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# bc*i*

# Bonsai & Stone Appreciation

2017  
Q2

**Juniperus Bonsai Art from the  
Mountains to the Plains**

**Quiet Stones**

**Online Bonsai Education**

**Noelanders Trophy XVIII and EBA &  
ESA Convention 2017**

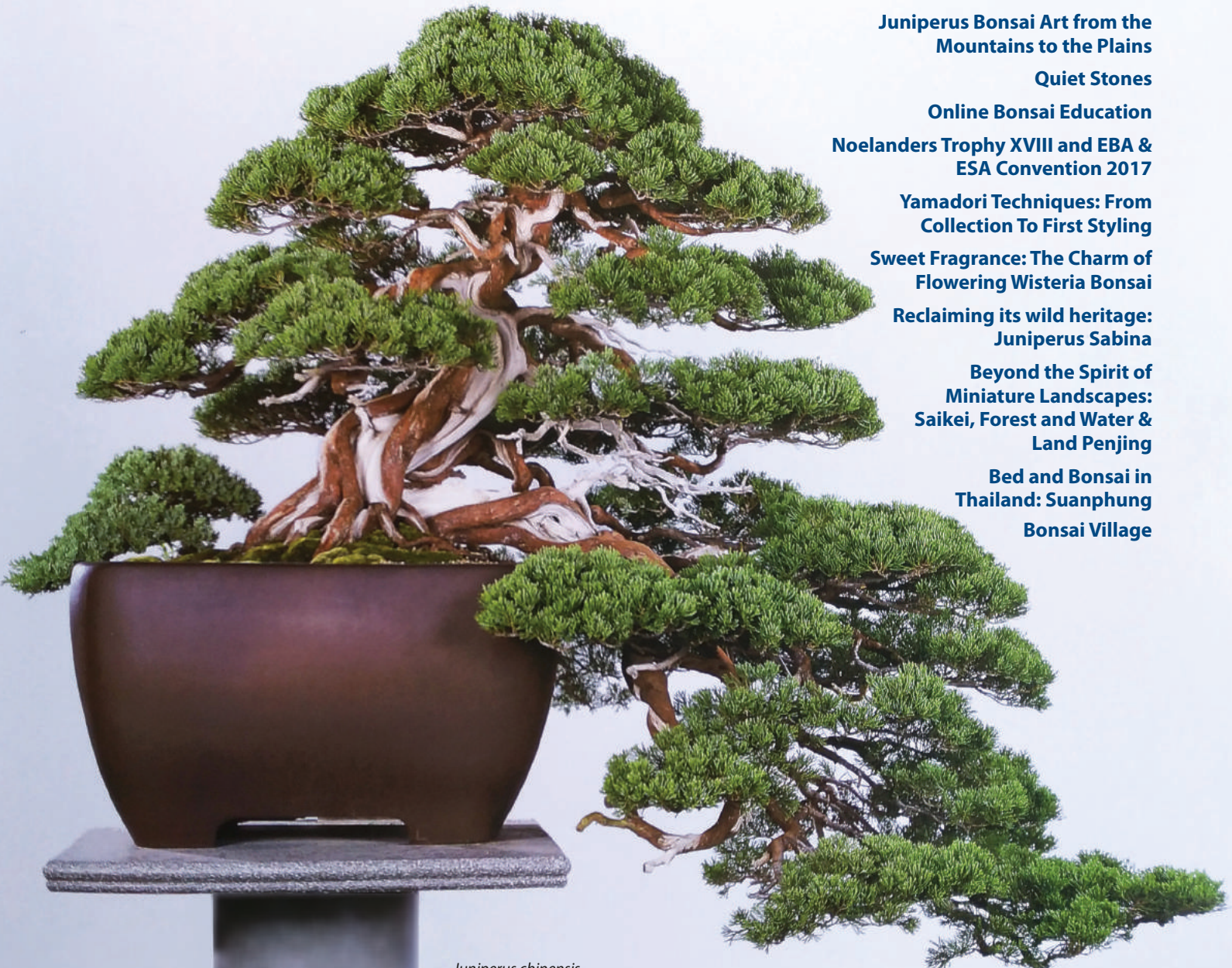
**Yamadori Techniques: From  
Collection To First Styling**

**Sweet Fragrance: The Charm of  
Flowering Wisteria Bonsai**

**Reclaiming its wild heritage:  
Juniperus Sabina**

**Beyond the Spirit of  
Miniature Landscapes:  
Saikei, Forest and Water &  
Land Penjing**

**Bed and Bonsai in  
Thailand: Suanphung  
Bonsai Village**



*Juniperus chinensis*  
by Jian-Liang Chen,  
Taiwan

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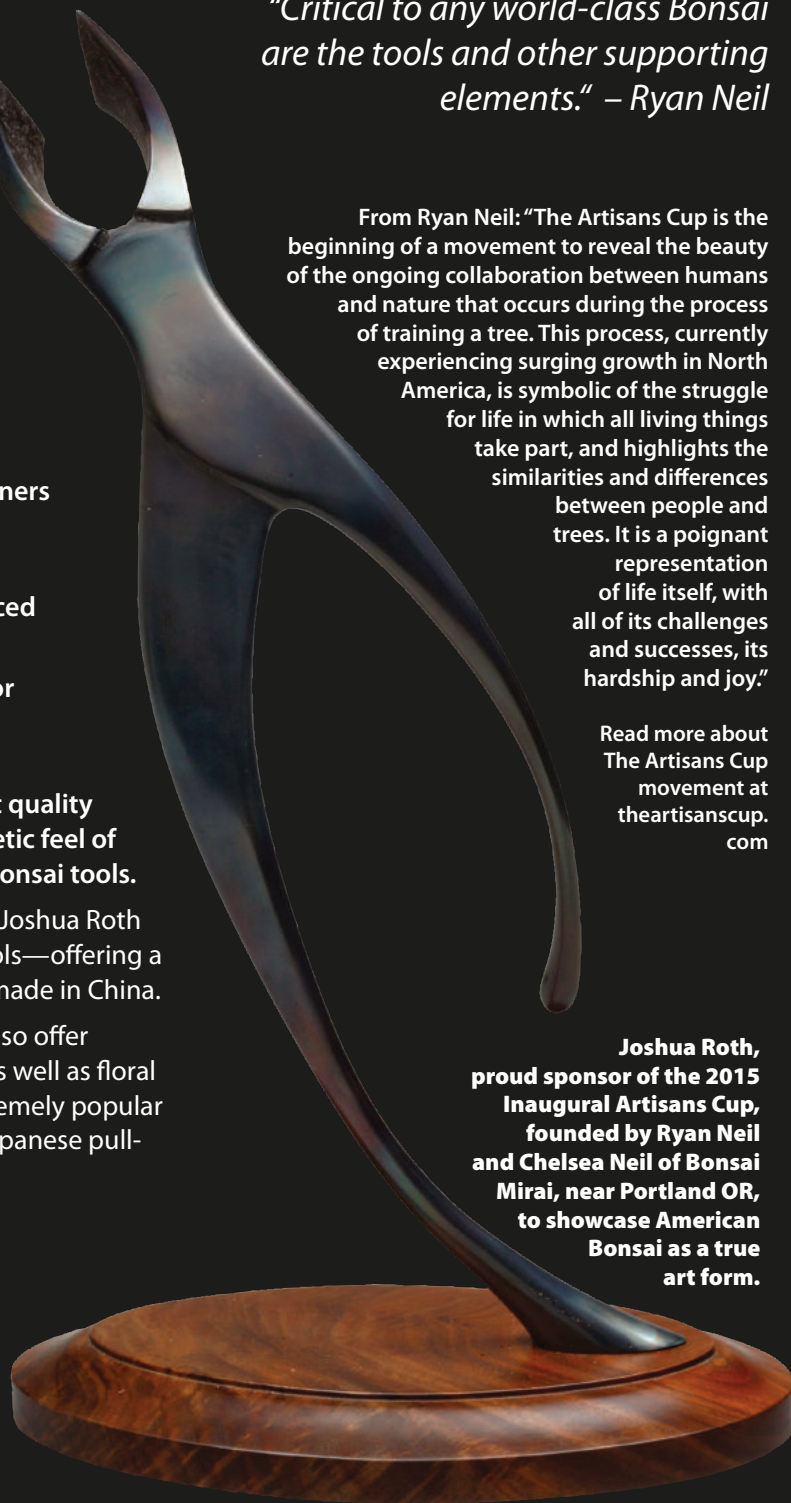
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*“Critical to any world-class Bonsai are the tools and other supporting elements.” – Ryan Neil*

