

promoting  
international friendship  
through bonsai



# bc*i*

# Bonsai & Stone Appreciation

2015  
Q4

2015 Bonsai Clubs International  
Convention and Exhibition:  
The Infinity of Bonsai & Viewing Stones;  
A Cultural Voyage from  
Canton to the World

The Stone Exhibition  
at BCI 2015 in Guangzhou;  
A Judge's Point of View

The Artisans Cup in Portland Oregon

Creating a Black Olive  
From Nursery Material

Review of *Literati Penjing*:  
*Chinese Bonsai Masterworks*  
by Zhao Qingquan

2015 BCI Photo Competition  
Results

A Ying stone from Guangzhou, China,  
on exhibit at *The Infinity of Bonsai & Viewing  
Stones*; A Cultural Voyage from Canton to  
the World, 2015 Bonsai Clubs International  
Convention and Exhibition.  
Photo by Budi Sulisty.



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## President's Message

This is my third year as president to report to our clubs and individual members about the status of our organization, Bonsai Clubs International (BCI), and the progress we have made in the last twelve months. We continue to make significant progress on several important fronts due to the efforts of our board members, the dedication of our editor, Joe Grande, and business manager, Carole Roske, and many volunteers. One of our many accomplishments achieved this year was raising the visibility and awareness of BCI worldwide. This was done through a multi-pronged effort using social media, publications and increased presence at meetings in different countries.

Our new BCI web site launched this year, resulted in a sharp increase in the number of visitors that are spending more time exploring the site, rich in new content with more to be added every month. Likewise, the increased popularity of our BCI Facebook page has been extraordinary. Earlier this year, I asked former board member, Rosemarie Voelker, to take a leading role in posting photographs on our website. Many of her excellent photographs are now attracting from 8,000 to 22,000 views each as compared to just several hundred views in the previous years.

Our flagship publication, *Bonsai & Stone Appreciation Magazine*, continues to grow in stature and importance in the world wide bonsai community. We are successfully completing our first full year in expanding our magazine to 72 pages per issue instead of 64 pages as in previous years. This is due to our improved financial situation, to the efforts of our editor and editorial committee, and to many authors who contribute articles and news events. This year, we welcomed three new authors to our contributing writers. I am grateful to the many positive comments I have received from our members concerning the improvements in our publication. One long-standing member even made a notable contribution to BCI in recognition of the efforts of our editor, Joe Grande.

We are in the process producing our second book, *Bonsai and Viewing Stones from BCI Members' Collections 2015*, resulting from our biennial photographic contest. Earlier this year, we had a member's contest and 207 photographs of trees and 86 photos of stones were received. A panel of three judges was selected for each category, one from Europe, one from Asia and one from North America. They rated the entries and the highest scoring entries will be published in our new book. Our new book will have photo representing trees and stones from nineteen countries. This book containing photos of 120 trees and about 60 stones will be available in early 2016. This gives us another opportunity to recognize internationally the artistic efforts of our members.

I, along with several of our board members, participated in major bonsai events in various regions of the world. We have disseminated our magazine, presented BCI Medals of Excellence, and promoted BCI. As a result, we are seeing growth in our organization in countries like the Philippines, Malaysia, and Vietnam. In 2013, Helen Su and Glenis Bebb and I signed an agreement with the Chinese Society of Landscape Architecture to establish a BCI-China program. Prior to this, we were very poorly represented in the country



Today, September 10, 2015, the BCI bank balance is \$130,262. This has been achieved, in part, by having board-approved operating budgets for each of these years and specific efforts to increase income.

with the largest number of bonsai hobbyists in the world. Thanks to great internal leadership, BCI-China has grown to approximately 380 members in just two years and BCI is becoming much better known in China.

When I became President of BCI three years ago, our financial situation was precarious. Thanks to the help of many board members and others, we have reversed that situation and now BCI is in a strong financial position. This is the result of broadening our sources of income—conventions, auctions, and book sales. In April, 2011, BCI had a bank balance of just \$23,543. That bank balance increased to \$37,759 by the end of 2012, and by August 13, 2014, that balance had increased to \$85,000. Today, September 10, 2015, the BCI bank balance is \$130,262. This has been achieved, in part, by having board-approved operating budgets for each of these years and specific efforts to increase income.

We still have important challenges ahead. BCI must provide better services and products to our clubs and individual members. Our improved conventions, magazines, and web site are important; but we must look at developing new educational materials, more online information and more creative ways of disseminating quality information to our members. Our improved financial situation gives us the opportunity to invest in these areas to benefit our members.

By providing better member services, we can also focus on another challenge facing BCI. In the last three years, we have stopped the decline in membership and have begun the process of building our membership base. That progress must continue as we seek ways to retain existing members while adding new ones. We are truly an international organization and our membership should reflect the global demographics of the world's bonsai and stone appreciation enthusiasts. 🌳

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!  
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## MESSAGE FROM THE EDITOR

**T**his is a good time of year to reflect on the last four that I have edited and designed this magazine and to thank all the contributors of articles and photos. Without exception, it has been a pleasure to work with every one of you—many have become very good, long-distance friends.

I am reminded that BCI's *Bonsai & Stone Appreciation* magazine is very unique among bonsai and viewing stone publications. Firstly, our subscribers are also members of BCI (Bonsai Clubs International), a not-for-profit organization governed by a group of enthusiastic and capable volunteers. BCI offers an awareness, understanding and appreciation of how others practice these art forms around the world, bringing us together in friendship, revealing both our differences and our similarities. In this regard, BCI offers our members the opportunity of tourism, where our members can participate in international events and experience first-hand the practice of bonsai and viewing stone art in other countries.

Secondly, authors who contribute to BCI, do just that, contribute. They are not remunerated for their work; their reward is to be published, allowing them to share their insights and experiences with like-minded people around the world. This issue is a good example of their fine work and worth a read.

Thirdly, because BCI is not-for-profit, your enjoyment as a reader isn't inhibited by noisy, intrusive advertising. This approach extends to the BCI website that works in concert with the magazine. Largely funded by your membership dues and from other sources of income, such as auctions, conventions and donations, BCI does not depend on advertising revenue to provide members services. What little advertising there is in the magazine, is bonsai or stone related and offers BCI members trusted suppliers of goods and services and experienced organizers of events, conventions and tours.

Our relatively new, digital world has imposed changes in the way we consume information and has challenged other media such as print. BCI has adapted by publishing a website that is a complimentary resource to the magazine for information that can be viewed in non-linear fashion and in amounts that usually satisfy a short-term need—information that instructs, guides and counsels—a quick in and out. In contrast, a magazine is something you own, providing the unique experience of holding, viewing and engaging at your own pace and in the location of your choosing, disseminating ideas and information in a format that is a permanent record. BCI strives to engage you with both; meaningful print *and* digital experiences to help you advance. And we do it through the work and dedication of volunteers, from the capable people who serve on the board and committees, to the talented and expert authors and photographers who contribute to the magazine and website.

The art of bonsai and viewing stones is prospering all over the world thanks to people like these, who donate their time and skills, and contribute to the evolution of the art of bonsai and viewing stones everywhere. 🌳

—Joe Grande, Canada ([bcieditor@grandesign.net](mailto:bcieditor@grandesign.net))

## MISSION STATEMENT

### BONSAI CLUBS INTERNATIONAL

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

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

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



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Canadian bonsai artist Norm Haddrick recognized for his many years of volunteer service; BCI Awards at the 11th Crespi Cup, Italy; A Year in Malaysian Bonsai; Register for *Bonsai in the Garden Learning Seminars* in Michigan; All India Bonsai Summit Held at Bhopal; Rockknockers of the World Unite at Annual Symposium.

ON OUR COVER: A Ying stone from Guangzhou, China, on exhibit at The Infinity of Bonsai & Viewing Stones; A Cultural Voyage from Canton to the World, 2015 Bonsai Clubs International Convention and Exhibition. Photo by Budi Sulisty.

# The Infinity of Bonsai & Viewing Stones *A Cultural Voyage from Canton to the World* 2015 Bonsai Clubs International Convention and Exhibition

By Tom Elias and Rosemarie Voelker

Photos by Gudrun Benz, Tom Elias, Budi Sulisty, and Rosemarie Voelker.



*Top;* Sun Yat-Sen Memorial Hall in downtown Guangzhou.  
*Bottom;* Exhibition of penjing on the courtyard in front of Sun Yat-Sen Memorial Hall.





**O**n September 16th and 17th, 320 foreign guests and over 1,000 Chinese penjing professionals and hobbyists converged on the ancient two-thousand-year-old city of Guangzhou in southeastern China for the 2015 Bonsai Clubs International (BCI) Convention and Exhibition that took place September 18 to the 21st. The meeting, *The Infinity of Bonsai and Viewing Stones: a Cultural Voyage from Canton to the World*, was a joint affair with the Asia-Pacific Bonsai and Viewing Stone Association (ASPAC). This major event was organized by BCI, ASPAC, and the People's Government of Guangzhou Municipality with additional support from six significant sponsors and four co-organizers. This was a grand affair because of the broad-based support from organization such as the Administration of Forestry and Gardening of Guangzhou Municipality, the Chinese Society of Landscape Architecture, the Guangzhou Penjing Association, BCI-China Program, and the Guangdong Provincial Viewing Stone Association. The strong financial and logistical support of the municipal government and societies contributed to the success of this joint convention.

The venue was the Sun Yat-Sen Memorial Park and adjacent Provincial Science Museum. The impressive, Qing dynasty-style, eight-sided Sun Yat-Sen Memorial Hall served as a backdrop for the outdoor bonsai exhibition on the patio in front of the Hall. Photographs of many of the winning bonsai from the 2015 BCI photo contest were also displayed on the patio. The opening ceremony was staged in the Hall's 3,000-seat auditorium. Vendors, offering live plants, pots, stones, and crafts lined both sides of the walkway leading to the Hall. Bonsai styling demonstrations, lectures on viewing stones, and the large display of viewing stones, mainly from Guangdong Province, were held in the Provincial Science Museum directly across the street from the Sun Yat-Sen Memorial Park.

Most foreign guests stayed in the nearby Guangdong Hotel within close walking distance to the park and science museum. Lunches and dinner banquets were held in the Guangdong Hotel. Eliminating the need for bussing people to and from a venue site was one of the many features of this year's convention.



*Right column; Views of individual trees in the temporary exhibit on the main courtyard of the Sun Yat-Sen Memorial Hall.*

*Bottom; Photographs of many of the award winning trees and stones in the 2015 BCI Photography Contest. These photographs and others will appear in the soon to be published *Best of BCI-2015* (see back cover for details).*







*Top four photographs;* Banquet for convention officials and officer hosted by Mr. Chen Chang, President of the Guangzhou Penjing Association.

*Top left;* Left to right; Mr. Konishi and Mr. Fukuda, Nippon Bonsai Association; Mr. Mak Paiman, President, Asia Pacific Bonsai and Suiseki Association; BCI President Tom Elias and his wife Hiromi; Mr. Chen Chang, and I.C. and Helen Su.



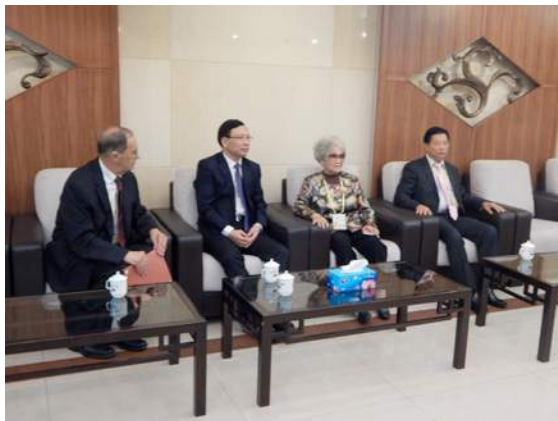
*Bottom five photographs;* Officials and officers of BCI assembling in a VIP room in the Sun Yat-Sen Memorial Hall prior to the formal opening of the convention.

*Bottom left two photos;* BCI President Tom Elias with Guangzhou Executive Vice Mayor Chen Rugui.

*Bottom right three photos;* BCI directors Budi Sulistyio, Glenis Bebb and Helen Su with their spouses.

*Bottom right, second from bottom;* left to right; Penjing Masters Zhao Qingquan, Hu Yun Hua, Tom Elias, and another penjing artist.

*Bottom right;* Tom Elias with Guangzhou Vice Mayor Shi who coordinated activities with BCI and the Chinese associations who participated in the convention.







All four photographs; Opening ceremonies at the 2015 joint BCI/ASPAC convention held in the main auditorium of Sun Yat-Sen Memorial Hall.

A benefit auction of 26 Chinese viewing stones, paintings, calligraphy, and two antique pots were auctioned following lunch on the first day of activities. The auction was arranged by Huang Jui Wei who also capably served as the overall local coordinator of the convention. The proceeds of the auction, \$10,000, were given to BCI at the end of the convention.

### The Exhibit, Lectures and Demonstrations:

The four-day, joint convention and exhibition was divided into two parts. The first two days, September 18th and 19th were devoted to an opening ceremony and viewing exhibitions of trees and stones, followed by a series of bonsai styling demonstrations by Chinese and foreign bonsai masters. Concurrent demonstrations by Asian bonsai masters Wong Chau Shing (Hong Kong), Zhao Qing Quan (China) and Matsuda Mitsuo (Japan) took place on the first day in an auditorium packed with observers. Fortunately, a large screen projection of the demonstrations aided observers in seeing detailed aspects of the styling techniques. Mr. Zhao masterfully completed one of his famous rock and tree penjing arrangements, while Wong and Matsuda styled individual trees. Also on stage of the first afternoon of demonstrations was Gong Linmin (China), master ceramic artist, who skillfully crafted Zisha bonsai pots for the audience.

Lectures on aspects of stone appreciation took place in the amphitheater located on the first floor of the Provincial Science Museum. The first lecture was by BCI President, Tom Elias (USA) who spoke on the

Viewing Stones of North America. He was followed by an illustrated lecture on Guangdong Ying Stones by Mr. Zhou Guo Xin (China). The third and final viewing stone lecture of the day was by Dr. Michal Sebo (Slovakia) who spoke on European stones.

Both sides of the hallway that circled the huge auditorium on the first floor of the science museum were lined with fine viewing stones, primarily from Guangdong Province. This outstanding exhibition of numerous stones was arranged by the Guangdong Provincial Viewing Stone Association. Some fine example of the relatively new colorful Ruyuan stones and the dark ebony colored Black Mountain stones were displayed. Except for their Yellow Wax Stones, Guangdong viewing stones have been in the shadows of the well-known and more northerly Lingbi and Taihu stones. After the first day of demonstrations and lectures, the evening was capped with a dinner cruise on the Pearl River.

