakes are difficult if not impossible to correct if you have used an effective glue.



Left; Clamps can now be removed and all should be square and ready for the finishing touches.



Next, the top edges and legs are rounded off using a sanding block, which visually brings together the round dowels and the outer edges of the table.

This is followed by sanding ready for the final coatings; once again detail is vital, as any blemishes or scratches will show through any finishing coats.

The stand is going to be finished in a medium dark tone so the first stain is applied. It is at this stage that you get a good indication of the finished item; you can adjust the tones as needed to suit best. 🐿️



Top: Display of Seven Large Bonsai at the Entrance

Middle right and bottom right: Grand Inauguration of the Exhibition. The event was inaugurated by Dr. Dinesh Sharma, Mayor, along with the Guest of Honour, Mr. O.P. Srivastava, Dy. Managing Worker, Sahara India Parivar, with ribbon-cutting, seeking the Lord Ganesha's Blessings, Gayatri recitation by members and lighting of the lamp.

Bottom: This year's exhibition was held in a much larger area of the Hotel Clarks Avadh, showcasing a red brick heritage look, similar to our Nawabi/Lucknawi architecture, covering some 8000 sq feet.

Grand Bonsai Exhibition Entralls Lucknowites

By Avadh Bonsai Association, India

The royal and regal city of Nawabs, Lucknow was a proud witness to the Fifth Grand Exhibition cum display of some of the most magnificent bonsai plants, held by Avadh Bonsai Association, under the unflinching leadership and guidance of its founder President Mrs. Santosh Arora and senior advisor Mr. K. K. Arora.

This two day Exhibition was held a balmy and sunny November weekend in 2014 when over 10,000 visitors thronged the venue at the prestigious and centrally located Hotel Clarks Avadh, maintaining a continues flow throughout the two day event. Beside the members and their families, there were media persons, socialites and dignitaries, amidst avid plant/nature enthusiasts, local nursery men wanting to learn more about the art form and some 300 school children who were awe-struck and mesmerized by the beauty of

these teeny-tiny bonsai plants. There were also visitors from U.S.A., Singapore, Delhi, Kanpur, Mainpuri, and Gorakhpur.

The youngest visitor was a girl of 4 years, who really enjoyed the exhibition. She even expressed and shared her feelings on the mike and wrote her remarks in the visitor's book. Quoting a few more inspiring words of encouragement and remarks by visitors who wrote, *'Mona Lisa has never changed since painted by*





da Vinci, but these natural paintings done by magicians here change every day to a beautiful new,' Awesome Collection on display,' Amazing - A World Class Exhibition,' 'Tiny plants Big Impact, Keep up the good work ABA!'

The event was inaugurated by Dr. Dinesh Sharma, Mayor, along with the Guest of Honour, Mr. O.P. Srivastava, Dy. Managing Worker, Sahara India Parivar, with ribbon-cutting, seeking the Lord Ganesha's Blessings, Gayatri recitation by members and lighting of the lamp.

The Mayor and all visiting guests appreciated the efforts of the group President, Mrs. Santosh Arora in spreading and sowing the seeds of this living green art form of Bonsai in Lucknow. This year's exhibition was held in a much larger area of the hotel, showcasing a red brick heritage look, similar to our Nawabi/Lucknawi architecture, covering some 8000 sq feet. The entrance of the venue was well-highlighted with a display of seven Large Bonsai posted as grand welcoming and ushering sentinels.

Once inside, the total display was further divided into six sections with a central rectangular bamboo-marble chip island, showcasing select bonsai plants, belonging to members. The island was designed and created by senior member Anita Narian. Needless to say, it became the centre of attraction and a favorite spot for a memorable photo-shoot for our honorary chief guest, media persons and the visitors alike.

There were some 350 plants on display including shohin and mame bonsai, with more than 100 varieties in different styles. Besides common variety of Ficus like *benjamina*, *religiosa*, and *benghalensis*, there were colorful Bougainvilleas, a few of which were in bloom and common Fruiting plants like Orange, Pomegranate, Cherry and Chikoo, there were a few exotic plants on view like *Bucida spinosa*, *Maba buxifolia*, *Pyracantha sp.*, *Vitex sp.*, *Premna sp.*, *Celtis sp.*, *Braya sp.*, *Murraya paniculata*, mini varieties of Hawthorn and Malpighia, *Pithecellobium dulce*, fruiting *Eugenia uniflora* and Barbados cherry (*Malpighia emarginata*) which became the centre of attraction for visitors.