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

**W**hilst writing this message I am travelling to Japan to attend the 8th World Bonsai Convention. Around 1,200 Bonsai and Stone enthusiasts from all over the world are expected in Saitama to attend this event. World Bonsai Friendship Federation hosts an International convention every four years. WBFF is represented by nine world regions. Japan, China, India, Europe, Asia Pacific, Africa, Australia/New Zealand, North America and South America. Each region has a Director. The Conventions are moved around the world regions each four years. Around 300 Bonsai and 200 Suiseki will be on display. Each region will have a demonstrator represented along with Japan's top masters and some young Japanese talent. Social functions will include an opening ceremony and welcome reception which will be attended by their Imperial Highnesses Prince and Princess Akishino. I attended the first world Bonsai convention in Japan back in 1989 where I met lots of bonsai friends many of whom will be back in a Japan and it will be great to catch up. We will report on this event in the next issue of our magazine.

Thinking back even before the last WBC in Japan whilst conducting business in a Japan and China, we had to send all of our correspondence to our agents regarding pot and tool purchases via post. I remember the first time I sent through an order to Japan via a fax machine! I was in awe of the technology. Yuji Yoshimura would post his notes and drawings from the US, with his new ideas, to Lindsay. This would take weeks before we received them. (I know I am showing my age!)

Fast forward 30-plus years and I marvel at how much technology has advanced. We have instant contact via the internet. If someone does not reply within two days we are likely to think they have died! Unfortunately, not all of the bonsai and stone information available on line and on forums has been good or accurate. Fortunately, we are now seeing more live streaming of bonsai events and several talented people offering online bonsai teaching. We feature a couple of these websites in this issue. Oscar Jonker from Bonsai Empire is spreading the bonsai word across the world with live videos and is also conducting online bonsai courses with tutors including Bjorn Bjorholm, Michael Hagedorn, Bill Valavanis and Boon Manakitivipart. Ryan Neil has introduced "Mirai Live" and is live streaming every week featuring himself and other talented artists from around the world. Although some content is free, these have fees, but are no doubt spreading good and accurate bonsai knowledge world wide and taking bonsai teaching to a whole new level.

BCI's Annual Convention is fast approaching. The host is the Taiwan Bonsai Association. This year's event will be held in Taichung, Taiwan, from the 4th to 7th November followed by a four-day optional tour. The convention will feature 26 demonstrators representing 21 countries. You can find more information and register via the website [www.bcibonsai2017.com](http://www.bcibonsai2017.com)

Our web team Bonnie Moore and Joe Grande have been busy making changes to the BCI website. Bonnie, our tech guru, initiated



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the move to a new template and as a result the BCI website is getting a new look that is more legible and responds to different screen sizes more efficiently. It also behaves more predictably when content is added, better code than the current, but compatible in the positions of the modules that make up each page. The BCI store will be more prominently positioned on the home page. The store that Bonnie is completing has much improved navigation and product management. The shopping cart will be easy to find. Adding new products to the store, above and beyond the magazine back issues, will be easy. The store will grow with more offers from BCI in the future.

The BCI website has features where member clubs that do not have a website, can be assigned a Facebook-like page on the BCI website so they can manage their local club. We don't know how popular this will be but it might offer a few clubs an affordable way to stay connected and benefit from their BCI membership. The club's page would be password protected and only those invited (i.e., your local members) can see what's going on. Please let us know if your club is interested.

As the site is migrated to the new look, we'll take the opportunity to clean house and tidy things up. Currently Bonnie is migrating content to the new template and making the necessary adjustments. Joe is contributing the images for the store upgrade. This should all be completed by the time you receive this issue. If you haven't visited the website recently please log on and check it out. [www.bonsai-bci.com](http://www.bonsai-bci.com). Let us know what you think. 🌳

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!  
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*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

There have been many times throughout my bonsai journey when it was difficult to create better bonsai trees no matter how hard I tried. These were periods of stagnation and set backs, largely due to the difficulty, if not impossibility, of finding good teachers and mentors in my region.

Another reason for my lack of progress is not spending enough time practising. An old Papua New Guinea proverb states, “Knowledge is rumor until it lives in the muscle.” Knowing about the proper wiring techniques is one thing, properly wiring a tree and making it look beautiful is another. We learn how to apply wire by watching others, whether it is a formal lecture or a casual demonstration. Applying this knowledge to our bonsai requires hours of mindful practise so that we can experience for ourselves all the nuances and strategies for using wire to set and bend branches. Another ancient proverb states, “I hear and I forget, I see and I remember, I do and I understand.” The two proverbs are very similar; they both argue for the value of learning by doing. However, achieving excellence in any endeavour requires a balance of the two; learning *and* doing. In this issue of Bonsai & Stone Appreciation we take care of the first step by presenting a variety of articles by noted professionals that will contribute to your knowledge of bonsai and help you create better trees. This is your opportunity to read, study, get some inexpensive starter trees and practise, practise, practise.

Our feature article is by bonsai artist Jian-Liang Chen who cultivates *Juniperus chinensis* to look like thousand-year old wild *Juniperus squamata* from the mountains of Taiwan using a variety of techniques such as stripping the bark to create natural looking deadwood effects. Massimo Bandera explains in detail the Yamadori technique and the steps required to successfully harvest and transform wild *Araki* into works of bonsai art. Danilo Scursatone explains the process and bonsai techniques to restore the wild form to a *Juniperus sabina* that expresses its true nature. Danilo also introduces us to the charming Wisteria and how to care for this flowering and fragrant bonsai. Adam Johnson from the Rocky Mountain Bonsai Society and I teamed up to introduce you to two websites that are using the latest technology to deliver superb bonsai education. These two sites are helping us make better bonsai.

For those of us with little or no access to wild trees suitable for bonsai or without the time to create a masterpiece bonsai, Glenis Bebb reports on a book by BCI Vice President Nikunj Parekh and coauthors Jyoti Parekh and Chand Kejriwal where the authors discuss how inexpensive nursery-grown trees and shrubs can be combined with rocks and other elements to create expressive and poetic Saikei plantings.

Paul Gilbert shares with us his love of viewing stones that offer a calming and meditative experience. Jerry Meislik, introduces us to a tropical resort with a world-class bonsai collection in a tranquil and relaxing atmosphere where you can chill out on your next holiday. Gudrun Benz reports on the winners of the Noelanders Trophy—beautifully photographed trees and stones that represent the results of knowledge, experience and practice. 🌳

—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.