Attendees returned to the Science Museum on the second day of activities to see the next set of bonsai stylists demonstrate their skills. Chen Jian Liang (Taiwan), John Wang (USA), and François Jeker (France) were on stage in the large auditorium. Wang, with amazing speed made a fine example of a “break down” style of modern bonsai; while Jeker, demonstrated the technique that has made him famous—his fine wood carving skills. Returning to the stage for a second day, ceramic artist Gong Linmin continued his pot making technique before another huge audience. Both days of demonstrations were excellent and captivated the large crowd.





*Top photo;* Bonsai styling demonstrations during the first two days of the convention. François Jeker from France (far left) and Lo Min Hsuan from Taiwan (center).

*Bottom left;* Bonsai demonstration by Japanese artist Matsuda (right) and assisted by Mr. Konishi Yukihiro (left).

*Bottom right;* Zhao Qing Quan (China) creating one of his famous rock and tree penjing arrangements.



Mr. Kobayashi Kunio (Japan) started the day's lectures series on stones with an excellent overview of Japanese suiseki. He was followed with a detailed lecture by Dr. Qiu Zhili on Chinese Lingnan Wax Stones. This completed the series of informative lectures on viewing stones to an enthusiastic group of hobbyists and professionals. Mr. Chua Dato (Malaysia) volunteered to moderate and translate the lectures for the audience into Chinese and English, depending upon the lecturer's spoken language.

Bonsai styling techniques moved out of doors to the East patio of the Sun Yat-Sen Memorial Hall for a series of demonstrations for the general public. Prior to this, the demonstrations had been restricted to the people who registered for the convention. The

public demonstrations consisted of artists from different countries working on small- to medium-sized trees. Mr. Hu Yun Hua from Shanghai explained to the crowd of observers the various processes and techniques being used to make bonsai. A group of young students from a local primary school were also demonstrating their newly learned Lingnan style method of creating bonsai. Both sets of demonstrations served as the portion of the convention that was open to the public, free of charge.

Awards were presented for the outstanding trees and stones on exhibit during the convention. BCI awarded three Medals of Excellence to bonsai artists and three additional medals to people who displayed outstanding stones. These were presented at





the closing banquet by BCI President, Tom Elias, First Vice President, Glenis Bebb, and Executive Director, Helen Su. BCI director, Lo Min Hsuan served as BCI judge for the bonsai and Lindsay Bebb served as judge for the viewing stones.

Four other awards were presented—the BCI Meritorious Service Award, the BCI Artist, Writer and Photographer Award, and two Certificates of Appreciation. This year, the Meritorious Service Award was given to BCI President Tom Elias; while the BCI Artist, Writer and Photographer award was given to Michael Collins McIntyre. A Certificate of Appreciation was presented to Mr. Chen Chang of Guangzhou for his leadership in the development of the BCI-China program and for his support of the 2015 convention. A second Certificate of Appreciation was given to Rosemarie Voelker for her many contributions to the BCI Facebook page. See the News section on page 66 for more information.

*Top three photographs;* Public penjing and bonsai styling demonstrations by various artists from different countries and by young bonsai artists from a local Guangzhou school.

*Upper left;* Mr. Dien Liang assisted by Tuan Vough represented the USA in this demonstration on the East courtyard of the Sun Yat-Sen Memorial Hall.

*Upper right;* Mr. Hu Yun Hua served as moderator for the afternoon public bonsai demonstrations.



*Bottom four photographs;*

*Upper left;* Certificate and BCI Medal of Excellence being presented to recipients.

*Lower left;* BCI Certificate of Appreciation being presented to Rosemarie Voelker for her sustained contributions to the BCI Facebook page.

*Upper right;* Delegation from India led by BCI Director Nikunj Parekh making a presentation to promote the 2016 December BCI convention in Mysore, India.

*Lower right;* Mr. Chen Chang (left) with Mak Paiman (second from left) and representatives from Taiwan proposing a toast at evening banquet.







Top left, right and middle right; The first day brought the group to Panyu Chu Kong Pipe Co. Ltd, Jin Long Bonsai garden in the Pearl River Valley. Acres and acres of subtropical bonsai trees in training and an enormous display and exhibition area awaited the group.



Middle left and bottom right; Peihong Primary School, base of Guangzhou Lingnan Bonsai Intangible Cultural Heritage. Students of all ages welcomed the group and presented their skills. It was a unique place of education, preservation and future of the bonsai arts involving, calligraphy, painting, kung fu, philosophy, history dance, music, architecture and creation of penjing.

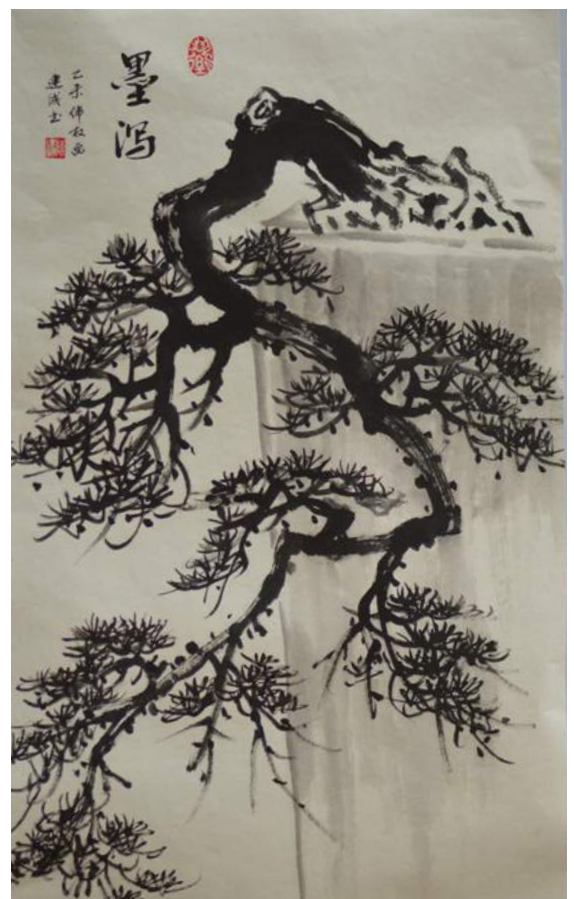


The Chinese Society of Landscape Architecture and Guangzhou Penjing Association also awarded certificates for outstanding bonsai. A panel of judges evaluated the trees prior to the opening of the convention and presented their awards at the opening ceremonies for the convention.

The second part of the convention was devoted to tours—one bonsai-related tour that attracted a majority of registrants and a second viewing stone tour to Yingde in Guangdong Province. The Yingde region is the source of the famous Ying stones, one of the four most famous stones of China. The cost of the tours was included in the registration package.

### Bonsai Tour:

The bonsai tour organized during the 2015 Bonsai Clubs International Convention and Asia Pacific Bonsai and Viewing Stones Exhibition included visits to the Lingnan Bonsai Gardens.

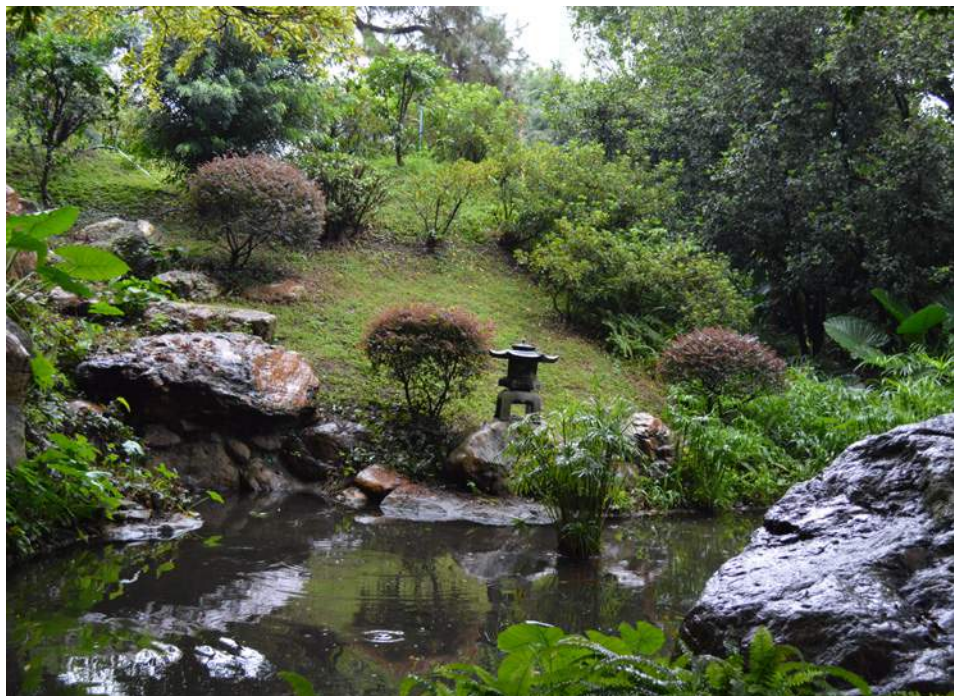






*Top left, right and middle left;* Pinsonqiu Pine Garden in the rain. For some in the group, it was a second trip in five years to revisit this wonderful, well tended exhibit. The rain seemed to have added an extra sparkle to the pines.

*Middle right, bottom left and right;* In the afternoon we were treated to an excursion to Liu Hua West, the home of the Guangzhou Bonsai Group. An old mansion, filled with exquisite bonsai, viewing stones and ceramics was the entry to an enchanted garden with lakes and fabulous trees.



The first day brought the group to Panyu Chu Kong Pipe Co. Ltd, Jin Long Bonsai garden in the Pearl River Valley. Acres and acres of subtropical bonsai trees in training and an enormous display and exhibition area awaited us. As far as the eyes could reach, extraordinary examples of Lingnan style penjing were displayed. Their beauty and variety was overwhelming and the time was too short to see them all.

In the afternoon we visited Peihong Primary School, base of Guangzhou Lingnan Bonsai Intangible Cultural



Top four photos; Zhenyangfang Tourist Town near Yingde. This is a relatively new development near the Beijiang River. The complex contains a series of tourist-oriented shops including five or six nice shops that are devoted to viewing stones, especially the local Ying stones.



Bottom; Tour participants boarded a large ship at the Zhenyangfang Tourist Wharf for a pleasant scenic cruise of the Zhenyang Gorge. They had an opportunity to rest while observing large limestone rock formations that yields the famous Ying stones.

Heritage. Students of all ages were welcoming us to present their skills. It was a unique place of education, preservation and future of the bonsai arts involving, calligraphy, painting, kung fu, philosophy, history dance, music, architecture and creation of penjing. Even the rain could not stop the enthusiasm of the students.

The following day, in a drizzling rain, brought us to Shunde with Pinsonqiu Pine Garden. For some of us it was a second trip in five years to revisit this wonderful, well tended exhibit. The rain seemed to have added an extra sparkle to the pines.

In the afternoon we were treated to an excursion to Liu Hua West, the home of the Guangzhou Bonsai Group. An old mansion, filled with exquisite bonsai, viewing stones and ceramics was the entry to an enchanted garden with lakes and fabulous trees.

The outstanding hospitality, generosity, friendship and the beauty of the bonsai displayed will be a memory to cherish for years to come.

### Viewing Stone Tour:

A bus load of viewing stone enthusiasts left Guangzhou early on the morning of September 20 for the two and one-half hour ride to Zhenyangfang Tourist Town near Yingde. This is a relatively new development near the Beijiang River. The complex contains a series of tourist-oriented shops including five or six nice shops that are devoted to viewing stones, especially the local







Ying stones. This stop did not disappoint us. We saw many very nice small- to medium-size Ying stones. One shop specialized in smaller Ying stones, some only 2 to 5 cm (about 1 to 2 inches) high. A set of these tiny stones was displayed at the convention site in Guangzhou. These miniature stones attracted considerable attention.

After visiting several shops and having lunch, hosted by the mayor of Zhenyang, we boarded our bus and departed for a short trip to the Zhenyangfang Tourist Wharf where we took a large ship for a pleasant scenic cruise of the Zhenyang Gorge. This gave us an opportunity to rest while observing large limestone rock formations that yields the famous Ying stones. Then, we proceeded to the Ren Xin Hotel in Yingde City for the evening.

The next morning, we travelled by bus to the Yingde Stone Garden and Galleries outside the city. Here, we enjoyed a large outdoor exhibit of hundreds of large Ying stones. A walk along a circular path took us to a huge building still under renovation. This facility houses the owner's extensive collection of indoor viewing stones. A walk back to the entrance provided us with the opportunity to shop in several well-stocked stone galleries. Sadly, the beautiful large Ying stones are too heavy and too fragile to buy and try to take back to our respective countries. However, smaller stones proved to be irresistible. The owner of the Yingde Stone Garden provided lunch for our group. During lunch, he was showing us one of his prized Qing Dynasty Ying stones in his personal collection.

After lunch, we travelled by bus back to Guangzhou in time to prepare for the closing banquet. This was the time to give out our BCI awards and to begin the process of saying farewell to so many friends that had travel far to come to our convention. It is always pleasant to see old bonsai and stone friends and to meet new ones. Another great BCI convention and exhibition came to a close. 🌸

*This page; Yingde Stone Garden and Galleries outside Yingde city where the group enjoyed a large outdoor exhibit of hundreds of large Ying stones.*





# BCI Excellence Awards

The Infinity of Bonsai and Viewing Stones:  
a Cultural Voyage from Canton to the World,  
Guangzhou, China, 2015



## Bonsai Awards

These three superb and iconic penjing were awarded the BCI Medal of Excellence by BCI Director Min Hsuan Lo, Taiwan: Two Land/Water Penjing and one Tree/Rock Penjing.





In an on-going effort to recognize excellence in bonsai and stone art around the world, BCI Directors can award a beautiful medal and certificate to deserving trees and stones at major exhibits. The medal, designed by BCI Director, Guillermo Ramirez Castaño, of Mexico, is awarded at the discretion of the BCI Directors in attendance.



## Stone Awards

BCI asked stone collector and educator Lindsay Bebb from Australia to judge the stone exhibition and award the BCI Medal of Excellence to three stones.

First Prize went to a Guangzhou Touch Stone.  
Second place went to a very interesting Laibin Stone from Guangxi.

Third place went to a group of miniature Ying Stones arranged on a circular stand.

