

promoting  
international friendship  
through bonsai



# bc*i*

# Bonsai & Stone Appreciation

2017  
Q1

**International Bonsai Convention and  
Exhibition, Mysore, India**

**National Bonsai and Suiseki Exhibition,  
Tangerang, Indonesia**

**Harder Than Stones:  
Cultivating Tugas Bonsai**

**"The Biggest Baobab  
Bonsai Forest in the World"**

**Petrified Wood,  
The Overlooked Viewing Stone**

**Creating a Logwood Bonsai  
from Raw Material**

**Revision: Reinterpreting  
a Scots Pine Bonsai**

**Book review: *Japanese Scrolls,  
Their History, Art & Craft***



*Pinus morrisonicola*, 78 cm,  
by He Zhi Xiong, Taiwan

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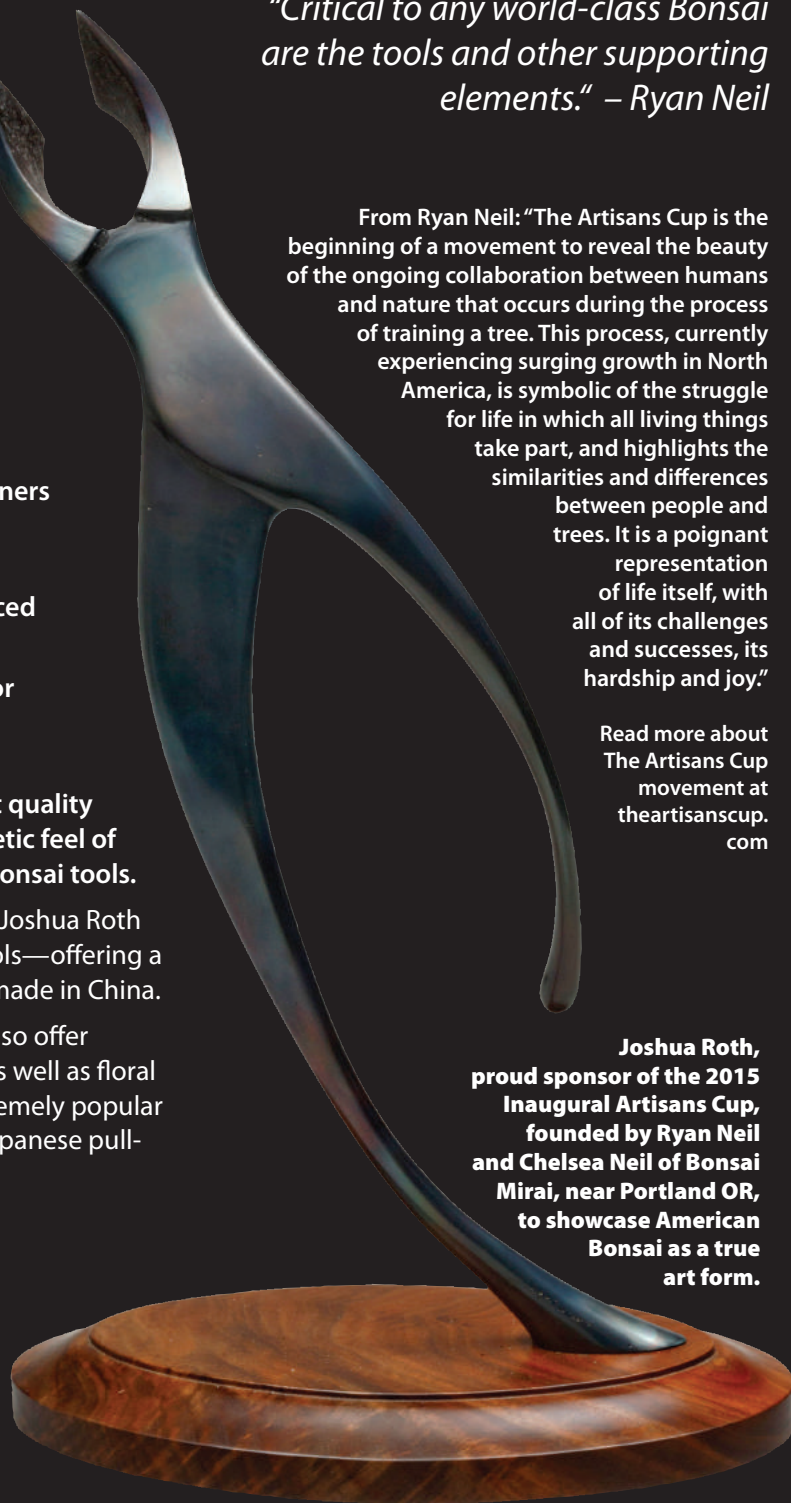
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*“Critical to any world-class Bonsai are the tools and other supporting elements.” – Ryan Neil*

From Ryan Neil: “The Artisans Cup is the beginning of a movement to reveal the beauty of the ongoing collaboration between humans and nature that occurs during the process of training a tree. This process, currently experiencing surging growth in North America, is symbolic of the struggle for life in which all living things take part, and highlights the similarities and differences between people and trees. It is a poignant representation of life itself, with all of its challenges and successes, its hardship and joy.”

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## President's Message

**A**s we welcome another year, this issue marks the start of 55 years for BCI. BCI was constituted on 29th March 1962, originally operating as Bonsai Clubs Association. The name was changed to Bonsai Clubs International in 1974. With most of the membership being in the US initially. We now have representation from all over the world.

Although we faced a severe financial crisis several years ago, due to strict budgeting and good planning we have improved our financial position substantially. Our bank balance is now the highest in our organisation's history. Our main source of income comes from Membership and Conventions. We are also reliant on advertising income. We have a couple of advertisers Joshua Roth and Golden Arrow Bonsai who have supported us for a long time and continue to do so. To them I would like to extend our sincere thanks. I would also like to ask our members to please support the businesses who support BCI.

In 2017 we want to continue with the educational content in the magazine and website. To achieve this we need your help. We are always looking for new authors. If you would like to submit an article or know of someone who can, please contact our editor Joe Grande. Joe can help with the layout, design and copy editing.

The 2016 BCI Meritorious Service Award was presented to Nikunj Parekh, BCI's Second Vice President at the regional convention in December, held in Mysore India. Nikunj has served on the BCI board since 2001. Nikunj is also a founding member of World Bonsai Friendship Federation. He has served as the Director for India Region since its inception in 1987. In 2015, Nikunj received The Order of The Rising Sun with Gold and Silver Rays awarded by the Japanese Government for promoting Japanese culture in India. He has just released a new book, *Beyond the Spirit of Miniature Landscapes* coauthored with Jyoti Parekh and Chand Kejriwal. We will feature a book review in the Q2 issue of *Bonsai & Stone Appreciation* magazine.

The Writer/Photographer Award for 2016 went to Toby Kleynhans from South Africa. Toby is a long time BCI supporter and is a regular contributor to BCI Magazine. He has written an interesting article which is included in this issue on the biggest baobab Forest in the world. Toby is very active in promoting bonsai in South Africa. I congratulate and thank both Nikunj and Toby for their continued support and contributions to BCI.

I recently attended Beyond the Spirit of Bonsai Convention, hosted by Bonsai Study Group of The Indo-Japanese Association Mumbai and its Affiliated Chapters in India. The organiser was Avadhoota Datta Peetham, Kishkindha Moolika Bonsai Garden in Mysore, India. The headliners and partners were treated to a four-day pre convention tour which was enjoyed by all. The camaraderie on the tour was very special. Over 450 delegates gathered for four days of demonstrations, workshops, entertainment great food and most importantly, the most hospitable and friendly people who went out of their way to make everyone feel welcome. The atmosphere at the Ashram, where the convention was held, had a feeling of relaxation and tranquillity. We have a full report on the convention in this issue.

Our next BCI Convention will be held in Taiwan 4th–8th, 2017, followed by a tour. When I met with Mr. Chen, the convention organiser, in India recently, I mentioned that 2017 was BCI's 55th year and he expressed a wish that we could get 55 countries represented at our annual convention in Taiwan. I put out this challenge to you, our members. Please spread the word. Registrations are now open. You can register via a link on the BCI website.

Another big event this year is the World Bonsai Convention in Saitama, Japan 24th–27th April. They are expecting over 1000 delegates, so hopefully I can catch up with many of you who may be attending.



**I mentioned to Mr. Chen, the convention organiser, that 2017 was BCI's 55th year and he expressed a wish that we could get 55 countries represented at our annual convention in Taiwan. I put out this challenge to you, our members. Please spread the word and register at [www.bcibonsai2017.com](http://www.bcibonsai2017.com)**

They have a great line up of demonstrators. Japan's top Masters and featuring some of Japan's younger artists. The other eight regions of the world will have one headliner. The motto of WBFF is world peace through bonsai and I think this reflects how we all feel.

The planning of BCI six-day tour, following the 2018 convention in Mulhouse, is near completion. Some places we hope to visit are Colmar, Montreux, Lausanne, Geneva, Annecy, Lyon, Beaune, Dijon, Troyes, Epervanay, Reims and end in Paris. Registration will be available later in the year.

We are seeking applicants for the BCI International Instructors/Artists Register. Qualifications necessary for instructors to be listed in the Register are:

- BCI member for two years or pay two years membership in advance.
- Have conducted at least 3 solo demonstrations, internationally.
- Willing to publish /submit one techniques article for BCI magazine each year.
- Willing to be recommended to demonstrate for BCI conventions.
- Applicants should submit before and after photos of at least 3 demonstrations.
- Applicants should submit a list of International Events at which they have demonstrated.

An International Instructor Certificate will be issued to each instructor on the Register.

If you are interested in applying you can submit your details via the BCI website, or send your details to a BCI Director in your region or the Committee Chair, Budi Sulistyono. Directors contact details are available on page two of this magazine or on the BCI website under officers.

We at BCI, hope 2017 is a great year and we can continue to educate and promote bonsai and stones internationally. 🌳

Cheers from Down Under,  
Glenis 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:

Glenis Bebb, [president@bonsai-bci.com](mailto:president@bonsai-bci.com)



## MESSAGE FROM THE EDITOR

**A**s the bonsai aesthetic—so profoundly associated with Japanese culture in the West—blossoms all over the world, early adopters in many countries have, and are, evolving the art form by creating bonsai from the plants that thrive in their climate, in styles that reflect their geography and culture. What we have in common, is the passion and creativity so essential to bonsai creation, education and presentation. Another common thread is the effort, planning and hard work of the organizations and volunteers that bring people together in the joyful spirit of bonsai and stone appreciation. In this issue, we celebrate this passion with reports and articles from authors with a deep commitment to their art and enthusiasm for sharing their experiences with our readers.

The International Bonsai Convention in Mysore, India, demonstrates how bonsai enthusiasts are developing beautiful bonsai from nursery-grown material. Yamadori are not an option in India because wild areas are protected and out-of-bounds to bonsai collectors.

In the Philippines, a talented group of artists are championing the hard, yet malleable Tugas as exceptional bonsai material. The results are stunning.

Toby Kleynhans from South Africa directs the considerable resources of Kat Rivier Kai Bonsai Club to create a one-of-a-kind, jumbo-sized forest planting with their native Baobab tree. It is an amazing group effort.

On a trip to Puerto Rico, BCI Director, Budi Sulisty, brought home a logwood plant that he knew would thrive in Indonesia. See how he turned a short stump into a beautiful bonsai in just seven short years.

The sinuous trunk of a *Pinus sylvestris* caught Mauro Stemberger's eye during a visit to a colleague's studio in Milan. Mauro acquired this striking Scots pine and recently re-imagined it by focusing on its best features. The outcome is a dynamic and outstanding composition with a great future.

The first time I saw stones from the American desert—stones that did not fit Japanese classifications of *suiseki*—it opened up possibilities for finding other stones with *suiseki* qualities beyond Japan. Paul Gilbert, avid stone collector, submits another stone for our appreciation, a stone that started as wood and then became petrified, a process that can make captivating stones. The best part is that petrified wood can be found in many parts of the world.

The presentation of bonsai on public exhibit is usually enhanced by other art objects and companion plants. The classic Japanese method of display includes the iconographic Japanese Scroll, an art form unto itself. Tom Elias reports on a recent book that provides a comprehensive look at scrolls. Whether you your bonsai exhibit is classic or contemporary, an understanding of the history of scrolls can inspire thoughtful presentations that respect tradition and enhance the trees.

We conclude the issue with a round up of interesting news that further confirms a great future for bonsai and stone appreciation; A new bonsai museum in Italy; a generous endowment to the arts in Germany and a bonsai race in Malaysia like no other. Have a read and let us know what you liked the most.

