

promoting  
international friendship  
through bonsai



# bcia

# Bonsai & Stone Appreciation

2016  
Q1

**2016 Philippines/BCI Convention and Exhibition**

**Past, Present and Future;  
The Taiwan Bonsai Creators Association**

**Curse it or Love it; The Brazilian  
Pepper Tree in Bonsai**

**Sojourns in India; Celebration,  
friends, life, bonsai!**

**Alxa Jade & Ornamental  
Stone Tourism Festival,  
Mongolia**

**Under African  
Skies; WFFB at  
Stellenbosch,  
South Africa**



Best in Show, Bantigue  
Category at the 2015 PBSI  
National Exhibition and  
Competition; Bantigue  
or *Pemphis acidula*, from  
the collection of Dr Alfred  
Manarang, Philippines. Photo  
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## President's Message

**M**y BCI journey started in the mid '80s, when I joined the Bonsai Society of Queensland, my local club that had a well-stocked library of bonsai books and magazines. One of the first bonsai magazines I borrowed was BCI. I decided to join BCI as an individual member so I could have my own personal copy.

I attended my first BCI Convention in 1990 when my husband Lindsay and I took a group to Hawaii. This was when we first met some long-time BCI friends.

In 1995 Australia hosted our first BCI Convention in Sydney. Jack Douthitt was President at the time and we still catch up at BCI events and exchange Christmas cards. Not long after, the BCI board had a vacancy and they invited Lindsay to join the board. That was the start of over 20 years of involvement with the BCI Board. I was appointed to the board in 2006 as Executive Director. I also served as First Vice President prior to my recent election as President.

Being involved with BCI has not only gained me vast information on Bonsai and Stones from the Magazine, website and BCI Conventions, but also the people I have met and friendships I have made along the way. Visiting people's collection and homes, picking up lots of new information, is part of this never-ending journey. I have learned loads of tips and tricks whilst chatting over dinner or a few drinks.

I think I could write a novel on the fun and interesting times I have shared with bonsai and stone friends from around the world. The late Harry Tomlinson taught me how to order a glass of wine in several languages. He didn't teach me his follow-up line "my friend will pay." Recently, I rode on a Camel in the Gobi Desert with a group of bonsai friends on the BCI tour following the BCI Convention in Guangzhou. Several years ago in a different remote area of the Gobi, whilst on another BCI post Convention tour hosted by BCI past President, I C Su, we were travelling in a convoy in four-wheel drive vehicles and our vehicle, which was the last in the chain, got a flat tire. Unfortunately, the others did not notice us missing. Accompanied by Gudrun and Willi Benz, we were stranded for quite some time. Whilst Gudrun and I were a bit concerned, this became the highlight of the trip for Willi and Lindsay, who both spent the next two hours collecting Gobi desert stones.

I won't go into the details of how Kath Hughes, our long time bonsai friend from England, and past BCI Secretary, got locked in a lavatory in Nuremberg. Nor how Kath had to lay flat on the floor whilst Lindsay and Malcolm pulled her out from under a turnstile! Another memorable occasion was when Tom Elias toured Australia with us in 2006. We flew in a light aircraft to the northern tip of Australia's west coast to a place called Far Away Bay. Whilst Lindsay and Tom were searching for stones on the Timor Sea beach, unknown to Tom, Lindsay kept to the ocean side of Tom and was on the lookout for salt water crocodiles which frequent this area. On the return flight back to Kununurra, Tom mentioned he had taken flight lessons so the pilot handed over the controls to him. He didn't mention that he had only had two lessons!

I remember whilst on a pre-BCI Convention day trip, which was held in Portland Oregon back in the late '90s, the bus stopped at a good viewing spot for everyone to take photos of Mt. Hood. The driver was stunned that no one was interested in taking photos; they were too busy checking out the potential Yamadori that had been uprooted by a recent snowplow!

BCI is one big International Family made up of different nationalities, cultures, religions and philosophies, brought together by the common interest in the love of Bonsai and Stones.



I have met several Presidents following Jack: the late Mary Bloomer with whom I also travelled through Inner Mongolia; next Solita Rosade, with whom I travelled through Japan and China on several occasions, as well as showing her and her husband Chase, the Australian Outback and sharing their hospitality whilst travelling to BCI conventions in US and Puerto Rico. Solita was followed by Alan Walker, who I first met at the Australian Convention back in 1995 and we have remained friends ever since. Next was Linda Brant, who was actually the one who invited me on to the BCI board at the end of her term as President. This was an appointed position as Executive Director under the Presidency of I C Su, whom I had known for many years. I worked closely with both I C and Linda for the next four years, during which time I attended a committee meeting of Linda's Bonsai Club held at her home in Philadelphia. I still receive the club newsletter edited by Linda's husband Jim who was BCI Webmaster for many years. During this term of I C, with the help of his wife Helen, who is now First Vice President of BCI, formed BCI's close relationship with China by producing a magazine in Chinese. Helen and I C travelled extensively through China promoting BCI and gaining over 600 members. Following I C was Rob Kempinski who helped steer BCI through some rough financial times. Then came Dr. Tom, my predecessor. Tom Elias was instrumental in producing two BCI books, the second of which will be released soon, featuring BCI members Bonsai and Stones. So let me say I feel have some very big shoes to fill!

We, at BCI, are constantly updating our website to help keep members informed and making access easier. If you haven't visited recently please go on and check it out. You can view the Magazine on line and access lists of resource information once you log on to your members only area. We have recently relaunched the Instructors Register and you can apply via the members' area.

We are always looking for new authors to contribute to the *BCI Bonsai & Stone Appreciation* magazine. You can also submit articles on line via the website or contact our Magazine Editor Joe Grande.

Larry Stephan has just joined the BCI management team as Business Manager, his contact information can be found on page two of this Magazine or on the BCI website.

BCI will get together in March 17-21 in Manila. Hope to see you there. If not, see you at another BCI event somewhere in the future or stay in touch by sending me a message. 🌸

Cheers,  
From Down Under  
Glen Bebb

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

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

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

For more information contact:

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## MESSAGE FROM THE EDITOR

**A**s this issue of *Bonsai & Stone Appreciation* magazine goes to press, so does the BCI photo album book featuring bonsai and stones that were finalists in BCI's 2015 Photo Competition. Tom Elias and Budi Sulistyono have expertly edited and produced this high-quality book and soon you will be able to see for yourself the wonderful diversity of beautiful trees and stones from BCI Members' Collections. Be sure to reserve your copy at the pre-publication prices advertised on the back cover, on the BCI website, [www.bonsai-bci.com](http://www.bonsai-bci.com) or e-mail [office@bonsai-bci.com](mailto:office@bonsai-bci.com) for more information.

With a new slate of dedicated officers for 2016, BCI continues to evolve and reflect the accomplishments of the BCI team. Newly elected president Glenis Bebb, Australia, and vice president Helen Su, Taiwan ROC, bring a wealth of experience and knowledge to BCI that goes back more than two decades, both having served BCI in many capacities. We also welcome Larry Stephan, BCI Business Manager located in Illinois, USA. Please note the change of mailing address, phone number and e-mail for contacting the BCI Business Office, on the lower right of this page.

Sadly, we say goodbye to Carole Roske who ably ran the Business Office for three years and to Tom Elias, who resigned his presidency to pursue his scholarly projects. Both will be missed as BCI builds on their good work.

In this issue, we feature bonsai from many countries where bonsai artists are successfully evolving a national style within the international bonsai community. BCI director Min Hsuan Lo, Taiwan, and José L. Rodríguez Macías, Puerto Rico, provide a short history of bonsai in Taiwan and share with us some very beautiful and impressive trees. BCI director IS Ng has been working tirelessly to promote bonsai in Malaysia and presents the results of his efforts, an exhibition combining exceptional bonsai, art and culture, in a very exotic setting. BCI vice-president Nikunj Parekh with Jyoti Parekh and Sujata Bhat cover the bonsai convention in Stellenbosch, South Africa and present bonsai that is uniquely of that region, reflecting their local trees in nature.

Excitement is building as we get close to the BCI 2016 Convention in the Philippines and the organizers, the Philippine Bonsai Society, offer convention and tour information as well as a preview of their excellent bonsai and stones. Join the momentum and consider attending this event because "bonsai is more fun in the Philippines!"

Lew Buller and Steve Valentine contribute their experiences in growing the Brazilian Pepper Tree for bonsai and offer some great insights. Solita Rosade, past BCI president, journeys to India in a spirit of friendship to attend the All India Bonsai Convention and to visit with long-time bonsai friends in this welcoming country.

Thanks to BCI director and contributing editor Gudrun Benz, we can enjoy her reports on viewing stones and stone lectures at the recent BCI Convention in Guangzhou, China; her recent trip to a stone festival in Mongolia; and her reports on bonsai and stone events in Europe. 🌳

—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.

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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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ON OUR COVER: This magnificent Bantigue or *Pemphis acidula* from the collection of Dr Alfred Manarang, Philippines, won the following awards: Best in Show, Bantigue Category at the 2015 PBSI (Philippine Bonsai Society Inc.) National Exhibition and Competition; BCI Award of Excellence at the 2014 PBSI-BCI National Bonsai Exhibition and Competition; and Best in Show at the 2013 ABFF Exhibition and Competition

Photo by At Maculangan Photography, courtesy Philippine Bonsai Society.

# Past, Present and The Taiwan Bonsai Creators Association (TBCA)

By Min Hsuan Lo, Taiwan, and José L. Rodríguez Macías, Puerto Rico

Photographs by Min Hsuan Lo





# Future



Sun Moon Lake Visitor's Center. Housing the tourist board's offices and an information centre for visitors, the building has a green roof and rises out of the surrounding land towards the lake.





**D**uring the last few years, Southeast Asia has played a contributing role in the development of the world bonsai community. In the global bonsai arena, Taiwan has garnered countless accolades as a source of bonsai greatness because of the high quality of artistry and technical ability of its bonsai practitioners. However, little is known about the foundation of Taiwan's professional bonsai community and Taiwanese bonsai. Because ecological and climatic factors play an important role in the development of bonsai in Taiwan, we begin with a brief description of Taiwan's microclimate. The island of Taiwan (Isla Formosa) lies on the Tropic of Cancer and its general climate is marine tropical. The northern and central regions are subtropical, whereas the south is tropical and the mountainous regions have temperate belts. This diversity of climates, combined with the tropical heat and humidity, makes it possible for growing a vast number of tree and plant species, thus contributing to the diversity of those used in bonsai. This huge ecological assortment and availability of resources, united with

a thirst to improve and excel the quality of Taiwanese bonsai artistry, moved a group of bonsai professionals to establish the Taiwan Bonsai Creators Association (TBCA) in 1997. This was the first time a group of Taiwanese bonsai professionals organized as a collective with the single goal of improving technical, cultivation and display aspects in Taiwanese Bonsai Art, so the future was anticipated with apprehension but with immense enthusiasm towards its continuity and overall success. With this in mind, preparations for its inaugural exhibition were set for the summer of 1998 and the southwestern city of Chiayi was chosen to introduce the association to the Taiwanese bonsai community. As often is the case, nature played a hand in the newly created professional group, with the threats of typhoons Akang and Nichole, minimizing the occurrence of their initial show. Against all odds and with impending natural hazards lurking in the Taiwanese skies, preparations were not suspended and the maiden exhibition was opened in July 2, 1998 with no typhoon in sight! Exceeding expectations, participation was a success, making it possible for bonsai to be selected as top ten, top twenty five and top fifty entries. This first show set the foundation for years to come and has been held consecutively for the last eighteen (18) years.