(Read Lindsay Bebb's article on this interesting exhibit on page 24)





On exhibit at Infinity of Bonsai and Viewing Stones:  
*a Cultural Voyage from Canton to the World, Guangzhou, China, 2015*

Photos by Gudrun Benz, Germany; Budi Sulisty, Indonesia; Rosemarie Voelker, USA



















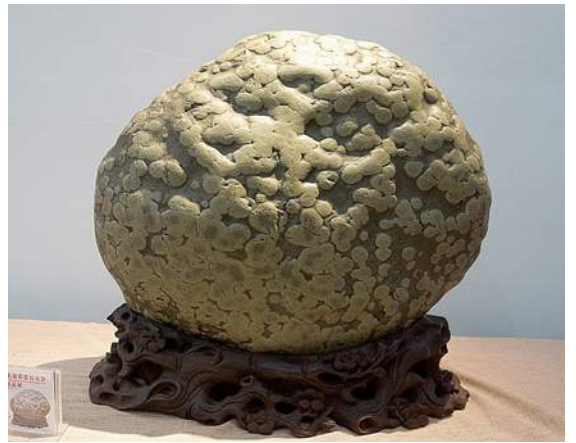














# The Stone Exhibition at BCI 2015 in Guangzhou

## A Judge's Point of View

Text and photos by Lindsay Bebb, Australia



**T**he viewing Stone Exhibition at the BCI Convention Guangzhou in September occupied several rooms and was about half stones from Guangdong Province and the others from other regions of China. I was asked to judge the exhibition for BCI and select the three best stones to receive Medallions and Certificates. This is usually a good job in China because of the great variety and quality of stones in most exhibitions and this one was no different.

Guangdong is not as rich in Viewing Stones as say, Guangxi, but it does have a very large variety, including the historically famous Ying Stones, a local variety of Yellow Wax Stones and an extremely interesting group of Chrysanthemum Stones. There was a good variety of these and other stones on exhibit.

I was also very pleased to learn about one stone type that I had not heard of before. I have one in my private collection but did not know what it was, namely a Guangzhou Touch Stone. I awarded one of this type First Prize in the Awards and it is shown at the top left of the facing page. I awarded second place to a very interesting Laibin Stone from Guangxi as shown below. I found this to be one of those stones that absorb you... the more you look at it, the more you get immersed in its detailed character, as opposed to the smooth, calming character of the Guangzhou Touch Stone. I hope I get to see this stone again one day.

Third place went to a group of miniature Ying Stones arranged on a circular stand. Unfortunately these were displayed in a glass case (understandable) making it difficult to photograph. The detail in this arrangement was spectacular, right down to the wood bases.

*Top left and right;* Guangzhou has a very large variety of stones, including the historically famous Ying Stones, a local variety of Yellow Wax Stones, shown on facing page, and an extremely interesting group of Chrysanthemum Stones, shown at the end of this article.

*Facing page, top left;* First Prize in the Awards.

*Facing page, top center;* Second place went to a very interesting Laibin Stone from Guangxi for its detailed character. Photo by Gudrun Benz, Germany.

*Facing page, top right;* Third place went to a group of miniature Ying Stones arranged on a circular stand.

Larger photos of the stones awarded the BCI Excellence Award are on page 15.



The sheer quantity, quality and variety of stones to assess is what makes the difference in China.







*Top left and right;* The darker stone has yellowish, sharply formed “flowers” of very good quality and how unusual is the cream colored one?

*Bottom;* Another fine example of a Laibin Stone with a silky patina, a sinuous shape and a beautifully carved base.

The two Chrysanthemum Stones I have shown here are vastly different to what you might currently be familiar with. The darker stone has yellowish, sharply formed “flowers” of very good quality but how unusual is the cream colored one? I like the way it is so tightly packed with “flowers” on the self-colored matrix.

Judging Viewing Stones in China is a complicated task, especially with large exhibitions, because trying to compare a landscape stone with a color stone or an object stone is so subjective and there is such excellent quality within each group, more so than in any other country. The sheer quantity, quality and variety of stones to assess is what makes the difference in China.

In this judge’s opinion, I think the only fair way to judge such exhibitions is to have separately judged categories with all stones types that can be judged similarly, in the same category. For example, Landscape Stone Award, Object Stone Award and so on. This is not ideal of course, because how do you compare an excellent Water Pool Stone with an excellent Near Mountain Stone for example, but it may be better than the normal current system. I think it is an exercise worth exploring by an international group of specialists, involving the wider international stone collecting community. 🌿



# PHOTO ESSAY

## BCI VIP Tour to Inner Mongolia and Ningxia



By Anthony and Malou V. Gedang, Philippines

**W**e cannot hit upon a single word to describe our holistic experience throughout the BCI VIP Tour to Inner Mongolia and Ningxia last September 22-29, 2015, following the BCI convention in Guangzhou, except that it was mind-blowing, awe-inspiring, and truly amazing.

### Domo Stone Culture Exhibition

More than 1,000 vendors from all regions of the Gobi Desert come to Alashan for the annual stone festival. We were among the international delegates who were determined to acquire rare finds and who tirelessly viewed big and even bigger stones in Alashan's new 34,000-sqm museum.





### Tengger Moon Lake

The Tengger Moon Lake boat ride was a quick “refresh” from the long bus ride and a short respite for the next most heart-pounding activities that followed—a camel ride, a paraglide, and a dune buggy experience.



Bottom left;

### Alashan

Experiencing the charm of the Gobi by SUV sand dune rides was as exciting and just as frightening for us.



Bottom right;

### Xi Xia Mausoleum

Often called the “Pyramid of the East,” this royal mausoleum of the Western Xia Dynasty is the largest and most preserved in China. But for me, the best part was being able to buy some sculpted, brass horse and camel artifacts from the Han Dynasty for my own museum back home.







### Helan Mountain Rock Painting

The rock paintings (petroglyphs) in Helan Mountain are really an art gallery of ancient human culture and the panoramic view of the "Father Mountain"... truly fantastic!



### Shapotou

Shapotou is one of the best tourist destinations in China. They say it is where the Yellow River meets the Gobi Desert. We rode the cable car uphill and then I sand-surfed all the way down!

We are back home now, viewing the pictures Malou captured... both with very happy smiles.





# THE ARTISANS CUP

## Advancing the American Bonsai Identity

By Paul Pikel, USA

Photographs by Paul Pikel, Louise Leister and Rhys Lynn



Ryan Neil Collection, Engelmann spruce, *Picea engelmannii*. This large tree made an indelible impression on visitors leaving the main display area. This massive composition measured over two meters in width.

The inaugural Artisans Cup was held at the Portland Art Museum in Portland, Oregon from September 25-27, 2015, and I was fortunate enough to be included as an exhibitor for this event. This was a show like I've never experienced before and I'm not sure it could ever be duplicated; though, I am sure many will try.

The build up to the show continually grew, as many of us have been waiting since its first mention in 2011. The three months prior to the show, the energy and anticipation amongst the bonsai community had swelled to nothing short of a child's joy on Christmas eve. This was the show to take bonsai in America in a new direction, and we have been waiting for this for a long time.

The amount of thought and planning that went into this show was impressive. Ryan and Chelsea Neil produced a cohesive and polished event by directing a professional team of architectural designers, photographers, graphic designers, marketers and fabricators. The undertaking was huge and the pressure was immense but you would never see it on their faces. The Neils offered only smiles, warm handshakes and sometimes a hug as they greeted each guest to the show.





+  
TIME-BASED ART

Bonsai exists at the intersection of the temporal and the eternal. Each tree is only ever a snapshot in time as it is ever growing and changing under its own power and the tutelage of the artist. But it is also a symbol of the insistence of life itself.

My first encounter with Ryan was the day of the set up. A photo shoot had been organized to photograph the trees prior to placing them on display. It was a bit of organized chaos as trees, stands and accents were shuffled around for their professional photo to be taken. Ryan insisted that the owners be present for the shoot to ensure that the photo captured the artists' vision in their trees. Ryan of course, in work clothes and most likely exhausted, kept the team and the trees moving along.

The next day was opening night of the Artisan's Cup: a huge amount of people were already queued in long line which travelled out the door and along the side of the building. Before the doors opened, a loud rumble began! A drum line began to play drums so loudly that I could feel the vibrations in my chest. My level of excitement only grew with every bang of the drum. Just then, the doors of the exhibition opened. At the entrance were Ryan and Chelsea, once again taking a moment to greet and individually thank everyone for coming.

As I walked through the doorway I must admit I was quite emotional and wasn't sure why. We entered a long darkened and quiet hallway, I learned later that designers intentionally made it this way so the patrons would slow down and enter the exhibit in calmer state. There were 5 obelisks illuminated from above with statements and quotes regarding the exhibit and the bonsai on display. To the left were statues from the museum and cut out windows from which you could

*Top left;* A photo shoot had been organized to photograph the trees prior to placing them on display. Ryan insisted that the owners be present for the shoot to ensure that the photo captured the artists' vision in their trees.

*Far left;* Five obelisks illuminated from above with statements and quotes regarding the exhibit and the bonsai on display.

*Right column, top to bottom;* A drum line thunderously proclaimed the opening of the exhibit.

One of the judges for the Artisans Cup, bonsai artist and teacher, Boon Manakitivipart with his student Barbara Wilson.

*Left to right;* Louise Leister, Mark Arpag, Les Allen, Lutiza Bernstein, Judith Fister, William Valavanis and Kora Dalager.

Bill Valavanis, show cosponsor, exhibitor and a renowned American bonsai pioneer, adds the finishing touches to his trees on exhibit.



Top left, top right, middle left and bottom left; The vendor area at the Cup offered visitor top quality trees, interesting display accessories and unique works or art.

Middle right; Artisan Cup hosts and organizers, Chelsea and Ryan Neil

Bottom right; Ryan and Chelsea Neil award The Artisans Cup trophy to Randy Knight for his Rocky Mountain Juniper.



sneak a peak of the trees, but I refused to look. For me, the walk was more like walking across the stage at my graduation, like watching my bride walking down the aisle, or seeing a child take their first steps. For me, this show was going to be like those first steps after which bonsai was never going to be the same again, nor would I. As I turned the corner the exhibit opened up

to me. I immediately remembered the first time I ever saw a bonsai and all the magic and wonderment that I felt. The trees had been professionally lit with narrow spots to artistically showcase each individual tree. They practically glowed on their stands; giving the feeling of walking through a high canopy forest with filtered sun and beams of sunlight softly landing on



each of the trees, thru the branches, casting beautiful shadows.

Speaking of the trees, they were awe-inspiring, and as you would expect, each one was even more impressive and massive than the one before it. The exhibitors are to be commended for what they presented and although there were awards given, there were no losers in this bunch. This was truly the best of American Bonsai on display.

On the final day, The Artisans Cup was celebrated at an awards brunch on the roof top of the Nines Hotel. The view was spectacular and a fitting location to announce the award winning trees. Ryan spoke about his journey to this point and how he started this path the 4th year into his apprenticeship under Mr. Kimura in Japan. The realization that he was now speaking at the Artisans Cup and achieving that dream many years later, caught up with him, bringing him to tears, as he thanked everyone for being there to celebrate this achievement. The Artisans Cup was truly a world-class event.

The stage has been set. Now is the time to take what we have learned from Ryan Neal and move forward to showcase what makes bonsai in the United States unique and our own. As we emerge from the shadows of Japanese traditions we branch out to our own unique style. We have much to offer the world and I for one, am looking forward to being part of the movement that will define American Bonsai.

Many of the photos, videos of the events and panel discussions will be available in time on the <[www.TheArtisansCup.com](http://www.TheArtisansCup.com)> 🌲

#### **The Awards:**

*First Place:* Randy Knight's Rocky Mountain Juniper

*Second Place:* Tim Priest's Sierra Juniper

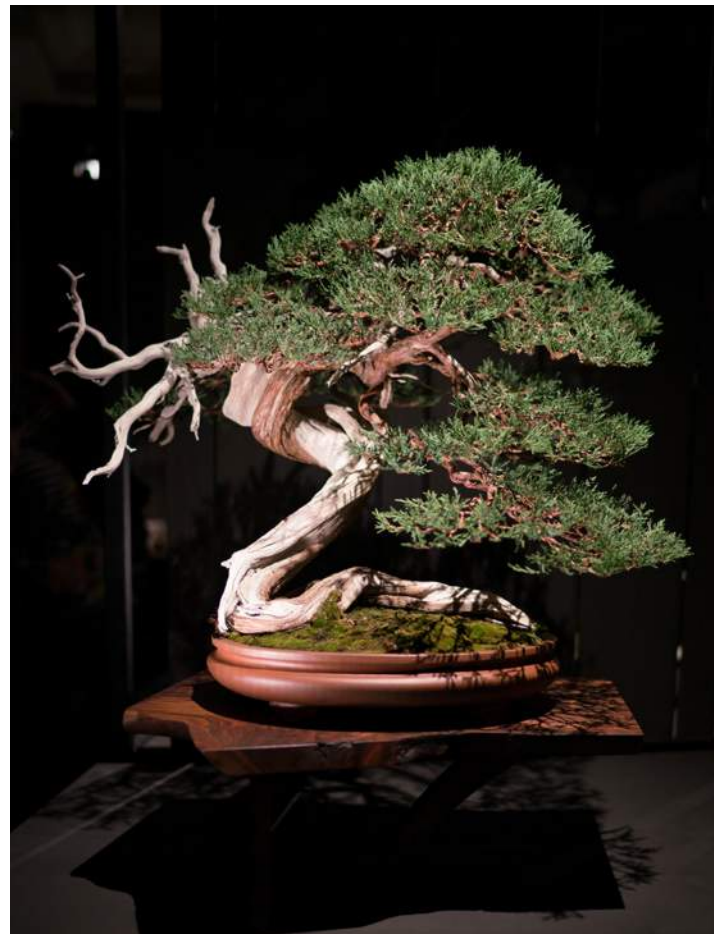
*Third Place Tie:* Amy Blanton's Rocky Mountain Juniper (with Mike Blanton in memoriam) and to Konner Jenson for his Japanese White Pine.

*Best Companion Piece:* Randy Knight's Companion Plant with Coastal Redwood

Following are the trees owned by BCI members that were selected from about 300 entries from all over the USA to be exhibited at the Artisans Cup in Portland.



Paul Pikel Collection, Buttonwood, *Conocarpus erectus*, Pot made by Rob Addonizio, stand made by Mark Rynes, photo by Paul Pikel.