—Joe Grande, Canada ([editor@bonsai-bci.com](mailto:editor@bonsai-bci.com))

## 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.

### EXECUTIVE COMMITTEE

Glenis Bebb, President  
Queensland, Australia  
[president@bonsai-bci.com](mailto:president@bonsai-bci.com)

Helen Su, 1st Vice President  
Taiwan, R.O.C.  
[bcivp@bonsai-bci.com](mailto:bcivp@bonsai-bci.com)

Nikunj Parekh, 2nd Vice President  
Mumbai, India  
[nikunjyo@gmail.com](mailto:nikunjyo@gmail.com)

David DeGroot, Secretary  
Washington, USA  
[degroot@comcast.net](mailto:degroot@comcast.net)

Roger Snipes, Treasurer  
Washington, USA  
[treasurer@bonsai-bci.com](mailto:treasurer@bonsai-bci.com)

### DIRECTORS

Massimo Bandera, Italy  
[mb@massimobandera.it](mailto:mb@massimobandera.it)

Sujata Bhat, India  
[sbhat@hotmail.com](mailto:sbhat@hotmail.com)

Gudrun Benz, Germany  
[Benz-W@t-online.de](mailto:Benz-W@t-online.de)

Vic Ceballos, Philippines  
[bonsairp@yahoo.com](mailto:bonsairp@yahoo.com)

Chen Chan, China  
[chairman@pck.com.cn](mailto:chairman@pck.com.cn)

Les Dowdell, Canada  
[hokkoku@telusplanet.net](mailto:hokkoku@telusplanet.net)

Min Hsuan Lo, Taiwan  
[bonsailo@mail2000.com.tw](mailto:bonsailo@mail2000.com.tw)

Frank Mihalic, USA  
[mihalicf@yahoo.com](mailto:mihalicf@yahoo.com)

Ing Suan Ng, Malaysia  
[isng1818@gmail.com](mailto:isng1818@gmail.com)

Budi Sulisty, Indonesia  
[budisulistyo22@gmail.com](mailto:budisulistyo22@gmail.com)

**BCI BUSINESS OFFICE**  
Larry Stephan, Business Manager  
PO Box 639, Prospect Heights,  
IL 60070-0639, USA  
[office@bonsai-bci.com](mailto:office@bonsai-bci.com)

### WEB SITE MAINTENANCE

Bonnie Moore, Canada  
[neveryonas@shaw.ca](mailto:neveryonas@shaw.ca)

### WEB SITE EDITOR

Joe Grande, Canada  
[editor@bonsai-bci.com](mailto:editor@bonsai-bci.com)

## TO JOIN BCI OR RENEW YOUR MEMBERSHIP

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[www.bonsai-bci.com](http://www.bonsai-bci.com),  
[office@bonsai-bci.com](mailto:office@bonsai-bci.com),  
phone 847-612-5133,

PO Box 639,  
Prospect Heights,  
IL 60070-0639, USA.

## EDITOR

Joe Grande: editor@bonsai-bci.com  
Box 85, Group 20, RR2  
Ste. Anne, MB Canada R5H 1R2

## MAGAZINE ADVERTISING

Helen Su, Asia: bcivp@bonsai-bci.com  
Dick Anderson, USA & Other:  
mkarka1958@aol.com

## CONTRIBUTING EDITORS

Massimo Bandera, Italy & Spain  
Gudrun Benz, Germany  
Michael Collins-McIntyre, Canada  
Thomas S. Elias, USA  
Min Hsuan Lo, Taiwan  
Danilo Scursatone, Italy  
Budi Sulisty, Indonesia

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

Digital images must be provided at 300 dpi resolution for an 8 x 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: BCI Director Min Hsuan Lo helped us choose the cover tree for this issue. This *Pinus morrisonicola*, owned by He Zhi Xiong, is 78 cm tall and a great example of the exceptional bonsai trees created in Taiwan by bonsai experts. This autumn the Taiwan Bonsai Association invites you to the *Bonsai Clubs International Convention 2017 and the 14th Asia-Pacific Bonsai and Viewing Stone Convention & Exhibition*, 4 – 7 November 2017 in Changhua & Taichung, Taiwan. More information on the inside back cover.

# UNITY IN

**BONSAI**  
CONVENTION & EXHIBITION  
19th - 22nd December  
Organised by Avadhoota Datta Peetham  
Mysore, India  
In co-operation with:  
Bonsai Study Group of The Indo - Japanese Association  
Bonsai Clubs International (BCI), World Bonsai Friendship Federation



## Beyond the Spirit of Bonsai International Bonsai Convention and Exhibition, Mysore, India

By Nikunj Parekh, Jyoti Parekh, and Sujata Bhat, India, and Glenis Bebb, Australia

Photos courtesy Bonsai Study Group of the Indo-Japanese Association

*Top:* Inaugural event was held in a large auditorium with two giant sized TV screens to view the proceedings.

**B**eyond the Spirit of Bonsai International Bonsai Convention and Exhibition was held in Mysore, India December 19th –22nd. Mysore is situated in India's southwestern state of Karnataka. Although it was winter in Mysore, the day time temperature was around 30 degrees Celsius and very humid.

The event was sponsored by Patron Saint of Bonsai Swamiji Ganapathy Sachchidananda of Avadhoota Datta Peetham of Mysore, India, with the Cooperation of Bonsai Study Group of the Indo-Japanese Association, Mumbai and its affiliated chapters from across India led by Nikunj and Jyoti Parekh. The event

was supported by Bonsai Clubs International and World Bonsai Friendship Federation.

Prior to the convention, the headliners and partners assembled in Bangalore. Nikunj Parekh and Glenis Bebb participated in a Press Conference promoting the convention, with 30 TV and other media attending.

### **Tour:**

The following day we departed on a four-day pre-convention tour based in Coorg staying at the Windflower Resort and Spa. Highlights included Bhagamandala Temple, 200-year-old Omakareshwara

# AI EXHIBITION 2016

# DIVERSITY



Mumbai & its affiliated Chapters, Friendship Federation (WBFF)

AVADHOOTA DATTA PEETHAM



Top left inset and middle left; Shuka Vana (Parrot Park), is a rehabilitation centre for birds in the serene premises of Sri Ganapathy Sachchidananda Ashrama. This park has numerous rare and colorful species of Parrots from the world over.



The venue was the Avadhoota Datta Peetham. The host and founder of the Ashram is Sri Ganapathy Sachchidananda Swamiji.

Over 400 delegates attended from Australia, Japan, USA, Taiwan, Singapore, Vietnam, Oman and Sri Lanka as well as locals from all over India.

The Ashram is home to Kishkinda Moolika Bonsai Garden which houses a large bonsai collection of around 300 bonsai. The Swami also established Shuka Vana, a rehabilitation centre for birds, housing more

Top right inset; The Kishkinda Moolika Garden is a testimony to the love and care His Holiness Sri Swamiji has for nature and ecology. Swamiji along with Jyoti and Nikunj Parekh with Sujata Bhat and Chand Kejriwal beside a very old *Pempfis acidula* bonsai.

Bottom; Unique inaugural was conducted by watering a Ficus Bonsai.

Temple. Bylekuppe, the second largest Tibetan settlement outside of Tibet, complete with Tibetan monastery with 7,000 monks, a Tibetan village and market. Abbey Falls, Raja's Seat watching the sun set, Madikeri Fort, Madikeri Spice Market and Spice Garden, Cauvery Nisargadhama, Golden Temple and Dubare Elephant Camp. On route to Mysore we also visited the Somanathpura Temple.

On arriving in Mysore the evening before the event we were able to look at our demonstration material. All plants used for demonstrations and workshops is nursery-grown. No yamadori (trees from the wild) materials were used at this event with a view to protect nature.





*Top left;* Inaugural procession with traditional Indian tribal dancers welcomed Headliners and VIPs.

*Top right;* More than 400 tropical and sub-tropical trees were displayed by delegates from across India.

*Middle left;* It was one of the largest Bonsai events held in India

*Middle right;* Display of Forests, Saikei and Suihan Penjing was one of the highlights at the exhibition area.

*Bottom;* Prize-winning Bonsai Display by Bangalore City members.

than 1800 birds across 400 exotic species, that are cared for and rehabilitated from injury and disease. The birds are well loved by the Swami who hand-feeds most of the bird himself. He has taught many of the birds to talk and sing.

The venues for the demonstrations was a large semi-circular amphitheater. The exhibition featuring over 400 bonsai and stones was outdoors and spread through the grounds. Trees were brought from many parts of India. Those who could not bring trees could participate in the photo contest.

The hospitality and friendship extended to everyone was very warm and welcoming. This would be one of the best conventions I have attended.





**Trees were brought from many parts of India. Those who could not bring trees could participate in the photo contest.**

Top right; Prize-winning *Casuarina equisetifolia*  
by D. Ravindran

Middle right; *Carmona microphylla* bonsai by Sujata Bhat

Bottom; *Bucida spinosa* bonsai with driftwood  
arrangement by Chand Kejriwal



### Day One:

The event started with a parade through the exhibits led by the Swamiji and the VIP guests, who were treated to festive music and tribal dancing. At the Opening Ceremony special awards and “Sasya Bandhu” blessing were given at the opening by Swamiji.

Day one demonstrations commenced after lunch. Two Demonstrators worked simultaneously on the stage at the same time. Chen Chang Liu, from Taiwan worked on a large ficus. Mitsuo Matsuda, from Japan worked on a large *Casuarina equisetifolia*. Workshops were also conducted on the stage in the amphitheater with two workshops and mini demonstrations by local talent running simultaneously.

Lindsay Bebb gave a Suiseki talk and Power Point Presentation in the stone exhibition hall which was a great





success and he was asked to give another presentation the following day followed by a critique of the stone display the next day.

A new talent contest was also held on the first day with participants working on sandpaper figs.

In the evening we attended the welcome dinner and were treated to entertainment including dancing by the Mumbai bonsai ladies who were great, some fabulous music and a very talented solo dancer. Many awards were presented by Jiro Fukuda, WBFF Chairman, assisted by myself.

### Day Two:

We saw demonstrations by Nguyen Thanh Tam from Vietnam, who created created a rock arrangement incorporating *Streblus asper*. Tony Bebb from Australia worked on a large *Ficus jacquinifolia*. Walter Liew worked on a *Podocarpus microphylla* he had brought with him from Hawaii, creating a very sinuous collapsible trunk. Naemi Iwasaki Vice President of WBFF, from Japan, made several Kusamono arrangements using local plant material





Facing Page:

Top; Prize Winning display of *Juniperus procumbens* by Jyoti and Nikunj Parekh  
 Middle left; Prize-winning *Portulacaria afra* (Jade) bonsai by Mangala Rao  
 Middle right; A small Tokonoma-Alcove display by Krishna and Archana Gupta  
 Bottom; Shohin Bonsai display by Jyoti and Nikunj Parekh

This Page:

Top; Prize winning Viewing Stone—a water stone by Jyoti and Nikunj Parekh  
 Middle left; A talk with critique session on viewing stones by Lindsay Bebb, Australia was received with keen interest.

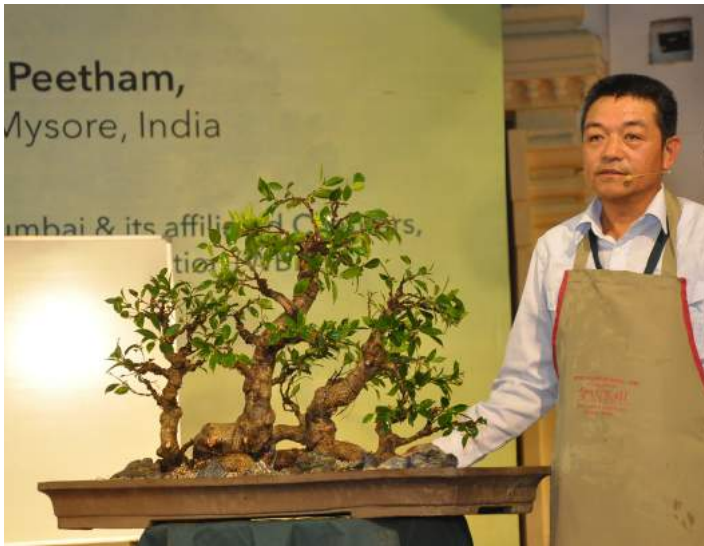
Middle right; A unique creation with *Streblus asper* tree and stones was created by Nguyen Thanh Tam of Vietnam.

Bottom left; *Ficus jacquinifolia* bonsai was trained with excellent explanation by Tony Bebb, Australia.

Bottom right; *Casuarina equisetifolia* was trained by Mitsuo Matsuda of Japan.

**Workshops on *Eugenia uniflora*, *Eleagnus pungens*, *Ehretia microphylla*, *Carmona microphylla* and *Blachia siamensis* were conducted by Headliners. Each session had a mini demonstration on rock formation, rock chiseling, ceramic container making, unique wiring method and miniature rocks and small plants.**





Top left; *Ficus microcarpa* group planting with stones was done by Chien Chang Liu of Taiwan.

Top right; *Bougainvillea* bonsai was trained by Boh Twang Keng of Singapore.

Bottom; Mitsuo Matsuda of Japan conducts a workshop. Workshops were conducted on the stage in the amphitheater with two workshops and mini demonstrations by local talent running simultaneously.

covering all four seasons. The results were truly beautiful.

To conclude the day's program, the Swami with his followers treated us to Music for Meditation. The Swami has travelled to many countries sharing this talent and we were privileged to get this opportunity to hear him.

### Day Three:

Day 3 saw demonstrations by Chien Chang Liu from Taiwan create a very nice group of *Ficus microcarpa* and Boh Twang Keng from Singapore, a group planting with *Fukien tea*. Albert Chang from Taiwan, a student of Min Hsuan Lo, worked on large *Juniperus procumbens* and Glenis Bebb from Australia worked on two *Bucida spinosa*, the first was a tall informal upright and the second a semi cascade with a crown. Glenis also gave a power point presentation covering bonsai design.

The days programme concluded with the main Awards Ceremony. Awards were given for shohin, ficus, conifers, flowering and fruiting groups, best display and best stones. Each headliner judged two

categories with two judges for each category. They had a scoring system and we had to allocate a score out of 100. Most of the judges worked independently. The judging sheet allowed for comments from the judges.

In the evening we had the Farewell Dinner and Pageant show which was held at our accommodation venue the Windflower Resort. Everyone had a great night with several of the bonsai groups entertaining us with skits, dance and song. We all dressed in Indian dress and joined in the festivities.

### Day Four:

Boh Twang Keng created a *Bougainvillea* bonsai, Tony Bebb worked on a *Juniperus procumbens*, cascade style. Tony gave a lot of information on styling and also on caring for junipers.

The convention concluded with demonstrations from Albert Chang working on a large *Casuarina equisetifolia* and Mitsuo Matsuda worked a large *Murraya paniculata* with stunning results.