As stated before, the judged exhibition is held annually, usually in summer, with membership participation consisting solely of bonsai professionals who have distinction in artistry and have excelled in bonsai

*Bottom and top left inset; Mr. Ho Chih Xiong, President of TBCA*

*Top right inset; Mr. Chen Tsan Sing, Chairman, BCI-ASPAC 2017*

*Bottom right inset; Mr. Su I Chi, BCI Past President*

## This year, under the leadership of President Ho Chih Xiong and the wonderful natural backdrop of Sun Moon Lake in Nantou County, the 18th annual Taiwan Bonsai Creators Association show was celebrated







Top; HUANG JIN FU, *Pinus morisonicola*, 85 cm



Bottom; HUANG SI SHAN, *Buxus harlandii*, 95 cm



Top; WANG ZHAO LIN, Mini-sized  
bonsai

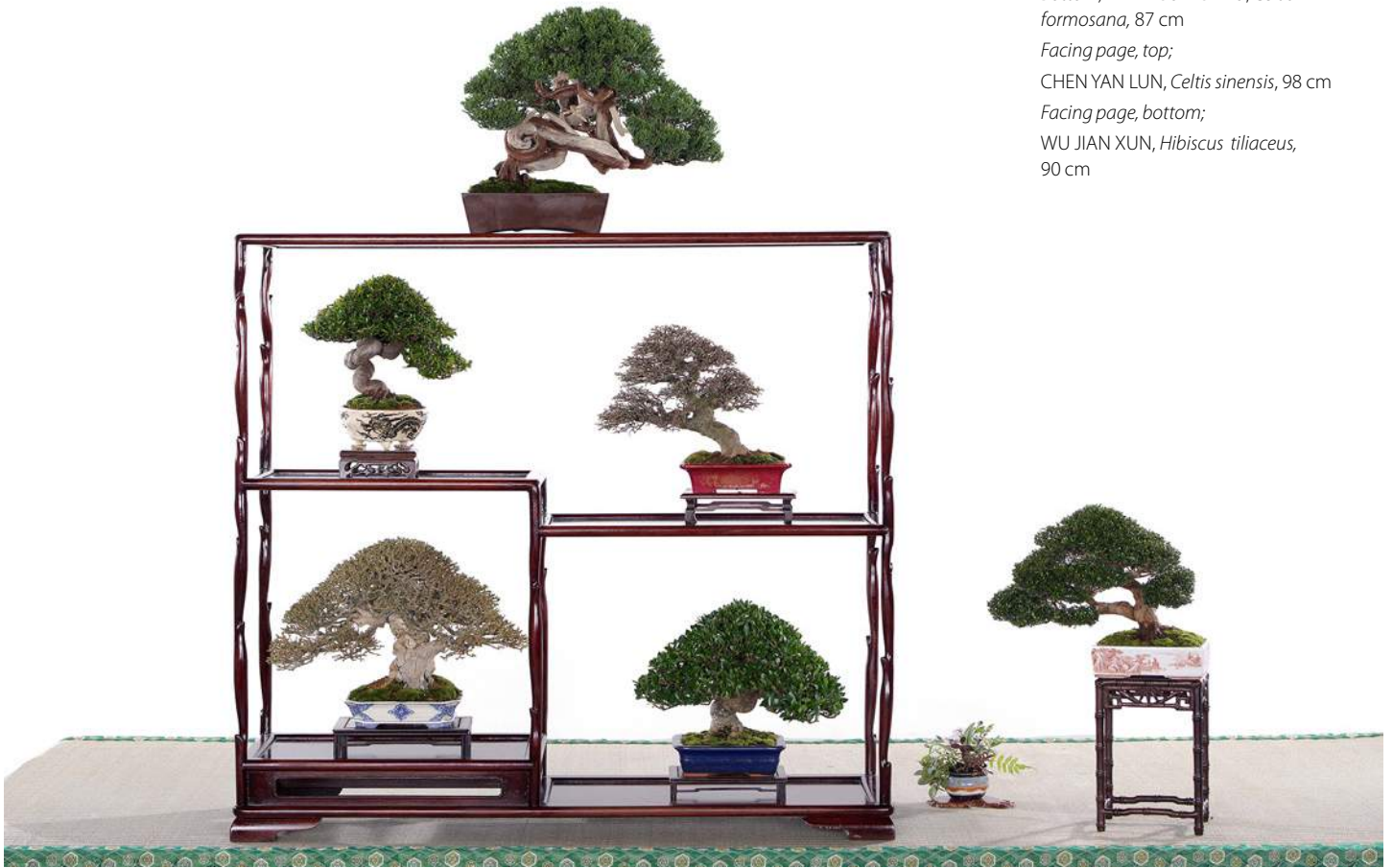
Bottom; ZHANG JING YAO, *Celtis  
formosana*, 87 cm

Facing page, top;

CHEN YAN LUN, *Celtis sinensis*, 98 cm

Facing page, bottom;

WU JIAN XUN, *Hibiscus tiliaceus*,  
90 cm





design. Each member is allowed to submit a maximum of two (2) entries. Shortly after each exhibition, a booklet comprising of the highest ranked bonsai, a picture of the creator and the judge scoreboard for each individual tree that makes the cut is published. This allows the association to maintain a historical archive of the occurrences and to establish a member rank system. Friendly competition among artists is fierce, so each artists tries to improve his or her skill continuously, further contributing to the rapid development of bonsai in the island. Currently, affiliation consists of skilled professional individuals from all over Taiwan. Presidential elections are held every two (2) years and past presidents hold the title of honorary president for an additional two (2) years after their term has concluded. This allows past presidents the ability of representing TBCA in other countries and to promote the Taiwanese bonsai style locally and overseas. Depending on the number of trees that attend the show, the judge panel encompasses a group of nine (9) or eleven (11) award winning Taiwanese bonsai professionals who are among the top ranked artists in the country and are considered reputable masters by their peers. Judging consists of three (3) selection rounds (*one point per round*) in which the trees are evaluated for overall display, maturity (*trunk/branch*











The judged exhibition is held annually, usually in summer, with membership participation consisting solely of bonsai professionals who have distinction in artistry and have excelled in bonsai design.

*Left; HEN ZHI CHANG, Pinus morrisonicola, 82 cm*  
*Above; XIE WEN HU, Pinus massoniana, 67 cm*



Left; LI ANYUAN, *Juniperus chinensis*, 96 cm

Right; HE ZHI XIONG, *Pinus morrisonicola*, 78 cm

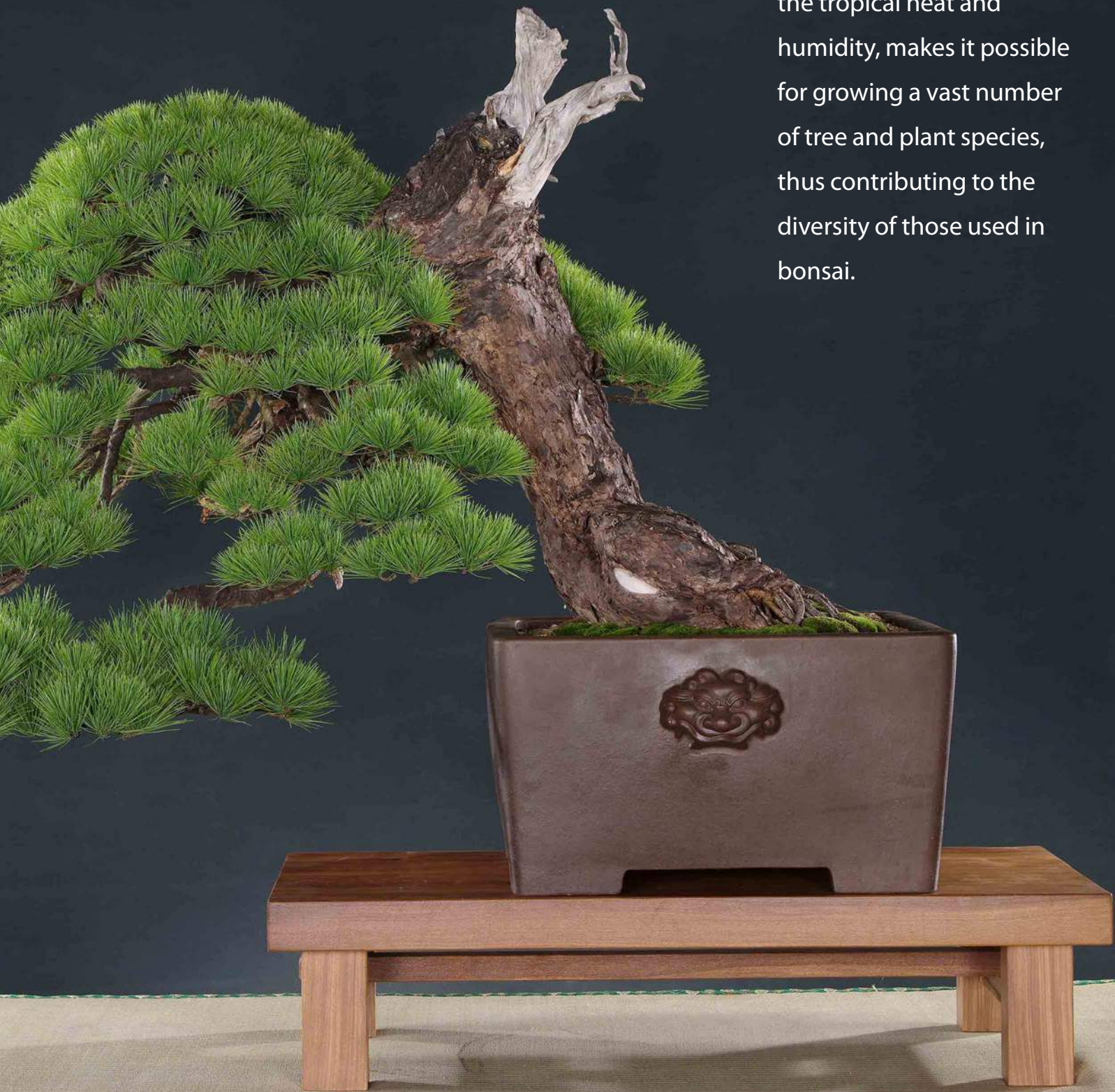


*distribution, leaf arrangement, multiplicity of twigs*), cleanliness and artistry, accurate representation of the tree species and overall impression of age. A point system is in place and depending on the points the individual member's trees garner, they move up or down in the rank system. Depending on the level a member is in and if their submissions have managed to win a top spot in the annual exhibition, he or she qualifies to bid for the presidential spot in the future or to meet the requirements to be a judge in upcoming shows.

This year, under the leadership of President Ho Chih Xiong and the wonderful natural backdrop of Sun Moon Lake in Nantou County, the 18th annual Taiwan Bonsai Creators Association show was celebrated from November 28th until December 3rd, 2015. One hundred and four (104) bonsai of miscellaneous conifer, tropical and deciduous tree species attended the competition. Judging took place Friday, November 27, 2015 and was handled by an excellent panel of Taiwanese bonsai professionals. Competition was severe and judges carefully examined the submissions for accurate results. Among all the entries, only ten attained the top spots. The opening ceremony took place early Saturday morning in the Sun Moon Lake Visitor's Center. Important local bonsai figures and government officials participated in the inaugural event. Every guest was amazed by the high quality of the exhibits, the beauty of the scenery and the enthusiasm generated by the experience.

Eighteen years after its inception, the Taiwan Bonsai Creators Association has gained international recognition and continues to grow, setting the style standards in Taiwan and serving as inspiration to other countries around the world. Bonsai, as a living art, is always evolving. It is difficult to imagine how that humble stone back in 1997 has been slowly polished to become a respected bonsai institution, both in Taiwan and abroad. Like bonsai, the association continues to grow and evolve. Hopefully, with the help of strong leadership and creative membership, the stone will keep shining. 🌲

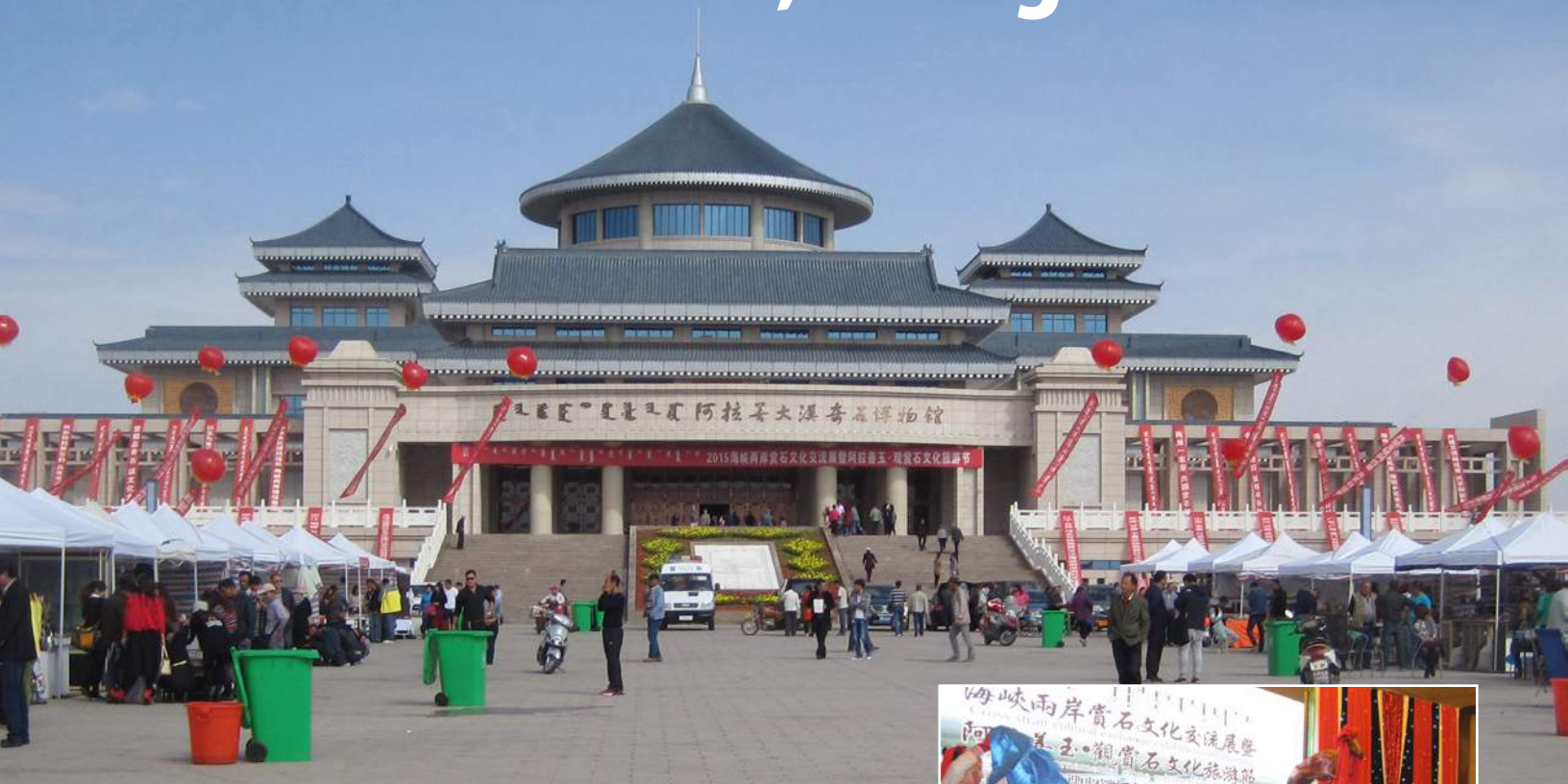




Taiwan's diversity of climates, combined with the tropical heat and humidity, makes it possible for growing a vast number of tree and plant species, thus contributing to the diversity of those used in bonsai.