Amy Blanton Collection, (with Mike Blanton in memoriam), *Eagle's Landing*, Rocky Mountain Juniper, *Juniperus scopulorum*, 91.44 cm, antique Chinese container. Photo by Rhys Lynn.





Top; Seiji Shiba Collection, California Juniper; *Juniperus californica*. This juniper was collected 17 years ago in Palmdale California just before the hill got leveled for a subdivision. It is 37 inches tall 40 inches wide and estimated age is 1200 to 2000 years. Photo by Rhys Lynn.

Bottom left; Cheryl A Sykora Collection. "This is a Ponderosa pine, *Pinus ponderosa*, that I have had since 2009. It was in the 2010 BIB show in San Francisco Bay area, and the national show in 2012. It is collected. I bought it from Boon Manakitivipart who did not identify the collector or where it was collected. Probably somewhere in the South Dakota/ Wyoming area. Originally the very bent branch stuck straight out. In 2007, I worked on bending the branch and performing the initial styling. It has filled out considerably since its original exhibition in 2010. Probably because it likes Wisconsin climate better than California climate. The pot is a Ron Lang pot."

The tree won best of show in at the state fair around 2010. This photo by Cheryl was submitted to the Artisans Cup for the selection process.

Bottom right; Dan Robinson Collection, Mountain Hemlock, *Tsuga mertensiana*. About 1000 years old. In a very old Chinese glazed pot, displayed on ancient juniper gnarly snag. Photo by Dianne Robinson.







Top left and right; William Valavanis Collection, Koko Hime and Shishigashira Japanese Maples, *Acer palmatum*. These are recent photos by WN Valavanis, submitted to the Artisans Cup for the selection process.

Middle left; Eric Schikowski Collection, Mountain Hemlock, *Tsuga mertensiana*, measuring 26" high and 47" wide, at the widest point. It was collected from an already felled tree stump, about 8 years ago, at around 4,000 feet elevation, from the East slope of Mt. Hood.

Middle right; Jim Gremel Collection. *Juniper chinensis*, This kishu shimpaku was grafted on an unknown species of juniper. Jim started the trunk from a cutting about 25 to 30 years ago. It was field grown for many years, then dug and grafted approximately 10 to 15 years ago. Photo by Jim Gremel.

Bottom; Melvyn Goldstein Collection, Chinese Elm, *Ulmus parvifolia*. Here is a recent photo of the elm before it was prepared for a big show. Melvyn imported this plant on his return from Beijing in August 1997 as excess baggage. The pot is by Sara Rayner. Photo by Melvyn Goldstein.





Top left; Roger Snipes Collection, Korean Hornbeam, *Carpinus turczaninowii*, 26" tall x 29" wide, approximate age is 35 years, time in training is 12 years, pot is Tokoname ware by Kataoka Katsushi. Photo by Roger Snipes.

Top right; Louise Leister Collection, Japanese Black Pine, *Pinus thunbergii*, estimated age 20 years, grown from seed, container by Sara Rayner, stand by Sean Smith. Photo by Louise Leister.

Bottom; Todd Schlafer Collection, Colorado Blue Spruce, *Picea pungens*, Estimated Age is 200-plus years, pot is Nakano Gyuzozan (Japanese), stand is by Jerry Braswell. Photo by Hannah Bowden.





# 2015 BCI Photo Competition Results

**T**hank you to all who have sent their entries to the Best or BCI 2015 Photo Competition. All entries were prepared for judges from around the world to choose the Competition Finalists to be exhibited at the grand BCI Convention in Guangzhou, China in 2015 and to be published in a photo album.

We are in the process producing our second book, *Bonsai and Viewing Stones from BCI Members' Collections 2015*, resulting from our biennial photographic contest. A total of 207 photographs of trees and 86 photos of stones were received. A panel of three judges was selected for each category, one from Europe, one from Asia and one from North America. They rated the entries and the highest scoring entries will be published in our new book, photos representing trees and stones from nineteen countries. Containing photos of 120 trees and about 60 stones, the 200-page book will be available in early 2016. This gives us another opportunity to recognize internationally the artistic efforts of our members.

We are pleased to offer pre-publication discounts to contest finalists, members and clubs. See back cover or the BCI website for more details and order form.

Here, we present stones and trees awarded the highest scores and the list of finalists selected for publication.



*Top*; Sam Edge, USA. Country of origin; Japan, Place of origin; Neo Valley, Material; Peacock Chrysanthemum, W x H x D: 14 x 17 x 8 cm,

*Bottom*; Kang Hee Jung, Indonesia. Country of origin; Indonesia, Place of origin; Padang, West Sumatra, Poetic name; Lakes and Mountains, W x H x D: 24 x 15 x 16 cm





Finalists in alphabetical order by first name entered on the form.

**STONES:**

- Alan Walker
- Anthony V. Gedang
- Benz Gudrun
- Budi Sulisty
- Daniel Bui
- Dato Chua Kok Hwa
- Edd Kuehn
- Felicidad S. Gupit
- Frank Kelly
- Hanne Povlson
- Hiromi Nakaoj
- Huang Jiuwei
- Ian Lawson
- Joe Grande
- Joseph A Gaytan
- Kang Hee Jung
- Lindsay Bebb
- Lo Lai Kuen
- Lorenzo Sonzini
- Manuel Martinez
- Margono N.
- Nigel Atkinson
- Paul Collard
- Paul Gilbert
- Peter L. Bloomer
- Peter McCloskey
- Ralph Bischof
- Ralph Johnson
- Robert Mckenzie
- Sam Edge
- Scott Lee Luke
- Selby and Tess Simpson
- Shen Boping
- Song Jae Sun
- Sue Aziz
- Tom Elias
- Tony Ankowicz
- Trevor Simmons
- Vito Di Venere
- Yvonne Graubaek

**TREES:**

- Bedes Pierre
- Budi Sulisty
- Carole Waller
- Chanda Agrawa
- Chen Chang
- Chen Cong Bo
- Danilo Scursatone
- Dato Chua Kok Hwa
- Deng Kongjia
- Denis J Case
- Du Jian Kun
- Eliezer Varon
- Enrique Castaño
- Frank Mihalic
- Fu Yan Tong
- Hart Isaacs
- He Shi Wu
- He Yong Yu
- He Zhi Xiong
- Herden Pedrajas
- Hong Huan Zhong
- Hua Ng Si Shan
- Huang Jiuming
- Huang Jiuwei



Top; Robert Mckenzie, USA. Country of origin; USA, Place of origin; Cache Creek, Material; basalt and quartz, W x H x D; 24 x 10 cm, Base by R. Mckenzie, cherry, 2006.

Bottom; Wang Feng Quan, Taiwan. Botanical Name; *Hibiscus tiliaceus*, Designer; Wang Feng-Quan, Height; 83 cm

Facing page, top; Li Man Nan, Taiwan. Botanical Name; *Premna obtusifolia*, Designer; Li Man-Nan, Height; 92 cm

Facing page, bottom; Ying Fu, China. Various species, Designer; Huang Ying-Fu, Height 21 cm







Huang Si Shan  
 Jiang Jin Cun  
 Jiang Qi Ping  
 Jiang Zhi We  
 Jose Luis Rodríguez  
 Kathleen Ebey  
 Laura Lorena Gutiérrez  
 Les Dowdell  
 Li Man Nan  
 Lin Jiang Liang  
 Liu Guangming  
 Liu Ling Huan  
 Liu Ling Yun  
 Liu Sheng Zhang  
 Liu Xiugen  
 Louise Leister  
 Low Ah Seng  
 Luis Vallejo García  
 Mauriño  
 Luo Zhi Jie  
 Marcel Calungsum  
 Marco Tarozzo  
 Mauro Stemberger  
 Min Hsuan Lo  
 Mrs. Mangala Rao  
 Nacho Marin  
 Nelson Hernandez  
 Ng Ing Suan (I S Ng)  
 Ng Shing Fat  
 Nikujn Parekh  
 Norberto Jim Agad  
 Peter Hanrahan  
 Ranu Kapoor  
 Ravindran Damodhar  
 Robert P. Gopiao  
 Ronald Helmy Lazuardi  
 Sam Lee  
 Seiji Shiba  
 Shankar Chanda  
 Shashwat Pathak  
 Soeroso Somopawiro  
 Su Jia Xin  
 Su Wen Hong  
 Su Yan Yi  
 Sue Aziz  
 Susan C. Lee  
 Tang Nuo  
 Teddy Lim  
 The Blanton Collection:  
 In Memory Of Mike  
 Blanton  
 Tobie Kleynhans  
 Tony Bebb  
 Tri Djoko Endro Susilo  
 Vaclav Novak  
 Wang Feng Quan  
 Will Kerns  
 William N. Valavanis  
 Xi Youshan  
 Xian Jiaju  
 Xiao Jian  
 Xu Xong Shan  
 Yayat Hidayat  
 Ying Fu  
 You Zhen Qian  
 Zhang Jing Yao  
 Zhang Na  
 Zhao Qingquan  
 Zhong Zhiyong





# Budi's Bucida

## Creating a Black Olive From Nursery Material

By Budi Sulisty, Indonesia

*Bottom left:* The plant as purchased from a nursery in Puerto Rico.

*Bottom right:* Budi asked for a saw and proceeded to cut off the top of the tree.

Creating a bonsai from a raw material is something very enjoyable. You can enjoy every step of the process when the tree is formerly shaped, how it grows and your choices to make it a good bonsai in the future. You really can express your dream and your sense of beauty in creating the bonsai. Our sharp eyes are really needed to decide which plant to choose for our future bonsai. You can go to a nursery or a place where people collect plants from the wild. Here is one of my experiences with a *Bucida spinosa*. I was in Puerto Rico in 2009 after visiting the BCI convention in New Orleans. Puerto Rico is a tropical island in Central America that has so much similarity in climate with my home town, Java, Indonesia. I went to a nursery to find some small trees to bring home to be trained as bonsai. Fortunately among so many choices I found a tree of my dreams: a nice black olive or *Bucida spinosa*. I could not find such species in my country.



*Bucida spinosa* is a shrub originating from tropical areas of the Americas. It has tiny, shiny leaves that make it nice to be a bonsai. The plant was about 50 cm in height with around 3 cm thick on the bottom. Here is the tree I got on August 9, 2009.

I chose the tree due to the curving shape of the bottom portion of the trunk. It had good potential to be a nice tree in the future. After purchasing the tree, I asked for a saw and I cut the top off the tree.

The sales person was surprised to see me turn this tall plant into a 15-centimeter stump, or about half-a-foot high.





*Top;* The plant was now small enough to pack into a suitcase for the flight home.

*Middle right;* the Bucida was potted into a large container to facilitate growth.

*Bottom left;* The olive was allowed to grow undisturbed for a few months.

*Bottom right;* a branch was selected to be the new apex and the trunk was further carved and reduced.



Top right is the shape of the tree after cutting. It was small already, so that it would be easy to clean the soil from the roots, wrap the roots in wet moss, and package it to travel in my suit case on my flight to Indonesia.

After arriving home I changed the pot to a larger, flat container so that the tree will grow faster. I put it in a rich and porous soil mix containing of tropical lava (70 %), some humus (15%) and a bit top soil (15%).

It was very important to let the plant to grow without much disturbance for some months, so that the roots that has been cleaned during the transportation from Puerto Rico to Jakarta would stabilize and grow.

Luckily there was a new growth on the lower part, very close to the bending part of the trunk. A branch was selected to become the new apex of the bonsai. Below is how it looked in January, 2010.

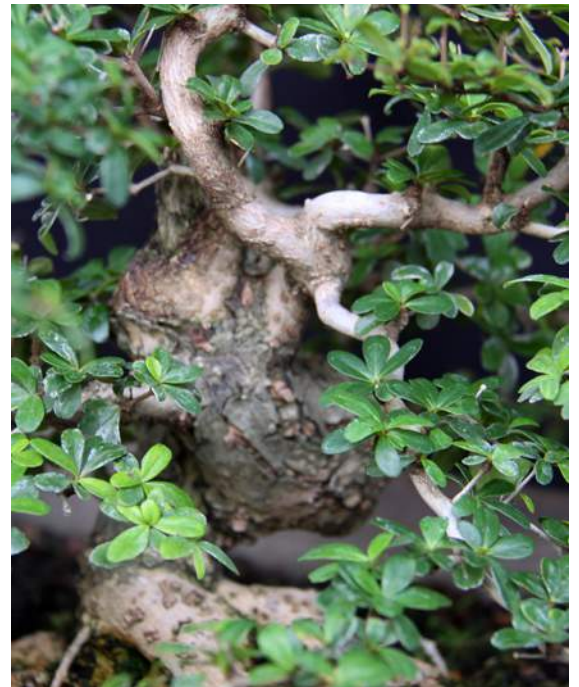






Above and below, June 2011. The lowest branch is allowed to grow long and thicken.

Some wiring was applied, holding the branch tip in a vertical position to make the tree grow faster.



Further cutting and carving was done to the trunk, so that the line of the shape was clear that the trunk would go to the right side towards the branch that would be the new apex. The branch was raised up to create a new line of the trunk. Our job now is to thicken the new upright branch, so that it will be in a good proportion with the trunk thickness at the base.

The plant grew vigorously in my garden. The high humidity in Jakarta is quite suitable for the requirements of black olives.

Below, December 2011.



Below, January 2013.







*Top left and top right: July 2014  
Middle right; July 2014, pruned  
and shaped.  
Bottom right; The olive has  
been wired to further enhance  
the overall shape.*



Let the lower branch grow long, so that it will thicken as it lengthens. The branch to the right also kept growing long as the line of the trunk design was growing to the right.

The photo at top right, facing page, shows the trunk was getting thicker in a relatively short time.

Some wiring was applied, holding the branch tip in a vertical position to make the tree grow faster.

In 2013, the leading branches are allowed to grow to make the trunk in the lower part thicken. They will be cut off later on.

Top left, is the shape of the tree in July 2014. The upper trunk was getting thicker and almost in the good proportion with the bottom.

Middle right photo shows some pruning has been done to make the outline more clear to the desired form.

Bottom photo. Branches are wired and positioned to further enhance the overall shape. It was quite clear then the flow of the tree is to the right.







On may 2015 the tree was ready to put in a special bonsai pot I selected just for this tree.

And here is the final composition. A nice bonsai about 33 cm, created in almost 6 years that has a great future as it matures and becomes more refined. 🌳





# Bonsai Care

## *Bucida sp.*

### Common Names:

Black olive, Dwarf geometry tree, Ming tree, Prickly tree, Spiny black olive, Brier-tree.