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

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

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Q4	O/N/D	August 1



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ON OUR COVER: This *Juniperus chinensis* by Jian-Liang Chen, photographed in 2007, was started 30 years ago. This bonsai will be exhibited on the BCI 2017 Convention in Taiwan and it will have a new look as a result of the last ten year's growth. The work of Jian-Liang Chen is presented on page 4.

# The interpretation and development of *Juniperus* bonsai art from the mountains to the plains

By Jian-Liang Chen, Taiwan







**O**ur passion for Bonsai usually comes from our initial genuine interest toward it. During years of caring and growing, we are inspired by the meaning behind each bonsai. Dealing with a plant is like dealing with any other life form: sustainable development requires treating nature with honesty and respect.

Some sources of bonsai trees with stunning natural forms are from the wild. However, when transplanting them into a bonsai environment, many of them do not survive. Therefore, for better growing results, using seedlings for bonsai is a superior choice.

Bonsai artists must incorporate fine taste and inspirations drawn from knowledge and life experience into bonsai creations that have high aesthetic value. They must be able to take care of the trees with sincerity and communicate with trees with ease, and eventually reach the harmony between art and nature through observing, learning and practicing.

### The inspiration

Located in the west Pacific region at the east end of Asian continent, Taiwan has a subtropical climate in the north, a tropical climate in the south, an average rainfall of 2500 mm per year and 268 mountains above 3000 meters. *Juniperus squamata* (*Juniperus squamata* var. *morrisonicola*) is a species native to Taiwan that grows in cold climate at high altitude over 3000 meters. Thanks to its strong character, *Juniperus*

*squamata* survives the harsh environment and develops its natural form according to the environment and geographic condition: some tower into the sky (over 35 meters) while others grow like brushes (no taller than 50 cm). Today, there are approximately 4500 existing *Juniperus squamata*, some of which are several hundred years old and some even over one thousand years old. Taiwan is pounded by typhoons more than four times each year on average. Rooted in the poor rocky soil, each *Juniperus squamata* undergoes the brutal destructive power of weather and nature which scars and contorts them with the marks of time. Carrying the sense and philosophy of history, *Juniperus squamata* is representative of wildness of life, solemnness, survival and incredible forms, and meaning of life that is way beyond our imagination.

Today, there are approximately 4500 existing *Juniperus squamata* in Taiwan, many of which are several hundred years old and some even over one thousand years old.





Jian-Liang Chen has developed techniques for creating dramatic bonsai from seed-grown *Juniperus chinensis* that evoke the shapes and forms of the rugged mountain-dwelling *Juniperus squamata*.



The bark has been cut and stripped from the trunk and specific branches have been jinned, carved and treated as deadwood. This step sets off a natural process where gradually the trunk lines, jin and shari weather and age in a natural way. As the plant heals and the bark thickens, the trunk will develop natural contours highlighting the contrast between live and deadwood, and the branches look more and more like the mountain junipers pounded by typhoons.



### **An easy-to-grow, favored species**

*Juniperus chinensis* is also an excellent source tree for bonsai creation. Cuttings and air layering are commonly used propagation methods for *Juniperus chinensis*. *Juniperus chinensis* grows in areas of various altitude from high to low, in various climates from tropical, subtropical to temperate climate. It is hardy enough for both cold and hot, humid and dry, and always has bright green leaves. *Juniperus chinensis* grows fast; the inner part of the branches harden easily. Once hardened, the resinous bark becomes highly stable. The branch fibers are flexible and durable; when broken, its strong self-healing ability helps the branches recover quickly. Within one year, its branches can be bent 3 to 5 times; the breaking points will cause sap secretion which accelerates aging of the tree.

### ***Juniperus chinensis* as bonsai starter trees**

From the study and experience of bonsai art, based on sensible and intellectual thinking, I notice that using *Juniperus chinensis* as a bonsai starter tree saves tremendous efforts and I could create the aging forms of the tree in endless variations using the best methods and techniques within the shortest period of time. *Juniperus chinensis* can live for thousands of years; its branches are hardy and have great ability to self-heal. It should be noted that when using *Juniperus chinensis* as source tree, we should avoid human errors which could impair the growth and development of the tree.





This *Juniperus chinensis*, titled Coiled Dragon, was started in 1990. The top right photo is from 2009, the photo at the bottom is from 2017.





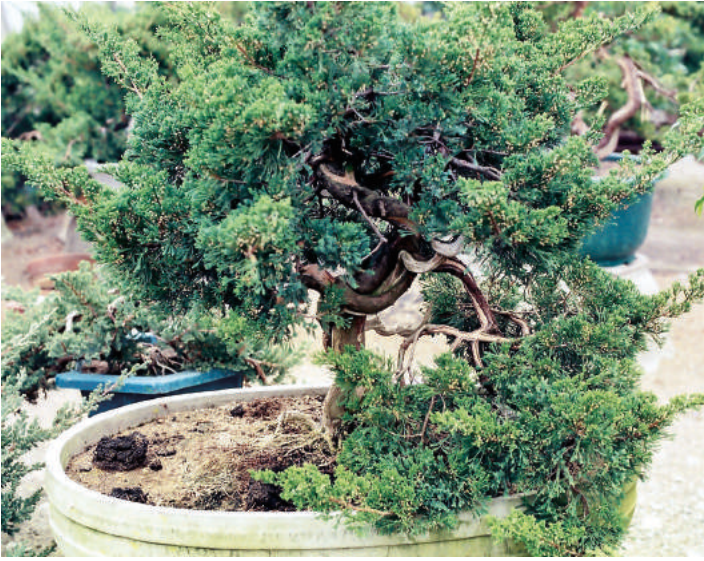


This *Juniperus chinensis*, titled Dragon and Tiger Together, was started in 1999. The top right photo is from 2000 and shows branches that are wrapped to protect them from the extreme bending, the photo at the bottom is from 2007.



The branches twist, sit up, swing, dive or shoot up in the shape of a crane singing, or in the shape of dragon exposing its bones.





This *Juniperus chinensis*, was started in 1990. The top right photo and lower left are from 2012. The photo at the bottom right is from 2017.

### Developing a natural form

I like to shape my bonsai in an unconventional fashion. To make creative and touching bonsai plants by following the inspiration and the natural form of the trees, one must get out of the routine and must not be anxious for quick results which could make bonsai too “stylized” and lacking creativity. When using *Juniperus chinensis*, one should allow the tree to grow in its natural way in various directions, which is representative of the wild characteristics of *Juniperus squamata* and the competition between the branches and Mother Nature. The bonsai will then present rich content, gracefulness and a harmony between strong and soft and could be appreciated from different angles and perspectives.





This *Juniperus chinensis*, titled Meaning of Zen, was started in 2000. The work shown in the photo below was accomplished in just 7 days.

Starting with 60-year-old *Juniperus chinensis*, after 20 to 30 years of cultivation and carving, I have created bonsai, with the look of a thousand-year-old tree that has gone through many hardships and displays the beauty of nature.







This *Juniperus chinensis*, titled Dragon in the Sky, was started in 1988. The top right photo is from 2010, the photo at the bottom is from 2015.