# Alxa Jade & Ornamental Stone Tourism Festival, Mongolia



By Gudrun Benz, Germany

Photos by Gudrun Benz

*Top; New stone museum in Alashan city*

*Middle right; Social activities at the festival. Welcome dinner: a whole roasted lamb was brought on the stage by actors in Mongolian costumes. The meat of the lamb was distributed to guests afterwards.*

*Bottom right; Group photo of participants of the BCI VIP tour to Inner Mongolia and Ningxia*

**A**lxa or Alashan Left Banner is a region at the north west of Inner Mongolia, a province in north-west China. In this remote area, summer is short, warm and parched. Winter is freezing cold and can be very long. Winds blow down directly from Siberia. The best time for tours is August to October. The country is covered with immense grasslands and deserts dotted with saltwater lakes. Only the Tengger Moon Lake, named for its crescent shape when viewed from the east, is a freshwater lake. On the other hand, the lake resembles the map of China seen from the west. It is located in the Tengger Desert. Special local products are cashmere, camel hair and curious stone carvings. Camel hair products are exported to Japan, Russia, South Korea and other countries.

I visited Alashan city for the first time in 2005. Since then it developed considerably and has nowadays a population of about one million inhabitants.

After a bus drive of about three hours from Yinchuan airport in Ningxia province, our BCI VIP group arrived in Alashan on September 22, 2015, one day before the opening ceremony of the “2015



Cross-Street Stone Appreciation Cultural Exchange, Alxa Jade & Ornamental Stone Tourism Festival” at the Domo Stone Culture Exhibition Center (a grand new stone museum) on September 23. The ceremony took place in the open before the huge marble ramp of the museum, intricately carved and framed by luxuriant flowerbeds. The stairs at both sides of the ramp





lead to the big entrance hall. Before the museum a stage was established. Mongolian musicians provided a musical backdrop to the speeches of high-ranking officials from Beijing and Alashan. Then, the visit of the stone show followed. It was up to the visitors to see the exhibition or to go for a stone hunt at the huge stone market.

*Left column, top to bottom;*  
Stone market scenery / A stand with different kinds of agate / Huge pattern stones on natural root stands and stone carvings / Gobi stones on stands lined up on shelves.

*Right column, top to bottom;*  
Along the walls of the central hall large images depict Mongolian landscapes / Huge colorful desert stone with smooth surface patina / Part of the exhibited stone were placed in niches separated from each other by wooden lattice panels



Top left and right; Grape agate stones. Alxa is the only place in the world where grape agate has been discovered.

Middle left; House-shaped Dahua stone

Middle right; Display with calligraphy

Bottom left; Fruit-shaped stone



The huge complex of the new museum of about 34,000 square meters resembles a Chinese palace in a mixture traditional and modern architectural style with a domed building in the middle. From the entrance hall one gets into the central circular hall under the dome-shaped roof. It is finished with fine marble and stone. This hall has an inside gallery. Along the wall are hung huge paintings/photographs depicting Mongolian landscape scenes, for example grassland, deserts or lakes surrounded by poplar forest in bright

yellow autumn color. Single, huge stones on table-like stands are arranged along the wall but also in groups in the middle of the hall. Around the central hall are other interconnected halls, which provide more exhibition space where this year's stone exhibition of several hundred stones was established.

Alashan Zuoqi Viewing Stone Association has a friendly co-operation with the Taiwanese Hualien County Cultural Affairs Bureau. Therefore delegations of both organizations attend mutually stone exhibitions once a year. The influence of Taiwan was clearly visible in the manner of stone display. The row of bigger stones was separated from each other in a kind of niche. Beautiful wooden lattice panels divided the niches from each other. Other big stones were just placed on table-high stands and smaller ones in glass showcases.

Most stones on display were from Inner Mongolia but also some from other Chinese provinces. Inner Mongolia, especially Alxa region with Gobi desert





Top left; Dahua stone  
Bottom left; Stone displayed with a framed painting

Middle right; Surface patterned stone  
Bottom right; Very unusual two-component conglomerate stone



Top left; Only a few Ying stones were on exhibit. Top-heavy Ying stone with its wooden stand in the style of a traditional Chinese scholars' rock



Top right; Only one traditional Kun stone was on display



Bottom left; Fruit-shaped grape agate

Bottom right; Suiban display is quite rare in China in contrast to Japan or Korea

is reach of many types of unusual stones of all sizes, shape and color. In the history of earth about 100 million years ago, Inner Mongolia was covered with an ocean. Volcano eruptions, mechanical forces of earth, weathering, cold and hot climate, created numerous unusual stones. Alxa is the only place in the world where grape agate has been discovered. Apart from this, many other stone types are found, for example

different kind of agate, jasper, jade/jadeite, chalcedony, petrified wood and concretions but also fossils. Most of them are of the silicate family so they are usually in compact, hard, dense and heavy. Gobi desert stones, also called Fengli, are very hard and colorful because of compounds of metal microelements mixed into it during its primary formation, which endowed them with great beauty. Fengli are often shaped and polished by winds and sand over thousands or even millions of years.

Main attraction for our group was the huge stone market with several hundred of vendors set up in tents in front of the museum. The vendors came mainly from Inner Mongolia but also from other parts of China. Some sold jewelry such as stone necklaces, carved stone sculptures and accessories. Most offered natural stones from the desert, sometimes on wooden stands but mostly without. I think there was nobody in our group who didn't regret not being able to buy more stones because of luggage space limitations or the maximum 20 kg/parcel sent by post. 🇨🇳







Top left; Surface pattern stone  
Middle left; Dahua stone

Top right; Animal-shaped stone that won an award  
Bottom; layered Wuling stone with breakthroughs





# Stone Exhibit and Lectures

By Gudrun Benz, Germany  
Photos by Gudrun Benz

## The Infinity of Bonsai & Viewing Stones

*A Cultural Voyage  
from Canton to the  
World*



*Top;* The venue: Sun Yat-Sen Memorial Hall in Guangzhou, China

*Bottom;* View into the Viewing stone exhibition. The stones were lined up on tables. Small and delicate stones were protected by glass boxes.

*Facing page, Top;* This animal-shaped stone resembles a pig.

*Facing page, Middle;* View into the Viewing stone exhibition. In the foreground a row of Ying stones.

*Facing page, Bottom;* View into the Viewing stone exhibition. Mostly stones from Guangdong province were on exhibit, for example wax stones.





**G**uangzhou (former Canton), the capital of Guangdong province of over eight million people (the city's administration area includes about 13 million inhabitants), is located in the subtropical fertile Pearl River delta and is one of the most important commercial centers of China since ancient times. It has served as the transport and commercial hub, linking China with West Asia and Africa. Therefore it was also called the Maritime Silk Road. Nowadays it is one of the most Westernized and most densely cultivated and developed Chinese cities. Despite this fact, Guangzhou is known as "City of Flowers" where streets and roads are lined by trees, flowering bougainvillea and oleanders.

Although spring and autumn are nicest regarding weather, the first days were sunny but very hot and humid. Therefore air-conditioned rooms were a big relief.

The 2015 Bonsai Club International Convention and Asia-Pacific Bonsai and Viewing Stone Convention & Exhibition in Guangzhou, China, with the themes





Top; Speakers at the convention, from left to right: Dr. Qiu Zhili from Sun Yat-Sen University of Guangzhou; Mr. Dato Chua from Malaysia, interpreter; Dr. Tom Elias, BCI President 2012–2015, and Chairman of the Viewing Stone Association of North America; and Mr. Zhou Guo Xin, Chairman of the Guangdong Viewing Stone Association.



Middle left; Mr. Kunio Kobayashi, President of Nippon Suiseki Association  
Middle right; Dr. Michal Šebo from Slovakia



Bottom; A colorful stone the surface of which is polished.

“The Infinity of Bonsai and Viewing Stones: a Cultural Voyage from Canton to the World” and “Southern Pearl Gathering the Arts of the World,” took place on September 17 to 21, 2015 in the city center at the Sun Yat-Sen Memorial Hall and Guangdong Science Hall both located only a stone’s throw away from each other. The Guangdong hotel was also situated only 5 minutes of walking distance from the venue.

Whereas the penjing exhibition was set up outdoors at the wide terrace in front of the Sun Yat-Sen Memorial Hall, the “Ornamental Stones” were exhibited at the nearby Guangdong Science Hall (museum) at the auditorium where lectures about stone appreciation were held.

Mostly stones found in Guangdong province were shown at the exhibition such as wax stones, Ying stones, surface pattern stones, malachite but

also some stones from other places. The stones were lined up at both sides of corridor-like halls around the Amphitheater where the bonsai demonstrations were held. Some of the small or delicate stones were protected by glass boxes. Three outstanding viewing stones were given a BCI award that was presented to the winners at the closing ceremony on Monday, 21st September.

The themes of viewing stone lectures were on wax stones by Dr. Qui Zhili; on Ying (or Yingde) stones by Zhou Guo Xin; on Viewing stones in North America by Tom Elias; on Japanese Suiseki by Kunio Kobayashi and on Viewing stones/Suiseki in Europe by Dr. Michal Šebo.

In the convention directory, page 15 and 16, it was pointed out that Chinese viewing stone culture mainly focuses on the appreciation of natural stones. China has witnessed a long history of natural stone appreciation with the earliest written record dating back 3000 years ago. Ying and wax stones are both traditional Chinese scholars’ rocks. They are found in Guangdong and Guangxi province. Their earliest written records date back to Tang Dynasty (618 – 907). The lectures on viewing stones were translated from English into Chinese, respectively from Japanese into Chinese and English, as well as from Chinese into English.

The first lecture was by **Tom Elias**, chairman of Viewing Stone Association of North America, on September 18, who authored three books and numerous articles on stones appreciation. Tom described the current situation in the USA and pointed out that stone appreciation has only a history of about 50 years in North America. There are 12 clubs with about 350 to 500 stone collectors in this big country. There doesn’t exist any stone market in the USA even if the interest in stones is growing. The criteria for stone evaluation are the overall impression, color, texture, material but also the harmony between wooden base and stone.







Finding places are mostly in the West, for example the desert in Southern California such as Mohave Desert, Death Valley and in Northern California, for example the Trinity Alps, Trinity River, Eel River, Cedar River, Clear Creek. Other places for finding stones are Sierra Nevada, Murphy, Colorado, Utah, Washington, Oregon, Alaska but also Pennsylvania or Maryland in the East. In the deserts of South California stones are shaped by wind and sand similar to the Fengli stones of Gobi desert. Tom showed a lot of photos of stone specimens, feature in his book, *Viewing Stones of North America—A Contemporary Perspective*, that illustrated his explanations.

**Michal Šebo** gave a talk about Viewing stones in Europe on Friday afternoon. He pointed out that stone appreciation is quite young in Europe and not so popular as bonsai. The European Suseki Association (ESA) was established in May 1992 and has since then presented yearly exhibitions, mostly with the European Bonsai Association (EBA), each year in different country where European, Japanese and Chinese stones are shown. The last EBA/ESA convention and exhibition was held in Vilnius, Lithuania. At present, ESA has about 80 members, individuals and clubs.

Other regional and national Suseki associations were established after 1992: in 1993, the German Suseki Society as first national Suseki organization in Europe (about 100 members today); in 1997, Associazione Italiana Amatori Suseki (AIAS) in Italy ([www.aias-suseki.it](http://www.aias-suseki.it)); in 1998, Spanish Suseki Association (today about 50 members, [www.bonsaimania.com](http://www.bonsaimania.com)); in 2000, an organization in the Netherlands and Slovakia (SAS; 15 members); in 2006, in Czech Republic (30 members); and in 2010, in Austria. The late Willi Benz was a pioneer of stone

*Top left;* Three BCI Awards were presented to outstanding viewing stones on occasion of the closing ceremony. Here is the winner of the first prize.

*Top right;* Laibin stone with deep furrows and animated surface from Guangxi province on a modern rectangular wood stand.

*Middle left;* Second BCI Award winner.