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### General information:

Though commonly called *black olive tree*, this native of the upper Florida Keys (some consider it native, others do not) is not the edible olive we know and love, but does produce a small, black seed-capsule. Black olive is a 40- to 50-foot-tall evergreen tree with a smooth trunk holding up strong, wind-resistant branches, forming a pyramidal shape when young but developing a very dense, full, oval to rounded crown with age. Sometimes the top of the crown will flatten with age, and the tree grows horizontally. The lush, dark bluish-green, leathery leaves are two to four inches long and clustered at branch tips, sometimes mixed with the 0.5 to 1.5-inch-long spines found along the branches.

*Bucida* comes highly recommended by Paul Lesniewicz, who says, "This delicate tree from Florida and the Caribbean grows into a bonsai almost by itself." An unusual bonsai subject which may increase in popularity as an indoor tree. It is very salt tolerant, making it a good choice for bonsai lovers by the sea.

#### Family: *Combretaceae*

**Lighting:** Full sun. Its natural environment is the hottest parts of Florida and the Caribbean.

**Temperature:** Grows well in zones 10B through 11. Do not expose to freezing weather or better yet, temperatures below 40 degrees. A tender plant which has been grown successfully as an indoor bonsai.

**Watering:** Likes to be well-watered and should not be permitted to stay dry.

**Feeding:** Likes frequent fertilization which promotes vigorous growth.

**Pruning and wiring:** New shoots need to be shortened only by a little. It is best to pinch them back. In nature, the *Bucida* is generally windswept, which makes this an excellent choice for bonsai style. The plant's natural growth makes it ideal for bonsai. It changes direction at every internode, making a bend of 25 to 35 degrees, which can be incorporated into the styling.

**Propagation:** From 'tip' cuttings, as seeds are difficult to germinate. **To propagate from cuttings**, hard wood won't work, even under a mist system. Soft

wood ones will, but one rarely gets a soft wood cutting longer than 2 inches.

They can be grown from 'tip' cuttings (two or three clusters of leaves from the end of the branch). However, tip cuttings are best grown with an automatic mist system. Even then, many do not survive.

**Propagation from seed.** The tiny flower progresses to green seeds, then tan and then brown in about two months. Gather the seeds as soon as they fall, for they are more vital and willing to germinate in the first ten days after they ripen. Seeds should be planted in large community pots in a well drained mixture of vermiculite, peat and loam, and allowed 25 to 35 days for germination. Be patient, for they grow very slowly. When they are 2 inches tall, transplant them from the community pot to individual pots. Cover each pot with a plastic bag for 5 days and put in the shade. Keep in the shade for 3 to 4 weeks, being careful to keep them moist, but watch for and avoid powdery mildew. Once they are growing well, if you wish to force them to grow faster and taller than their usual 2 inches a year, bend down the branches lower than the growing tip. (Quoted from page 20, Vol 4, No. 4 of "Florida Bonsai" magazine.)

According to tropical bonsai grower, Mary Miller, "The best way to grow them from seed is to allow the seed to drop directly from the tree into a tray of soil without touching the seed."

**Repotting:** In the tropics most people wait until May or June to root prune and repot *Bucida*. The key to timing is longer days and warm nights. Use a fast draining bonsai soil with a high sand and lime content.

**Pests and diseases:** No pests or diseases are of major concern but occasionally bothered by sooty mold and bark borer. Eryphide mites cause galls but no control is needed.

**Some species suitable for bonsai:** *Bucida buceras*, *Bucida spinosa*

**Bibliography:** "Florida Bonsai" magazine, Vol 4, No. 4, page 20. USDA Fact Sheet ST-102, Mary Miller, South Florida.



Courtesy Wigert's Bonsai Nursery

*Bucida spinosa* are a protected species, harvesting from the wild is prohibited in many areas.

Above is a typical specimen in a 8-inch pot grown by nurseries for the bonsai market.



# Literati Penjing

## Chinese Bonsai Masterworks

By Zhao Qingquan

By Michael Collins McIntyre, Canada

Photos courtesy Zhao Qingquan



Figure 1, *Literati Penjing: Chinese Bonsai Masterworks* by Zhao Qingquan, Better Link Press.

Zhao Qingquan (fondly and commonly known by his English name, Brook Zhao) is a truly distinguished, internationally recognized master of the Chinese art of penjing. His mastery appears in his writing and teaching and, movingly and compellingly in his artistic creations. In his writing—most notably in *Penjing: Worlds of Wonderment: A Journey Exploring an Ancient Chinese Art and Its History, Cultural Background, and Aesthetics* and in his more recent *Penjing: The Chinese Art of Bonsai: A Pictorial Exploration of Its History, Aesthetics, Styles and Preservation*—Brook weaves all three dimensions of his mastery into a coherent whole. His books are about penjing to be sure—they also immerse the reader in the culture from which the artistic creations evolve. Both are classics. His present work, *Literati Penjing: Chinese Bonsai Masterworks* (Figure 1), follows in this tradition and will too become a classic. I find that *Literati Penjing* surpasses the earlier works. This might reasonably be expected as the present work builds on the two earlier classics. I find it surpassing, though, not so much as a reflection of a linear progression from work to work but because of a deeply personal chord that resounds again and again throughout the book. Perhaps, we should not find this surprising. Some years ago Brook was asked in an Art of Bonsai Project interview: “When creating *literati*, what must the artist consider and if you could only teach one thing about *literati*, what would it be?” Brook Responded: “One’s own feeling.” In the preface to *Literati Penjing* Brook asserts that *literati* are not necessarily reflective of natural tree forms but are rather instances of highly personal artistic expression. They are seen as related to the minimalistically eloquent brush painting, to the subtly evocative and expressive poetry, and the calm realm of Zen. *Literati* penjing are anchored in these aspects of culture in a profoundly important way. In what follows, a brief description of the *literati* in Chinese culture will provide a foundation for a discussion based upon a written interview with Zhao Qingquan. These two sections will be followed by a discussion of the merits of the book, which are many and varied.

The *literati* in Chinese culture were learned civil servants who had passed rigorous literary examinations. Most wrote poetry as a means of self-expression. Many fewer *literati* were accomplished painters than were poets. Robert Eno, a scholar of Chinese history at the University of Indiana, lectured on the *literati*. He observed that throughout China there were always many *literati* who either painted on the side, while playing the role of scholar-officials, or who, through wealth, could afford to devote themselves fully to the art of painting. The notions of integrity,



**Figure 2**, “A Noble Scholar,” Five needle pine. Designed by Zhao Qingquan.

**Figure 3**, Drawing of pine from the *Mustard Seed Garden Painter’s Manual*.

**Figure 4**, “Out of Mountain Passes,” Sargent’s juniper. Designed by Zhao Qingquan.

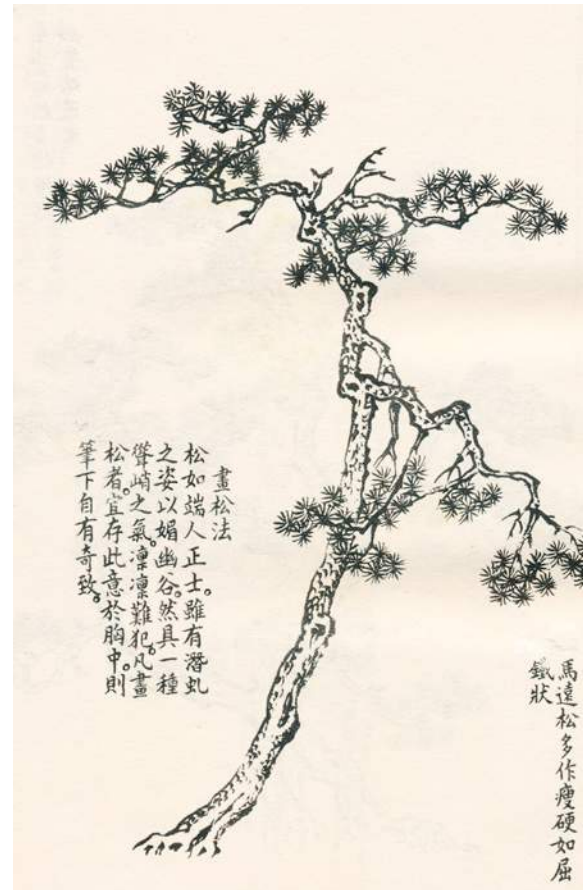


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nobility, and simplicity are characteristic of *literati* culture. These same characteristics are often found in *literati* penjing and inform the present work. The centrality of *literati* virtues is sufficiently important that the penjing chosen for the cover photograph is named “Sharp Sense of Integrity.” The penjing depicted in **Figure 2**—“A Noble Scholar” is also expressive of the *literati* ideal. In his lecture, Eno goes on to observe:

“*Literati* painting was conceived as a mode of painting through which the Confucian *junzi* (noble person) expressed his ethical personality. It was much less concerned with technical showiness. *Literati* painters specialized in plain ink paintings, sometimes with minimal color. They lay great emphasis on the idea that the style with which a painter controlled his brush conveyed the inner style of his character—brushstrokes were seen as expressions of the spirit more than (they) were matters of composition or skill in realistic depiction.”

Consider the simplicity of the rendering in **Figure 3**. It depicts a pine and was taken from the culturally iconic *Mustard Seed Garden*

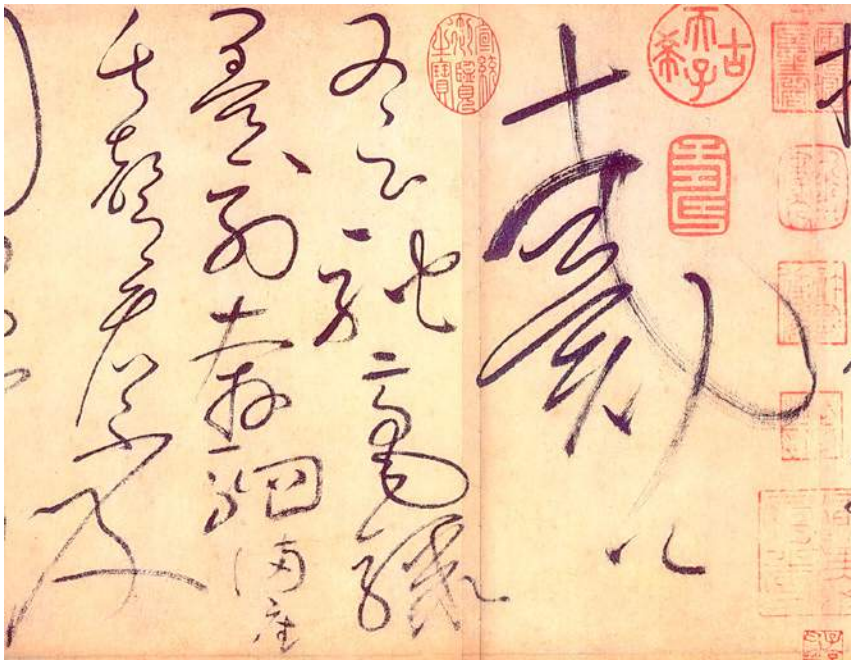


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**Figure 5**, A favorite calligraphy of Brook's from the calligrapher, Huai Su.

**Figure 6**, A favorite painting from the artist Ma Yuan.

**Figure 7**, Plum inspired by the poem: "Tens of thousands flowers come into my eyesight; two or three pieces only touch my heart." (*Ode to the Plum*, by Li Fangyin, Qing Dynasty (1644-1911). Designed by Zhao Qingquan.

**Figure 8**, "Exploring in Mist," Chinese red pine. Designed by Han Xuenian.

**Figure 9**, "Brilliance in Autumn" Japanese firethorn. Designed by Zhao Qingquan. Deciduous trees are not used as frequently as conifers in literati. As this tree illustrates, they may be used and have breathtaking results.





Some years ago, Brook was asked in an Art of Bonsai Project interview: “When creating *literati*, what must the artist consider and if you could only teach one thing about *literati*, what would it be?” Brook Responded: “One’s own feeling.”

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*Manual of Painting*. Such drawings can easily be seen to inspire penjing. There is an abstract structural relationship to the penjing depicted in **Figure 4**. The deeply personal dimension of the present book is one of its strengths. Examining some of Brook’s thoughts on this personal connection is revealing.

The author, William Gibson, asserted that who we are, who we become, and what we produce, is in large part the combinatorial product of the people and ideas with which we surround ourselves. Brook would certainly include poetry and art within the embrace of Gibson’s thoughts. Brook’s father was always extremely fond of penjing, and other Chinese traditional arts such as poetry, painting, and calligra-

phy. Brook’s mentor, Mr. Xu Xiaobai, was well-versed in classic Chinese arts and culture as well as penjing. He freely acknowledges that both of his mentors had a profound impact on him. Brook learned to appreciate penjing at the same time he was developing preferences in other artistic domains. He recalls that his first encounter with the *literati* style forty or more years ago was in a book illustration of the monk SuRen. He was intrigued by the ultra-simplicity of that rendering, which suggested an underlying richness. Brook reports that he has always pursued simplicity in *literati* and in other styles of penjing.

For example, Brook reports a particular fondness for the calligraphy of Huai Su—a wonderful example

**Figure 10**, “Companionship”  
Five needle pine. Designed by  
Zhao Qingquan.





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**Figure 11**, “Dancer” Five needle pine. Designed by Zhao Qingquan.

**Figure 12**,  
A. 2006. B. 2013. C. 2014.  
“Heaven Ascent” Sargent’s juniper, Designed by Zhao Qingquan. Presented at three times.

of which is seen in **Figure 5**. He counts as a favorite the painting of Ma Yuan presented in **Figure 6**. Poetry is part of the equation too. Brook provided an example that I found particularly evocative, actually spiritual. It involves a short poem that he translates “Tens of thousands flowers come into my eyesight; two or three pieces only touch my heart.” (*Ode to the Plum*, by *Li Fangyin*, *Qing* Dynasty (1644–1911)) Brook remarks that although the poem is attributed to the flower, it carries transcendent meanings that go well beyond the plant. The aesthetic of simplicity in this poem applies to all *literati* style penjing—especially with the plum that Brook offered as an illustration of how poetry inspires his art **Figure 7**. The intimate relationship between the poem and the tree compellingly illustrates how penjing derive from a cultural tradition and are transformed from the representational to the evocative and original by the artistry of the master.