The layout of individual plants was well interspersed with beautiful display of miniature Landscapes and Forest arrangements, alluring Land and Water Penjing, Wall Mural and mounted Mame stands showcasing the smallest of mame bonsai. Breathtaking Casuarinas in different shapes and styles too were well appreciated by visiting connoisseurs.

The decade old club left no stone unturned to make the event a roaring success with the support and well wishes of Sahara India Parivar, venue host, Hotel Clarks Avadh, the relentless hard work and dedication of its founder members and last but not the least

Top left; Ficus – Umbrella Style
Top centre; Ficus – Root Over Rock Style

Middle center and right; School Children enjoying the Exhibition and the youngest visitor sharing her views.

Bottom; The event saw all members come together in full attendance, bonding, enjoying and basking amidst the beautiful spread of greens.



Top left; *Portulacaria afra*

Top right; Ficus with Aerial Roots

Bottom; The green canopies of the bonsai trees in bold contrast against the red bricks.



the comradeship, team spirit, cooperation, unity and sincerity of each and every member of the group.

A few days prior to the actual event, it was well publicized with a press conference, Banner, Posters, specially designed Invitations and folders, mass SMS, cable advertisement, and was even announced on FM Radio. Henceforth, the event was well appreciated, covered and published in leading local dailies both in English and Hindi.

Good work when appreciated thus, leads to much more good work in the future too. Under the guiding patronage of Mr. and Mrs. Arora, the group aims to

grow from strength to strength with the Endeavour to keep improving, keep spreading the art of Bonsai in the years to come.

While the Food committee lead by Mrs. Padma Singh ensured that all members and helpers were well fed with free-flowing and lavish spread of food and drinks throughout the day, the Reception committee attended to the visitors, interacting and guiding the guests all the while answering their queries.

Mrs. and Mr. Arora personally attended to every visitor at the venue ascertaining they enjoyed the Exhibition. 🌳



THE ARTISANS CUP, Fall 2015, Portland, Oregon.

An event celebrating the beauty of time and the balance of nature.

Few art forms are as old as bonsai, and even fewer are practiced all over the world today with as much respect to their history as bonsai. While historically most prevalent in Asia and Europe, American Bonsai has come to light in recent years as a distinct subset of the time-honored tradition. Now, American Bonsai has its rallying-point in The Artisans Cup, a premier exhibition of uniquely American bonsai examples.

Led by Ryan Neil, owner of internationally renowned bonsai incubator Bonsai Mirai, The Artisans Cup will host its inaugural exhibition this Fall at The Portland Art Museum. It promises to be an event like no other, featuring up to 100 trees and a wide assortment of artisan products such as ceramics, woodwork, tools, and more. Trees will be evaluated by a panel of five globally-recognized bonsai professionals, with a \$10,000 prize going to the best tree.

Neil, a lifelong bonsai devotee, feels the time has come for American Bonsai to be recognized at the international level as the art form he believes it to be. For him, bonsai has always elegantly represented the



balance and struggle of life: "I think once you start practicing bonsai, you never look at trees the same again. You start to see similarities between trees and people." Neil sees a new expression of that idea in the forms coming from American bonsai enthusiasts. Will the world take note? As in trees – and people – only time will tell. 🌲

"I think once you start practicing bonsai, you never look at trees the same again. You start to see similarities between trees and people."



The Portland Art Museum



38th Annual Mid-America Bonsai Exhibit Chicago



©2013 Chicago Botanic Garden
Photo by: Tim Priest M. Photog., Cr

The largest bonsai show in the Midwest

*Guest Master
David Easterbrook*

August 14 • 15 • 16, 2015

Please visit www.midwestbonsai.org for more information.