*Bottom left;* A mushroom on a lavish wooden stand.



Top left; Wax stone with partly smooth and lustrous surface.

Top right; A wax stone with animated surface texture.

Bottom left; An animal shaped wax stone of intense color on a wood stand with scrolling feet and long legs which raises up the rock.

Bottom right; Different kind of chrysanthemum stones are found in China which show slight variations in the shape and sometimes even in the color of their flowers. Some are pure white, others are slight yellow or red. In some stones, the stone matrix is carved away to expose more of the flowers, a practice not appreciated by purists.

appreciation movement in Europe along with others, publishing his specialist book, *Suiseki*.

ESA agreed on “Suiseki” as a general term for viewing stones in 2009 regardless of their origin.

Finding places are in the Ligurian Alps (Italy) where limestones can be found in layers resulting in many stones with a natural flat base. The Karpates (mountain range in Slovakia) and the river Kameniče in Czech Republic and other rivers in Europe, the Alps of Switzerland, France, Germany, Austria are places

where one can find different kinds of stones suitable for Suiseki.

**Mr. Kunio Kobayashi**, chairman of the Nippon Suiseki Association gave an interesting talk about Japanese Suiseki on Saturday morning. First he pointed out the five fundamental criteria for Suiseki: material, shape, color, naturalness, and the choice of the best side for viewing the stone, respective to the display. Japanese prefer intense and dark colors. Completely natural stones are regarded as the best. A Suiseki should be of a size so one man is able to carry it. The overall gracefulness and elegance are important points too. A Suiseki has to have some patina so age can be seen. Only this way it can convey the feeling of *wabi* and *sabi*.

According to shape, Suiseki are divided into four categories: landscape stone (mountain, waterfall stones etc.), figure stones, patterns stones and colorful stones.





In the second part of his talk Mr. Kobayashi gave a slide presentation and explained the principles of display on a table or in a suiban. All display items should harmonize with each other. The proper space between stone and suiban shows the artistic skill of the owner. The seasonal atmosphere is important in a Tokonoma display, which is intended to honor guests. Display in a suiban/doban and bamboo, for example, are regarded as summer display because they convey coolness.

A beautiful daiza, the display in a suiban or doban and an appropriate display tables, are tools to enhance the beauty of a Suiseki. They should harmonize with each other. A small universe should be created in a Tokonoma display for which normally three items are used: a Suiseki, a figure and a scroll. They suggest a scene and tell us a story. By contemplating a display, our mind can be refined. Mr. Kobayashi documented convincingly these principles with numerous pictures featured in the catalogue of the “2nd Japan Suiseki Exhibition” which was held by the Nippon Suiseki Association at the Tokyo Metropolitan Art Museum in February 2015.



*Top left;* Chrysanthemum stone shows small oblong but clearly visible petals.

*Middle left;* Peony stone with many flowers

*Bottom;* Only one penjing in literati style was shown together with a Yunjing stone from Hubei province at the viewing stone exhibition.





## The traditional evaluation for scholars' rocks is according to the four criteria that have been in use since Mi Fu (1051–1107): *shou* (thin), *zhou* (wrinkles), *lou* (channels) and *tou* (holes).

All three Ying stones above are placed on wood stands in traditional Jiangnan or Suzhou style. The stones at the left and middle have stands with scrolling feet and high curved legs elevating the stones. The stand of the stone at the right has protruding feet.

*Left:* Ying stone resembling a traditional scholars' rock with its overhanging top.

*Middle:* The color of Ying stone varies. Dark gray is preferred.

*Right:* The slender Ying stone rises upright from narrow feet to a wider "trunk" and "head" resembling a figure or animal

The lecture on Ying stones by **Mr. Zhou Guo Xin**, chairman of the Guangdong Viewing Stone Association, and the lecture on wax stones by **Dr. Qiu Zhili** gave an insight to Chinese stone appreciation in Guangdong province.

Ying stone, also named Yingde stone, are found in the North of Guangdong province in streams near Yingde city. These limestones are often veined with calcite. They are jagged with holes and breakthroughs. They are mostly grey and dark grey to black but they can also be greenish grey, light green, red white and yellow. The base is usually cut. They are used as garden stones and inside for decoration as ornamental stones. The traditional evaluation for scholars' rocks is according to the four criteria that have been in use since Mi Fu (1051–1107): *shou* (thin), *zhou* (wrinkles), *lou* (channels) and *tou* (holes). The modern criteria for stone evaluation are: hardness, color, shape, patterns, tonality, stand, name, and origin. The price doesn't depend on the size but on the overall features (shape, texture).

In his lecture about Chinese Lingnan wax stones, **Dr. Qiu Zhili** answered the questions of *What* (material), *When* (historical retrospective), *Where* and *How* (finding places, how they are harvested),

*Why* and *What* (classification and appreciation, stone culture in China).

His approach was that of a geologist, making clear the classification according to source. Wax stones are composed of silicate (SiO<sub>2</sub>). Not all wax stones are yellow as the name suggests. There are also red, yellow, white, green, black and the combination of two colors, red-yellow wax or other combinations. They are also classified according their texture: frozen wax (similar to frozen fat (translucent, similar to jade), glue wax (semi-translucent, appears moist), ice wax (texture like chalcedony with crystals in it, glass-like), fine grain wax (fine texture, opaque) and coarse-grained wax. Mountain wax stones are found in the mountains, water stones are harvested from rivers or sea and are often in oval shape or as pebbles with smooth surfaces and lustre. Soil stones are excavated from soil. They are varied in shape.

Wax stones are used indoor for decoration but also in landscape architecture as garden stones.

Wax stones have a long history and were first documented in the 14th century (Ming dynasty). Yellow wax stone culture is a type of viewing stone culture originating from Lingnan area. They were, and still are admired for their color—yellow is the color of soil and ancient Chinese emperor, a symbol of power.

The appreciation of wax stones is a new trend in Chinese stone culture where texture, color, pattern, shape and artistic conception are of importance. About 300,000 people are collecting wax stones in China. 🌿



# Bonsai in the Middle of Germany



Annual general meeting and exhibition of Bonsai Club Germany and German Suiseki Society at Küenzell October/November 2015

By Gudrun Benz, Germany

Photos by Gudrun Benz

Top; *Ilex serata*, about 40 years old, in care since 2011

Award of the Jury

Bottom right; Opening of the event: poster of the hosting club: "Arbeitskreis Hessische Rhön"

**T**his year's autumn was unusual warm in Germany—a prolonged summer with still-flowering vegetation. Normally, wind, rain and night frost have done their work by this time of the year resulting in broad-leaved trees losing their foliage. Not so this year. The weather at the last week-end of October, the date of the German Bonsai & Suiseki convention, was so bright, the color of the autumn leaves suggested an Indian Summer. But not only the outside nature glowed in the sun, the bonsai exhibited indoors reflected the outside play of color too.

Ninety-four bonsai and a dozen Suiseki were on display in the hall flooded with light. The owners of the exhibits tried to set up a beautiful display. All bonsai and stones were accompanied by accent plants. Scrolls gave a seasonal accent to most of the Suiseki displays. It is up to the owner if his or her tree(s) take part in the evaluation by the judging committee. The precondition for an evaluation: the bonsai should be in

care of the owner since at last two vegetative periods. The best bonsai of each category (Shohin, mid-sized and large bonsai) were awarded at the gala diner at Saturday evening. In addition, special awards were

continued on page 33





Top left; *Pseudocydonia sinensis*, about 40 years old, in care since 2011

Award of the Jury

Bottom left; *Carpinus laxiflora*, about 50 years old, in care since 2004

Award of the Jury

Bottom right; *Pinus sp.*

Facing page, top with inset details;

Shohin display to which was presented the "Willi Benz Memorial Award"

From top to bottom: *Pinus densiflora*, *Zelkova nire*, *Juniperus chinensis*, *Acer palmatum*, *Pyracantha sp.*

Side arrangement/plant: *Rosa wichuraiana*

Bottom; Forest planting, Award of the Jury















Facing page, top; *Juniperus communis*, about 100 years old, in care since 1999. Award of the Jury.

Facing page, bottom left; *Acer palmatum* in autumn color, about 60 years old, in care since 2012, origin: Japan

Facing page, bottom right; Leaves in autumn splendor

This page, left column, top to bottom;

*Juniperus chinensis*, about 40 years old, in care since 2002.

"Marmot at the Watch", place of origin: South China, measurement: 23 cm w x 11 cm d x 28 cm h

"Boat", a nice seasonal display. Autumn is suggested by the fruits of the leafless accent plant and the scroll (bird flying away), place of origin: Turkey, measurement: 16 cm w x 6 cm d x 4 cm h



This page, right column, top to bottom;

*Carpinus betulus*, about 45 years old, in care since 1972

"Dragon Cliff", place of origin: Croatia, measurement: 37 cm w x 23 cm d x 20 cm h

Water pool stone, place of origin: Germany, measurement: 30 cm w x 28 cm d x 10 cm h

Detail from Shohin display, *Cotoneaster divaricatus*







Top left; View into the exhibition  
 Middle left; *Taxus baccata*  
 Inset; Nice accent plant  
 Top right; *Juniperus chinensis*  
 Bottom right; Distant mountain stone, place of origin: Nine-Dragon River stone, Fujian, China, measurement: 40 cm w x 21 cm d x 12 cm h





presented such as the Willi Benz Memorial Award, the award (special prize) of Bonsai Museum Düsseldorf, and the Certificate of Merit of the European Bonsai Association.

The New Talent Competition was conducted on Saturday, bonsai demonstrations on Saturday and Sunday. A new president of Bonsai Club, Mr. Elmar Heil, was elected by the annual general meeting. Next year's convention will take place in Leipzig, a town well known for its trade fairs, at the first weekend in June. 🌲



Top; View into the exhibition

Bonsai demonstrations on Saturday and Sunday

Middle left; Demonstrators and their assistants of Sunday (left to right). Martin Sturm: *Juniperus chinensis*. Jürgen Zaar: *Juniperus chinensis*

Middle right; Werner Busch with his final result, a *Picea*

Bottom; Jörg Derlien with his final result, a *Juniperus chinensis*



# Curse it or Love it

## The Brazilian Pepper Tree in Bonsai

| *Schinus terebinthifolius* |

By Steve Valentine and Lew Buller, USA.  
Photos by Lew Buller and Steve Valentine



Pepper Tree, *Schinus terebinthifolius*, by Steve Valentine and Lew Buller  
2015 Golden State Bonsai Convention  
Photo by Jason Chan



**B**efore starting to write this, we checked the Internet to see if someone else had written about a Brazilian pepper tree bonsai. We found a few articles on bonsai, but mostly found a lot of curse words aimed at non-bonsai pepper trees. Going by other names such as Hawaiian Christmas tree (because of its red and green berries), it is condemned as an invasive species that grows to be 30 to 40 feet tall and is hard to kill. In the U. S., the tree is invasive in California, Texas, Alabama, and Florida. New trees spring up from roots, new plants grow under the canopy where the seeds fall, and old trees may put out new plants until they are completely killed by chemicals. It is a serious menace in Hawaii where it crowds out the native species.

The Brazilian pepper tree is not to be confused with the California pepper tree, *Schinus molle* (Peruvian pepper tree from the Andes in South America). It, too, was imported as a decorative tree and also became invasive.

The tree trimmers use the California method of topping, and that just causes the tree to grow more rapidly.

Shown top right is a branch structure that resulted from topping and removing lateral branches. The tree needed to be left alone to develop a mature branch structure that could be very lightly trimmed to retain a smaller size. Both of the authors have trimmed well-kept Brazilian peppers without starting them into massive growth spurts. Once the trees start rapid growth, most arborists cannot keep from trimming them long enough for them to slow down and return to a more lateral set of branches. Obviously this tree should not have been planted in that location because there is inadequate room for lateral development. Unfortunately, land developers want immediate greenery and ignore the long term consequences.

Well developed nebari (exposed roots at the point where tree meets ground) are sought after as they indicate stability of the tree. Old, textured bark is prized by bonsai enthusiasts as an indication of age. This mature tree provides excellent examples of both. Old Brazilian peppers growing on their own may have dead sections, but this must be approached with care in bonsai. In bonsai as well as in full grown trees, old wounds on trunks and branches may die back and rot in the center, creating interesting blemishes.

The nebari are not well developed all around the tree. Nor is that unusual for trees grown in the ground. It takes extra effort to develop nebari. The bark is evidence of its age, at least 35 years as of 2015. There are a few berries sprinkled on the bark but they do not do justice to the ends of the branches that have full loads of berries.

The trees can grow in poor soil with relatively little water. San Diego, California, is classified as a desert, receiving less than nine inches of rain in a year. Its soil is cobble, a mix of sand, small and mid-sized stones, and is watered no more than necessary to keep the grass green. As water becomes scarcer in



*Top;* The tree trimmers use the California method of topping, and that just causes the tree to grow more rapidly. Here is the branch structure that resulted from topping and removing lateral branches. Obviously this tree should not have been planted in that location because there is inadequate room for lateral development.

*Bottom;* Old, textured bark is prized by bonsai enthusiasts as an indication of age. This mature tree provides excellent examples of both.