### Shaping with bending and carving

Therefore, I am particular about shaping, with techniques such as lightly bending, cutting or re-shaping the branches, and with the silk fiber method of carving skills, so that the branches are in the shape of crane singing, or in the shape of dragon exposing its bones. The branches twist, sit up, swing, dive or grow up. I feel this is different from normal bonsai and incorporated with new meanings throughout the years, my bonsai creations have become the best way to showcase life and art. For example, using this "contrarian exercise" approach on an approximately 60-year-old *Juniperus chinensis*, after 20 to 30 years of cultivation and carving, I have created on the bonsai, the look of a thousand-year-old tree that has gone through many hardships and displays the beauty of nature. 🌲





# QUIET STONES

By Paul Gilbert, USA



This quiet stone (9 x 5 x 4 cm.) was collected on the seashore near Yokohama, Japan by Koji Suzuki. Suzuki also made the daiza that beautifully balances the stone.





© Nippon Suiseki Association Used by permission. The color gradation is really beautiful on this quiet stone, and makes an absolutely excellent autumn display. This stone was in the personal collection of the late physician, Dr. Matsuyama Tomonaka and was shown by Mr. Kasahara in the 3rd Japan Suiseki Exhibition in the Tokyo Metropolitan Museum. The writer is the current owner.



This very thin Tama River stone is (13 x 8 x 3 cm). Provenance is unknown except that the daiza was carved in 1978.

In modern society, there seems to be less and less time for deep reflective thought and observation. A ‘hurry up and wait’ mode is often the norm. Traffic jams and long lines seem to create a perpetual frenzy. This hectic pace often carries over into other parts of our lives, leaving precious few moments for contemplation and reflection. At this hurried pace, important and interesting things can easily be passed by, overlooked and totally missed. Modern schedules are the antithesis of the patience and quiet necessary for viewing stones and suiseki.

In a more western aesthetic many viewers tend to quickly move right past stones that are less obviously suggestive, totally missing the delicate beauty the stone offers. I have come to call these less pretentious stones “quiet stones.” A quiet stone could be described as a subtle stone which upon contemplation gives the viewer a sense of tranquility and serenity. A quiet stone may not boast crags and sharp jagged ridges, but, rather, is more modest and unassuming, often with more subdued color. Collectors that adhere to the Japanese

aesthetic greatly appreciate stones which leave the interpretation to the viewer. The Japanese aesthetic admires the subtler view of nature in a stone rather than a more explicit stone that requires little imagination.

This aesthetic can be described with Japanese words like wabi, sabi, and yūgen. Wabi is defined as ‘simple austere beauty.’ Sabi describes something that has aged well, acquiring a rustic patina. Yūgen translates as ‘profound and reflective grace.’ Quiet stones often have all three of these characteristics working together. They are smooth, have well-worn edges and are very weathered. Many quiet stones have a simple beauty, with the kind of patina that makes the observer want to touch it over and over again. The more time spent with the stone, the more it reveals its delicateness and beauty.

This aesthetic of quiet was expressed by Japanese novelist Jun’ichiro Tanizaki in 1933 in his wonderful little book, *In Praise of Shadows*: “And had we [the Japanese] invented the phonograph and the radio, how much more faithfully they would reproduce the



Stone is from the Kitakami River measuring 18 x 12 x 5.5 cm.



This natural stone has great patina and a wonderful thick skin texture. The stone measures 21 x 12 x 9 cm, and was collected in the Tama River.

special character of our voices and our music. Japanese music is above all a music of reticence, of atmosphere. When recorded, or amplified by a loud speaker, the great part of its charm is lost. In conversation, too, we prefer the soft voice, the understatement. Most important of all are the pauses.” Transfer this aesthetic description to viewing stones. A stone that causes one to pause and reflect, to be drawn in by its charm, is of great value. Its deep patina bespeaks a sheen of antiquity with many stories to tell.

Quiet stones seek to challenge the imagination, inviting the viewer to complete the story. Though delicately understated and suggestive rather than explicit, these stones offer a deep sense of beauty. Covella and Yoshimura in *The Japanese Art of Stone Appreciation* put it this way: “The beauty of a great suiseki often lies modestly below the surface and must be uncovered by a discriminating eye. Drawing on each individuals’ unique experience and ability to go beyond literal facts, a single stone can evoke a variety of associations, interpretations and responses.”

This style of stone may be displayed in a wooden base that compliments the stone; however, the stone may be best displayed

in a suiban or doban. By virtue of the soft lines, quiet stones often reflect a distant mountain scene. The expansiveness of distance and space can best be captured through proper placement in a suiban or doban with ample margins on all sides. When the stone and tray are matched to a table, it creates a most naturalistic and imaginative scene.

Quiet stones are best viewed when one takes the time to stop and ponder, to let the stone speak to the senses. Sensory contemplation is when one lets the stone reveal itself and when one allows oneself to deeply consider the beauty revealed. A stone properly viewed causes one to pause and immerse oneself in a deep sense of wonder. Quiet stones provide the viewer this kind of pleasing opportunity.

In collecting and in viewing, do not rush past the less expressive stones. Though subtle at first glance and understated in their simple modesty, these stones will draw one in over and over again. Their tranquility promises serenity and a much-needed breath of contemplation. 🌲





Though small, this bluish Kamuikotan stone (11 x 4 x 3.5 cm.) has the characteristics of wabi, sabi, and yūgen.

A stone that causes one to pause and reflect,  
to be drawn in by its charm, is of great value.  
Its deep patina bespeaks a sheen of antiquity  
with many stories to tell.



© Nippon Suiseki Association Used by permission. This distant mountain stone has a wonderful sheen almost as if the moonlight is being reflected from its peak.



# Up Your Bonsai Game!



## Bonsai Empire and Bonsai Mirai Online Bonsai Education Growing Strong

By Joe Grande, Canada

**In some ways, the two websites we discuss here, are now offering an experience reminiscent of the master/student, one-on-one relationship that has dominated bonsai since the beginning.**

If you think your bonsai trees are not good enough to show or if you enter competitions and don't even get an honorable mention, read on. Learning how to develop better bonsai has never been easier thanks to bonsai artists Michael Hagedorn and Ryan Neil.

Immigration, books and magazines, along with conventions, have helped spread the art of bonsai all over the world. This activity was fuelled by bonsai pioneers from many countries who travelled to and from Japan. Some studied with Japanese masters, attended bonsai conventions in Japan or created opportunities for Japanese masters to visit their home country and teach there.

The advent of the Internet has energized bonsai even further. Websites and blogs allow for direct interaction with the author, helping readers engage in two-way conversations. High definition videos on the Internet are now commonplace and many bonsai artists have produced excellent programs on many bonsai subjects.

Along with this wealth of information and knowledge, comes the challenge and difficulty of separating fact from fiction and turning theoretical knowledge into successful process. The guidelines we were taught are correct and they work, but without an understanding of the internal workings of plants as well as an appreciation of the aesthetics of bonsai, we will eventually hit a point where our bonsai skills stagnate.

Bonsai Empire and Bonsai Mirai, two websites that link intent to science to technique to results, are going to change this.

In some ways, these two websites are now offering an experience reminiscent of the master/student, one-on-one relationship that has dominated bonsai since the beginning. Students can watch in real time and interact with the teacher or play back recorded lessons whenever they wish.

Bonsai Empire and Bonsai Mirai are taking different approaches but both are delivering top-tier bonsai education in formats that offer students a rich learning experience. The people behind these initiatives are young bonsai professionals, keen to teach bonsai to the next generation and help others advance to the next level. These teachers have served long and formal apprenticeships with Japanese bonsai masters and have a direct connection to a knowledge base that spans centuries. They couple this with the latest technology to reach a virtually unlimited audience, one person at a time.