*Literati Penjing: Chinese Bonsai Masterworks* is a remarkable work within the bonsai literature in that it deals with a single style or genre. It illustrates surpassingly well the cultural foundation supporting artistic transformation. It is copiously illustrated and the reader/viewer receives an astutely constructed immersion course in the *literati* style. The first

chapter provides a discussion of penjing aesthetics similar to that provided in previous works. Similar but different. The principles are the same but they are applied exclusively to *literati*. Somehow, this sharpens the focus. **Figure 8** depicts a Chinese red pine designed by Han Xuenian that Brook uses to illustrate the use of space in *literati*. He describes a “proud loneliness” and points out that the simplicity of the style has nothing to do with the lack of sophistication as is patent from the example provided.

The tightness of the perspective provides a very nuanced and sensitive discussion of aesthetic criteria that was beyond expectation. I expected overlap, however, the shared elements were greatly overshadowed by the focus. The familiar aesthetic criteria were distilled in a way that revealed their true essence. This is a valuable chapter indeed.

I shall skip over the second chapter until the end of the review. The remaining chapters are practical, dealing with Basic Techniques, Projects, Display Techniques, and Care and Maintenance. I typically find chapters similar to these to be of lesser interest, as there is substantial redundancy with other works. However, with the present work the tight focus on *literati* offers significant insight into methods and issues most pertinent to this style. Some of these techniques are not part of the “standard curriculum” I find myself eager to collect some specimens and to begin learning some of the techniques presented. These chapters also allow Brook the opportunity to demonstrate his astonishing artistry as his trees are often used to illustrate didactic points. See, for example, **Figures 9, 10, and 11**. I believe two things that stand out in these chapters, beyond the focus on a single style, deserve comment. Brook has provided an extremely useful species guide for tree species suitable for the *literati* style. This had me thinking of some species in ways that were novel to me. Secondly, I particularly benefitted from the fourth chapter—Projects. It offers a chronicle of the development and styling of twelve different trees. I recall when I first encountered the progressions presented by Walter Pall. They offered such insight. I spent countless hours pouring over these progressions. The twelve progressions that Brook provides are beautifully illustrated and fully described. **Figures 12 a, b, and c** present three stages in the development and refinement of “Heaven’s Ascent.” There is something of the concept of critical mass here. Most books that present progression seek variety. The presentation of progressions for twelve trees—all *literati*—has a powerful yet refined impact. This is a chapter to study.

Chapter 2 is a *tour de force*. My career has largely been as a professor. This chapter on the Cultural Origins of *literati* penjing would be at the top of my required readings list. Many of us who are in the thrall of bonsai know that they originate in particular cultures and that cultural influences are



synthesized and transformed by the artistry of the master. What results is an original and evolving artistic expression. There is a core of invariance—the deeply held cultural values—amidst the change in artistic expression. In correspondence, Brook observed that as time passes, modern *literati* are never again the same as their historical counterparts. The art works cannot be identical. However, they can and do share a commonality of style, and similarity of temperament and aesthetic emotions. Chapter 2

The presentation of progressions for twelve trees, all *literati*, has a powerful yet refined impact.



12 A



12 B



12 C



He was intrigued by the ultra-simplicity, which suggested an underlying richness. Brook reports that he has always pursued simplicity in literati and in other styles of penjing.



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**Figure 13**, “A Distant Gaze” Japanese black pine. Designed by Zhao Qingquan.

**Figure 14**, facing page “Pine Whisper on Moonlit Night” Japanese black pine. Designed by Xu Haa.

presents the cultural origins of *literati* in a manner that is erudite yet accessible and engagingly educational. It illuminates the cultural core not as an anchor but as a springboard. In correspondence, Brook was asked, “What one thing about the *literati* style would you want to communicate to a child studying penjing?” He replied, “Penjing is not merely a re-production of nature; it is seen more as a statement of artistic aspiration.” Brook aspires to the artistic. His book is extraordinarily informative—it reflects depth, learning, and wisdom.

The illustrations do not simply accompany the words—they magnify them in the same way that

the names given to the *literati* create wholes greater than the sum of their parts. Consider **Figures 13 and 14**, “A Distant Gaze” and “Pine Whisper on Moonlit Night.” Knowing the names—given so poetically—as we contemplate the artistic expression of the trees, is an enriched experience. The richness reflects the values and culture of the *literati* scholars. The scholars and the culture provide shoulders for those with artistic aspiration to stand upon. In his penjing and his writing, Brook has stood on these shoulders and his reach has been exceedingly high. 🌲







# Searching for Stones in Puerto Rico

By Budi Sulisty, Indonesia



**P**uerto Rico is a small island in the Caribbean with a tropical climate just 18 degrees above equator. The eastern part gets a lot of rain and gradually gets less and less, becoming a dry region in the west. It is very unique to see such a dramatic change, even though from east to west it is only around 100 miles, whereas from north to south it is 35 miles.

Last May I went to Puerto Rico for a bonsai convention and workshop and I had a chance to explore the island. From my previous visit I have known that there are a lot of good stones in Puerto Rico. I really wanted to see the place where collectors look for prized stones. Fortunately my friend and stone collector, Omar Rojas, offered to take me there. After a short drive, we were in stone collectors' paradise, on a sea shore in the south of Puerto Rico not far away from the city of Ponce.

Here are some of the stones from this trip. Some were given to me by Puerto Rican friends and others are shown with finished bases or presented in trays. 🌿

*Top;* I walked along the coast to look for nice stones for almost four hours.

*Bottom;* There are countless stones along the beach







*Top left;* A pattern stone found at that time.

*Top right;* A happy moment finding a nice stone on the beach

*Middle left;* A "parrot" or could be a phallic stone, given by a friend in Puerto Rico

*Middle right;* A gift of a nice small hut from Mr. Omar Rojas

*Inset, lower left;* A cave stone on a suiban

*Bottom;* A long range of high land











*Facing page, top;* An interesting ship  
*Facing page, middle;* Mountain on a plateau in a  
 suiban  
*Facing page, bottom;* A dry waterfall flowing out  
 from the hole of the mountain

*Top left;* A small house  
*Top right;* Note the small bridge connecting the  
 first peak with the second one  
*Middle;* An interesting shelter under the peak  
*Bottom;* A nice black mountain stone with a  
 beautiful patina







## My Bonsai are Getting Older

*... and so am I*

By Lew Buller, USA

The history of bonsai culture in Japan has been not to let the trees die, but rather to transfer them to the next generation to take care of.

**T**he story is told that when Justice Oliver Wendell Holmes was 90, he was walking down the street and saw the nice ankles of a woman wearing a flared skirt. He commented “I wish I was 70 again.” While I’m only 81, I understand how he felt.

The expression “Old age is not for sissies” gives only a general idea, not the specifics of the problem. Old age brings not only infirmities, but also painful decisions. In my case, one of the decisions was what to do about the bonsai that were becoming increasingly difficult to care for. Mixing soil had become a problem; physically lifting a heavy bonsai out of the pot had become an impossibility, and I was faced with the question of whether I should let them die with me or make some other arrangement.

The history of bonsai culture in Japan has been not to let the trees die, but rather to transfer them

to the next generation to take care of. I spent a week volunteering at the National Bonsai Arboretum in Washington, DC and had the opportunity to work on a 300-year old pine. It was a gift from the people of Japan. Over three feet tall (it couldn’t be kept small forever), it reflected the care bestowed on it by more than 10 generations of bonsai artists.

Clearly, I had an obligation to pass my trees on to someone who could take care of them and continue their development. After considerable discussion with my wife, she was in agreement that it was time to pass them on. I asked a long-time acquaintance who runs a nursery in the greater Los Angeles, California area to take all but a few of my favorites. I expected him to sell them, but I also knew he would set a price that would discourage beginners, and perhaps some intermediate hobbyists from bidding on them.

*Top left;* I spent a week volunteering at the National Bonsai Arboretum in Washington, DC and had the opportunity to work on a 300-year old pine.

*Bottom left and right;*

This *Ficus benjamina* ‘Little Lucy’ clump that is 22 years old, was already started in a small round ceramic pot when I bought it in 1993. When I got around to photographing it in 1999, it had grown a bit.

The photo on the right shows what it looked like in October, 2015, 29” tall and 23” wide.





Top left and right; This photo of the tiny informal upright boxwood appeared in a bonsai magazine in 2000. In October, 2015, it is still only 10" tall from the top of the pot to the top of the tree. Aren't bonsai supposed to look like survivors? This one is. Look at the bark and you can see the fissures are much deeper.



If it is kept trimmed back hard, the leaves will reduce to about the size of the 'Morris Midget'. The small size is the result of restricted root space, infrequent transplanting, and strong pruning. The top could be shortened an inch.

Middle left and right; The other boxwood, acquired in 1984, appears on the back cover of *Saiki and Art*. On the right is how it looks in October, 2015. Both the informal upright and the slant style are *Buxus microphylla japonica*.

Ultimately, my wife and I concluded that any bonsai materials I did not expect to use in the near future should also go. That meant pots, stands, slabs, wire, and everything except my books. They went. If you are thinking I was standing there crying to see them go, you're wrong. I was filled with a great sense of relief that someone else would get to enjoy them and that I would not have to struggle and stagger around to water them or put them in the recycle bin if they died.

The few trees that I kept are at the left end of our deck, take no more than 5 minutes to water, can be trimmed readily with scissors, and can be transplanted by cutting wedges out or by coring around the roots. All of them have appeared in articles in one bonsai magazine or another. None of them are show-ready at the moment. From smallest to largest, they are two small boxwoods, a 26-year-old bougainvillea cascade, an Orange King bougainvillea tanuki, the top-dominant *chorisia speciosa* started in 1986 that I have fought with for at least 25 years, and a *ficus benjamina* 'Little Lucy' clump that is 22 years old.

What will happen to them when I can no longer care for this small number? In recent years a bonsai enthusiast 40 years younger than I am has been helping me and learning. That's where they'll go.

If I were to make only one suggestion, it would be to make arrangements to pass your bonsai on to someone else. A woman acquaintance of mine in Santa Barbara, California did this by inviting her friends over to choose a bonsai from her collection and take it home. It solved two problems: how to reduce her work load and how to make sure her bonsai lived on.

Henry Rand Hatfield, an early theorist in Accountancy, said "All machinery is on an irresistible march to the junk heap." So are we. Most of us don't like to think about that, but there's no sense in being like the proverbial ostrich and burying our heads in the sand. If you have the forethought to plan for a will, then plan for the future of your bonsai.

The second suggestion would be not to get in over your head. A man here in San Diego liked bonsai but had no ability to grow them. So he bought them. He paid high prices for good bonsai but had no idea what to do with them. Thieves helped him get rid of some of them so he had cages made that would keep the remainder safe. He hand-watered them as long as he could but when I offered to set up an automatic watering system, he declined the offer. The result: the collection died.

I did not want to get in over my head. My skills never progressed beyond the intermediate level. Although I live in California where California junipers are available, I never attempted to dig one or own one. Learning how care for a new species inevitably runs the risk of killing one or more and I couldn't see doing that to these old trees that can live to be far more than a hundred years old.

When the time comes to pass your bonsai on to another enthusiast, you may want to take photos of them to remember them by. Or better yet, take annual photos and use them in a PowerPoint presentation if you have the software. If you haven't done it yet, buy a camera and learn to use it. Digital cameras now capture the date and time of the photos taken, eliminating the need to add them to the caption on the photo. It will improve your designs as you can look at your trees without being distracted by the foliage.

My wife and I have used the most photogenic bonsai—a different one for every year—on our Christmas cards. Here's our card for 2015. 🌳







*Top left;* Keiichi Fujikawa is the second generation owner of Fujikawa Kouka-en and is one of the most respected bonsai nurserymen in the Kansai area of Japan.

*Top right;* A view of Taisho-en, November 2012, where Mark and Ritta met Maarten van der Hoeven, the owner of Bonsai Plaza in Delft, Netherlands.

*Bottom left;* Kokonoe and Ritta, November 2012, Kouka-en. The first time Mark and Ritta saw their tree.

# Mark and Ritta Bring Kokonoe Home

## Importing bonsai trees from Japan to Europe

By Kath Hughes, UK. Photos courtesy Mark and Ritta Cooper, UK

It was in November 2012 that Mark and Ritta privately visited Fujikawa Kouka-en Bonsai Nursery for the first time. Keiichi Fujikawa is the second generation owner of Fujikawa Kouka-en and is one of the most respected bonsai nurserymen in the Kansai area of Japan. Fujikawa's nursery is located not far from the town of Ikeda, which is north of Osaka, and is usually home to several foreign students of bonsai. Keiichi Fujikawa's reputation was already well known to Mark and Ritta, and they had admired his trees for many years prior to their first visit to Kouka-en. They had always been impressed by how well his trees were presented for sale in the sales area of Taikan-ten, a show held in Kyoto annually, which they had visited many times before.



Taikan-ten is their favorite bonsai show in Japan, and in their eyes only surpassed by Kokufu-ten. They had spoken many times at past exhibitions to two of Fujikawa's students from the USA, Bjorn BJORHOLM and Owen Reich.

Both were very excited at the prospect of visiting Kouka-en for the first time during their planned trip in November 2012. The day of their visit was sunny with crystal clear blue skies...perfect! They travelled by train and taxi to the nursery. On arrival, and after saying their hellos to everyone, they began to look at the trees. As in many bonsai nurseries in Japan, numerous clients' trees were being cared for in a dedicated area. The number and variety of species of bonsai for sale was impressive, as was the range of sizes.

They were particularly impressed by several *goyomatsu* (Japanese white pine or *Pinus parviflora*), and two were moved indoors for them to take a closer look at. One tree in particular, a Kokonoe—a variety of Japanese white pine—greatly appealed to them both, however these trees were not available for export yet as they hadn't completed their two years of quarantine in the nursery; in any case they thought it was not possible to arrange export to the UK.

Nonetheless they spent a thoroughly enjoyable day at the nursery and eventually, as daylight was fading it was time to return to their hotel. During the train journey back to the hotel in Kyoto, with the images of the trees they had seen at Kouka-en still fresh in their memory, they began to think how they could, *maybe, possibly*, arrange to get a tree home from Kouka-en in Osaka to the UK. A few long distance phone calls to the UK were made to see if it was possible to import a bonsai to the UK privately. It transpired that it certainly wasn't going to be easy, nor cheap.

Many bonsai hobbyists perhaps don't appreciate that Japanese bonsai nurseries must have a license to export bonsai, and not all bonsai nurseries in Japan have this. So, although the process of buying and importing a tree may sound straightforward, it certainly isn't.