All of the bonsai demonstrators, along with Nikunj and Jyoti Parekh also conducted workshops with six participants in each group.





Top left; Kusamono and Complementary plantings were created by Naemi Iwasaki with assistance from Mitsuo Matsuda of Japan. In the center is Jiro Fukuda, Chairman of WBFF.

Top right; Two *Bucida spinosa* trees were ably shaped and trained by Glenis Bebb, from Australia and BCI President.

Middle left; *Juniperus procumbens* was trained by Albert Chang of Taiwan.

Middle right; Walter Liew a senior bonsai artist from Hawaii, USA, worked on a *Podocarpus microphylla*.

Bottom; Arrangements by Indian experts was the added highlight at the event.

BCI President Glenis Bebb gave BCI Excellence Award medallions to prize winners. Prizes were also given by the sponsors and *BCI Bonsai & Stone Appreciation* magazines were distributed to many delegates from across India. Japanese and Taiwanese delegates gave presentations on the forthcoming Bonsai events. Apart from Indian delegates, there were nearly 50 delegates from Australia, Japan, Oman, Taiwan, Sri Lanka and USA.

Encouragement was given to develop India-grown bonsai materials and accessories by way of nearly 20 vendors. A new book, *Beyond the Spirit of Miniature Landscapes-Saikei, Forests and Water & Land Penjing*, co-authored by Nikunj Parekh, Jyoti Parekh and Chand Kejriwal was released on the inaugural day.

Team Spirit, dedication of all participants was fully visible to enhance Unity in Diversity of India. 🌳



# Harder Than Stones Cultivating Tugas Bonsai

By Aries Felipe and Orly Turingan jr., Philippines

Contributing author and editor: José Luis Rodríguez Macias, Puerto Rico

Photography courtesy At Maculangan, Aries Felipe, Orly Turingan jr., Angel "Ogi" Uyehara, José Luis Rodríguez Macias, Herden Pedrajas and Jonathan Roxas.

## Historical and Cultural Background

Rich in biodiversity, the Philippine's forests are a rich source of highly prized hardwoods with fine and unique grain. One such hardwood is the *Vitex* family, particularly what is locally known as Molave and Tugas. It is utilized for posts and beams, doors and furniture as revealed by archeological evidence and extant, centuries-old churches and houses. The Molave/Tugas, while once a common endemic Philippine tree, is now considered a rare species. Decades of logging and slash-and-burn agriculture greatly contributed to the diminishing supply of the species. However, the advent of bonsai art in the Philippines now gives rise to a new form of appreciation to the tree, that is, as a prized bonsai material.

## The Molave/Tugas Controversy

With the rising popularity of Tugas as bonsai material, there seems to be an ongoing confusion on its rightful taxonomic classification. Is it *Tugas* *Vitex trifolia*, *parviflora* or *negundo*? The hardy, commonly found Molave is undoubtedly classified as *Vitex parviflora*, while the commonly used tree

Top; A highly-prized hardwood, Tugas are utilized for posts and beams, doors and furniture as revealed by archeological evidence and extant, centuries-old churches and houses.

Bottom; The cultural practice of slash-and-burn agriculture or "kaingin," created burnt stumps and branches that gave rise to natural *jin*, *shari* and *sabamiki*.



Top; Tugas are commonly found in the South Cotabato - Sarangani provinces.

Bottom; Tugas, *Vitex trifolia*, 51 cm, by Jun Serapio.



as an indigenous herbal medicine locally known as Lagundi is classified as *Vitex negundo*. Some popular literature gives credence to the classification of Tugas as *Vitex trifolia*, however, the academic community accepts the classification of Tugas as *Vitex parviflora*, which is consistent with the classification by E. D. Merrill in his landmark book, *A Flora of Manila*. While Merrill published his material in 1912, there are new editions which are continuously used as academic reference. The uncertainty of Tugas' taxonomy was similarly asserted by Prof. Ben Bareja, an Agronomist from Mindanao State University (MSU), in an interview conducted by the authors. Herden Pedrajas, current Internal Secretary of the Philippine Bonsai Society, Inc. (PBSI) further gave a twist on this controversy in his book, *Mindanao Bonsai*. Pedrajas recognized the close association of Tugas with *Vitex parviflora* and *Vitex negundo* and echoed an opinion from technicians of the Philippine Bureau of Forestry that Tugas maybe classified as *Vitex triflora* or *Vitex trifolia*, finally adopting *Vitex trifolia*, based on local interviews. Given this unsettled taxonomic issues in the scientific circles on the Linnean classification of Tugas, the writers will just rely on its locally accepted name as Tugas and refrain from endorsing a scientific name.

### Endemic Geography of Tugas

The Philippines is an archipelagic country, located just above the equator and classified as belonging to both "The Pacific Ring of Fire" and "World's Typhoon Belt." These conditions, which are rich in karstic limestone and volcanic formations are visited by numerous typhoons every year. Furthermore the hot-humid, year-round conditions conspire to create some of the trees' characteristics: hardy, gnarled, twisted, with an aged look. One such fine examples of a tree that excellently exhibits these characters and more, is the material commonly found in the South Cotabato - Sarangani provinces. The Tugas found in these southern parts of the Philippines exhibit some unique character, which is not commonly found in Molave, and which makes them outstanding bonsai material. To sum it up: thick foliage that can be easily trained to few centimeters and internodes that can be reduced considerably in length. On another note, some important contributing factors to the uniqueness of Tugas materials are historical/cultural factors such as the commercial and domestic logging tradition of the area. Logged trees from the 1950s to 1980s resprouted from stumps of old trees. Such specimen, locally called "tuod", display excellent nebari. Also, the cultural practice of slash-and-burn agriculture or "kaingin," created burnt stumps and branches that gave rise to natural *jin*, *shari* and *sabamiki*.





Top left and middle left; The appearance of new shoots and leaf growth depends on the maturity of the tree. As a rule of thumb, it takes longer for new shoots to emerge from mature trees with hardened bark and burnt wood.

Top right and middle right; Some Tugas have serrated leaves and some have elongated foliage.

Bottom, left to right; Tugas responds with growth when cultivated in pure (100%) riversand, with a coarser layer of grit size sand/gravel at the bottom.

## Tugas as Bonsai

### Propagation

The combination of Sarangani-South Cotabato hilly to mountainous landscapes and seascapes of the vast Sarangani Bay are the scenic backdrop for hunted/collected Tugas material. Given this setting, Tugas bonsai material is either *hamadori* (seashore collected) or *yamadori* (mountain collected). This geological diversity may have contributed to subtle differences in foliage. There are some Tugas with serrated leaves and there are also some with elongated foliage. There are also some with closer internodes and there are some with larger internodes, in comparison.

Whether *hamadori* or *yamadori*, the material responds with growth when cultivated in pure (100%) riversand, with a coarser layer of grit size sand/gravel at the bottom. River sand is an excellent material that facilitates drainage.





Newly collected trees should be placed under a plastic dome for extra humidity. However, Tugas cultivated from cuttings do not need to be covered in plastic and can be placed in a shaded area, with minimum sunlight. The appearance of new shoots and leaf growth depends on the maturity of the tree. As a rule of thumb, it takes longer for new shoots to emerge from mature trees with hardened bark and burnt wood. On newly collected stock, it is permissible to remove the plastic when shoots have 6 leaves or more. This is also the time when watering must be done twice a day, combined with applications of slow-release organic fertilizer and foliar spray to encourage both root and leaf growth.

Repotting may be conducted anytime of the year, as long as it is not immediately exposed to full sunlight. To preclude the scorching heat and dehydration, newly repotted material must receive morning sunlight and midday and afternoon shade, especially in a tropical setting. Once in a bonsai pot and as per our experience, Tugas require the following potting medium: 10% coarse gravel for the drainage layer and a mix of 70% fine river sand with 20% vermicast.

### Diseases

Appropriate to the natural conditions of the area where Tugas is endemic, full sunlight and abundant rainwater guarantee their survival. Limited supply of sunlight and rain/water bring forth diseases. Fungus is one of the most common diseases that attack Tugas. Black fungus and root rot thrive due to poor drainage. The visible manifestation comes in belatedly, as it initially attacks the roots, causing necrosis. It then finds its way up the trunk and branches as scaly and slimy matter. At this advanced stage, the tree's leaves curl up, turning yellowish. Minimal to no shoots sprout. To prevent this scenario, ensuring good drainage is of pivotal importance. As mentioned before, the use of clean river sand mixed with organic compost must be employed. At the first sign of black fungus, emergency repotting is necessary and a complete change of medium should be done without delay. If the disease has already spread to the trunk and branches, it must be brushed off with water mixed with a little detergent soap. Dead branches and twigs afflicted with the fungus should be cut immediately. The use of fungicide must be done cautiously and sparingly. Overuse of fungicide on Tugas may weaken its immune system and recovery may take longer, long after the decimation of the fungus.

Leaf miners and aphids are among the other pests that might afflict Tugas. These pests are not only unsightly but their large colonies may debilitate a plant over the long run, thus hindering the growth of healthy shoots. Larvae are the leaf miners' culprit while tropical aphids commonly thrive in wet and humid conditions. At the first sign of leaf miners and tropical aphids, affected leaves may be carefully wiped with cotton cloth, but be cautious of not using the same section of the cloth to wipe other leaves and twigs. In



Fungus is one of the most common diseases that attack Tugas. Black fungus and root rot thrive due to poor drainage.



*Top left and right;* On newly collected stock, it is permissible to remove the plastic when shoots have 6 leaves or more.

*Middle left and right;* Surprising enough, black spots may appear on the leaves of a mature bonsai tree due to over exposure to rain water. In this case, it is considered a good practice to defoliate the tree before the onset of monsoon season.

*Bottom;* The visible manifestation Black fungus comes in belatedly, as it initially attacks the roots, causing necrosis. It then finds its way up the trunk and branches as scaly and slimy matter.

case the infestation of leaf miners and aphids gets out of hand, it is best to defoliate the tree and spray it with insecticide to eliminate any residual disease.

### Care for Tugas Bonsai

A good practice for the care of Tugas bonsai is to simply mimic its natural conditions. It is not meant to be an indoor bonsai. It is best to cultivate it in the open,



Top left; Bonsai artists from north and south Philippines working together on a Tugus. Some of the best tugus yamadori are exported to Luzon (northern Philippines)—an opportunity for bonsai artists in the Philippines to work together.

Top right; Tugus workshop by Herden Pedrajas and company during the ABFF 2013 in Manila.

Middle left; A Tugus forest, 179 cm, created by Oscar Urdelas and friends.

Middle right; Tugus, 91 cm, by Ritzie Bugante.

Bottom; Tugus, *Vitex trifolia*, 67 cm by Jun Cero.



It is not recommended for a Tugus tree to remain indoors for a period longer than five days.



with full sun and abundant watering, particularly during the dry season. On a precise note, this fervent need for water was evident during El Niño. Yellowing of leaves and wilting of new shoots are telltale signs that Tugus Bonsai is screaming for water. Curled and shrunken leaves are also a gauge for watering, but are an indicator that it is a good time to defoliate the tree to produce smaller leaves and closer internodes. Surprising enough, black spots may appear on the leaves of a mature bonsai tree due to over exposure to rain water. In this case, it is considered a good practice to defoliate the tree before the onset of monsoon season. One of the many advantages of Tugus is to diagnose the inception of disease and nutrient deficiency as it is usually manifested by its leaves. As usual, there are occasions when it is necessary to bring the bonsai indoors, such as exhibits and competitions. It is not recommended for a Tugus tree to remain indoors for a period longer than five days. After the event and to avoid further stress, the tree should remain in partial shade for two to three days before it is exposed to full sun. The occasional application of organic-balanced elements fertilizer (14-14-14) is rewarded with robust branches and twigs, evident by new growth shooting all over tree and the emergence of healthy roots. Lack of water, poor soil nutrition and poor sunlight are main culprits behind disease, twig and branch die back. Please deny any and all reasons for the tree not to be healthy!

## Tugas: The Next Sensation in Philippine Bonsai

Tugas is certainly a fine addition to the growing list of fine bonsai materials from the Philippines. So far, there is no archival record of Tugas bonsai in the 1980s. However, the growing popularity of bonsai art in southern Philippines, particularly in the South Cotabato - Sarangani provinces, led to the search of available indigenous materials. By 1998, a local bonsai exhibit and competition was held in General Santos City. One of the show's organizers, Mr. Ritzie Bugante, current President of Mindanao Bonsai Creator (MBC), confirms that some of the winning entries were Tugas bonsai. However, South Cotabato - Sarangani was also a rich source of the highly popular and coveted Bantigue (*Pemphis acidula*)—considered by many to be the darling of Philippine Bonsai. The introduction of Tugas in national bonsai competitions, coupled with exports to bonsai artists and collectors, slowly merited attention and interest on its unique and outstanding qualities.

Further evidence of Tugas' rising popularity in Filipino bonsai circles was displayed in the last BCI 2016, *Bonsai Beyond Borders Convention* held in Makati, as some Tugas bonsai were recipients of Gold and Bronze awards. As further cultivation techniques are perfected and the bonsai mature, it is only natural that more and more Tugas bonsai will dominate competitions. 'Tugas sa Bato' or "Tugas from the stone," is a commonplace local name for Tugas. Perhaps future champions will cement and honor this symbiotic relationship of Tugas and Stone, establishing Tugas as a cornerstone and foundation of Filipino and World Bonsai. 🌲



Top; 'Ponce,' Tugas, *Vitex trifolia*, 63 cm, by Herden Pedrajas, named in honor of his godfather and mentor, Poncevic Ceballos.

Bottom; Tugas forest, 87 cm, by Linus Villanueva of Tarlac (Northern Philippines).





Top left; Cascade over rock, Tugas, *Vitex trifolia*, 68 cm, by Jim Agad.