Photographed in September 2014. The pot is 6 inches deep, 22 inches wide, and 17 inches from front to back. Internal depth is about 5 1/4 inches. The tree blooms beautifully but has never set berries, even using fertilizer with a relatively high phosphorus content.

The photo in the oval on facing page was taken late September 2015. The pot is slightly smaller than the pot used in 2014.



This tip of a branch shows both berries and compound leaves. The leaves are four-and-three-quarters inches long, have five to six sets of horizontally opposed leaflets with the longest about two-and-a-quarter inches, and grow out at about a 180-degree angle from one another.



California, the landscapes are slowly being converted into xeriscapes. Many of the succulents being planted can survive on no more than a sprinkling of water on the soil. Some accommodation is made for yards that have trees—enough water is provided to keep the trees alive. The trees are kept for good reasons: they provide enough shade to change the temperatures in yards, they collect dust, take in carbon dioxide, throw off oxygen and provide seasonal beauty with flowers and berries.

This tip of a branch, above, shows both berries and compound leaves. The leaves are four-and-three-quarters inches long, have five to six sets of horizontally opposed leaflets with the longest about two-and-a-quarter inches, and grow out at about a

180-degree angle from one another. The berries on this tree fall on the sidewalk, get stuck in the treads of shoes and get tracked into the house. To avoid this takes a conscious strategy suitable to the situation but it makes extra work. However, the trees are *dioecious*. The male (no berries) is available for people who like the tree but not the berries.

The Brazilian pepper bonsai shown above took about 30-35 years and two people to develop. Steve got it from B J Patterson, who planted the tree in a deep (15-gallon) plastic pot to develop the trunk first. How does one develop a bonsai like this? With a lot of pinching back while balancing trunk and branch development. Using a tree that already has the correct trunk size means cutting the top off the tree to reduce its height. That results in either a stub that requires years to grow a new top or must be shaped to look as if it had been killed naturally, perhaps by lightning. Bald cypresses lend themselves to the latter treatment.

Why would one want to develop a bonsai like this? It's sort of like the comment Sir Edmund Hillary made about climbing Mt. Everest. Politely expressed, it became "Because it was there." What Hillary actually said was "Well, George, we knocked the bastard off." Steve is a gifted bonsai artist with an unusual ability to grow and design and this tree provided a real challenge. So when he got the plant from B J, he set about climbing his own Everest. Steve doesn't curse so he would not have repeated Hillary's comment.

The usual requirements for bonsai are a tree, a pot, sun, soil, water, fertilizer, regular trimming (regularly



for the canopy above and roots when transplanting), wiring if necessary, and transplanting, and control of diseases.

### Here are the procedures followed by Steve, the current owner of this tree.

To develop the trunk more, side branches were let grow wild and the top was kept trimmed back to create taper slowly. At each transplanting, the largest roots were cut off and the smaller ones retained to develop a radial nebari. This pepper tree grows roots rapidly. After being moved to a bonsai pot, the tree will need transplanting no less than every other year and possibly every year. Otherwise, it pushes itself up out of the pot.

Either in the ground or in a pot, the pepper can take large amounts of sun. It is invasive only in states with warm climates and lots of sun. Like bougainvillea, a few hours of severe freezing will kill the plant.

Verticillium wilt can damage or kill this tree. Wikipedia says verticillium wilt results in blockage of the xylem vascular tissues and that reduces water and nutrient flow. It kills small plants and seedlings quickly but larger plants may resist it. The disease migrates mostly upwards and not so much radially. To avoid verticillium wilt, disease free stock must be planted in disease-free soil. Disease-free regular nursery soil can be used, but when the tree is ready for a bonsai pot and therefore more valuable, a mix of 50% akadama, 25% Hyuga (coarse Japanese pumice) and 25% scoria (lava rock) will create a loose soil allowing regular watering and fertilizing. In hot weather, daily watering is called for. In a good free-draining soil, it is not possible to overwater this tree. It is possible to underwater it, especially during periods of rapid new growth. New leaves are about 70% water and water should be plentiful until the leaves have hardened off.

Cotton seed meal is a good fertilizer for this tree. As an alternative, a slow release fertilizer that does not depend on water for release, gives a more balanced nutrition as it also contains the trace elements needed by trees. Simplot markets Apex as a slow release fertilizer not affected by watering.

The tree, shown at the top of previous page, was photographed in September 2014. The pot is 6 inches deep, 22 inches wide, and 17 inches from front to back. Internal depth is about 5 1/4 inches. The tree blooms beautifully but has never set berries, even using fertilizer with a relatively high phosphorus content. Phosphorus locks up in soil and is only released as plants need it; an excess of it does no good. Failure to set berries indicates this tree may be a male plant with flowers but no berries. The trees are dioecious, so inspection of the flowers under a microscope would be necessary to make a determination. It does flower for 5 to 6 days at a time, attracts lots of bees, but sets no berries.

The photo in the oval above was taken late September 2015. The pot is 6 inches deep, 19 inches wide, and 15 inches from front to back. Internal depth is about

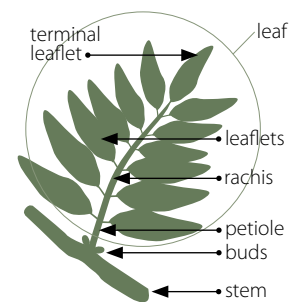


5 1/4 inches. It is slightly smaller than the pot used in 2014. The tree is 22 inches from the top of the pot to the top of the tree and 32 inches wide.

Trunks and branches tend to grow stiff and straight, so pruning and training should begin early. Brazilian peppers can be grown almost exclusively by the clip-and-grow method, especially if this method is started when the plant is young. Leaves grow in pairs on either side of the branch, each forming a trident at the terminal. To force inner buds into growth, cut the middle of the trident (the three-leaflet tip) as soon as you can see it or else you will have to cut back to the first set of leaves, let the two side branches develop from the axils of the leaves, and later select one branch to remove. In the San Diego area, prune hard 4-5 times from May to November. Let the shoots grow for about a month and then cut back to the first shoot. Once the branches are developed, use directional pruning, followed closely by wiring before the branches get too stiff to bend easily. You may break branches if the wiring is too strong. While the branches are relatively flexible when they first grow, they become brittle quickly.

Wounds heal slowly. On healthy trees, the cambium will re-grow and roll over somewhat, especially if a branch is left next to the wound to stimulate the flow of sap. Cuts should be concave, as the cambium is thick and will create a raised knot if the cut is not made concave. Sealing with glue or wound sealant for cuts of 3/8" to 1/2" and anything close or on the trunk seems to help keep the sap from withdrawing from the fresh-cut area.

Roots can be severely pruned, left unsealed, and will not rot but will eventually callous over. Be sure to leave the fine roots to develop a good nebari, removing the large ones in the pot. After severe root pruning, the pepper may sit a while recovering before throwing new top growth. Steve's advice: "Be relentless with



Pinnately Compound Leaf





root pruning; the tree may push out of the pot in a year, no more than two.

There are a number of ways to propagate Brazilian peppers, including cuttings, although why anyone would want to do this is a bit of a puzzle. Berries are drupes, another name for stone fruit like peaches, cherries and olives. They are viable up to 5 months, grow rapidly after germination and quickly become hard to kill.

Dressed for show at the San Pu Kai (Wind from the Mountains) North San Diego County bonsai club in 2015, the tree is quite imposing. Steve already has a pot for the next transplanting, again 6 inches deep, but slightly smaller at 16 inches wide and 12 inches from front to back.

Steve grows the tree in full sun. It is a hot-country-tree and responds well to the sun. Plants grown in heavy shade may have some etiolation, that is, lengthening of the internodes and yellowing of the leaves. For some trees, growth in shade is a way to darken the green of the foliage, as the leaves develop extra chlorophyll to get the sun necessary for photosynthesis.

The compound leaves grown on this bonsai are small. The length of the compound leaf may be only two-and-a-half inches long, with individual leaves no more than a quarter-inch long. 🌿



*Top;* Roots can be severely pruned, left unsealed, and will not rot but will eventually callous over. Be sure to leave the fine roots to develop a good nebari, removing the large ones.

*Bottom;* Dressed for show at the San Pu Kai (Wind from the Mountains) North San Diego County bonsai club in 2015, the tree is quite imposing.



# Celebrating Bonsai and Japanese Culture in Lithuania



## EBA & ESA Convention and IV Japanese Culture Festival at Vilnius, Lithuania, September, 2015

By Gudrun Benz, Germany

**T**he 2015 European convention was held along with the IV Japanese Culture Festival at the LITEXPO, an exhibition centre a little bit outside of the city centre of Vilnius, the capital of Lithuania. Lithuania is the biggest of the three Baltic states but it has only about 65,300 square kilometers and 3.5 million inhabitants. It has a very rich history with strong German influence and Russian occupation. Until 1990 it was one of the states of the Soviet Union, after which it became a member of the European Union and NATO. Its currency is the Euro.

The location of this event in North-Eastern Europe was reflected in the composition of participating countries of the convention where most exhibitors



*Middle and bottom; View into the bonsai exhibition from the gallery. View into the bonsai exhibition.*





Top; There were numerous activities in the Japanese Culture Festival such as demonstrations and workshops of *ikebana*, tea ceremony, calligraphy, ink painting (*sumi-e*), Japanese costume (*kimono*), martial arts (*aikido*, *kendo*, *karate*, *jujitsu*) and much more.

Middle; New Talent Contest with 19 participants. Each EBA member country can nominate one candidate for the contest.

Bottom; Winner of the EBA award "Certificate of Merit" for the beautiful pine of Enzo Ferrari, Switzerland.

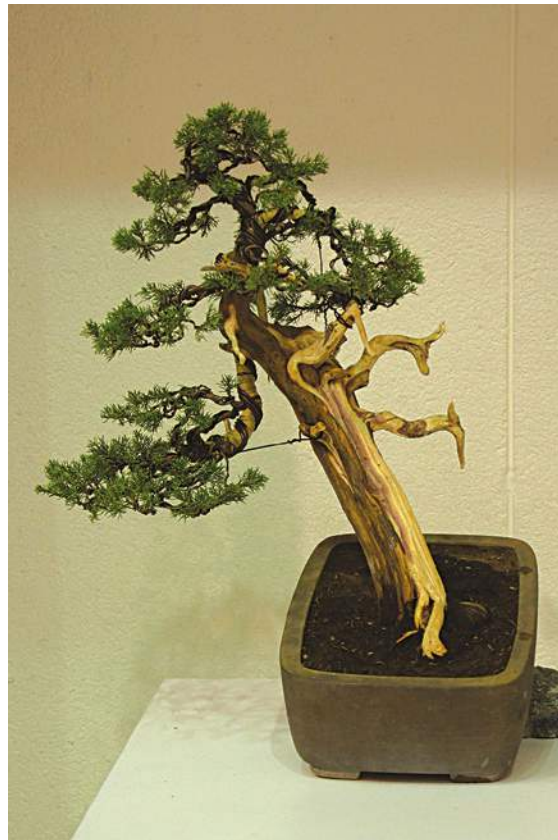


came from Poland, Czech Republic, Slovakia and Austria. Apart from the EBA (European Bonsai Association) and ESA (European Suiseki Association) board members, a few participants also came from Germany, Switzerland and Italy. Nevertheless, the bonsai and suiseki exhibitions were of a high standard. There were more than 130 bonsai and 47 suiseki on display. At the gala dinner in the Town Hall of Vilnius, awards for the best bonsai and suiseki were presented by EBA and ESA. The award for the best bonsai in show was presented to Enzo Ferrari, Switzerland, the ESA award for an outstanding Suiseki went to a distant mountain stone of Luboš Vyhildal, Slovakia, the ESA President Award went to a Japanese island stone of Igor Carino, Italy.

The activities of EBA and ESA were as usual: Apart from board meetings and the annual general meeting, there were bonsai demonstrations; the New Talent Competition; and lectures on suiseki. Bonsai demonstrations were given by Salvatore Liporace (Italy), Seok







Top left; Demo by Seok Ju Kim, Korea (at the right)

Top right; Final result of the demo by Mr. Kim

Middle left; Demonstration by Christian Przybylski, Germany (at the left) with his assistants

Bottom left; Result of the demonstration of Mr. Przybylski

Bottom right; Result of the bonsai demonstration of Mr. Pietraszko, Poland

Ju Kim (South Korea), Christian Przybylski (Germany) as well as by Włodzimierz Pietraszko (Poland) and Ráczy György (Hungary) on Saturday and Sunday. The performances were well attended. The New Talent winner came from Poland, the second and third winner from Monaco and Switzerland. Lectures on *suiseki* were given by Chiara Padrini and Igor Bárta.

The numerous activities of the Japanese Culture Festival such as demonstrations and workshops of *ikebana*, tea ceremony, calligraphy, ink painting (*sumi-e*), Japanese costume (*kimono*), martial arts

(*aikido*, *kendo*, *karate*, *jujitsu*) and much more, took place in the same building as the European convention over all three days. The lectures on Japanese culture and art forms were held only in Lithuanian language so unfortunately foreign guests couldn't follow.