### A chance encounter with a Dutch friend

However the thoughts of a previously scheduled visit to one of their favorite nurseries the following day, the famous Taisho-en in Shizuoka owned by Nobuichi Urushibata, were beginning to loom large in their thoughts. They had visited there many times before. Many shohin bonsai enthusiasts will know of Taisho-en, but Urushibata San and his son Taiga keep a wide range of bonsai from *mame* to large trees.

On arrival at Taisho-en, they noticed that a bonsai friend of theirs from the Netherlands was already at the nursery, Maarten van der Hoeven, the owner of Bonsai Plaza in Delft, Netherlands. Of course Maarten speaks Japanese which is an important skill if you want to do business in Japan.

They chatted with Maarten about what they had done so far on that trip to Japan, and what their plans



were for the next few days. Oddly enough, Maarten was planning to visit Mr. Fujikawa at Kouka-en the following day. Mark and Ritta said that they had visited there just the day before and had seen some great trees, and explained their plight regarding the export of bonsai from Japan into the UK. To their surprise and delight, Maarten said that he may be able to help, and invited them to visit Kouka-en with him the following day, and maybe he could sort something out. Was this fate playing its part here?

They immediately changed their travel plans for the following day, and plans were made to meet up with Maarten in Osaka and to travel together to Kouka-en. They all arrived at Kouka-en after a short taxi ride from the local station. Mark and Ritta were mindful that the prime purpose of Maarten's visit was to buy special trees for his business. So whilst Maarten focused on business, Mark and Ritta took the opportunity to have another look around at the bonsai and to explain to Keiichi Fujikawa's team why they had returned just two days after their previous visit! Once Maarten had completed his business, he spoke with Mr. Fujikawa to explain what Mark and Ritta wanted to do. The good news was that in principal this was all possible. Great!

### Green tea, a white pine and Taikan-ten

They had both agreed that their favorite tree was still the *goyomatsu*, a Kokonoe, which they had seen two days previously. Maarten confirmed that this was a very good choice too. After further and careful inspection, much discussion, and several cups of green tea, a price was agreed with both Keiichi and Maarten.

The tree needed to remain in Japan for a further year to complete its quarantine period. They agreed that the tree would be left at Kouka-en for the following year, 2013, and then it could be exported in 2014 by Bonsai Plaza. There would be a modest fee for the care of the tree during this time in Japan.

It was soon after this discussion and with some translation help from their friend Bjorn BJORHOLM

Kokonoe was put on display at Kouka-en in anticipation of our second visit in January 2013.





Top; Ritta preparing the *kusamono* to accompany the Kokonoe at Taikan-ten exhibit.  
Middle; Mark meticulously cleans the pot.  
Bottom; The Kokonoe on display at Taikan-ten.



that Mr. Fujikawa suggested to Mark and Ritta that they should consider submitting the tree for exhibit at Taikan-ten in 2013.

This came as a pleasant and unexpected surprise to them both, that Mr. Fujikawa considered the tree to be of high enough quality. The details and costs of doing this were discussed. Mark and Ritta thought that this would be a once in a lifetime experience for them, and they quickly agreed to do this.

In Japan, the exhibitor has to pay a fee to exhibit a bonsai at a top show, and these fees can often run into hundreds of dollars. They also felt it would provide a good excuse (if one were needed!) to visit Japan and Kouka-en again!

They left Japan later that month after visiting the 32nd Taikan-ten show 2012, with the exciting thought of seeing their tree in the 33rd Taikan-ten exhibition in November 2013. A few months passed, and in January 2013, it was time to visit Japan again. The prime purpose of this trip was to visit the famous Gafu-ten shohin bonsai exhibition in Kyoto (held in the same venue as Taikan-ten), and to go to the Meifu-ten show in Nagoya as well. Of course they scheduled in a visit to Kouka-en to see their white pine and to see Keiichi Fujikawa and his team. On arrival, they were delighted to see that their tree was displayed in the *tokonoma* in the reception area. Despite it being early January, it was a surprisingly sunny and pleasant day.

During the coming months of 2013, Mr. Fujikawa kept them up to date via Bjorn, and Bjorn sent them a photo of the tree after repotting.

As an enthusiastic and very competent couple, they always carefully prepare their trees for show themselves, and they both thought it would be something special for them to have input into the preparation of their tree for Taikan-ten. They weren't entirely



sure how well this request would be received by Mr. Fujikawa, as customers do not normally participate in this part of the process. In Japan it is the norm for professionals to prepare trees for exhibitions, find suitable pots, arrange transport, and often, to organise things like display tables and companion items. They discussed this idea with Bjorn who then discussed this with Keiichi Fujikawa. This was all OK, and Mark and Ritta fixed a date for them to visit the Kouka-en nursery prior to the Taikan-ten exhibition which was scheduled for the last weekend in November.

A few days before Taikan-ten they spent a whole day at Kouka-en preparing their tree for the show. The first discussion with Mr. Fujikawa concerned a proposed display design. This involved the choice of table, careful consideration of the “direction” of the tree, and choosing a companion planting. After a little experimentation and some discussion, a final display layout was quickly agreed upon. The next steps were thoroughly cleaning and lightly oiling the pot (with camellia oil), carefully applying moss to the whole of the soil surface with moss creating a nice flat “lawn” of moss, and then strategically adding some lichen to the nebari. Of course the tree’s foliage received a few final detail “tweaks” to ensure that the foliage pads looked their best. Owen Reich helped and advised us during the day, but they were always under the watchful and avuncular gaze of Keiichi Fujikawa who politely guided and advised them. Bjorn occasionally took some video which subsequently appeared in his “Continuum” DVD.

### A proud moment and a warm reaction

Soon it was time for the show, and as Mark and Ritta were staying in Kyoto only a short subway journey and a short walk to the venue, the Kyoto International Exhibition Hall, Miyakomesse. The venue is close to the famous Heian Jingu Shrine. At the show entrance they showed their entrance tickets kindly provided by Keiichi Fujikawa and they made a beeline for their exhibit, number 128. They were delighted and proud. It looked great! Every item on exhibit had an information label written in Katakana characters. Mark and Ritta’s exhibit labels informed viewers of their nationality, their phonetic names, and a description of the tree/pot and companion item. All the trees are carefully watered and cared for at the exhibition by professionals.

It surprised Mark and Ritta how many complimentary comments they received from Japanese hobbyists, particularly as it is so unusual to see an exhibit owned by *gaijin* (foreigners). In fact, they were amongst a very small handful of foreigners who have ever exhibited at Taikan-ten. It was at a Taikan-ten exhibition some years ago that Mark and Ritta first met Mike and Amy Blanton from Tennessee, USA, who were exhibitors there. Thinking back to that time, Mark and Ritta were impressed and inspired by Mike and Amy’s achievement, but sadly Mike is no longer with us.



Top; Maarten van der Hoeven of Bonsai Plaza with Mark, Ritta and Kokonoe at Taikan-ten.



Middle; Exhibit goers are curious about the gaijin or foreigners exhibiting at Taikan-ten. Exhibit labels informed viewers of their nationality, their phonetic names, and a description of the tree/pot and companion item.



Bottom; Yuri Hayama, Kuoka-en apprentice, at the Kuoka-en sales stand at Taikan-ten.





Mark and Ritta received a message saying the voyage had encountered unusually bad storms. Some sea containers were badly damaged and a few had even been lost overboard!

The show ran for four days, which for Mark and Ritta went very quickly. In the afternoon of the last day, they had to leave the show to travel back to Tokyo to catch their flight home to the UK. They said their farewells to everyone they knew, and of course their thanks and appreciation to Keiichi Fujikawa, Bjorn, Owen, Maeoka, Yuri and Dario.

### The long and risky voyage from Japan to the Netherlands

Christmas 2013 and New Year's Day soon came and passed, and during the early weeks of 2014 they kept in touch with Maarten regarding the progress of their tree's proposed export from Japan via a refrigerated sea container. This is not a risk free process. Most bonsai hobbyists aren't aware of the risks that buying and exporting bonsai entails. For Mark and Ritta there were risks (albeit small) associated with leaving a living tree in Japan for a year, also the risks associated with transportation and care whilst at the show, and then the journey from the nursery to licensed exporters premises. After that it would be transported to the docks, packed into a sea container with many other trees, and travel by sea to Rotterdam in the Netherlands, taking many weeks at a time of year renowned for storms. Finally it would be taken by truck to Bonsai Plaza.

The following weeks slowly passed, and Mark and Ritta realized that their tree having been at sea for

more than a month now, must be nearing its destination. They received a message from Maarten that he'd been advised by his shipping company that the voyage had encountered unusually bad storms, and that some sea containers were badly damaged and a few had even been lost overboard! The boat would also be making an unscheduled stop to assess the damage. Thankfully, it transpired that all was well with the Bonsai Plaza's container that Mark and Ritta's tree was in. The tree eventually arrived safely in the Netherlands and it was placed with all the other evergreen species in Bonsai Plaza's specialised quarantine facilities where it stayed for the months legally required.

In early summer 2014 Mark and Ritta visited Maarten in Delft to collect their tree. Fortunately, Taiga Urushibata was in Europe at this time and they arranged to attend a private workshop with him at Maarten's home at the same time. Son of Nobuichi Urushibata, Taiga is the second generation of Urushibatats working at Taisho-en, the family nursery in Shizuoka, Japan.

The Kokonoe pine was in good health and many new shoots were evident. They took the opportunity to do a little light trimming work on the tree with Taiga's guidance, made plans for its future. The idea of entering the tree for the Noelanders Trophy in early 2015 was planted. This exhibit is viewed by many as the premier show in Europe.

*Left;* Taiga and Kokonoe. In 2000 Taiga Urushibata became apprentice to Mr Masahiko Kimura and in the six years he worked with the great master, Taiga went on to develop skills at a very high level. Indeed Mr Kimura always rated Taiga as one of the best apprentices he had ever had. Mark and Ritta were able to attend a private workshop with him at Maarten's home.

*Right;* Mark and Taiga defoliating an elm.

*Bottom left;* Ritta's turn to remove some leaves.

*Bottom right;* Mark and Maarten loading the Kokonoe for the trip to the UK.





The following day the Kokonoe pine was loaded into their car for the final stage of its journey. It was carefully driven the 450 miles back to the home of Mark and Ritta in the UK via the Eurotunnel, the undersea train tunnel that connects Folkestone in southern England with Calais in northern France. The tree was fed and nurtured during the following months by Mark and Ritta, and then late in 2014 they decided to apply to enter this tree into the 16th Noelanders Trophy, be held in Belgium in February 2015. They also applied to enter a five-tree shohin display.

Both their proposed exhibits were accepted, and subsequently they took their trees to Belgium in February to the show at its new and bigger venue.

### A happy ending

The good news was that both their exhibits won awards! Mark and Ritta were surprised and delighted! Their shohin display won the First Prize for Shohin, and their Kokonoe white pine won a prestigious nomination award too. This was the second time in a row that they had won the top prize for shohin at this event, despite the high standard of the entries.

The tree is now in their care at their home in the UK and growing well. It will be re-potted next spring into a Gyozan pot.

Having managed the task of importing a tree to the U.K. they have since found other trees in Japan that they have imported via Bonsai Plaza. This great experience to acquire a treasured possession was well worth the effort, for the rewards were many, and the memories are priceless. 🌲



Top; Certificate acknowledging Kokonoe's nomination.

Right; Mark and Ritta's first prize 5-tree shohin display at Noelanders Trophy. Photo by Willie Evenepoel, Belgium.

Bottom; Kokonoe and companion plant at the Noelanders Trophy, Belgium. Photo by Willie Evenepoel.





## BCI Awards at the 2015 Convention, Guangzhou, China

### Certificates of Appreciation

Two certificates of appreciation were awarded at the 2015 BCI convention in Guangzhou. The first one was presented to Rosemarie Voelker of Gulf Breeze, Florida for her leadership in managing the social media BCI Face Book page. Rosemarie is an excellent photographer and frequently travels worldwide to bonsai events. Her many postings on the BCI Facebook page have resulted in greatly increasing the number of visitors and raising the awareness of BCI worldwide.

The second certificate of appreciation was awarded to Mr. Chen Chang of Guangzhou, China. Mr. Chang is President of the Panyu Chu Kong Steel Pipe Co., Ltd. and also President of the Guangzhou Penjing Association. Mr. Chang was a major supporter of the joint BCI/ASPAC convention in Guangzhou, a leader in the BCI-China program, and a major collector and artist of Chinese penjing.

### Meritorious Service Award

This award is given to an individual or club that has contributed significantly to BCI over many years. Thomas S. Elias, President of BCI was the recipient this year in recognition of his service as president during the last three years and for his long-term contributions to the *BCI Bonsai Magazine* and the *Bonsai & Stone Appreciation Magazine*. As president, Tom implemented a board-approved annual budget along with realistic income projections. He also worked to increase income through auctions, donations, and sales of books. A surplus of income over expenses in BCI operations in the last three years has greatly improved BCI's financial position. Tom worked with others to improve the BCI website and make better use of social media to promote BCI. He, along with several board members have succeeded in reversing the decline in membership and is growing BCI individual and club memberships in several areas of the world, especially in Asia where the largest number of bonsai hobbyists are located. Tom was also the recipient of BCI's Writer, Photographer and Artist Award in 2001. He has been a regular contributor since 1999 of over 25 articles plus several books reviews and news items to *Bonsai Magazine* and its successor *Bonsai & Stone Appreciation Magazine*.

### BCI Artist, Writer and Photographer Award

The recipient of this award is Canadian bonsai enthusiast Dr. Michael Collins McIntyre for his many excellent articles in *BCI Bonsai & Stone Appreciation Magazine* over the last three years. Mike loves telling a story as much as our readers enjoy hearing a good one. Through his engaging accounts, Mike has written about fine art, reviewed important books and has covered the work of bonsai artists. Here, in his own words, is his reaction to this award—another story we think you'll appreciate.

"It all started with won ton soup; actually, its absence. I had gone to Winnipeg's historic Exchange District on a cold, raw day for some of the glorious and warming won ton soup offered at Ken Hong Restaurant. It was closed for renovations. I was disconsolate. I decided to make the best of things and browse the area. I came across a gallery that I didn't know—Pixel's 2.1—and inside encountered some absolutely stunning photographs of Huangshan. My first thought was that the bonsai community needed to see these photographs. I contacted the artist, Tse Li Luk, and told him what I had in mind. He agreed to supply the photographs. BCI Editor, Joe Grande, accompanied me on a second visit and was receptive to the idea of my submitting an article. It was accepted. I enjoyed the writing immensely. Writing has been something that, as a psychologist and professor, I have loved for my entire career. More than the writing though, I loved the friendship that Tse Li and I developed. It has been the friendships and the stories told by great artists that

*Top;* Rosemarie Voelker receiving a BCI Certificate of Appreciation for her leadership in managing the social media BCI Face Book page from BCI President Tom Elias.