Top right; Tugas, *Vitex trifolia*, 90 cm, by Bobby Gopiao.

Bottom; Tugas, *Vitex trifolia*, 46 cm, by Eleazer Bong Varon.

*Facing Page*

Top left; "Flying Dragon", Tugas, *Vitex trifolia*, 80 cm by Herden Pedrajas and Jun Serapio. This was the workshop tree shown on page 16, top right.

Top right; Tugas, *Vitex trifolia*, 57 cm, by Clarito Gloriani.

Bottom left; Tugas, *Vitex trifolia*, Literati, 80 cm, by Marcel Bebot Calungsud.

Bottom right; Tugas, *Vitex trifolia*, 46 cm, by Miko Sueno.





# *“the biggest baobab bonsai forest in the world”*

## Landscape Planting by Kat Rivier Kai Bonsai Club

By Tobie Kleynhans, South Africa

Photographs by Sandi Kleynhans

**A**n old bonsai friend, Lampie Schoeman, relocated from Louis Trichardt in the Limpopo province to Sedgefield in the Southern Cape after retirement in July 2014. Luckily, he also brought along his substantial bonsai collection.

Besides indigenous wild figs, wild olive, acacias, Lebombo ironwood and many more, he also brought sixty-odd magnificent Baobabs.

While admiring this fantastic baobab collection, the idea of creating a huge baobab bonsai landscape planting was born: A collective effort by Kat Rivier Kai members to create the biggest baobab bonsai forest in the world. Lampie liked the proposal immediately and agreed that we could use his trees to create a monster baobab planting.



Top left and right; Some of the large number of trees to choose from.

Middle left; Baobabs must be kept dry and under cover during dormancy.

Bottom; The 2.38 x 1.91 x 0.32 m concrete container.

Lampie built a massive container with re-inforced concrete and sandstone tiles on four concrete pillars



After some serious contemplation about the size, proportions, construction method, materials to be used and future placement, Lampie built a massive container with re-inforced concrete and sandstone tiles on four concrete pillars. A temporary roof was also built to cover the container as baobabs must be kept completely dry during their dormant period from the beginning of May to middle October.

### About baobabs

Baobabs are majestic. They have a unique charm and are one of the most fascinating species of trees in the world. Baobabs demand attention.

There are eight known baobab species in the world. Six of them are found in Madagascar, one in Australia and one in Africa.

The African baobab, *Adansonia digitata*, occurs in separated patches in sub-tropical and tropical savannah ecosystems from Limpopo in South Africa, East to West and the southern parts of North Africa. They add enormous nutritional, economic, industrial and even cultural value, wherever they grow. Most parts of the tree are used in traditional healing. Folklore, ancestral and religious beliefs often centre around baobabs.

These trees form an important food and water source to elephant, baboons, buck and livestock. Bush babies, bats, rare birds, insects and even bees find food and shelter from baobabs. These animals in return play an important part in the pollination, fertilization and dispersal of baobab seed.

African baobabs are the oldest living organisms in Africa and also the biggest flowering plants in the







world. Their age can only be determined by carbon-dating.

The Sagole tree in the Limpopo province, South Africa is the oldest and biggest living baobab. The tree is approximately 1200 years old. It is 22 m high with a trunk circumference of 33 m.

The Sunland tree, also growing in the Limpopo province is 1060 years old, 19 m high, and has a trunk circumference of 34.11 m.

The now collapsed Glencoe baobab outside Hoedspruit was dated at 1800 years old.

*Top left;* Majestic Baobabs in nature.

*Top right;* View from inside the Sagole Baobab.

*Bottom;* Sagole Baobab with trunk 11 m in diameter.





Top; The view of Baines Baobabs from Khubu island with Nxai pan in the foreground.

Middle; Painting by Thomas Baines in 1862.

Bottom; Photograph by Thomas Pakenham 2006. Note that the fallen tree is still surviving but lagging behind the others in size.

Facing page; Baines Baobabs viewed from different angles. The fallen tree (raft) in 2015 (facing page, middle left).



## The inspiration

Baines Baobabs is a magnificent group of baobabs growing on the edge of an ancient salt pan in the Nxai Pan National Park in Botswana. The trees were named after Thomas Baines (1820-1875), a British artist, naturalist and explorer. He painted the group of seven Baobabs in 1862 while he and James Chapman were on expedition to the Victoria Falls.

During a camping safari in May 2015, my wife Sandi and I paid a visit to the famous Baines Baobabs. Walking around and photographing these beautiful giants from all angles was indescribable. One could sense the awe and inspiration Thomas Baines must have felt 150 years ago when he painted the *Baines Baobabs*. This image from nature is surely worth replicating.

We also noticed five smaller and younger trees growing in close proximity to their much bigger parents. Hopefully more baobabs will germinate and survive to join the other youngsters to compliment and eventually replace the existing magnificent seven.

It was actually these younger trees sprouting close to the major ones that influenced us to use eight smaller trees with the seven big trees. The fore- and mid-ground would represent the historical arrangement of the Baines Baobabs and the background the eagerly anticipated possible future.

(I have great faith and confidence in the Botswana government's efforts and intentions at conserving their beautiful country, their flora and fauna, and of course their precious Baobabs.)

We decided to use this inspirational image of the famous Baines Baobabs as seen from Khubu Island as a blue-print to create our forest.

The next step was to plan and sketch the possible arrangement and position of the trees based on the Thomas Baines group.

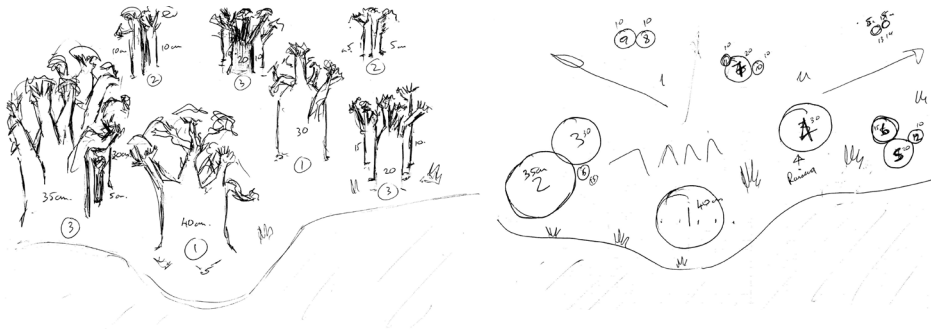


### The planting

After many hours of planning, listening to all the different ideas and sketching, keen Kat Rivier Kai members met at Lampie's house in Sedgfield on heritage day the 24th of September 2016.

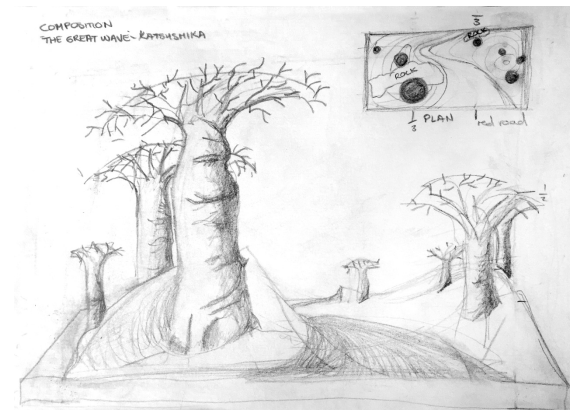
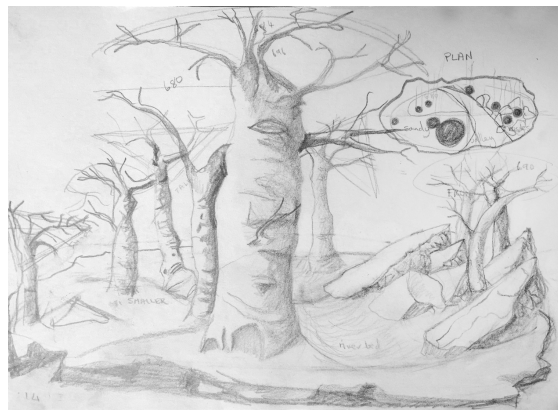
First we had to select the individual trees. Being spoilt for choice is a luxury, but that can complicate the selection process! The seven main trees were selected according to trunk diameter, trunk height and position of primary branches. One of the trees in the Baines group was pushed over (by a grumpy elephant?) many years before he painted them in 1862.





Sketches and proposed arrangements by members.

The next step was to plan and sketch the possible arrangement and position of the trees based on the Thomas Baines group.



That tree is still alive today and as it would clearly add interest to the planting, we had to find a leaning trunk to represent that particular tree.

### Pruning and wiring

The next step was to prune and wire the primary and secondary branches of the selected trees. We wired and bent the branches into gentle downward sloping curves to represent the growth habit and

tendency of the heavy branches to curve downwards in nature.

The branches of baobabs are extremely flexible and therefore easy to bend and manipulate into desired positions. With this flexibility comes an added challenge. The branches of baobabs can take forever to hold their positions.

Wiring and bending the branches into exaggerated positions are necessary to combat this flexibility. It is

often necessary to re-wire branches a number of times before they stay in a desired position. Cutting longitudinal slits into the cambium on the under-side of a branch with a sharp knife will cause scarring during the healing process. The resultant scar tissue will make the branches less flexible and assist them to hold their shape and positions in a much shorter period.

### Planting schedule

Baobab bonsai are very heavy and the smooth bark makes it difficult to juggle trees and move them around from one position to the next. It was therefore



Top; The ops room.  
Middle left and right; Selecting the trees.  
Middle inset; Wiring?  
Bottom left and right; All the trees were wired before planting.



The seven main trees were carefully selected to represent the configuration of Baines Baobabs as seen from Khubu Island.



The eight smaller trees represent our future expectation of more trees germinating and growing in proximity of their ancient parents.



necessary to follow a carefully worked out planting schedule before the main trees and secondary groups were placed.

The seven main trees were carefully selected to represent the configuration of Baines Baobabs as seen from Khubu Island. Individual trees were meticulously placed, taking planting height, specific distances between trees and positions in the container into consideration.

The eight smaller trees were then placed. They represent our future expectation of more trees germinating and growing in proximity of their ancient parents. The smaller trees also add depth and a distant perspective to the planting. All the trees were placed in such a way that the planting can be viewed from



*Facing page and this page;* Carefully placing the trees. Baobab bonsai are very heavy and the smooth bark makes it difficult to juggle trees and move them around from one position to the next. Wiring and bending the branches into exaggerated positions is necessary to combat their extreme flexibility.

*Middle;* The fallen tree.

*Bottom;* Front around of the planting.



A temporary roof was also built to cover the container as baobabs must be kept completely dry during their dormant period from the beginning of May to middle October.



All the trees were placed in such a way that the planting can be viewed from eight different angles; front, back, left, right as well as the four oblique views.



Left column and facing page; Close-ups of the forest. All the viewing angles provide balance, perspective and harmony.

Top right; Joe and Niel measured, double checked and recorded every tree.

eight different angles; front, back, left, right as well as the four oblique views. Only minimal juggling was eventually necessary before everybody were happy with the positions of the trees.

Some members felt that viewing the planting from the left oblique perspective did not look balanced and quite as good as viewing it from the other seven angles. The answer? According to Japanese tradition, there must be some small imperfection in any art work to create that extra bit of interest.

### Measurements and calculations

Each and every tree was measured separately by Joe van Niekerk and Niel van der Westhuizen and recorded by Cara van der Westhuizen. We recorded the circumference at ground level as well as at the level of the first branch. We also measured the height of the trunk at the level of the first branch as well as the total height of all the trees. The size of the concrete container is 2.38 m x 1.91 m x 0.32 m.

### Some statistics

The biggest tree has a circumference of 110 cm, a diameter at the base of 35.01 cm and a total height of 106 cm. The smallest tree has a circumference of 10 cm, a diameter of 3.18 cm and a height of 26 cm.

The average circumference of the 15 trees used was 51.60 cm, with an average diameter of 16.42 cm and an average height of 59.27 cm.

The planting area of the container is 4.54 square meters. The trees cover a total area of 0.4635 square meters or 10.21% of the container.



The trees have a total calculated volume of 286.5 liters and a total weight of 206.28 kilograms.

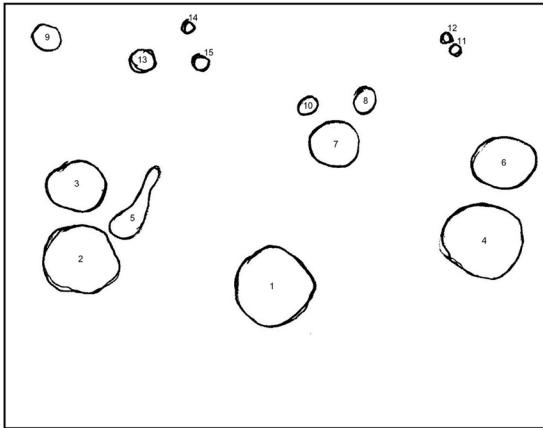
### Conclusion

I would like to thank Lampie Schoeman for making the huge container, providing the fantastic trees as well as Rita Schoeman and her hospitality on the day. Without Lampie this project would not have been possible.

Thanks to all the enthusiastic members of Kat Rivier Kai that helped to create this remarkable planting. I hope Mr. Thomas Baines is aware of this small happening!

I would also like to mention Dr. Sarah Venter who has done her PhD research on Baobabs. Our meeting at the Sagole baobab inspired me to learn about and appreciate this fantastic species more.

**Acknowledgements:** *In Search of Remarkable Trees*, Thomas Pakenham; *Baobabs of the World*, Andry Petignat and Louise Jasper; *The Little Big Baobab Book*, Dr. Sarah Venter



Above; The final position of the trees in the planting.