Although both websites offer free content, you'll need to pay to truly benefit from what you can learn there. Bonsai Empire features a one-time course fee. Pay once, watch many times. Bonsai Mirai has three levels of monthly subscriptions. The cost is very reasonable when compared to other educational options, but as you'll see for yourself, what they offer is priceless. 🌳





# The Rise of Bonsai Empire

[www.bonsaiempire.com](http://www.bonsaiempire.com)

By Joe Grande, Canada

**B**onsai Empire by Oscar Jonker, who started the website in 2000 when he was 15 years old, has developed into a popular destination for bonsai enthusiasts from all over. Last year, Bonsai Empire launched the first formal bonsai courses online. It was a team effort by Oscar and Bjorn BJORHOLM. Bjorn has a huge following on YouTube where he created videos on various bonsai techniques while he was an apprentice at Koukaen Ten in Japan working with master Keiichi Fujikawa.

The format for the lectures is a proven model, featuring a live Table of Contents—finding what you want to watch again is easy and fast. Infographics, on-screen text and lecture summaries (takeaways), round out the presentation. Best of all, there is a questions-and-answer section associated with each lecture that allows students to ask question and make comments. The lectures are tightly scripted and viewers will benefit from watching them again and again.

The first series of lectures, *Bonsai for Beginners* was a great start that attracted many subscribers, many of whom clamored for more. Oscar responded with an



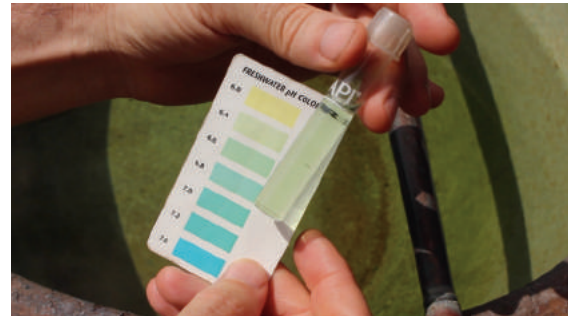
*Top;* Shot entirely in Japan, the course is aptly named the *Bonsai Fundamentals Course*. The world-class trees in Shinji Suzuki's garden add a rich element to the lecture series.

*Middle;* Michael Hagedorn delivers a course curriculum built around the fundamentals of Bonsai, focusing on plant physiology as well as on the aesthetics of Japanese Bonsai design.

*Bottom;* This offering includes a special statement by Shinji Suzuki, Michael's teacher.







making outstanding bonsai pots. This American bonsai artist, educator and author has garnered a large following online with his excellent blog, replete with articles great photos and videos, <https://crataegus.com/blog/>. Michael is a popular headliner and workshop leader at bonsai conventions.

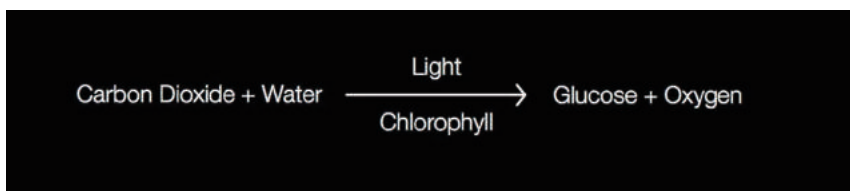
After apprenticing in Japan with Shinji Suzuki, Michael moved to Portland, Oregon, USA to create a garden, and while there founded the Portland Bonsai Village.

Over a year ago Michael Hagedorn and Oscar Jonker from Bonsai Empire set out to create an online course to help students understand why we do what we do in bonsai. The course curriculum is built around the fundamentals of Bonsai, focusing on plant physiology as well as on the aesthetics of Japanese Bonsai design. Shot entirely in Japan, the course is aptly named the *Bonsai Fundamentals Course*. The world-class trees in Shinji Suzuki's garden add a rich element to the lecture series.

Now that these lectures are available, Michael's knowledge and experience can help us create better trees. He explains how young trees can be made to grow vigorously and how to modify and adapt these techniques and processes for older trees that need refinement. To give an example of how this course sheds light on topics too often ignored, Michael Hagedorn discusses the lecture about hormones in the following excerpt: (there's 22 lectures in total)

### "An example; Hormones

Hormones help determine plant shape. Buds burst, cells elongate, shoots or roots are stimulated, all because of hormones. Although there are many hormones in plants, the two most important ones to know about for bonsai culture are **auxin** and **cytokinin**. These are considered the 'yin-yang' hormones, as they work in opposition/harmony with one another.



Top left; The format for the lectures is a proven model, featuring a live Table of Contents—finding what you want to watch again is easy and fast.

Top right; In the free lecture on Water, Michael shows an easy way of testing water to determine it's pH balance and explains how minerals in the water affect plant health.

Bottom; The equation for photosynthesis and how sunlight affects trees is explained in detail.

*Intermediate Bonsai Course*, teaming up with Bjorn, to deliver detailed lectures on objective pruning, proper wiring techniques and progressions on some of the most popular species of trees used in bonsai in Japan. If you can grow hinoki cypress, junipers, maples, and pines in your zone, this series of lectures is for you.

In March, Bonsai Empire launched the latest series of lectures, this time by well-known bonsai artist Michael Hagedorn.

Michael Hagedorn is an impassioned teacher with an engaging style who obviously loves what he does. His first contribution to the world of bonsai was under the brand Crataegus Bonsai Containers. An art school graduate, he put his talents to work





*Top left; Auxin* is made in large quantities in the big end buds on a branch...the apical meristems. Smaller quantities are made in smaller buds.

*Top right; If we cut off that big bud at the end of the branch, the auxin factory is removed, and dormant buds and shoots take off and begin to grow.*

*Middle left; Auxin travels down the shoot and stimulates root growth.*



*Middle right; Cytokinin* is produced in the roots. If there is enough cytokinin—when there are a lot of roots—it will travel up the tree in the xylem, and stimulate lateral shoot growth.

*Bottom; Heavily pruning a conifer during repotting time is not recommended, whereas pruning can often be done with a deciduous tree.*

**Auxin** is made in large quantities in the big end buds on a branch...the apical meristems. Smaller quantities are made in smaller buds. Auxin travels down the shoot and stimulates root growth. Along the way down to the roots, it inhibits the growth of smaller shoots as it travels down the branch, keeping dormant buds dormant. If we cut off that big bud at the end of the branch, the auxin factory is removed, and dormant buds and shoots take off and begin to grow. And that's the beginning of ramification for bonsai.

**Cytokinin** is produced in the roots. If there is enough cytokinin—when there are a lot of roots—it will travel up the tree in the xylem, and stimulate lateral shoot growth. It's the 'opposing' hormone to auxin, and when these two hormones are in balance, than shoot and root growth is in sync. An overabundance of cytokinin creates shoot growth; overabundance of auxin creates root growth.