All in all, this year's European convention was a success. 🌳

(article continues overleaf)





Top left; Bonsai demonstration by Salvatore Liporace, Italy (at the right) with raw material.

Top right; Result of bonsai demonstration of Salvatore Liporace.

Middle left; Demo of Rácz György, Hungary (at the left) with his raw material and the result of the demonstration of Mr. György.

Middle right; Mr. Igor Carino, Italy before his island stone, a Kamogawa-ishi, to which was presented the ESA President's Award

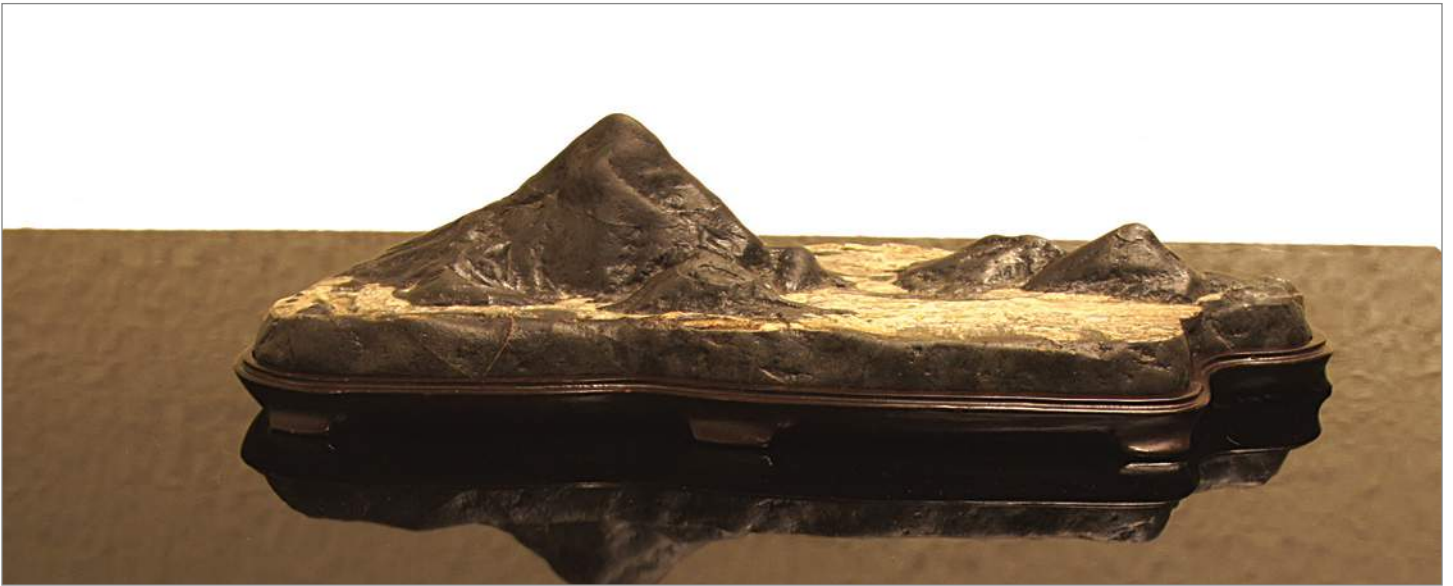
Bottom; This distant mountain stone with ideal proportions, interesting surface texture and color was given the ESA Award. It was collected by Mr. Luboš Vyhídal in Slovakia.







Top left; *Juniperus chinensis*  
Top right; *Pinus uliginosa*  
Middle left; *Carpinus turczaninowii*  
Middle right; *Juniperus sabina*  
Bottom; Japanese mountain stone of Igor Carino, Italy





# Under African Skies



Above; A tokonoma (alcove) display with a *Buddlja saligna* bonsai belonging to Tobie Kleynhans.

## WFFB at Stellenbosch, South Africa

By Dr. Sujata Bhat, Ms. Jyoti Parekh and Mr. Nikunj Parekh, India

Photographs courtesy of Bonsai Study Group India, Cindy Rodkin and Carl Marrow of South Africa



**M**embers of the Bonsai Study Group of the Indo-Japanese Association Mumbai, India attended the 4th African Bonsai convention aptly called ‘Under African Skies’ at Stellenbosch, in the Western Cape province, between 22nd to 25th October 2015. Stellenbosch is a picturesque town about 50 kilometers away from Cape Town and is one of the most scenic and historically preserved towns of South Africa. Stellenbosch is a part of the Cape Winelands, famous for its viticulture and viticulture research. The architecture of the buildings, a combination of neo-Dutch, Georgian and modern-Victorian, bears witness to a proud and dignified heritage. The convention was held in the beautiful Stellenbosch Town Hall designed in the neo-Cape Dutch style. We had the pleasure of meeting Alderman Conrad Sidego, the executive Mayor of Stellenbosch who also inaugurated the event. The four-day event was one of the most well-planned conventions we had ever witnessed, with very good and informative demonstrations and interactive discussions with headliners.

During the convention we stayed at The Stellenbosch Hotel, a classic and historic small boutique hotel very close to the Town Hall. The nearby area was lined with bistros, coffee shops, wine bars and art and sculpture galleries displaying works by internationally renowned artists.

The convention, for the very first time in the continent of Africa, was supported by the World Bonsai Friendship Federation (WBFF) and most of its directors and consultants attended the convention. During one of the evenings, the WBFF Directors were invited for sit-down dinner with the Sports & Culture Minister at the Lanzaerac Wine Estate that was established over 300 years ago. In serene surroundings with hills, pines, oak trees and vines, the guests were regaled with spectacular gourmet cuisine accompanied by their world famous wines.

### The Demonstrations

The international headliners at the convention were Tony Tickle of the United Kingdom, Ryan Neil of the United States of America and Mr. François Jeker of France, all of whom are greatly talented and highly professional bonsai artists.

Tony Tickle kick started the event with a demonstration on an old and mature *Pyracantha angustifolia* shaping it into a unique design flowing effortless from the first lower branch to the apex. He next worked on a mature *Olea europaea ‘africana,’* giving it a basic structure for future development. He also gave presentations on *Crataegus monogyna* (Hawthorne), explaining the design progression of three of his Hawthorne trees, and later gave another presentation on the European approach to growing wild olives. He explained about the black plastic bag technique of collecting and storing olive yamadori so that they sprout just a few weeks after collection. Being an expert on deciduous trees, he provided a lot

of information on branch development and ramification of deciduous trees.

Ryan Neil impressed us all with his thorough horticultural knowledge of trees especially pines and juniper. It was amazing to see the instant connection he developed with the tree he was working on, while simultaneously communicating freely and eloquently with the audience. His expertise and immense

Top; A flowering *Pyracantha sp* by Freddie Bisschoff

Middle; ‘Friendship Forest of the World’ of *Buddleja saligna* trees created by WBFF representatives and headliners.

Bottom; The Indian delegation promoted the BCI and WBFF supported convention in Mysore in December 2016 with a video.







commitment to the art of bonsai was there for all to see. During the interactive discussions he acknowledged his teacher, Masahiko Kimura, with whom he apprenticed for six long years. Ryan redesigned two historically important Pines of the late Becky Lewis, a pioneer of South African Bonsai, from the Stellenbosch Arboretum. It was a pleasure to witness his complete respect for the history of the trees as well its future health as he redesigned the pines while also giving us invaluable tips on growing and designing junipers and pines. He explained that the strength of junipers lies in their foliage and that of pines in their roots. The sessions were highly interactive and all information, from the soil composition to branch selection and design aspects, were freely exchanged.



François Jeker is well known for his artistic ability to create deadwood on bonsai which is both natural and detailed, a testimony to his being a great artist and painter. His approach to the designing of trees is meticulous. He works steadily on the bonsai down to the finest detail. François first worked on an olive yamadori giving it an exciting basic design. He then selected and worked on a well-established twin-trunk juniper which he refined to create a beautifully styled bonsai. For his final demonstration he chose a Chinese elm with good branching and ramification and transformed it into an exquisite and well balanced tree by bringing down the apex, carefully wiring the branches and meticulously placing them in their appropriate positions. He supported his designs with beautiful sketches. His work was really impressive and showcased his complete dedication and systematic approach to his work.

The convention in South Africa was supported by the World Bonsai Friendship Federation for the very first time and to commemorate this occasion the directors of WBFF planted a forest

Top; Tony Tickle during a critique session on a Juniper planted on a unique 'shovel' container.

Middle; Ryan Neil's demonstration on a *Pinus radiata* – a tree which is part of the Stellenbosch Arboretum.

Bottom left; Francois Jeker demonstrated on a twin-trunk *Juniperus chinensis*.

Bottom right; WBFF Director Mr. Hiroshi Takeyama worked on a native *Schottia afra*.







that will be kept on display at the Botanical Gardens in Stellenbosch. The first tree was symbolically planted by the mayor of Stellenbosch Mr. Conrad Sidego. The entire forest was pre-designed by the Chairman of the African Bonsai Association Mr. Jonathan Cain. The idea of creating the 'Friendship Forest' by the WBFF Committee that represents all regions of the world appealed a great deal to our Indian sensibilities as it represents the idea of one big 'Joint family' prevalent in our Indian culture and tradition, wherein all its members work and live harmoniously while respecting the senior members of the family.

Mr. Hiroshi Takeyama, director of WBFF from Japan graced the occasion by redesigning an old *Schotia afra* bonsai.

The convention also boasted of very informative and interactive workshops and critique session with the headliners.

### The African style of Bonsai

The convention delegates, especially those from outside Africa, were exposed to the African style of Bonsai through presentations and demonstrations by South African bonsai artists like Charles Ceronio, Tobie Kleynhans, Winfred Ludeman and Hannes Fritz.

Famous attractive Bonsai Styles of South Africa are:  
 1) The flat top style seen in two Acacia species found only in Africa, namely *Acacia sieberiana* and *Acacia abyssinica*

- 2) Buttressed Root Style of old fig tree
- 3) Aerial Root Style of *Ficus thonningii*
- 4) Baobab Style of trees with thick hollowed trunk and girth.
- 5) Bushveld style where the branch structure is very informal and zigzagged. The dry conditions hamper the development of these trees, resulting in their unique forms.



- 6) The wonderboom style seen in extraordinarily large and famous wild fig growing on the northern foothills of the Magaliesberg mountains.
- 7) Pierneef Style –This style, unique to Africa, is an open umbrella shaped tree style seen in Acacia species now called *Senegalia* or *Vachellia*. These thorny trees are predominantly seen in the Veldt where lions, giraffes, zebra, wild boars and buffaloes roam freely. Veteran and renowned bonsai artist Mr. Charles S. Ceronio, who underwent training under Bonsai master John Naka, has authored a popular book titled, *Practical Guide to Bonsai Styles*

Top left; *Ulmus parviflora* (Cork Bark Elm) exhibited by Freddie Bisschoff.

Top right; Tobie Kleynhans transformed a *Buddleia saligna* tree into a flat top African style bonsai.

Bottom; *Acer buergerianum* (Maple) of Carl Marrow





of the World, which includes a detailed explanation of the African Style of Bonsai.

Native South African trees suitable for bonsai are the wild olive, *Olea europaea subsp. cuspidata*; many indigenous figs which include the veld fig, *Ficus burtt-davyi*, the common wild fig, *F. natalensis*, rare forest fig, *F. craterostoma*, red-leaved rock fig, *F. ingens* and sycamore fig, *F. sycomorus*; species of acacia like the sweet thorn, *Acacia karroo*, splendid acacia, *A. robusta*, monkey thorn, *A. galpinii*, camel thorn, *A. erioloba*, black monkey-thorn, *A. burkei* and black thorn, *A. mellifera*; white stinkwood, *Celtis africana*; the bronze paper commiphora, *Commiphora harveyi*; the Baobab tree, *Adansonia digitata*; false Olive, *Buddleja saligna*; the Num-Num shrub, *Carissa grandiflora*; *Schotia afra* and *Schotia brachypetala*; and Brush Cherry, *Syzygium paniculatum*.



Top; A section of viewing stones display.

Middle left; *Senegalia galpinii* (Monkey Thorn) by Freddie Bisschoff designed in the umbrella style.

Middle right; *Olea europaea subsp. cuspidata* by Thys Klem

Bottom; *Buddleja saligna* of Denise Cain critically appreciated for its unique style.





## The exhibition and panel discussion

The exhibition and display of bonsai showcased some of the best trees of the Cape town region and was well laid out. Prominence was given to bonsai styled the African way.

A panel discussion with the headliners was held at the end of the convention, moderated eloquently by Ms. Chelsea Neil. The general advice by the headliners to all developing bonsai nations was that they should develop their own style of bonsai as dictated by the local trees present in their region but it was equally important that the craftsmanship of the art must be not be allowed to decline. 🌳

Top; Part of the Exhibits – *Sideroxylon inerme* belonging to Freddie Bisschoff.