Bottom; The crew. Note the mascot.  
(Photo courtesy Rita Schoeman)



John Allynans  
 Sarah Allynans  
 Cassels de Ager  
 Carl Jefferys  
 Lampie Schoeman  
 Niel van der Elshuiszen  
 Cara van der Elshuiszen  
 Jys Meyer  
 Johan Stuart  
 Annet Ootendaal  
 Bruce Ross  
 Johannes van Niekerk  
 Amanda de Klerk  
 Sabine Nell  
 Margaret Day  
 John Day  
 Sante Van Tonge  
 Harold van Tonge  
 Lorraine van Tonge  
 Tommaso George  
 Annelie Ootendaal  
 Rita Schoeman

# PETRIFIED WOOD

## The Overlooked Viewing Stone

By Paul A. Gilbert, USA

Photos courtesy Paul Gilbert



This hard, small stone has deep texture and nice rich dark colors of green, black, red and brown. It was discovered near the Cheyenne River a generation ago by a sheep rancher, and was passed down as a fascinating rock. It is not only fascinating; it is an excellent viewing stone. Shown life-size, the stone measures 7 x 5 x 11 cm.

Photo courtesy Sam Edge.

**B**ernard of Clairvaux, a famous 12th century Cistercian monk, wrote, “You will find more laboring in the woods than you ever will among books. Woods and stones will teach you what you can never hear from any master.” Bernard’s statement is certainly true of fossilized wood which through the ages has formed into striking and artful stones.

It is time to discover what Chinese collectors discovered in China centuries ago, fossilized wood can create amazing viewing stones. Fossilized wood is a broad term preferred by many scientist and geologist. A fossil is any evidence of life that has been preserved in rock. Petrified wood is a fossil organism that has been subjected to mineral replacement. For the purposes of this article we will focus on stones with mineral replacement commonly known as petrified wood. The word “petrified” comes from the Greek root word *petra* meaning “rock” or “stone.” So, petrified wood is literally “wood turned into a rock.” Petrified wood has long intrigued people. While some

*Top;* Figure 1: This photograph shows a piece of petrified wood with both white of opal and brown and red of agate as a part of the silica replacement process.

*Bottom;* Figure 2: This single peaked mountain stone has canyons, lakes and a cave. The stone measures 35 x 18 x 16 cm. and is displayed in a Maruzen suiban.



Figure 3: This landscape stone with multiple jagged peaks forming an arc measures 13 x 6 x 14 cm.. The stone is displayed in a whimsical suiban as the rugged terrain portrayed by the stone is often surrounded by wildflowers.



fossils are simply an impression imprinted into the stone, petrified wood is the actual three-dimensional replacement of the original organic matter. In many pieces of petrified stone, the tree rings can still be observed in a cross section just as they would have appeared when the tree was still living.

Perhaps these wonderful stones have been overlooked for use as viewing stones because they are not as often seen pictured in classical suiseki and viewing stone literature. We tend to develop a standard and an expectation of only what we have seen and have grown accustomed. Possibly stone lovers have discounted fossils, including petrified wood, because it once was a living organism, unlike other collectable stones. But what a lovely thought that living tree tissue became petrified in stone form for hundreds of thousands of years. In many ways petrified stones have a common denominator with all other stones that also went through some level of metamorphic change to end up in its present state.

I live in an area laden with beautiful stones, much of which is petrified wood. When stone collecting in rivers and streams or in the high desert I often am drawn and pick up stones that upon closer examination, is petrified wood. The more I have studied, observed and enjoyed these stones, the more I see petrified wood as a legitimate and viable viewing stone. Petrified wood specimens should no longer be overlooked as viewing stones, not only because of their timeless beauty, but because each individualized stone has a story to tell. Each stone conjures up thoughts of what environmental changes must have occurred to create such a lovely stone. Each stone stirs the imagination of brutal winters, blazing hot summers, harsh forest fires or a cool spring. Enriched through the ages through water laden minerals, as erosion took place and brought these plant fossils to the surface, these pieces of stone have lain for centuries, polished by wind, sand and harsh elements, often creating a beautiful patina and a naturally polished stone. These harsh elements have also hewn imaginative and remarkable shapes transforming them into objects of artistic wonder to be appreciated for generations.

Rich in texture and shape, a petrified wood viewing stone has many more options than the stereotypical log-like stone in a tray or wooden base. Petrified wood forms the appearance of beautiful landscapes

Figure 4: This stone was collected in the Blue Forest of Wyoming. The interior of Blue Forest stones is known for the deep black color inside of the stone. This small stone (5 x 5 x 8 cm.) is an example of a quartz inclusion resembling a waterfall.





Figure 5: This spire shaped stone (5 x 6 x 42 cm.) could easily remind one of Antoni Gaudí's unfinished cathedral in Barcelona, La Sagrada Família.



Figure 6: This beautiful stone spire shaped stone, while a different color, has a lot of character, (13 x 6 x 30 cm.).



Figure 7: This landscape stone is rich in textures, featuring a small cave to the left. The stone measures 32 x 10 x 13 cm. and is displayed in a Sara Rayner suiban.

Figure 8: This landscape stone has nice flow with many elements worth more than a passing look. It is reminiscent of some of the sandstone formations of the southwestern United States. Stone measures 24 x 4 x 7 cm. and is displayed in a bronze doban.



of mountainous terrain (figures 2, 7 and 8). Many stones feature crevices and caves, so it is easy to take an imaginary hike or recreate a memory of a family vacation. Many of the petrified landscape stones remind one of the rock structures in Utah and Arizona and other parts of the southwestern United States (figure 8, 9 and 10). The presence of quartz and chalcedony in the stone often creates waterfall like appearances (figure 4). Some of the stones take on the appearance of the great spires and inspirational steeples of great cathedrals of Europe. (Figure 5 and 6) Surprisingly enough, many of the collected pieces make very outstanding figure stones, resembling human or animal forms (Figure 11). It is easy to see why petrified stones are gaining popularity among stone enthusiasts.

Petrified wood displays attractively; whether, in a wooden base (*daiza*) or in a tray (*suiban* or *doban*). The multiple colors of petrified wood create many options in matching to the appropriate *suiban*. Many pieces are artistically and dynamically sculpted by nature to stand alone as a viewing stone. Other pieces are more subdued and quiet and would serve beautifully as an accent to bonsai. I've observed in displaying stones, people are often drawn to beauty and the form of the petrified wood first.

One of the most important criteria for proper viewing stones is that the stone structure not be soft or flaky, but rather solid and hard enough to pass from generation to generation. Petrified wood meets that criteria. Daniels and Dayvault note, "Most petrified wood is available to collectors because it is harder than the sedimentary rocks from which it weathers, thereby leaving lag deposits on the ground surface."

*Middle*; Figure 9: This small stone, (5 x 5 x 10 cm.), reminds one of the solitary cylinder of rock against the backdrop of the setting sun.

*Bottom*; Figure 10: This landscape stone is very southwestern United States, resembling areas of the high desert, (11 x 5 x 5 cm.).

“Most petrified wood is available to collectors because it is harder than the sedimentary rocks from which it weathers, thereby leaving lag deposits on the ground surface.”

Collecting petrified wood is relatively easy, as it is readily available in many places throughout the world. There are sites in the United States in the Rocky Mountain region, in the southwest and southeast, as well as the Pacific coastal states where many good stones are plentiful. Petrified wood is present virtually all around the world. Beautiful specimens have been collected in Germany, The Czech Republic, Hungary, Turkey, China, Mongolia, Indonesia, Australia, Argentina, Madagascar, Mexico, Japan and undoubtedly many more. Collecting in National Parks and another designated areas is illegal, so make sure to check your local laws. As you collect, take a serious look at petrified wood as potential viewing-stone material and you may be surprised.

Dr. Tom Elias published a hugely successful book entitled, *Viewing Stones of North America: A Contemporary Perspective*. A wonderful piece of petrified wood graced the cover of the book. If you have not yet given petrified wood a chance as a legitimate and authentic viewing stone, you should think about it. Go collect a piece rich in patina, great in shape and watch how much you enjoy it. Perhaps common and ordinary, but you are holding a natural piece of earth's history in your hands. Do not overlook this type of stone. Petrified wood is a legitimate viewing stone, that can add depth, beauty and artistic expression to any stone collection. 🌲

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**About the Author:** Paul Gilbert is an avid and enthusiastic collector of stones! He loves to finding stones in Colorado and the Big Horn Mountains near his home in Buffalo, Wyoming. He enjoys stones from all around the world and has a respectable collection of Japanese suiseki.



Figure 11: This figure stone has been wonderfully weathered with excellent patina. The figure appears as an image of an emperor in a long flowing robe. Shown life-size, the stone measures 5 x 4 x 14 cm.



# Seven Logwood Years

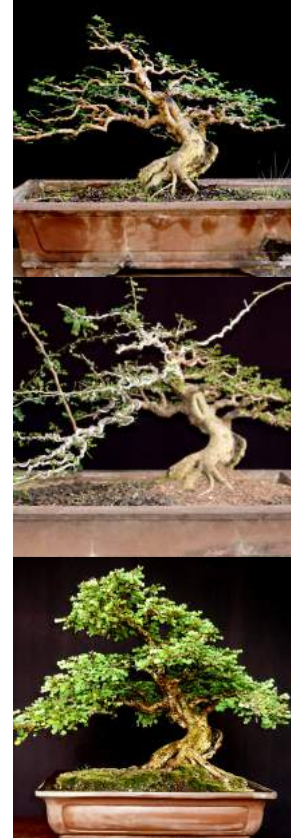
## CREATING A LOGWOOD BONSAI FROM RAW MATERIAL

By Budi Sulisty, Indonesia

**O**n June 2009 I had a chance to visit Puerto Rico. One thing that I like most about Puerto Rico is that it is a tropical island on the other side of the globe from my home land, the Indonesian archipelago, but I really feel home on this tiny island with the temperature, weather, greenery, coastal area, rain forest that are quite similar to what I experience every day at home. One difference is that Puerto Rico is very well managed with good infrastructure and organized surroundings. I can imagine that one day when Indonesia makes progress in these areas, it will be like Puerto Rico, but on a very large scale. Anyhow, I found that there were some trees that I could not find in Indonesia. One of them is logwood.

Logwood or *Haematoxylum campechianum* grow mostly in the south of Puerto Rico near the dry forest. Although it is a small island, Puerto Rico has tremendous differences of climates from a rain forest in the Northeast to the dry forest in the Southwest. During my trip to the dry forest we stopped in a logwood forest. I saw that almost all trees were growing straight. It made me wonder of how to have a bending logwood bonsai that is different from most logwood bonsai in the island.

In the following day I asked my friend José Luis, a bonsai artist from Puerto Rico, to go to some plant nurseries where bonsai material is sold.





**USES of *Haematoxylum campechianum*:**

*H. campechianum* is a widely cultivated tree and its wood is used to extract a series of dyes in darker tints of grey, brown, violet, blue and black called "haematoxylin". The dyes give a permanent color to several fabrics such as silk, wool, cotton, nylon and rayon. This extract is also used to dye leather, fur, feathers and paper and to produce inks. The haematoxylin

is also a histological stain used for staining cell nuclei (Seegeler, 1992; Gurib-Fakim, 2005).

In Southeastern Asia and Africa, it is also used as timber in the fabrication of furniture, veneer, and wood articles. The wood of this species is strong and durable for use outdoors and in contact with the ground. Wood is also used as firewood and for posts.

This species is also planted around houses as an ornamental for its delicate foliage and fragrant flowers. Flowers are honey bearing and consequently the species is frequently planted by apiculturists near beehives. The leaves and young branches are used as forage (Niembro 1986, Rico-Gray et al., 1991).

*H. campechianum* is used in traditional medicine as an astringent and tonic. It is

also useful against diarrhoea, dysentery, dyspepsia, and leucorrhoea. The extract "haematoxylin" has been shown to possess anti-inflammatory properties (Seegeler, 1992; Gurib-Fakim, 2005; Graveson, 2012). Finally, this species is used as a boundary, barrier or support plant, and in India and Southeastern Asia, it is occasionally cultivated as a hedge plant.



2009

After looking around at last I could see a plant in a poly bag that probably could meet my desire of having a bending logwood bonsai. We negotiated the price and at last the plant belonged to me.

I immediately asked for a saw to cut the plant to establish the first shaping as well as to make it easier to bring the plant home. The cut was made above some branches growing from the straight part of the trunk above a dramatic bend.

2010



Here was the shape of the tree in Puerto Rico after the cutting process.

After returning home, I put the plant in a bigger pot to let it grow quicker and better. Some six months later I took the picture of the plant.

# 2010



The trunk in the upper part was cut by using side cutter to get the nice shape for the future. I put some wires on the branches; one to function as the trunk and others to be the side branches.

I let it grow wild without any pruning. At the end of 2010 here is how the plant looked after I reduced some unnecessary foliage. You can see the long twigs growing straight up that have also become much thicker as the branch is allowed to grow.

# 2011



On May 2011 the plant was like this.



After reducing the twigs and branches.



# 2012

Seven months later or on December 2011, I took a picture of the plant again. The right side of the branches were kept on short, whereas the left side were growing long to thicken the branches. The upper part was kept growing wild as it had to be thicker to continue the line of already thick trunk below.



On August 2012, the overall shape of the proposed bonsai looked clearer. The short branches on the right and the long ones on the left were already almost the desired shape.

The picture on July 2014 (right) showed the balance of the plant. It was almost finished. Anyhow, the left side was considered not long enough. Therefore the plant was shifted to the right side of the pot to give more room for the growth of the roots to the left.

Middle left and right are photos from February 2015. The plant is already planted on the right side of the pot. The left lower branch was kept long and strong by letting some upright twigs grow tall and free.