*Andrew Smith, 22473 Alpine
Acres Dr, Deadwood, SD*

57732

*Specializing in ancient
collected trees for
bonsai.*

Visit us online at:

goldenarrowbonsai.com

605-342-4467



Bottom left; Paul Vasina,
Foemina Juniper

Bottom right; Takuo Nakamura,
Princes Persimmon

Facing page, top row; Carol
Upston, Prostrate Juniper; June
Nguy, Shimpaku; Dave Miles,
Prostrate Juniper

Middle row; Harley Newman,
Black Pine; John Nielson,
Pomegranate Forest, Bob
White, California Juniper;

Bottom row; David Nguy,
California Juniper; Doug
McGavin, California Juniper

Kofu Bonsai Kai at the Bowers Museum sparks renewed interest among club members.

By Manuel Martinez, USA
Photography – Eric Stoner, ericstonerphotography.com

In September, Kofu Kai had its 4th show at the Bowers Museum in Santa Ana, California. This has become an annual event and is now on their calendar as the “Bonsai Fest”. This year the museum staff decided to use our Bonsai display as the centerpiece

for programs and events involving Japanese culture and arts.

The Bonsai Display was in the John Lee Court, a large space with a north wall entirely made of glass. This allows for a great deal of natural light and with the additional interior lighting, the trees looked great. The hall is also decorated with artifacts from other cultures of the Pacific Rim, as that is the museum’s main emphasis. The Bonsai were displayed in a manner which allowed plenty of room for visitors to view them and to move about freely, giving the exhibit a pleasant, open feeling.

The programs, the setting and the educational goals of the museum fit perfectly with our goal of educating people and promoting the art of Bonsai.

There were several events that were scheduled during the week-long display.

Dr. Thomas Elias did a presentation on viewing stones of North America which coincided with the release of his new book on the same subject. This was followed with a book signing and reception. Dr. Elias also participated in the exhibit and displayed several of the stones featured in his book.

Dr. Kendall Brown, Professor of Asian arts at California State University at Long Beach, did a talk and video presentation on Japanese art deco. This dealt with how art deco influenced Japanese culture and reflected changes in their society from 1920 to 1940.

The late night event was a screening of a film about a Japanese artist Okakura Tenshin, credited as the father of Japanese modern art and also told about the remarkable American art patron who played a crucial role in preserving and continuing Japanese art and culture after the opening of Japan to the west. The film was introduced by the producer and director. Afterward, the director spoke about the film and







Top left; Joe James, Shimpaku



Top right; Wanda Danesi, Bougainvillea

Bottom left; Neil Nguyen, Kishu Shimpaku

Bottom right; Gary Lai, Chinese Elm

Facing page, left column top to bottom; Marybel Balendonck, Trident Maple; Manuel Martinez, Buttonwood; Gonzalo Rodriguez, Olive

Facing page, right column top to bottom; Larry Ragle, Shohin Display; Harry Hirao, California Juniper





took questions from the audience. There was also a traditional tea ceremony performed on the final afternoon in an adjoining hall. Because of the variety of programs offered, people of different interests were drawn to the museum that week and experienced the Bonsai exhibit. Our docents were kept very busy talking about the trees and also about Kofu Kai and its role in promoting the art. This event has sparked renewed and increased interest from our members in

Top left; Anthony Chiusolo,
Cork Oak

Right column, top to bottom;
Peter Macaseib, Itoigawa
Shimpaku; Albert Nelson, nar-
row leaf Ficus; Lindsey Shiba,
Trident Maple



displaying their trees. Each year the quality seems to improve and the requests to display increase.

Kofu Bonsai Kai is proud to be affiliated with the Bowers Museum and appreciates their generous support in promoting this special aspect of Japanese culture. 🌳

About Kofu Bonsai Kai: Kofu Bonsai Kai is privileged to have Harry Hirao, fondly referred to as “Mr. California Juniper,” as its founding president. He is nationally known and has demonstrated throughout California and the United States. Harry will celebrate his 98th birthday this year. He also still sits on the board for the National Arboretum Bonsai and Penjing display.

In 1977, a nucleus of bonsai enthusiasts under the leadership of Harry Hirao and Larry Ragle joined together in forming Kofu Bonsai Kai in Orange County, California, for the sole purpose of educating the community in the art of Bonsai. One of the original shows in Orange County was held at Disneyland during their Spring Festival, in which Kofu Kai members participated. Kofu Kai also enjoyed a 12-year run doing a show at the Orange County Fair for 4 weeks each year.