Bottom; *Olea europaea subsp. cuspidata* by Freddie Bisschoff







MARCH 17-20, 2016

# 2016 Philippines-BCI Convention And Exhibition

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



*Pemphis acidula* (Bantigue)  
80cm, Informal Upright,  
From the collection of  
Marieta Querol





# Celebrating Our 42 years of Bonsai Leadership

**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.philbonsaisociety.org](http://www.philbonsaisociety.org)

#### LOCAL AFFILIATES OF PBSI:

- Apo Bonsai Society
- Bacolod Bonsai Society
- Baguio-Benguet Bonsai Society
- Barkadahan Bonsai
- Bonsai de Oro
- Bulacan Bonsai Artists, Inc.
- Cavite Bonsai Society
- Cebu Bonsai Society
- Davao Bonsai Society
- General Santos Bonsai Artists Club
- Iligan-Lanao Bonsai Society
- Ilocandia Bonsai Society
- Ilocos Norte Bonsai Society
- Ilocos Sur Bonsai Club
- Kapisanan ng mga Pinoy sa Sining ng Bonsai
- Mindanao Bonsai Society
- Mindanao Bonsai Creators
- Mt. Hamiguitan Bonsai Society
- Palawan Bonsai Society
- Pampanga Bonsai Association
- Pangasinan Bonsai Society
- San Jose Bonsai Society
- Sayap Bonsai Society
- Tanay Suiseki & Bonsai Club
- Tarlac Bonsai Society
- Zanorte Bonsai Society

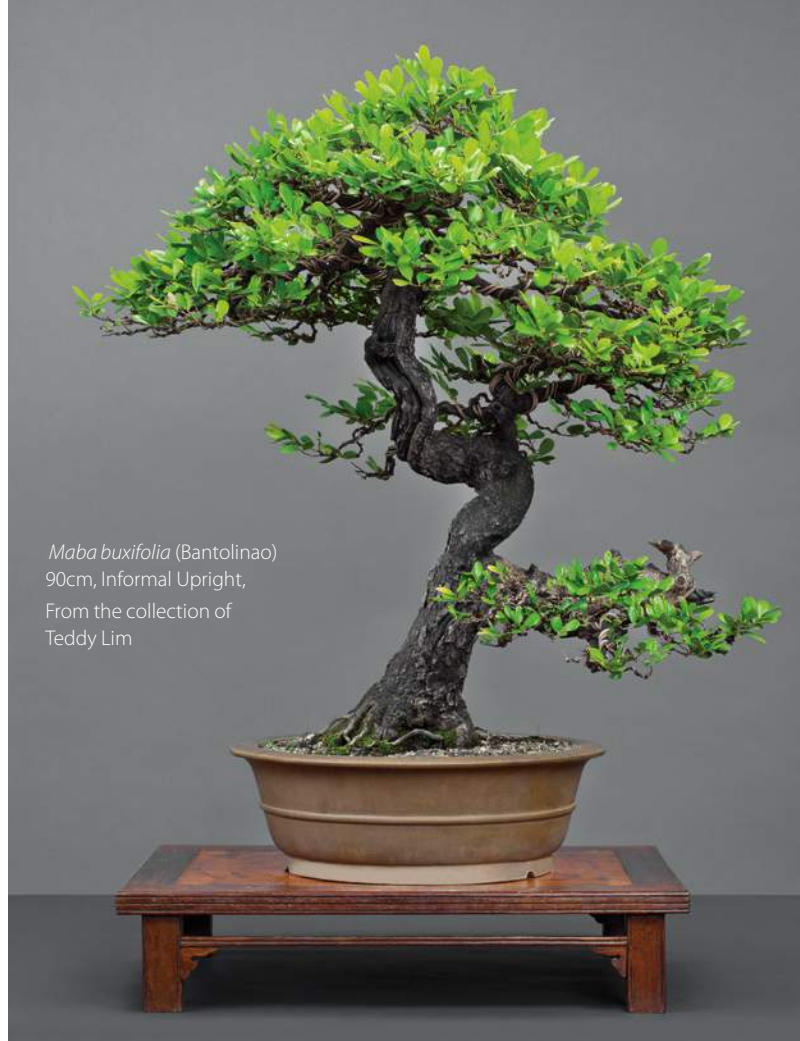
#### INTERNATIONAL AFFILIATIONS OF PHILIPPINE BONSAI SOCIETY, INC.:

- Asia-Pacific Bonsai Friendship Federation
- Asia-Pacific Bonsai and Suiseki Convention and Exhibition
- Bonsai Clubs International
- World Bonsai Friendship Federation

#### INTERNATIONAL BONSAI & STONE HEADLINERS:

- Dr. Tom Elias (USA)
- Hsu Tung Chang (Taiwan)
- Min Hsuan Lo (Taiwan)
- Pang-Yung Liu (Taiwan)
- Peter Huang (China)
- Shinichi Nakajima (Japan)
- Wen Jen Hsu (Taiwan)
- William Valavanis (USA)

#### MAJOR SPONSORS:



*Maba buxifolia* (Bantolinao)  
90cm, Informal Upright,  
From the collection of  
Teddy Lim



*Diospyros montana* (Itiman)  
91cm, Split Trunk Style. From the  
collection of Fely Gupit



*Desmodium acanthocladum*  
(Blue Bell) 77cm, Slanting Style,  
From the collection of  
Bobby Gopiao



*Pemphis acidula* (Bantigue)  
104cm, Semi Cascade,  
From the collection of  
Alfredo Manarang





Left; *Vitex trifolia* (Tugas na bato) 87cm, Forest Style.  
From the collection of Linus Villanueva

Below; *Murraya paniculata* (Kamuning) 90cm,  
Informal Upright. From the collection of Bobby  
Gopiao

Bottom; *Premna sp*, *Gardenia sp*, *Hibiscus sp*, *Wrightia*  
*sp*. From the collection of Bobby Gopiao



## A Gift to the Bonsai and Suiseki World

There is excitement all over the country brought about by the holiday spirit and the ongoing bonsai and suiseki exhibitions. PBSI has come a long way since its humble beginnings in 1973, continuously spreading its mission and vision from North to South, East and West of the archipelago.

The organization's grand culminating activity-the annual PBSI National Exhibition & Competition with over three hundred trees and stones on show-is the highlight anticipated by members and the curious public. Miniature gems arrive by land, sea and air, carefully crated to preserve their sublime charms.

This amazing scene plays out in 2016 on a bigger stage as the Phil. Bonsai Society and the Natural Stone Society of the Philippines host the BCI Convention and Exhibition 2016 Philippines. The international event isn't just a convention-it is a celebration of the art of bonsai and suiseki. It also offers a glimpse at our country's unique culture and trademark hospitality that welcomes people with open hearts and friendly smiles.

A post Convention Tour of Palawan is being planned, so delegates can relax and take in the captivating surrounds of a destination that was voted as "World's best island" by Conde Naste Traveler for a second year in a row.

We would love to share this experience with you, please come and join us.

**-Yumi S. Gupit and Bobby P. Gopiao**



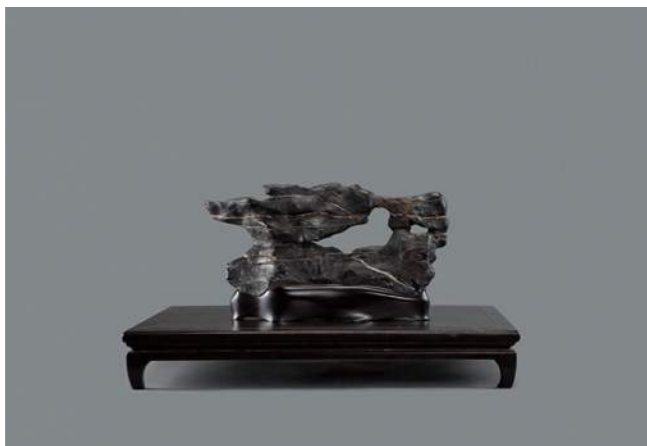


*Desmodium acanthocladum*  
(Blue Bell) 95cm, Rock Grown  
Style. From the collection of  
Bobby Gopiao





*Hibiscus tiliaceus* (Malabago, Sea Rosemallow) 95cm, Cascade. From the collection of Benedicto "Bencab" Cabrera





# BCI CONVENTION & EXHIBITION 2016 PHILIPPINES

## SCHEDULE OF EVENTS

DATES	ACTIVITY/EVENTS	VENUE
March 15 (Tue)	Arrival of Headliners BCI BOARD arrival	NAIA / City Garden Grand Hotel
<b>March 16 (Wed.)</b>		
7:00am	Breakfast of Headliners/Judges	City Garden Grand Hotel
8:00am - 5:00pm	Bonsai & Suiseki judging	Ayala Triangle Gardens
8:00am – 5:00pm	BCI Board meeting	Holiday Inn Express Makati Board Room
6:30pm	Arrival of BCI Delegates	Courtesy Table Official hotel and Convention Registration is City Garden Grand Hotel
<b>March 17 (Thurs)</b>		
7:00am	Breakfast / Free Morning	Individual Hotel & City Garden Grand Hotel
8:00 am – 2:00pm	Registration of Delegates Tabulation of Results of Competition	City Garden Grand Hotel PBSI Secretariat
2:30 pm – 3:00pm	Assembly	City Garden Grand Hotel Lobby
4:00pm – 4:45pm	Opening of BCI Convention & Exhibition 2016 Program	Ayala Triangle Gardens
5:00pm – 6:00pm	Ribbon Cutting Ceremonies	
6:00pm – 6:30pm	Viewing of Bonsai and Natural Stone Exhibition	Ayala Triangle Gardens
6:30 pm – 7:00pm	Assembly/Shuttle Bus	Ayala Triangle Gardens
7:00 pm – 11:00pm	Cocktails Mabuhay (Welcome!) Dinner Attire: FILIPINIANA/FORMAL	Shangri-la Makati Ballroom
<b>March 18 (Fri)</b>		
7:00am	Breakfast	Individual Hotel
8:00am	Shuttle / Bus	
8:30am – 11:30am	Lecture Demo: Master SHINICHI NAKAJIMA (Japan) Translator: HIROMI NAKAOJI	City Garden Grand Hotel Ballroom
11:30am – 1:00pm	LUNCH	City Garden Grand Hotel Ballroom
1:00pm – 5:00pm	Lecture Demo: Master MIN HSUAN LO (TAIWAN) Master HSU WEN JEN (TAIWAN)	City Garden Grand Hotel Ballroom
5:00pm – 6:30pm	Stone Lecture/Critique Dr. TOM ELIAS / PETER HUANG	City Garden Grand Hotel Ballroom
7:00pm	Dinner / Free time	
<b>March 19 (Sat)</b>		
7:00am	Breakfast	Individual Hotel
8:00am	Shuttle / Bus	
8:30am – 11:30am	Lecture Demo Master PANG-YUNG LIU (TAIWAN) Master HSU TUNG CHANG (TAIWAN)	City Garden Grand Hotel Ballroom
11:30am – 1:00pm	LUNCH	City Garden Grand Hotel Ballroom
1:00pm – 4:00pm	Lecture Demo Master WILLIAM VALAVANIS (USA)	City Garden Grand Hotel Ballroom
4:00 – 5:00pm	BCI ANNUAL GENERAL MEETING	City Garden Grand Hotel Ballroom
5:00pm – 7:00pm	Inter Active Bonsai Challenge	City Garden Grand Hotel Ballroom
7:00pm	Dinner / Free time	
<b>March 20 (Sun)</b>		
7:00am	Breakfast	Ayala Triangle Gardens
8:30am – 11:30am	Bonsai Critique with the Masters	Ayala Triangle Gardens
11:30am – 3:00pm	FREE TIME	
3:00pm	Assembly for City Tour	City Garden Grand Hotel Lobby
4:00pm – 6:00pm	Malacanang Palace INTRAMUROS TOUR FOR BCI members To include: Casa Manila	Intramuros Manila
6:00pm – 10:00pm	FIESTA DINNER & Awards Night BCI REGIONAL 2016/ India presentation BCI 2017/Taiwan presentation	Plaza Moriones Fort Santiago
<b>March 21 (Mon)</b>		
Departure of BCI delegates		
<b>March 21 –24 (Mon. – Thu)</b>		
POST CONVENTION TOUR		PALAWAN ISLAND
<b>March 25 (Fri)</b>		
Departure of participants of Palawan tour		



Join us in the BCI VIP tour to Palawan after the BCI Convention 2016 Philippines. It's going to be an adventure as we see the sights of this beautiful island possessing the treasured Puerto Princesa Subterranean National Park chosen as one of the new 7 wonders of Nature – a UNESCO World Heritage site.... and much more!



"UNDERGROUND RIVER IN PUERTO PRINCESA, PALAWAN 04" BY LIMAGGRO. OWN WORK. LICENSED UNDER CC BY-SA 4.0 VIA COMMONS



HTTP://WWW.PALAWANISLAND.ORG/

**This tour is based on a 22 pax/group. Further details, please log in to [www.philbonsaisociety.org](http://www.philbonsaisociety.org) Deadline for registration and payment will be on February 15, 2016.**

**RESERVATION FORM FOR BCI VIP Tour** (online form at [www.philbonsaisociety.org](http://www.philbonsaisociety.org))

Surname, exactly as written in Passport:

Given Name(s) exactly as written in Passport:

Nationality:

Passport / ID No.:

Passport Issue Date: y/m/d

Passport Expiry Date: y/m/d

Sex:  Male  Female

Date of Birth: y/m/d

Email Address:

Contact Number / Mobile Number:

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

**Convention Delegate Registration Form** is available for download at [www.philbonsaisociety.org](http://www.philbonsaisociety.org)





## The Kuala Lumpur Orchid and Bonsai Show 2015

# A Tropical Rainforest Experience in the Middle of a Bustling Metropolis

By IS Ng, Malaysia, Photos by IS Ng.