January 2017; below is the look of the Logwood bonsai after seven and half years in training. 🌳

2014



2015

2017



# Tribute to a Traditional Japanese Art Form

By Thomas S Elias, USA

Photos courtesy William de Lange



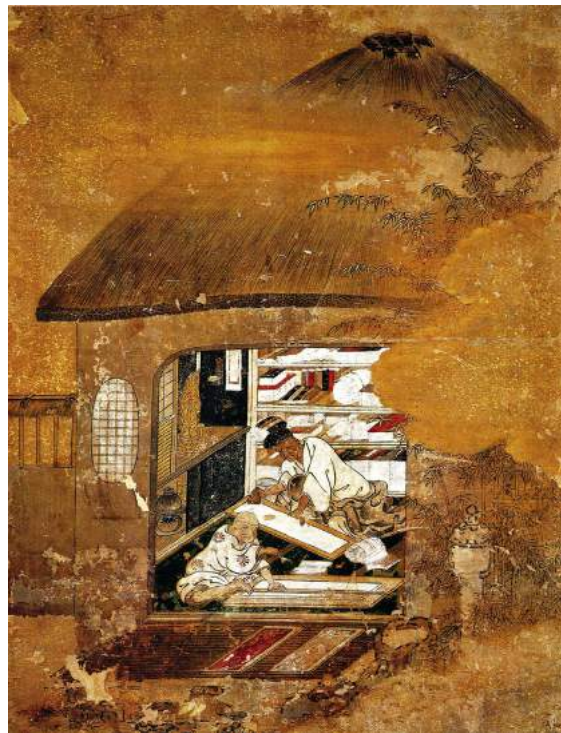
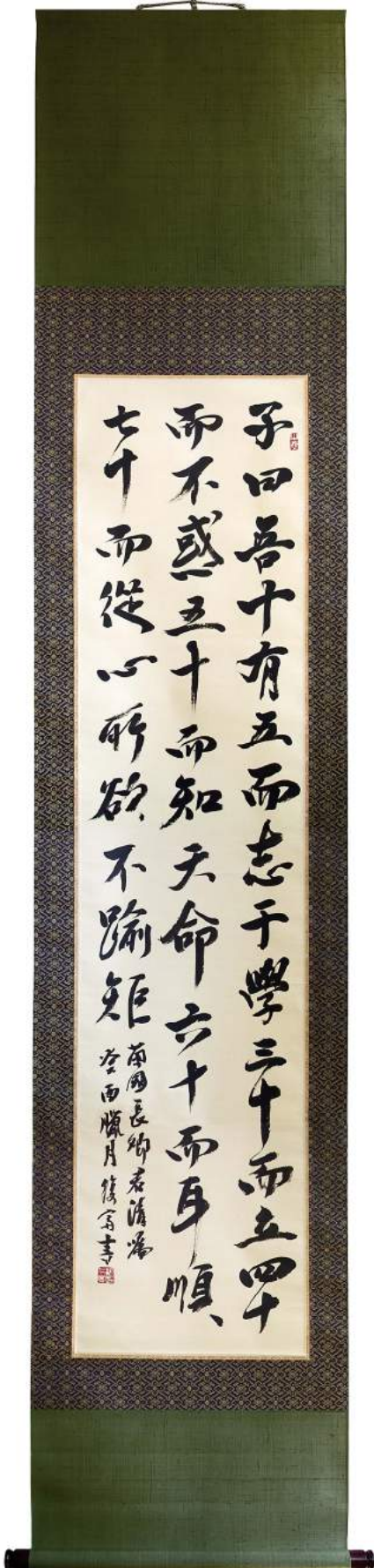
**JAPANESE SCROLLS:  
THEIR HISTORY, ART & CRAFT**  
By William de Lange with  
Teruo Takayanagi. 2016.  
Floating Worlds Editions, Inc.  
Warren, Connecticut.  
247 pages.  
ISBN: 978-1-891640-88-9.  
\$60.

It is ironic that virtually everyone involved in the art of bonsai and stone appreciation is familiar with Japanese scrolls; however, most practitioners know little about them or their larger role in Japanese culture. This superficial knowledge is due, in large part, to the lack of quality scholarly works available in the English language. The deficiency is about to disappear now that we have William de Lange's newly published volume on Japanese scrolls. This carefully researched book written by a true scholar of Japanese culture is excellent and should be in the library of every student of Japanese arts and crafts.

The author, William de Lange, has devoted his adult life to the study of Japanese life and culture. He studied English in his native country of Holland before going to Japan as a teenager. During these years in Japan, de Lange learned the art of scroll making and wrote articles for the *Japan Times Weekly* to support himself. He returned to Holland to pursue a degree in Japanese studies at the prestigious Leiden University. De Lange returned to Japan in 1993 with a scholarship from the Japanese Ministry of Education and spent almost seven years studying the art of Japanese fencing and the lives of the samurai class. He also spent six months with master scroll maker Teruo Takayanagi in Mobarra in Chiba prefecture. In preparing this book, de Lange sought to first fill the void of information in English on Japanese scrolls and, secondly, to pay tribute to Takayanagi, who received wide recognition in Japan for his artistry. He was a second generation artisan of Japanese scrolls.

This book is divided into three main sections—history, art, and craft—with a series of essays in each of the sections. The author used Japanese language references as his primary sources of information, complimented by several important English sources. The bulk of the information included in the final section on the craft of scrolls, came from de Lange's personal observations and documentation of the processes used by Takayanagi as he crafted several fine scrolls. Unfortunately, Takayanagi died before the book was published. His skills in selecting the appropriate materials for a scroll are meticulously documented in this book, truly a fine tribute to a traditional art form that is being threatened by mass production techniques.

The opening section on the history of scrolls is replete with important information. Scrolls, like so many others crafts, were imported from China prior to the sixth century by monks and official embassies. By the Muromachi (1392-1573 CE) and Momoyama (1573-1615) periods, hanging scrolls were becoming accepted and more commonplace. De Lange makes a strong case for new cultural influences that affected the acceptance of hanging scrolls. They were the style of architecture and the tradition of drinking tea, both imported to Japan from China primarily by Buddhist

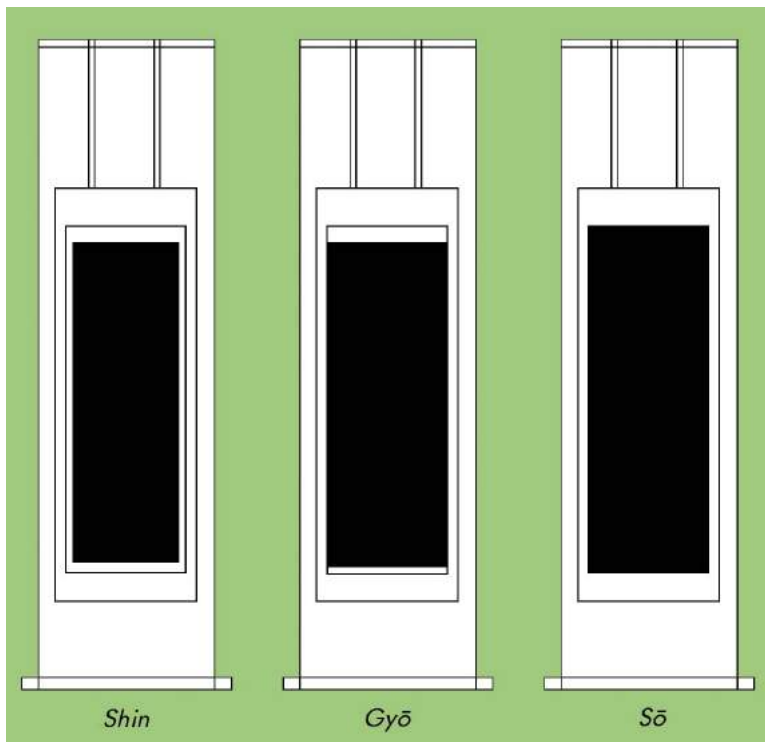
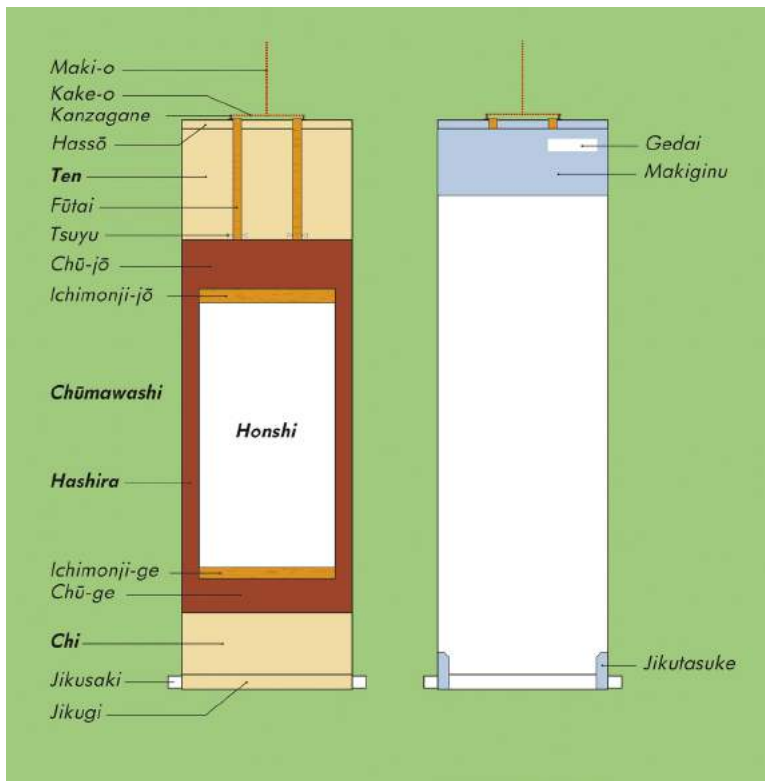


Left; Scroll with calligraphy quoting writings of Confucius.

Upper right; A 17th century painting showing scroll artisans flattening hand-made paper with a large heavy stone.

Middle right; A 17th century Japanese painting of a roadside scroll merchant.

Lower right; A 14th century Japanese painting showing workers cutting paper and pasting a work of art.



Top left; Diagram showing the different parts of a Japanese scroll.

Bottom left; Diagram of the three subclasses of the most common type (*Dohoe hyogu*) of hanging scroll in Japan

Top right and facing page; A comparison of three different types of scrolls. Note that the middle scroll lacks the two vertical and horizontal strips around the paintings. The painting of a pomegranate is mounted in the *Futomicho shitake* format.



monks. De Lange emphasizes the role that Japanese tea master Sen no Rikyu (1522-1591) had on the tea ceremony. Rikyu strongly promoted a concept that austerity was most conducive to spiritual development than opulence and this concept helped promote the concept of *wabi* and *sabi*, Japanese aesthetic terms. These concepts influenced artists' works on scrolls and co-existed with more colorful works of art.

De Lange points out how small recessed alcoves in the private quarters of Chinese Chan monks served to display religious artifacts and images. This space became the precursor of the Japanese *tokonoma*. The use of this special alcove became the primary space to display arts and crafts in Japanese homes, including scrolls. The hanging scroll reached a peak of popularity in the Edo period and became available to commoners according to de Lange.



“Aesthetic brilliance of Japanese scrolls derives in part from its proportions. The proportions are adjusted to achieve a balance more pleasing to the eye.”

In the second main section of this book, de Lange states that art in Japan began as a craft, and later through refinements, developed into an art form. He makes the argument that Japanese pictorial art depends more on the way it is mounted to achieve its full potential than western paintings hanging in wooden frames. The subtlety of the different materials used in mounting a scroll is crucial to the ability to fully appreciate East Asian art. This may be a new concept for many western readers. De Lange presents detailed information about the types of mounting—*shin* (formal), *gyo* (neutral), and *so* (informal). These three designations are also used for Japanese *tokonoma*.

This second section provides detailed information about the structure of hanging and hand scrolls. Using beautiful executed line drawings, de Lange illustrates

the three main parts of hanging scrolls and the five distinct parts of hand scrolls. He provides detailed data about the every part of the scrolls, more than I ever wanted to know.

De Lange points out that the dimensions of a scroll are of critical importance. He writes that the “aesthetic brilliance of Japanese scrolls derives in part from its proportions. The proportions are adjusted to achieve a balance more pleasing to the eye.” This important aspect of Japanese scrolls is well illustrated in *Japanese Scrolls, Their History, Art & Craft*. The importance of the nuances in Japanese scrolls often escapes the mind of many Western viewers; however, this work will help us to better appreciate the beautiful handmade scrolls of Japan.

The task of unrolling and hanging a scroll at varying times has a carefully prescribed procedure.



Top: A Japanese *tokonoma*, a special alcove for displaying art.

Bottom left: Vertically aligning the painting on the scroll.

Bottom right: Slowly removing the partially completed scroll from the drying board.

The same is true for removing it and rolling it up for storage. This new book clearly illustrates these processes including the correct way to tie a rolled scroll. De Lange provides guidance on the number of scrolls to display at one time in a room and reminds us of the importance of maintaining harmony between the various pieces displayed in a tea ceremony.

The final major section of this book is devoted to the craft of scroll making. It features master scroll maker Teruo Takayanagi in the step-by-step process used in making fine scrolls. This section is generously illustrated with photographs; the details of the process are vividly presented in a way not seen in any other volumes on scrolls. A useful glossary of terms used in the book and both English and Japanese language reference sources conclude this valuable work.