### Hormones and the Bonsai technique

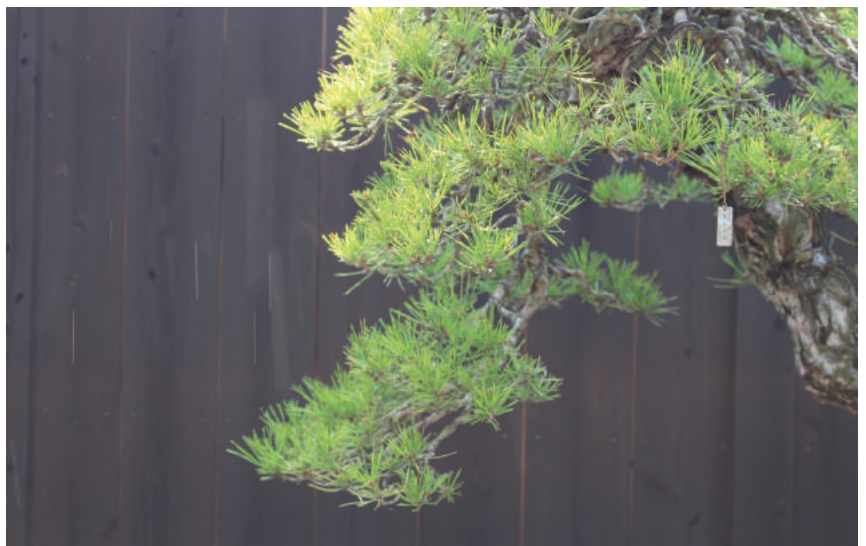
How then does bonsai technique influence these hormones, and consequently, how our trees look? If we let a tree grow naturally, it's in hormone balance. And if we can have hormone balance, we can also have hormone imbalance. Most of bonsai training—all the tweaking, cutting, pruning and the timing of all that—creates a growth response because of hormone imbalance.

If we cut a branch off a satsuki azalea, what will happen? Lots of shoots will arise from the cut site and maybe down the branch as well, because we've created an absence of auxin and an overload of cytokinin, and both imbalances together grows new shoots.

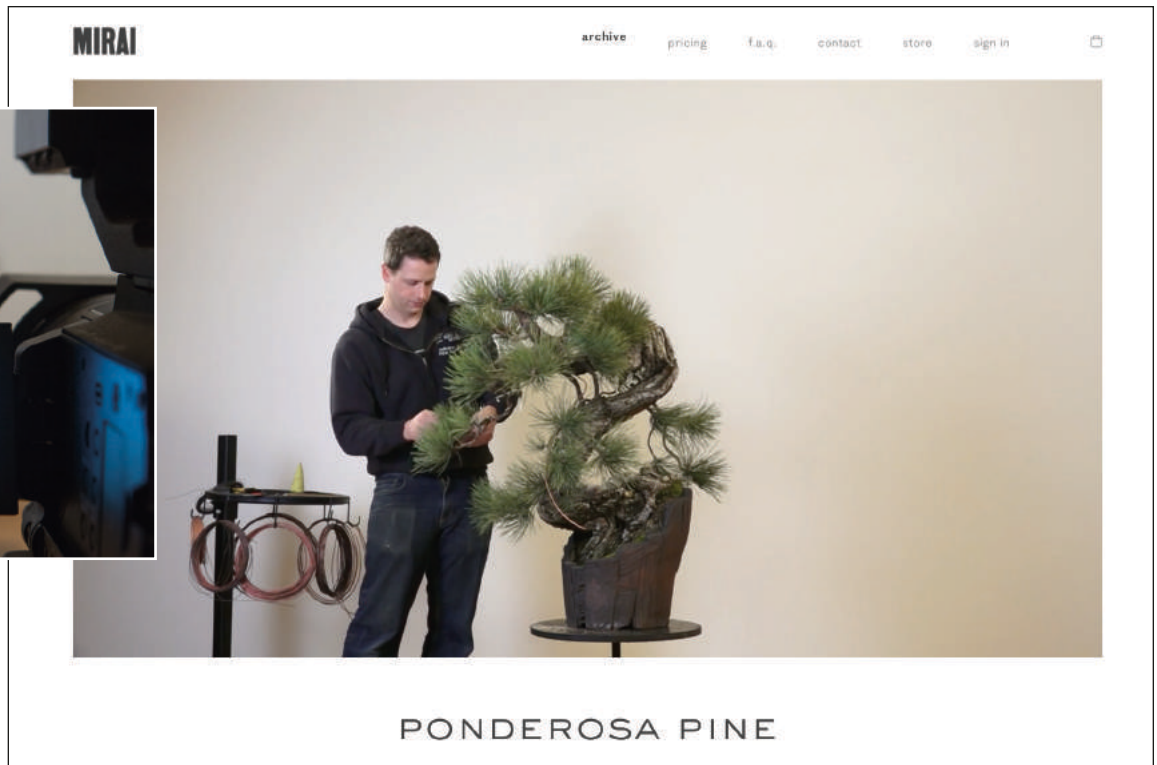
If we repot a tree in spring, what are we doing? Creating a deficit of cytokinin. This results in a hormone overbalance in the favor of auxin, which results in root growth. Spring is a great time to repot, because emerging buds, and the abundance of auxin created there, regrows the roots.

Often after repotting a tree it's best to wait a bit longer than usual to cut back shoots, maybe as late as early summer, in order to use the auxin in those apical buds to regrow the root-system.

Generally speaking, heavily pruning a conifer during repotting time is not recommended, whereas pruning can often be done with a deciduous tree. For the conifer, which has difficulty rebudding on command, a full canopy that is full of auxin and the ability to make sugar will regrow the root system.” 🌲







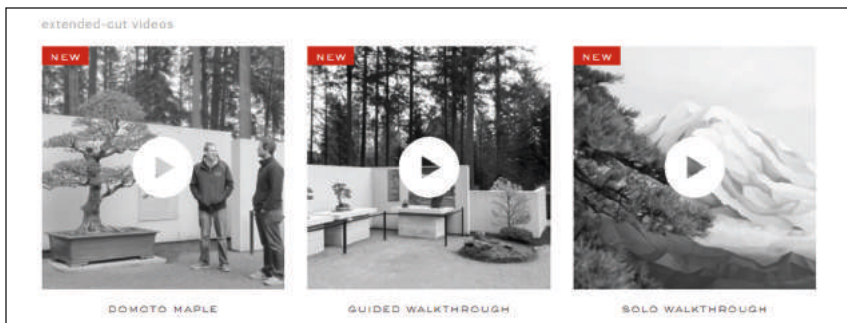
Top left; Mirai Live uses professional videography and stage sets.

Top right; A styling and wiring time-lapse of an incredible Ponderosa Pine.

# ▶ Introducing the Future: Mirai Live

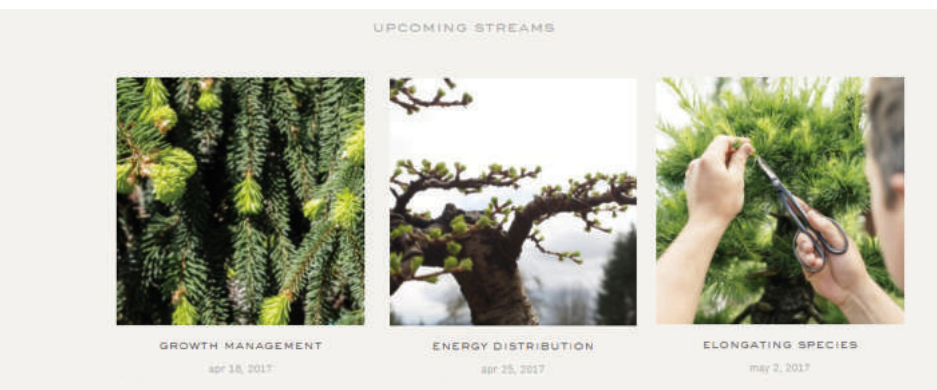
[live.bonsaimirai.com](http://live.bonsaimirai.com)

By Adam Johnson, USA



If you were an active member with RMBS (Rocky Mountain Bonsai Society) back in 2010 and 2011, as I was, you likely had some exposure to a young bonsai professional and Colorado native named Ryan Neil. With any luck, you may have observed his talents when RMBS brought Ryan to Denver as part of their Visiting Artist Program. Or perhaps you caught a glimpse of him as the headline artist at the 2012 ABS/BCI International Convention in Denver, entitled Visions of the American West. Or maybe, at some point over the past 7 years, you've witnessed his meteoric rise to stardom within the international bonsai scene. Or possibly, and most recently, you may have heard of something called the American Bonsai Movement, for which he's considered by many to be the leading voice. Remember the Artisans Cup? Yeah, that's the guy. Well, he's gone "all-in" on American Bonsai... again.