Since its origin in 1977, Kofu Bonsai Kai has become one of the top ranking bonsai clubs in California. Kofu Bonsai Kai offers monthly educational meetings presented by noteworthy bonsai lecturers and demonstrators. Field trips to bonsai exhibitions and tree collecting parties are scheduled during the year. In addition, the club holds bonsai exhibitions annually to further the art of bonsai in Orange County.

Kofu Kai is a member of the Golden State Bonsai Federation, an organization of over 70 clubs throughout California. Many of our members are also members of California Bonsai Society, one of the oldest bonsai organizations in the United States. Our members have served on the boards of these organizations, attend conventions, and maintain close fraternal and social relationships with other bonsai clubs and organizations that help promote the art of Bonsai.





THE ARTISANS CUP

September 25-27, 2015
AT THE PORTLAND ART MUSEUM

The Artisans Cup is the premier showcase of American Bonsai with a juried exhibition of 100 trees in the heart of Portland, Oregon. Our international panel of judges will award the top three artists who champion ingenuity and impeccable craft. To celebrate the community of artisans who support American Bonsai, a curated selection of vendors will have their products for sale at the museum. Join in the movement by submitting your exceptional trees or presenting your artisanal wares. *Entries are now being accepted.* THEARTISANSCUP.COM



**ENTER
BEFORE
MAY 31**

BCI 2015 PHOTO COMPETITION & ALBUM



The finalists of our new 2015 BCI Bonsai & Stone Photo Competition will be published in a high-quality hardcover book. Photos will be exhibited at the grand BCI Convention in Guangzhou, China on September 17 to 21, 2015.

Reserve your copy now!

Best of BCI 2015:

Viewing Stones and Bonsai

Hard cover, est. 200 pages, full color,
12 x 9 inches/305 x 228 mm

limited edition.

Pre-publication cost: \$50.00

Anticipated Publishing Date: Nov. 2015

Our members have an opportunity to showcase their best trees and stones. Prints of this cross-section of viewing stones and bonsai trees from all over the world, will be debuted at the grand BCI Convention in Guangzhou, China in 2015. Spread the word in your local club, help us acknowledge the treasures in the BCI world and promote international friendships.

Eligibility:

- Participant must be an Individual Member of BCI. For this competition, BCI directors are eligible as are member clubs.
- Member or member club representative may submit two photos of trees or two photos of stones or one of each (2 photos in total). A shohin display on a stand may be submitted as a single entry. A group display of small stones may be submitted as a single entry.
- Photos are assigned numbers to assure impartial judging, then they are sent to our judges to vote on their favorite trees and stones. The finalists will be published in a hard cover BCI publication and prints will be exhibited at the BCI Convention in Guangzhou, China in September 2015.
- Photo must be taken within the last three years
- Trees and stones published in *Best of BCI, 50 Stones, 50 Trees, 50 Years* are not eligible.

Formats:

The photo(s) must be in full color, the subject composed on a square aspect ratio at 3000 x 3000 pixels or larger. File format can be JPG or TIF.

- Make sure your photos are clear, well-lit without harsh shadows so that the judges can appreciate the quality and details of your trees and stones.
- Tips from photographers for taking good photos of your stones and trees are available on the BCI website. www.bonsai-bci.com/bestofbci2015
- An official entry form must accompany entries. Entry forms and instructions are available at www.bonsai-bci.com/bestofbci2015 or by request from Competition Committee Chair: Budi Sulisty; budisulisty22@gmail.com
- The file name on the form must match the file name of the electronic files.
- Entries can be uploaded to the BCI website at: www.bonsai-bci.com/bestofbci2015.
- Entries that do not meet all criteria will be eliminated from the competition.
- Deadline for submission is May 31, 2015.

Entry forms are available on the BCI website
www.bonsai-bci.com/bestofbci2015

**Entry
Deadline
Extended to
May 31
2015**

No Computer? For BCI members who do not have access to a computer or the Internet, please contact the Competition Committee Chair, Budi Sulisty, to make arrangements for your entries.

Budi Sulisty,
Kembang Harum Utama C 2 No 12,
Puri Indah, Jakarta 11610,
Indonesia.
Mobile phone +62811861046.
Fax 62215814783
budisulisty22@gmail.com