*Middle;* The second BCI Certificate of Appreciation was awarded to Mr. Chen Chang of Guangzhou, China—a major supporter of the joint BCI/ASPAC convention in Guangzhou, a leader in the BCI-China program, and a major collector and artist of Chinese penjing.

*Bottom;* BCI 1st Vice President Glenis Bebb and BCI Executive Director Helen Su present Thomas S. Elias, President of BCI, the Meritorious Service Award in recognition of his service as president during the last three years and for his long-term contributions to the *BCI Bonsai Magazine* and the *Bonsai & Stone Appreciation Magazine*.



have captured my heart and ignited a desire to share them with the bonsai community. I gravitate to narrative. I love stories and think they are able to communicate the emotional connections that make true art come alive. I have had the opportunity to write about wonderful work in the essays and reviews that I have had published. Interviewing to find the story behind the work involves genuine interaction and openness—at times, intimacy. Artistic aspirations are, after all, close to the heart. Seeds of friendship have been sown and have taken root.

I have to mention my deep friendship with Jonathan Singer. Jonathan is giant of man who towers over most scenes. He is also bigger than life—one minute brash and, perhaps, beyond confident, the next tender. He plays life large, it would be difficult to invent a fictional character of his many dimensions and remain credible. He is a dear friend—I enjoy the ride. The two books of his and his collaborators that I have written about *Fine Bonsai: Art and Nature* and *Spirit Stones: the Ancient Art of the Scholar's Rock* are monumental. They provide compelling evidence of Jonathan's artistry and have brought me into contact with many others who are involved in his story. I remember, for example, quite vividly Bill Valavanis's stories of guiding Jonathan through Japan. I also had occasion to listen Kemin Hu describe her love of stones as entailing a deep devotion to family history. Without my writing, I would not have had these experiences. I feel privileged and grateful both to have had them and to share them in print.

I have been taught much in all kinds of ways. Tom Elias's consummate scholarship has shown how much can be known about the cultural and historical dimensions of bonsai and of viewing stones. Walter Pall offered, by personal example, how to allow trees to express their own identity and Jim Doyle demonstrated compellingly how a community can develop that both embraces and challenges each member.

I want to express gratitude to my editor, Joe Grande. The layouts illuminate and magnify content and elevate the impact of the articles. I also would like to thank BCI and the editorial board for the latitude I have enjoyed. Each article has somehow provided the impetus for the next. Potential articles now extend toward the horizon. Writing has been fun, it has been enriching, it has been its own reward. I am, however, deeply touched and warmly appreciative of receiving the BCI Artist, Writer, and Photographer Award. Recognition for doing what one loves is special. Behind this special recognition there is a very special group of people who share in this award. I first pursued bonsai early in the process of recovery from nearly complete paralysis. The members of the Bonsai Society of Winnipeg not only welcomed me, they held me with kindness and generosity. I am truly grateful for their gifts of friendship, acceptance, and encouragement. There just has to be a story here!" 🌲



**"I have had the opportunity to write about wonderful work in the essays and reviews that I have had published. Interviewing to find the story behind the work involves genuine interaction and openness—at times, intimacy."**  
—Michael Collins McIntyre



## Canadian bonsai artist Norm Haddrick recognized for his many years of volunteer service

By Joan Greenway, Canada

Through the Japanese Canadian Cultural Centre, the Toronto Japanese Garden Club President, Arthur Ikeda, nominated Norman to the Ministry of Citizenship, Immigration and International Trade, and Ontario Honours and Awards Secretariat, in recognition for 20 continuous years of volunteer services, and membership to the Toronto Japanese Garden Club.

This was directly related to his bonsai promotional efforts with Toronto Japanese Garden Club and the Toronto Bonsai Society, since he joined in 1969.

On June 18, 2015 at a Volunteer Service Awards Ceremony, Norman was presented with two certificates, and a 20 year lapel pin, by The Honourable David Zimmer, Member of Provincial Parliament, who was acting for the Honourable Michael Chan, the Ontario minister. This event should stimulate others to share their love of the Art of Bonsai with others.

Norman is also a past member of BCI and has contributed as teacher and artist to many of BCI activities. 🌲



## BCI Awards at the 11th Crespi Cup, Italy

The Crespi Cup continues to be one of the premier bonsai events in Europe, promoting bonsai, suiseki and other Japanese art forms such as origami, the tea ceremony and taiko drums. Crespi Bonsai is a major bonsai nursery offering all that a bonsai enthusiasts could want; bonsai trees, tools, containers, workshops and much more. The nursery houses the Crespi Bonsai Museum and Garden, founded in 1991, and features many important trees and ancient pots. This year's Crespi Cup offered participants free access to all the technical demonstrations, lectures and shows as well as access to the nursery.

BCI Director Massimo Bandera was in attendance and awarded the BCI Excellence Award to Lorenzo Agnoletti for his elegant Black Pine and to Igor Carino for his evocative viewing stone. 🌲



*Top left and right; Lorenzo Agnoletti and his Black Pine, Pinus thunbergii*

*Middle left; Award-winning viewing stone, Igor Carino Collection.*

*Middle right; Luigi Crespi, Igor Carino and Massimo Bandera*



## Vacancy Announcement—BCI Business Manager

Bonsai Clubs International (BCI) is searching for a part-time contract business manager to handle many day-to-day aspects of the operation of this non-profit organization. Additional information on the basic requirements, skills needed, and the specific duties for this position are available from BCI Secretary, David De Groot.

Please note that the incumbent must live in the United States. This individual serves as an independent contractor to BCI.

### To Apply:

Please send your resume and written statement to David De Groot, BCI Secretary, at [degroot@comcast.net](mailto:degroot@comcast.net).

Applicants should send a resume along with a written statement regarding their skills and experiences in writing, communications, and knowledge and use of MS Word, and proficiency in MS Excel software.

The successful contract is expected to begin work on January 1, 2016. The contractor will be paid \$450 per month for the first six months of service. If the work is determined to be satisfactory, the monthly contract payment will increase to \$500.





# A Year in Malaysian Bonsai

By Wong Wah Hung, Malaysia

Our society, Malaysia Bonsai and Suiseki Society (MBSS), would like to share with our bonsai brothers and sisters all over the world the beauty of tropical plants.

Indeed, A Thing of Beauty is a Joy Forever!

Here are some photos of prize winning bonsai at the various shows held by our affiliates in the respective states held this year. Enjoy! 🌳







## Register for *Bonsai in the Garden Learning Seminars* in Michigan

By Pauline Muth, USA

On May 12 to 15, 2016, The American Bonsai Society (ABS) and the Frederik Meijer Gardens and Sculpture Park in Grand Rapids, Michigan, show their commitment to teaching with a weekend of bonsai knowledge and fun. Come and join your bonsai friends at this seminar and learn from some of the most experienced bonsai teachers in North America. Expert instruction and lectures will be provided by Ted Matson, James Doyle, Jerry Meislik, Martin Schmalenberg, Julian Adams, Andrew Smith, Frank Mihalic, Doug Hawley and David Hodgetts.

There are many classes at all levels offered, from novice to advanced. Choose from numerous classes and workshops to select your four classes for the learning seminar weekend. Admission to these classes is by pre-registration only. Registration covers the cost of these four classes/workshops.

Vendor areas, Michigan All State Bonsai Show, New Talent Contest, ABS Awards, John Naka Design Award and Ho Yoku Design Award round out the event. For detailed information and registration forms, visit [www.absbonsai.org](http://www.absbonsai.org). 🌳

## All India Bonsai Summit Held at Bhopal

By Reva Jain, India

Recently, Bhopal had its first All India Bonsai Summit from 2nd to 4th October 2015 to celebrate the Silver Jubilee Year of Bonsai Club Bhopal, and to mark this journey, 25 trees were planted at Red Cross Society. The exhibition was inaugurated by Shri

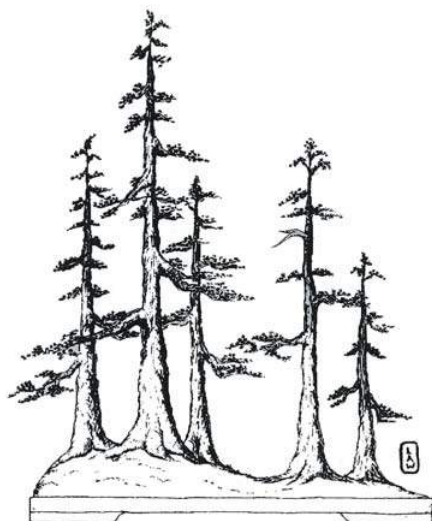
Anthony de Sa, Chief Secretary of Madhya Pradesh. Indian masters and masters from different parts of the globe gave demonstrations and shared their knowledge to widen the scope of learning. Different art forms like suiseki, saikei, forest, formal and informal



# 33rd Annual Spring Festival MidAtlantic Bonsai Societies

April 15-17, 2016

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**Details & registration forms: [www.midatlanticbonsai.org](http://www.midatlanticbonsai.org)**

styles were demonstrated to develop the skills and also to learn how to use their knowledge with a different perspective. Also, under the patronage of Master Budi Darmono Sulisty, the Lake City Bonsai Association and Bonsai Club Bhopal launched Suiseki Foundation with Indian Bonsai Society, Mumbai. It was like a festival celebrating Peace and Prosperity beyond the borders since 2nd Oct was also the Birth Anniversary of Mahatama Gandhi.

Major attractions were the Kokedama weighing 50 kg and Bonsai Haat to bring a common platform from pre bonsai material, ceramics to complete bonsai plants for sale. Apart from this, there was On Spot Bonsai Making Competition and the winners among different categories were awarded. Also, to appreciate the efforts made by the gardeners, gift hampers were given to them as a token of appreciation. Bonsai lovers not only loved plants but also loved to enjoy life at its fullest. Totally different side of artists came up during their Cruise trip, visit to Sanchi and also they there filled with joy when they saw the different folk dances of Central India. In the end, the club has been awarded with the Best Exhibited Bonsai by Bonsai Study Group on Indo-Japanese Association, Mumbai.

There were around 12 States that attended our summit and they were namely: Madhya Pradesh, Chhattisgarh, Karnataka, Tamil Nadu, Orissa, Andhra Pradesh, West Bengal, Uttar Pradesh, Gujarat, Maharashtra, Assam and Rajasthan. 🌲

## Rocknockers of the World Unite at Annual Symposium

Stonework Symposium 2016 is the 14th annual gathering of stonemasons, artists, professionals, patrons and enthusiasts hosted by the Stone Foundation. All are invited to participate in this event—part conference, part workshop, part family reunion—dedicated to the Stone Foundation's mission: To Honor Stone, Stonework, and Stone Art.

Stonework Symposium 2016 is a dual venue event, beginning in San Francisco January 14-17 and continuing in Gualala, on the Mendocino Coast for hands on workshops January 18-28.

The focus of the Program while in San Francisco is the Theory of Stonework in the public realm with an emphasis on Design & Appreciation. Venues include the venerable DeYoung Museum and Scottish Rite Temple. Attendees will then travel north on California's Highway 1 to Gualala where the program focuses on the Practical Application of Techniques, new and old, with an emphasis on Building & Community.

Experience, enjoy and learn from interesting and informative presentations and demonstrations, tours, workshops, informal discourse, communal dining, competitive games, and camaraderie. This event is cosponsored by the Stone Foundation and Gualala Arts Center. More information can be found at [www.stonefoundation.org](http://www.stonefoundation.org) and [www.gualalaarts.org](http://www.gualalaarts.org). 🌲







# INTERNATIONAL BONSAI CONVENTION & EXHIBITION



**15<sup>th</sup> DEC - 18<sup>th</sup> DEC 2016**

Organized by

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## Bonsai and Stone Events Calendar

Find an event near you, or list your organization's event. Use our interactive form to list your bonsai or viewing stone event.

Available at [www.bonsai-bci.com](http://www.bonsai-bci.com) at the bottom of the Home Page and the BCI Resource page. Also available from the pull down menu under Home. Sort events by day, week, month or year. Search for local, regional, national or international events. Log in to list an event.



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# MARCH 17-20, 2016

## 2016 Philippines-BCI Regional Convention And Exhibition

Ayala Triangle Gardens, Ayala Avenue cor Paseo de Roxas Makati City, Philippines

### INTERNATIONAL BONSAI & STONE HEADLINERS:

Dr. Tom Elias	(USA)
Peter Huang	(China)
Min Hsuan Lo	(Taiwan)
Shinichi Nakajima	(Japan)
Xu Wen Ren	(Taiwan)
William Valavanis	(USA)
Ricky Wu	(Hong Kong & China)



**Organizer:** Philippine Bonsai Society, Inc.  
The Natural Stone Society of the Philippines  
**Secretariat:** FMSG Building 9 Balete Drive corner  
3rd street, New Manila, Quezon City, Philippines 1112  
**Telephone:** (63) 2 571-7818  
**Email:** [bonsaipbsi@gmail.com](mailto:bonsaipbsi@gmail.com)  
**Website:** [www.philippinebonsaisociety.org](http://www.philippinebonsaisociety.org)



### Other Highlights:

- Special display with competition of over 350 Philippine Bonsai & Suiseki
- Bonsai Lectures & Demonstrations by international bonsai masters and seasoned Filipino bonsai artists
- Interactive Bonsai Workshop (Simultaneous Hands-on workshop of Philippine trees guided by International bonsai masters.)
- Philippine Fiesta Bazaar
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Hard cover, 200 pages, full color, 250 mm x 247 mm/9.84 x 9.72 inches dust jacket and case, limited edition. Pre-publication cost: \$50.00 Anticipated Publishing Date: January 2016



BCI is honored to showcase our members' best trees and stones. The finalists from our biennial photographic contest, 120 trees and 60 stones, will be presented in a keepsake photo album, representing trees and stones from nineteen countries. Spread the word in your local club, help us promote the treasures in the BCI world and promote international friendships.

- Pre-publication cost: \$50.00
- Anticipated Publication Date, January 2016
- Single copy: Full retail price plus shipping
- Participants in contest who order 2 or 3 copies: 20% discount plus shipping to same address
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*Below;* A limited number of prints selected from the finalists of viewing stones and bonsai trees from all over the world were debuted at the grand BCI Convention in Guangzhou, China in 2015.

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