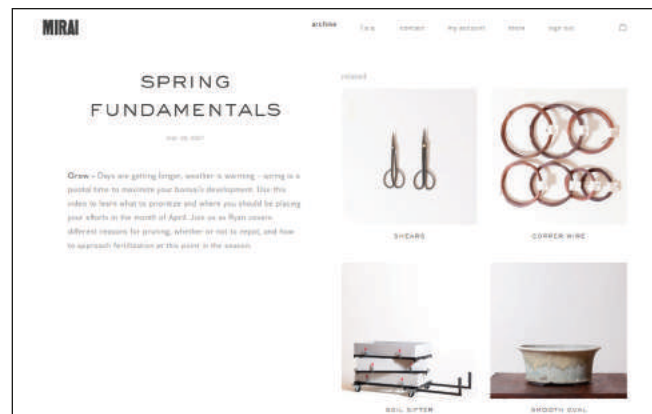
Ryan is one of the most influential and sought after bonsai artists alive today. Since 2010, when he returned from a six-year apprenticeship in Japan, he's been building Bonsai Mirai (pronounced mee-RY), a world-class bonsai garden and education center located outside of Portland, Oregon. Over the past 7 years, Ryan has been the driving force behind the American Bonsai Movement, and on March 14th, just a few weeks ago, Bonsai Mirai took a huge step



Middle; Tier 3 members can access extended-cut content with each new stream.

Bottom; Upcoming streams are publicized well in advance so you can plan to watch and interact in real time depending on the subscription plan you purchase. Some live streams are free.





forward in its evolution, and in the evolution of American Bonsai, when it launched a revolutionary online learning platform called Mirai Live.

*“Mirai Live is a live streaming site that is dedicated to delivering to people continually evolving information, while they interact and learn from our process, so that they can apply the technique and concepts to improve their practice of bonsai.” -Ryan Neil*

In order to get the word out, Mirai Live is offering access to a series of live streams for FREE throughout the year. There will be at least seven, all of them gratis. The first event, *Spring Fundamentals*, was recorded Live on March 28th and has been professionally edited, and is available for you to access right now, from anywhere. Just go to <https://live.bonsaimirai.com/>. You’ll find it in the *Archive*. I recommend that you grab a pencil, a fresh note pad, and a choice beverage. It’s a 2 hour lecture, and hydration is important.

On the horizon are six more free Live Streams in 2017. Mark your calendars for the last Tuesday of each month, in April, May and June, then again in September, October and November. Each event will cover design techniques appropriate for the season, across a variety of species, with a healthy dose of fundamental science, and each event will be broadcast live and in HD, direct from the Bonsai Society of Portland’s monthly meeting.

*Top left;* Members can find all of the edited streams in the Mirai Live Archive.

*Top right;* Users are able to see product that relates to each stream’s content just below the video player.

*Right column;* In the video *Spring Fundamentals*, Ryan is at the Bonsai Society of Portland to deliver an information-packed session to help you put your trees on the right track, whether you are refining and old tree, balancing the growth on another, or getting others to grow more vigorously. He uses the whiteboard and demo trees to great effect.





NEW

BEECH FOREST CREATION



Above; Screen shots of *Beech Forest Creation*. In this remarkable 75 minute video, Ryan creates a stunning forest planting by combining 14 nursery stock Beech trees with locally sourced stone, together in an impressive ceramic container by Czech potter, Tom Benda.

That's not all. In addition, and for a limited time, you can view the Live Stream presentation entitled *Beech Forest Creation* for free. In this remarkable 75 minute video, Ryan creates a stunning forest planting by combining 14 nursery stock Beech trees with locally sourced stone, together in an impressive ceramic container by Czech potter, Tom Benda. Be inspired by the American Beech forests of the Northeastern United States, sit back and enjoy, as Ryan creates what will no doubt become an iconic piece of American Bonsai in the years to come. I would argue that it already is.

Mirai Live is the best thing to happen to bonsai in a long time. If you are interested in a sampling of Ryan's acute insights into bonsai design concepts, if you are curious to take a deeper dive into species specific topics, or if you simply enjoy witnessing firsthand the approach, the design, and the creation of world class Native American Bonsai, then you must check out Mirai Live. Expand your knowledge base, interact *live*, and build your skills with this innovative new educational platform, from the comfort of your own couch. 🌲

**ABOUT THE AUTHOR:** Adam Johnson is the Treasurer of the Rocky Mountain Bonsai Society and has been an active member of RMBS since 2009. He lives in Boulder, Colorado and maintains a personal collection of approximately 200 trees, consisting mainly of collected Rocky Mountain native species. Adam is also a student at Bonsai Mirai, in his second year of the Defining Concepts course on Junipers.



# *Yamadori Techniques*

## **From Collection To First Styling**

By Massimo Bandera, Italy

Translation by Joe Grande, Canada

**T**he yamadori technique consists of collecting dwarfed trees (araki) from the mountains. Araki grow very slowly and remain small, reflecting a complex physiology from the stress of altitude, or by nutritional deficiencies. Araki are then grown in containers and refined using the yamadori technique.

Far from being a perfect science, the art of bonsai impassions the activity of amateurs and professionals, both for the beauty of the trees and of the fascination with the origin of the art form.

In Chinese tradition, bonsai was born from the idea to reproduce a natural space that conjures up a mountain environment. The mountain is therefore a key element that affects both technique and aesthetics. The highest quality bonsai normally originate from seed or from the yamadori technique, two of the five methods of starting a bonsai.

Alpi Cozie and Kampfzone where pines live in extreme conditions are ideal places for the formation of araki.



## Example One

These images show a Mugo pine being processed at an incline. At the base, a particular branch emerges almost like a double trunk, but it was left to make the tree more natural. The large cut branches have been torn and carved to create a shari that goes down to the base of the trunk creating a sculptural focal point. To create a more compact and elegant form, guy wires and a heavy-duty turnbuckle have been applied to bend the trunk—15 cm in diameter—about ten degrees. This maneuver moved the trunk 40 cm, an action that created cracks in the trunk, which were then treated with a wound sealant. In the drawing by my student Simòn, you can see how in the future I will try to create a more compact and more beautiful bonsai.





## The Yamadori Aesthetic

The importance of the yamadori aesthetic stems from the beauty of all parts of the tree. The nebari, trunk, shari, jin, bark and leaves, come together to create a maximum expression. Especially in conifers, the phenomenon reaches an ultimate clarity.

The aesthetic quality is primarily expressed in adherence to the concept of miniaturization which can reach levels of artistic universality, and psychoanalytical coherence to the origin of bonsai. The Art of Bonsai was born when plants already miniaturized by nature, were collected and put into pots. Miniaturized trees express the concept of the world in miniature and refuge (Yamagoya) which is typical of the mountain. This experience is universal, so much so that many bonsai enthusiasts, attracted by miniature trees, start with this technique despite the operational difficulties.

My own experience was born in the mountains, collecting araki before knowing what a bonsai was: a clear testimony to the universality of bonsai. The parallel between the most extreme beauty, especially from the point of view of naturalness and austerity, and the metaphysical aspect of the shelter, allows us to consider these plants at the maximum level of bonsai.