**T**his colorful event, the Kuala Lumpur Orchid and Bonsai Show 2015, is a continuation of Bonsai and Orchid Exhibition 2012 in Kuala Lumpur, which was first held in Kuala Lumpur Perdana Botanical Garden in March 2012, followed by the Kuala Lumpur Orchid and Bonsai Show 2014 held in the same location.

Interestingly, this program combines orchids and bonsai as the theme for the exhibition, in addition to other attractions, programs and activities at this event.

The Kuala Lumpur Bonsai Orchid Show 2015 is organized to serve the citizens and visitors to Kuala

Lumpur, improving the quality of their lives, providing knowledge, and fostering the love of the city of Kuala Lumpur while promoting the world of leisure facilities available at this major Botanical Garden.

The Perdana Botanical Garden, formerly known as Taman Tasik Perdana or Lake Gardens, is situated in the Heritage Park of Kuala Lumpur. It has always been a part of the green lung of the city and has a history of over a century. Originally created as part of a recreational park but planted with collections of tropical plants, the garden has been rehabilitated and turned into a Botanical Garden. On 28th June 2011,





Top; The opening ceremony of the Kuala Lumpur Orchid and Bonsai Show 2015 with YBhg. Datin Seri Utama Datuk Anggraini Sentyaki (Wife of Menteri Wilayah Persekutuan, middle right) and YBhg. Datuk Hj. Mhd Amin Nordin Abd Aziz (Mayor Kuala Lumpur, middle left).

Middle and bottom; Duli Yang Maha Mulia Seri Paduka Baginda Raja Permaisuri Agong (Her Majesty the Queen) and other dignitaries

Right Column, top to bottom; Appreciation ceremony by YBhg. Datuk Gunaseelan Palanisamy, Member of the Advisory Board of the Kuala Lumpur City, (second from the left) and other dignitaries.

- Recipient, Chai Bin Han – Mayor Award Imported Category
- Recipient, Tin Chok Teng - Mayor Award Malaysia Category
- Recipient, Mohd Bohori Che Makhtar – BCI Excellence Award Malaysia Category

the Prime Minister YAB Dato' Sri Mohd. Najib bin Tun Hj. Abdul Razak launched Perdana Botanical Garden. This marked the completion of the first phase of the process of turning the Public Park into a Botanical Garden.

The garden is home to not only botanical collections but also provides visitors the ambiance of being in a tropical rainforest, despite being in the middle of a bustling metropolis.

Organized by the Dewan Bandaraya Kuala Lumpur (Kuala Lumpur City Hall) and Bonsai n Stone Academy, the objectives of the Kuala Lumpur Orchid and Bonsai Show are to: Promote Kuala Lumpur in general and Botanical Garden, Kuala Lumpur, in particular,









The bonsai demonstrations, performed by bonsai artists from Malaysia and the guest headliners from China, Taiwan and Indonesia, took place over two days and showed bonsai enthusiasts the process of creating beautiful bonsai.

- Top left; Bohari Che Mohtar*
- Top right; Lo Min Hsuan (far right)*
- Middle left; Chong Yong Yap*
- Middle right; Zheng Zilin*
- Bottom; Rojani Sumarlin (fourth from the right)*

to the international community and the country; Encourage the active involvement of city residents to improve the quality and culture of healthy living among all levels of society; Promote the programs and activities in a quality and continuous natural environment by creating a pure, beautiful, and interesting atmosphere; Cultivate a sense of beauty based on the conservation of nature; and Encourage the public to heed and respect the environment.

#### **Orchid Competition**

Participants in the orchid competition come from inside and outside the country. So far the program has received entries from a total of 23 countries to participate in the orchid competition, including Malaysia. There was an overwhelming response to this show that always attracts many fans of this flower, appreciated for its beauty all over the world.

#### **Bonsai Exhibit and Demonstrations**

With the largest number of trees ever, the show this year offered a new feature called the Bonsai Walk; Art and Culture as a theme. The Bonsai Walk presented 272 trees of various species of bonsai in front of colorful and vibrant backdrops. Bonsai species included *Wrightia Religiosa*, *Juniperus*, *Ficus*, and other miscellaneous species. The Bonsai exhibition was enthusiastically received by both bonsai collectors and visitors who appreciated the natural beauty and culture of Bonsai in this colorful and natural setting.

The bonsai demonstrations, performed by bonsai artists from Malaysia and the guest headliners from





China, Taiwan and Indonesia, took place over two days and showed bonsai enthusiasts the process of creating beautiful bonsai.

Creating celebratory events and exhibitions like Bonsai Walk; Art and Culture, provides awareness and support for the Perdana Botanical Gardens and Kuala Lumpur, highlighting programs such as environmental education and has great potential to attract more visitors to experience sustainable eco-tourism. 🌳

The Bonsai shown on this page are all finalists in the Gold category

*(Article continues over leaf with more photos)*







*Top;* Finalist in the Gold category

*Bottom;* Some trees in the Gold Category received additional awards. Tin Chok Teng received the Mayor Award, Malaysia Category for this tree.







*Top left;* By Mohd Bohori Che Makhtar, recipient of the BCI Excellence Award, Malaysia Category  
*Top right;* This tree by Chai Bin Han received the Mayor Award, Imported Category.  
*Middle right;* By Chin Choy Fook, recipient of the BCI Excellence Award, Imported Category  
*Bottom;* By Yong Boon Meng, recipient of the Queen of Flowers Award



# Sojourns in India

Celebration, life, friends, bonsai!

By Solita Rosade, USA

Photos courtesy Chase Rosade and the Banyan Bonsai Club, Vadodara, India.

*Top;* Bonsai display in the Surya Palace Hotel lobby welcomed guests to the All India Bonsai Convention.

*Insets;* dancers at the extraordinary Opening Ceremony performed colorful and unique dances incorporating cultural and artistic aspects of India.



**A**s a new year begins, Chase and I enjoy looking back at the great times spent with our dear bonsai friends around the world. What a privilege and a delight it is to know that the bonsai people we meet become members of our family, and no matter where we go, we find more people joining the practice of bonsai, strengthening the Bonsai Family of the World.

Our last bonsai trip of 2015 was to return to India to attend the All India Bonsai Convention in Vadodara, in November. The first of our many pleasant surprises was arriving at the Surya Palace Hotel and climbing to the top of the stairs where a magnificent reception by the beautiful group of Indian friends awaited us. The girls dressed in their colorful saris, the men in their bright shirts, the smiles, the flowers, the music, and

the sweets! We forgot the tiring 30-plus-hour journey from New York to Vadodara!

In this magnificent country, guests are treated like royalty, and the large group of us certainly felt it. The event lasted three days with participants enjoying a great educational program, lunching together everyday, and sharing wonderful friendship. It was organized, funded and sponsored by a small bonsai group, the Banyan Bonsai Club of Vadodara, currently led by Mrs. Chanda Agrawal and attended by over 230 bonsai lovers.

The Opening Ceremony to the All India Bonsai Convention was, without doubt, magnificent, colorful and unique. It incorporated many cultural and artistic aspects of India. Upon completion, Mrs. Chanda Agrawal asked Solita Rosade to cut the ribbon for the





Top left and right; The magical reception at the Surya Palace Hotel by Mrs. Chanda and her welcoming committee.

Middle left; As is the tradition of the Bonsai Torch of Peace of WBFF, this multiple lantern was lit and shone throughout the event.

Middle right; Solita was asked to cut the ribbon giving way to the extensive bonsai exhibition of Indian-grown bonsai.

Bottom; Bonsai on exhibit and the exhibit area.







Top insets, left to right; The President of the Banyan Bonsai Club of Vadodara, Mrs. Chanda Agrawal, welcomes guest speakers from all corners of the world.

A brief opening speech was given by Mr. Kanda, Chief Secretary, Government of Gujarat.

Welcoming gifts were graciously presented to all guests and demonstrators by Shagun Shah and her daughter Meera.

Sachin Bhow thanked all for coming from near and far and welcomed all the demonstrators and participants to the All India Bonsai Convention.



Photo collage of demonstrators; As is human nature, the diversity of generations represented by the speakers produced a variety of lectures, explanations, bonsai styles from classic to contemporary, moments of seriousness, moments of laughter but always absorbing, as we learned and enriched our minds.

official opening of the exhibition. This was followed by the simultaneous demonstrations of the Indian bonsai artists.

The group of foreign guests, the demonstrators from five continents and the local speakers and organizers bonded immediately, behaving as a team regardless of the generational gaps, complementing and supporting each other. This was quite interesting, as is human nature, there was a variety of lectures, explanations, bonsai styles from classic to contemporary, moments of seriousness, moments

of laughter but always absorbing, as we learned and enriched our minds.

This being my second time in India and Chase's fifth time, we were indeed pleased to return and confirm that the art of bonsai continues to grow in India. The interest, enthusiasm and energy were strongly felt at this event and certainly very visible and quite contagious in the audience, which was always attentive and pleased.

Bonsai in India, like many other countries, is relatively new. It was two people passionate about





this art form, Nikunj and Jyoti Parekh, that were the spark that ignited the bonsai flame in India. When they invited Chase Rosade to India in 1987, he had been preceded by John Naka, who taught the basics of bonsai and toured India with the Parekhs, and later, by Tom Yamamoto, from Japan, who taught the basics of *saikei*, the art of landscapes in a tray. Chase remembers that to work on plants with good potential for styling into bonsai, they first had to visit nurseries and homes, searching for suitable potted plants. Since then, and over his many trips there, he has noticed a

continual improvement in bonsai art; that small spark fueled and strengthened by ever increasing numbers of artists, growers and collectors.

The All Indian Bonsai Convention is an event to be applauded—a special thank you goes to the Banyan Bonsai Club, Chanda Agrawal, Piyush Shah and Sanjay Dham.

Before returning to the US, Chase and I had the pleasure of spending an afternoon with Nikunj and Jyoti Parekh, enjoying their company and their wonderful bonsai collection that spreads over three levels,

*Top left and right;* weeping style *Operculacarya decaryi*, or Elephant tree, 86 cm, from the bonsai collection of Vinita Agarwañ who also received the “The Dragon” award for her *Ficus retusa*, windswept style 68 cm.

*Bottom left and right;* Tiger bark ficus, 80 cm, and the *Sacred Tree of India*, award-winning Banyan, 95 cm, from Chanda Agrawal’s bonsai collection.





Mahesh Utekar was the recipient of Chase Rosade's Award for his well done Tokonoma Exhibit.



Certificates of Appreciation were presented to Chanda Agrawal and Sanjay Dham for their valuable organizational assistance and guidance.

*Middle and right column;* The numerous trees in the exhibition was proof that the Indian bonsai lovers are working wisely with their local grown material.



from the workshop area on the main level, to their best bonsai on the terrace, to the bonsai-in-training on the rooftop, all nicely pruned and cared for. This was a wonderful conclusion to our time in this welcoming country, for it ended where it started for us when we first visited India. 🌳

*Bottom left;* One of the three bonsai areas in the home of Nikunj and Jyoti Parekh.

*Group photo from left to right;* Shashi Bhat, Rani Nagaswami, Megha Kelkar, Manisha Makhawhla, Nikunj Parekh, Solita Rosade, Chase Rosade, Jyoti Parekh, Sujata Bhat.



## NEW CONTACT INFORMATION FOR BCI BUSINESS OFFICE

BCI welcomes Larry Stephan to the BCI Business Office. Larry is located in Illinois, USA and is an active member of the Midwest Bonsai Society. As the BCI Business Manager, Larry can help members with renewals, back issues, changes to membership information and much more.

Remember, once you log in to the BCI website with your user name and password, you can access your profile page and self-manage much of your membership. However, to ensure BCI meets the needs of all members, the Business Office can be contacted by other methods:

Membership fee and other purchases can be paid by PayPal on the website. Checks can be mailed to BCI at the PO Box listed below. Credit card payments may be made by phone.

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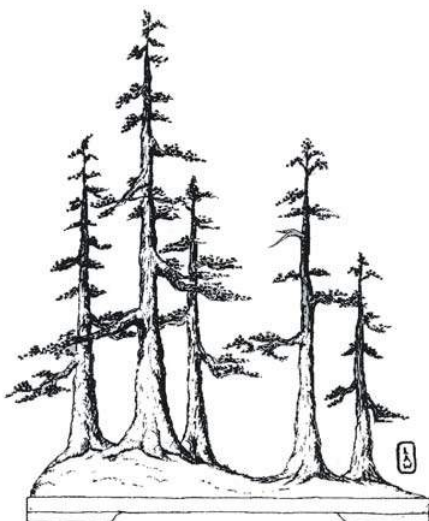


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# INTERNATIONAL BONSAI CONVENTION & EXHIBITION



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

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