This is not an ordinary book for two reasons. First, the content is excellent and the blend of a concise, clearly written text is superbly complemented with numerous excellent photographs and drawings. Next, the layout and design of this book comes from someone who truly loves books and Asian arts. It is truly superior. The combined efforts of William de Lange, author, and Ray Furse, publisher have produced a valuable book on a largely overlooked aspect of Japanese art for English reading audiences. 🍵



# REVISION

## Reinterpreting Dance of the Cobra



ORIGINAL FRONT

By Mauro Stemberger, Italy

Photos courtesy Italianbonsaidream.com

In November 2013 when I was invited by my friend, bonsai master Salvatore Liporace, to do an exhibition of my work at his place in Milan, Studio Botanico, I saw this Scots pine (*Pinus sylvestris*) and it was love at first sight. The tree had been skillfully cultivated for a few years since it was harvested from the wild in France. The tree expresses a great character thanks to the sinuous curves of the trunk.

The plant had already undergone a repotting, eliminating and replacing the original soil and some work to compact the vegetation was done before it was acquired, as is evident in the photos—very compact and rich areas of branching to work on.

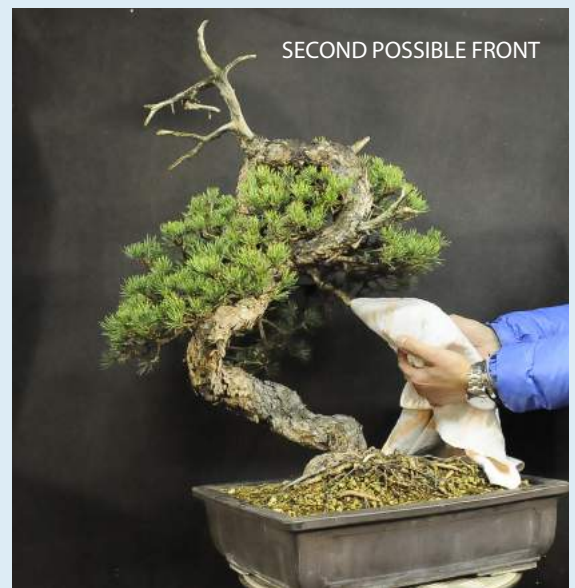
I think a good key to creativity when doing bonsai, is to have a long-term vision. We never work for an immediate result but rather pursue a project that can be developed over time. With the help of cultivation techniques we can afford to achieve certain objectives in due course that have nothing to do with 'fast food' bonsai.

Bonsai change and so the people who work on them. A person who cultivates the same bonsai for many years can develop a different aesthetic sense and change their own tree, always respecting the past.



This last solution had some problems regarding the positioning of the greenery because there was no real first branch, not even one that could have been carried forward from the back.

**ANALYSIS:** Grown for one year in my garden, it was finally time to rework the pine. I wanted to try to give more character to the trunk by choosing a new front, analyzing what I thought was the best idea to highlight this expressive movement and at the same time make the foliage more dynamic. Personally, I prefer to design my bonsai with a clear and unambiguous direction. This pine tree could make a good bonsai from different sides because fortunately, the trunk was moving in all directions.



I began the work with the help of my students, analyzing two possible fronts that were more appealing to my eye. The front view of the trunk in the picture on the left is very curvy with a double possibility of creating a design flowing to the right or left, given the generous amount of branching. While the front in the picture on the right in my opinion is more aggressive with the curve in the mid trunk almost coming towards the observer and the very dramatic final curve of the trunk. This last solution had some problems regarding the positioning of the greenery because there was no real first branch, not even one that could have been carried forward from the back.

However, I was convinced that with time, this would be the best solution for this bonsai.

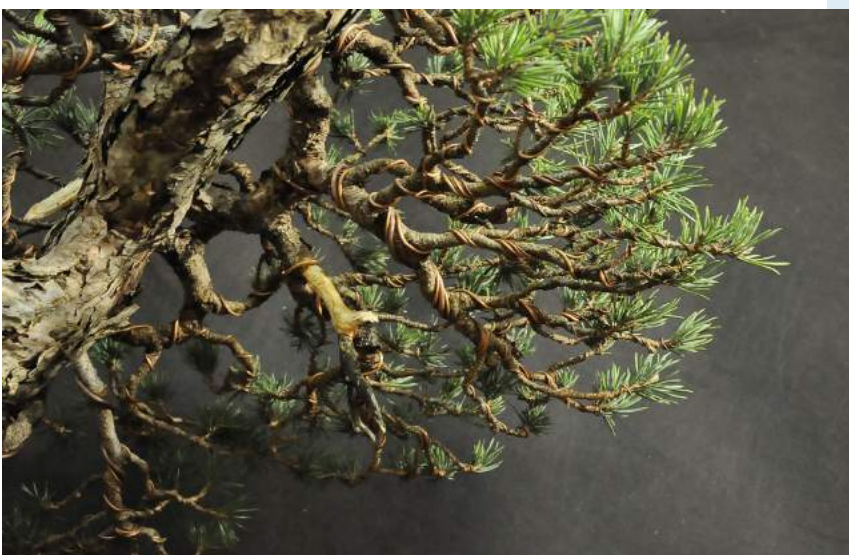


With the help of cultivation techniques we can afford to achieve certain objectives in due course that have nothing to do with 'fast food' bonsai.



**THE WORK:** Thus began the branching repositioning work, eliminating first a branch that crossed the trunk line and could not be repositioned leaving a stump that is transformed into a jin.





Guy-wires can save you from having to wrap too many unsightly and thick wires around a branch that can also excessively stress the tree.



**WIRING:** Wire is applied to all the main branches, always thinking about their future position. With a number 4 wire, the wired branch must be bent and positioned to create the first branch. Below are all the secondary and tertiary branches that will create all stages..

It is important to note that proper wiring respectful of diameters, anchor points and directions can be minimally invasive and less stressful to the tree itself, and also can be less intrusive when the work is completed. I always repeat my belief that wiring is the 'language' of bonsai art. Without proper wiring we can not transpose our idea into the living material that we are manipulating. Even the use of guy-wires when setting branches is very important because it can save you from placing unsightly wires that are too thick—or too many when you have to double the wire—and it can prevent excessive stress to the tree.

All the foliage masses are then positioned in accordance with the new design thus creating a new, strong and attractive image.



The apical jin, too straight and heavy,—and in conflict with the movement of the plant—is reduced to its essential form.

**FINAL TOUCHES:** The final adjustment was to resolve the movement of the apical jin. It is too straight and heavy, conflicting with the movement of the plant. Therefore I decided to reduce it to its essential form.

**2016:** Below on the left, the plant is shown two years later, and on the right, after repotting and a further refinement of the foliage to envelop the attractive curves of the trunk. 🌲

AFTER TWO YEARS



AFTER PEPOTTING AND WIRING





# ON FIRE

## 2016 National Bonsai and Suiseki Exhibition at Living World, Tangerang, Indonesia

Photos and Text by Budi Sulisty, Indonesia

**O**n November 2016, The Indonesian Bonsai Society, Tangerang Chapter held a big exhibition for bonsai and suiseki. The exhibition was titled “Tangerang On Fire.” The venue was in a luxury shopping mall called “Living World, Alam Sutera.”

The bonsai and the bazaar were displayed on the second floor of an open air parking lot, whereas the suiseki was displayed in the ground floor of the mall. It was really a very good place for bonsai and suiseki exhibition.

Tangerang is a city neighboring Jakarta on the West side. If you fly to Jakarta, the airport is located in Tangerang area. As a suburb of Jakarta, Tangerang is the fastest growing community compared to other areas of Indonesia. Many people working in Jakarta live in Tangerang. It is only 20 minutes from my house in Jakarta to go to the venue of the exhibition.



*Malpighia glabra*

Top left and right; Giving BCI Excellence Award to Mr. Anthony the owner of Ficus microcarpa.  
Ficus microcarpa - BCI Excellence Award, Junior Category

Middle left and right; Giving BCI Award to Mr. Sonny Tandiono, owner of the best suiseki, Mountain and Lake.  
BCI Excellence Award - Mountain and Lake

Bottom; Casuarina equisetifolia, BCI Excellence Award - Superior Category



**Over 150 active chapters of the Indonesian Bonsai Society were invited to participate in this national exhibition where 400 bonsai and 80 suiseki were on display.**



Top; The bonsai and the bazaar were displayed on the second floor of the Living World mall in an open air parking lot.  
 Middle left; Casuarina equisetifolia 2  
 Middle right; Celtis sinensis  
 Bottom left; Casuarina equisetifolia 1  
 Bottom right; Carmona mycophylla 2





Top left; Juniperus chinensis  
 Top right; Juniperus chinensis  
 Middle; Malphigia glabra  
 Bottom; Juniperus chinensis

It was a national exhibition of the Indonesian Bonsai Society, so all chapters were invited to participate. The Indonesian Bonsai Society has over 150 active chapters all over the country. Because of the location many members of the organization from all over the country participated in the show. There were around 400 bonsai and 80 suiseki exhibited in this event.

The bonsai exhibition was divided into three categories: Junior, Main and Superior. In the Junior category are the bonsai entered in the exhibition for first time. Whereas in the Main category, are the very best bonsai already selected from the Junior category in the previous exhibition. The Superior category is the very best bonsai selected from Main category in the previous exhibition. As bonsai is a growing art, sometime the Junior category could include the best



**The bonsai exhibition was divided into three categories: Junior, Main and Superior.**



A man and a woman



Eight



Mt. Beauty  
Magic gate



Blue mountain  
Dragon



bonsai in that exhibition. For instance, a very good bonsai owned by a collector but never exhibited has to enter the Junior competition first, even though the quality is superior.

Many types of trees were exhibited; Ficus, Juniperus, Premna, Casuarina, Pemphis, Streblus, Celtis and many more. As the exhibition was divided into three categories, as the representative of BCI, I gave three BCI Excellence Awards. The Award in the Superior category was a Casuarina equisetifolia, a Pemphis in the Main category and a ficus in the Junior category.

Suiseki were displayed indoors in a very good spot in the mall. The stones exhibited mostly originated from West Java. As well, there were some stones from China and West Java exhibited in the show. Stones from West Sumatra are mostly black in color with hard basaltic material. Landscape stones still dominate the exhibition. A stone of a mountain with a very big crater that becomes a lake, was selected as the best stone and got a BCI Award.

Overall the exhibition was considered successful with a lot of visitors including some foreigners, many good quality bonsai and suiseki, and also, a nice bazaar. 🌳



Top; Distant peak  
Middle; Mountain and lake  
Bottom; Mountain and snow





## Grand Opening: “Italia Bonsai Museum”

By Mauro Stemberger, Italy

Italia Bonsai Museum opened on Saturday the 16th of July at the presence of Mr. Luciano Granato, president of UBI (Unione Bonsaisti Italiani), the Mayors of Marostica and Pianezze—a fantastic sunny day, drinking some sparkling prosecco wine and tasting amazing salty patisserie created by our Sara Pavin in cooperation with pasticceria Pigato. The museum, about 100 kilometers north west of Venice, is conceived as a permanent exhibition space on the grounds of the Garden Verde Nursery, where Mauro Stemberger’s Italian Bonsai Dream School and Amici del Bonsai Marostica Association are hosted.

The project, promoted by Mauro Stemberger and firmly supported by Pavin family (owner of the nursery), Amici del Bonsai and UBI, represents an objective, “an exhibition place presenting the best creations

of our bonsai activity for everyone’s benefit, with the mission of attracting more and more people to our common passion.” In the meantime, the museum is a common departure point for brand new synergies with local administrations, UBI, bonsai students, supporters and artists, and for all visitors who may feel a growing curiosity and attraction to these artworks while walking in the museum area.


The two days opening event was embellished by Master Luis Vila, who entertained visitors with a public demo on a fantastic *Juniperus Sabina* on Saturday afternoon and then managed the Sunday’s bonsai workshop.

“This museum is highly important to us as it displays 23 bonsai masterpieces some belonging to the private collection of master Stemberger, some prepared during the Italian Bonsai Dream School



workshops throughout the years; its opening has also been an extraordinary bonsai experience which set our group in front of conceptually different ways of living and practicing bonsai, very rich in information and details - an absolutely unique chance of comparison and growth.

We will be glad to welcome you in the museum and to spend time together among precious bonsai trees.”

For any information and requests e-mail: <info@amicidelbonsaimarostica.it> 



Top; members of 'Amici del Bonsai Marostica' and 'Italian Bonsai Dream School'!



## Find It. Dig It. A Race for the Best Bonsai.

By IS Ng, Malaysia

Heat and humidity did not deter a group of Bonsai enthusiasts from running a race—a race to search for and discover the best (and most suitable) Cucur Atap, *Beackea frutescens*, for their next Bonsai project.

Held at Kampung Penarik and Merang, Terengganu, Malaysia from April 28 to May 1, the 4-day event was organized by Persatuan Seniman Bonsai Malaysia with special thanks to Mushadat B Yusof and Mohd Bohori Che Makhtar, and supported by Bonsai n Stone Academy. We booked beautiful beach side chalets where all the food was prepared for us—no need to go out.





**Participants had to search over 50 km along the coast of Terengganu, find a specimen plant, carefully dig it out, bag it and rush it back to the finishing line for the judging of the best plant.**





The highlight of the trip cum race event was when the participants had to search over 50 km along the coast of Terengganu where there is a treasure trove of Cucur Atap—a species acknowledged to be one of the best for Bonsai—find a specimen plant, carefully dig it out, bag it and rush it back to the finishing line for the judging of the best plant. Following the dig and race, in a plant-drawing competition, participants made sketches of how the material would look like in the future as a Bonsai.

Participants and their family members also enjoyed other activities such as Bonsai demonstrations and forum; indulging at the food carnival and buying souvenirs—besides relaxing at the beautiful East Coast beach. Indeed it has been a most memorable event but all good things have to come to an end so until 2017... 🌱





Top left and right; Behind the historical facade of the ancient Prussian palace, an ultramodern interior design will make it possible to realize a modern concept of presentation. The spectacular 40,000 m<sup>2</sup> Humboldt-Forum will be a centre of art, culture and science. Its opening is planned for 2019 with an estimated cost of 590 million Euro. Nearly the entire fourth floor will be dedicated to Asian artefacts from India, Indonesia, China, Tibet, Japan, Korea. Images courtesy Humboldt-Forum.

## Donation of Scholar's Rocks and Suiseki to the Museum of Asian Art in Berlin, Germany

By Gudrun Benz, Germany

There are not too many museums in the West specializing in East-Asian arts. One of them, Museum of Asian Art was established 110 years ago in Berlin-Dahlem, a district a little bit outside of the city centre of Germany's capital. Today it houses some 34,000 Asian artefacts. Its collection comprises excellent lacquer works, bronze artefacts, ceramics—for example Japanese tea ceramics—furniture, an exquisite collection of Chinese and Japanese paintings and much, much more. World War II resulted in immense losses for the museum. While 90 percent of all the works

remains intact in Russia today as “trophy art,” five percent was destroyed in the war and only five percent returned to Berlin. Its collection was decimated to such a degree that the museum's future was seriously in question. Thanks to the efforts of the museum staff, private donators and public donations it would be re-opened in 2006 and celebrate its 100th anniversary.







*Facing page, Bottom left;*  
Ancient Chinese scholar's rock.  
Place of origin: China,  
measurements: 33 cm w x 17  
cm d x 46 cm h

*Facing page, Bottom right;*  
Chinese scholar's rock, Lingbi  
stone. Place of origin: Anhui,  
China, measurements: 19 cm  
w x 13 cm d x 50 cm h



*This page:*

*Top left;* "Toward Heaven", Ying  
stone on a table like stand  
in Jiangnan style. Place of  
origin: Guangdong, China,  
measurements: 27 cm w x 13  
cm d x 40 cm h

*Top right;* "Caves of the Lovable  
Spirits", Ying stone with many  
grooves and fissures, table-like,  
long legged pedestal. Place  
of origin: Guangdong, China,  
measurements: 30 cm w x 10  
cm d x 36 cm h

*Middle left;* "Graceful Beauty",  
Lingbi stone. Place of origin:  
Anhui, China, measurements:  
13 cm w x 9 cm d x 32.5 cm h

*Middle right;* "Fu-Shi" (hero  
of Chinese culture), Zibo  
Wen stone. Place of origin:  
Shangdong province, China,  
measurements: 16 cm w x 10  
cm d x 25 cm h

*Bottom;* Chinese scholar's rock,  
Lingbi stone. Place of origin:  
Anhui, China, measurements:  
52 cm w x 20 cm d x 46 cm h

It was on occasion of this event that Willi and Gudrun Benz donated 19 Chinese scholar's rocks and Japanese Suiseki to the museum. This donation closes a gap in the museum's collection. Scholar's rocks and Suiseki are part of Chinese and Japanese culture, which have as yet, attracted hardly any attention in the west. Stone appreciation dates back more than a thousand years in China. Rare, unusual shaped rocks were appreciated by the upper class, high officials and literati. Big stones were used in garden architecture—smaller sizes indoors, mounted on wooden stands or displayed in bronze or ceramic containers. The latter are called scholar's rocks, spirit rocks or gongshi. It



*Top left;* "Eagle", Lingbi stone.  
Place of origin: Anhui, China,  
measurements: 35 cm w x 16  
cm d x 41 cm h

*Top right;* "Grape", grape agate.  
Place of origin: Gobi Desert,  
China, measurements: 9,5 cm  
w x 6.5 cm d x 13 cm h

*Middle left;* "Clouds over Gutao",  
Yunjin stone. Place of origin:  
Hubei, China, measurements:  
18 cm w x 8 cm d x 30 cm h

*Middle right;* Mohu stone.  
Place of origin: Guangdong,  
China, measurements: 16 cm  
w x 10 cm d x 25 cm h

*Bottom;* "Picturesque Clouds  
(are floating) over Penglai",  
Taihu stone, stand of Huang  
Huali wood (= rosewood),  
place of origin: Jiangsu, China,  
measurements: 48 cm w x 16  
cm d x 31 cm h



was said that a garden could not be beautiful without rare, unusual ("ugly") rocks, and that a studio lacked elegance without a spirit rock. Fantastic rocks and stones featured on many ancient scrolls and pictures and are subject of numerous poems. The beauty of their abstract form is the essence of their aesthetic value and is based (connected to) on the ancient philosophical conception and world-view of Daoism. They embody beauty of nature. The Berlin museum owns an exquisite collection of Chinese and Japanese paintings/scrolls with rocks combined with plants, animals or people.



The stone collection of the museum will be amplified in the future with about 100 valuable stones by a testamentary donation of Willi and Gudrun Benz.

The Berlin's Museum of Asian Art will be closed this year in preparation of the transfer to the so called Humboldt Forum, a huge unique centre of art, culture, science and education. It is located on the famous Museum Island in the city centre. It is currently under construction on the site of the former Berlin City Palace (former Prussian royal palace) that was demolished by bombing during World War II. The new building will have the same shape and size of the former City Palace. The inside will be modern, but the facades of one of the courts will be in the original style.

It will be opened in 2019. So please, be patient for a visit. 🌸

*Top left;* "Autumn Magic", chrysanthemum stone  
Place of origin: Gifu province, Japan,  
measurement: 12 cm w x 9 cm d x 24 cm h

*Top right;* "Source of Life", waterfall stone  
Place of origin: Japan, measurements: 9 cm w x  
5.5 cm d x 9 cm h

*Middle left;* Plateau stone in a kiribako (box of paulownia wood). Place of origin: Kamo river, Japan, measurements: 17.8 cm w x 12 cm d x 4.7 cm h

*Middle right;* "Mountain of Fast Flowing Rivers", Kamogawa ishi. Place of origin: Japan, measurements: 17 cm w x 8 cm d x 7 cm h

*Bottom right;* "Delightful Mountains", Makko ishi. Place of origin: Japan, measurements: 20 cm w x 6 cm d x 9 cm h



## BCI Excellence Awards Down Under

BCI President Glenis Bebb awarded BCI Medallions to Trevor Simmons and his *Portulacaria afra* (Jade) at the Redlands Bonsai Group Annual Show. The tree also won the public popular choice award.

Rosemary Rodgers and her *Taxodium distichum*, "Swampy," was awarded the BCI Award of Excellence. The tree was displayed at the Gold Coast Tweed Bonsai Group's Annual Show.

## What's Bugging Your Trees? Share photos with your friends to identify pests or diseases.



**Photojojo** Magnetic iPhone and Android Lens. These lenses start at \$20, and they can do wonders for your smartphone's camera. Crafted out of thick, high-clarity glass. Wide angle photography to fisheye shots, Lenses instantly attach to your phone magnetically. Additionally, they can be used on tablets for more versatility.



**Mobi-Lens** Wide + Macro Smart Lenses. For \$19.99 on the Mobi-Lens website. Its silicone grip is made to hold tight to the mobile device. Mobi-Lens claims it can be used on all mobile devices that have a camera lens within half an inch of the edge. Each lens can be easily clipped on, and they can be used in video mode as well.

One of the scariest parts of bonsai for many beginners is dealing with pests and diseases. If you are successfully controlling and preventing pests in your garden or home, you know how much work and how many books, websites and magazines you consulted before you learned the best way to proceed. The first thing you need to do, is to identify the problem with certainty. Advice from more experienced friends is easy once you know what's attacking your plant.

Many gardeners invest in 10-power to 100-power magnifying lenses and microscopes to help them spot and identify pests. Although they can see the problem, getting a precise ID on the pest can be tricky unless they can provide a visual reference. For example, to the naked eye, thief ants and pharaoh ants look the same. It is only under magnification that the difference is noticeable. Because ant baits for these two ants differ, the correct identification will indicate which ant bait to use.

Cameras on smart phones and tablets have come a long way since their humble beginnings, some are now producing very high resolution images comparable to expensive digital camera systems. However, the lens can be a limiting factor if you want to shoot macro images.

Now, for approximately \$20, you can get a macro lens for your smartphone and capture macro images at 100 times original size. Smartphone camera lenses can go beyond what you get with a traditional phone camera. For example, they can capture shots in fish-eye, get closer to a distant object, or hone in on the tiny details of a subject. They come in all shapes and sizes, and many companies manufacture them. On the left, are two smartphone camera lenses you can consider to help you identify pests. While you are at it, consider a telephoto lens add-on that will allow you to isolate your subject (tree), especially when it is against a busy background. With practice, you can focus on the tree and blur the background to create the necessary contrast.

If you don't own a smart phone, look for similar lenses that attach to your laptop or desktop computer by USB cable. 🐜



Mealy bug (*Pseudococcidae*) at 100x size. This pest can be controlled by spraying a soap and water solution.



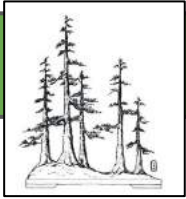
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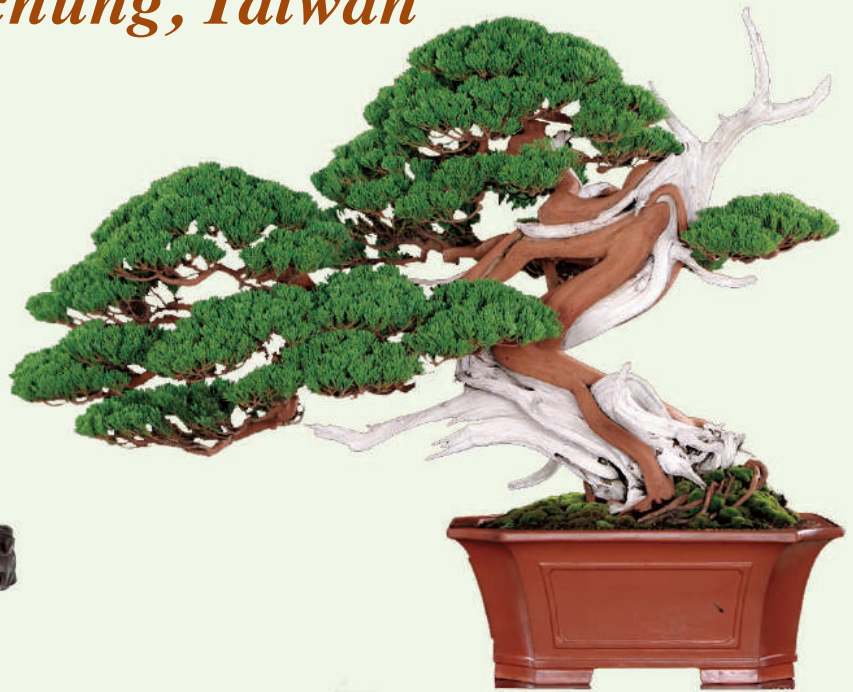
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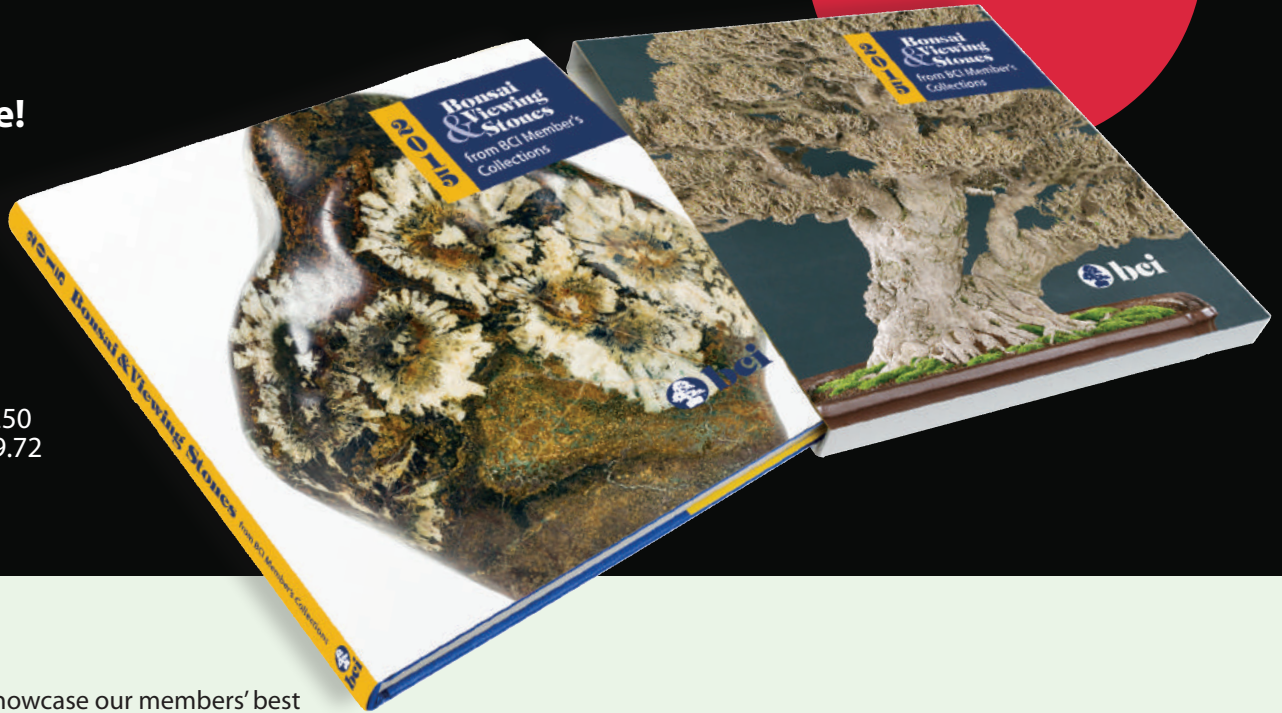
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*Below; A limited number of prints selected from the finalists of viewing stones and bonsai trees from all over the world were debuted at the grand BCI Convention in Guangzhou, China in 2015.*