The nebari can reach a considerable degree of naturalness, and is second only to bonsai grown from seed. The trunk can represent the highest levels of asymmetry with always unique and unrepeatable shapes. The bark of an araki has a degree of naturalness and austerity without comparison because of the thin and abundant scales. The shari and jin have the greatest beauty for they are the work of nature, but also sculpturally, yamadori wood is the best for texture and durability. The quality of the leaves is the subject of great discussion in the bonsai scene for the appreciation of the ornamental value of the variety selected or the naturalness of species. As well, for some masters, the natural leaf has the highest level of naturalness, while for others, the varieties selected for higher ornamental value have a greater degree of aesthetic tranquility.

## Deciduous Trees

The deciduous trees normally have origins from seed or cuttings, but some styles may start from an araki, especially in Chinese and Southeast Asian traditions. Chinese penjing are almost always araki.

Cutting edge research into deciduous yamadori can be meaningful only for mountain species such as beech, chestnut and oak trees for temperate climates, and the whole group of Mediterranean deciduous trees. In the sub-tropical environments many species are suitable for this type of technique to the ease with which you have styles of very old trees that are scarred with age. In principle, the guidelines favor growing deciduous trees from seed to achieve bonsai styles that mimic forms created by the natural growth habit of the species; and favour deciduous araki for bonsai that follow the styles of old trees.

## Conifers from Nature

Conifers from seed are very rare because it requires decades for results, despite the fact that this approach may lead to a very high level of quality. The technique of yamadori therefore is favoured in this context, both for the preference for the conifers of the forms tied to old trees, and for the contrasts of austerity and naturalness that are found only in these plants. Many trees grown from seed actually start as two-year old seedlings collected in nature, taking advantage of natural selection that allows you to work with stronger trees.

The conifers represent the majority of bonsai for the technical potential and the stability of the cultivation in a container. The techniques used for conifers and the need of vigorous growth, distinctively favour the genetic force typical of araki, especially from high altitudes. Some of the results with these techniques are only possible on these plants.

The entire sculptural sphere linked to Jin, shari and saba reaches its maximum expression in the araki that are normally sought with parts already made in nature, or at least with a part of the branches and the trunk with potential to sculpt or carve. The creation of a bonsai with ancient character requires starting material much larger than the resulting composition, and also from this aspect was born the idea of research into yamadori techniques.

The main conifers are pines, yews and junipers, but in mountainous areas you can find also native species. The pine in particular plays a fundamental role in the Japanese origin for the meaning of the tree which grows also on rocks. The pines and conifers in general then play a role of great importance in collections but also represent a great challenge to make them take root.

## Successful Transplanting

The yamadori technique is not a perfect science.

First of all you need to research where it is possible to harvest without adversely affecting the land and the laws for the protection of wildlife, and to obtain legal permits or permission. This is done by contacting the forestry authorities.

There are different methods for transplanting related to historical periods, to people and places. The method explained is developed to obtain a result for the rooting of old trees that improves the survival rate from the normal 20% to a 50% survival rate (with peaks of 90%), recalling that historically, transplant survival—including Japan—is around 20%. The percentage given must be considered in a time frame of decades to have meaningful results.

The yamadori method consists in the observance of 11 topics requiring careful analysis. Also, experience plays a fundamental role and it is important to follow recommended techniques if you want to gain the capacity for vigorous cultivation.

### 1. Selection of suitable materials:

The quality of the material to be collected is linked to good vegetative vigor, conditions favouring

**Successful Transplanting consists in the observance of 11 points requiring careful analysis. Also, experience plays a fundamental role and it is important to follow recommended techniques if you want to gain the capacity for vigorous cultivation.**



## Example Two

This pine from a rocky cliff is a much more rare material of great age. We can see from the results of the first styling that determined its size and proportions, this tree can be worked in the most typical Japanese interpretation.

In this case the shari is a natural sculpture that my students Pedro and Emanuel decided to enhance with an electric grinder. The artificial result will diminish with time— in 5 to 6 years the surface will be completely natural and the foliage will begin to have beautiful short needles. The photo montage with a container shows the typical figure of the moyogi style, old and compact.





mycorrhiza, the presence of the species in a stable or self-perpetuating climax community and terrain that has allowed good rooting. Many enthusiasts have experienced easy germination of plants from certain places more than others. Identifying these favoured areas is the basic work to do in advance, even before the application of the technique itself. A remarkable and thorough scientific knowledge or a great experience, allows to identify sites at the theoretical level. In the absence of this, experience and experimentation and tests are necessary. For example, if you encounter an exceptionally beautiful araki, but do not know the level of successful transplanting from those areas, you first run an experiment by trying a few times and then decide how to proceed. Success with the yamadori technique is very difficult, for as much as you can collect a huge amount of plants, working on a low percentage survival rate, besides being ethically unacceptable, is a choice that does not allow the oldest and most beautiful plants to take root. If you are uncertain about successful transplanting from a particular area, it is better to desist.

## 2. The right season:

The best periods to collect in temperate climates are the two springs, that is, when the buds swell, but before they open. In northern Italy the periods are from March to mid-May depending on elevation, and early August. Remembering that survival of a tree without fine roots hardly exceeds three months, it is essential to collect the plants when they are pushing new roots or as close to this as possible. Harvesting trees in autumn or winter is good only for trees that take easily to transplanting. The Mediterranean species must be collected in February or March if they are kept in the same climate, and collected in summer if they are brought immediately into temperate climates.

## 3. Species:

It is known that some species take root more easily than others. Elms, birches, spruces, are examples that will easily transplant. Beeches, pines and black pine have an average transplant survival rate, whereas pines, larches, oaks and junipers are more difficult to re-establish. In addition a smaller, younger plant is much easier to take root than an old, larger one. The percentages quoted earlier in this article in *Successful Transplanting*, are an average among all species subjected to this method; transplanting elm reaches to 90%; that of a pine or a beech arrives at 70%; Scots pine or larch arrives at 30-50% for young and old plants. The result must then also be weighted according to the species, and the same application to the complex method must keep in mind the greater or lesser ease of transplanting. For example, an easy species to take root when young, does not require the application of such a scrupulous method, while in very difficult cases, it

is essential to follow every step. This interpretive key explains the variability of rooting that will be experienced between various collectors of araki.

## 4. Many roots:

The tree must be harvested with as many roots as possible. This statement is not as obvious as it seems, because care of the tree when extracted from nature requires special attention: if the soil is very hard or rocky, it is easy to damage the roots during extraction and a stripped, weakened or broken root is not worth anything; if the ground is soft, the extraction may be rapid and summary because it will allow the extraction of healthy roots. It is very important to look not so much the number of roots, but to be sure that those present are in good condition. One must act with the skill of an archaeologist during excavation.

## 5. Removing the original soil:

In most cases, the soil dug up with the tree must be removed entirely, unless the tree has grown (a rare instance) in a soil with a cation exchange capacity greater than 20. When dislodging the soil using a water jet, pay close attention to not damage the finer roots. The original soil is hardly suitable, because many times this is the cause of miniaturization.

## 6. Exposure:

The collected tree shall be to put in the smallest pot possible, sited 70 cm from the ground and in full sun. In the most critical situations, one can resort to the use of a greenhouse and in-floor or under-bench heating to facilitate rooting. The main elements that help rapid rooting also result from placing the tree where the soil mass can achieve 25°C, thus quickly forming new root hairs, and an exact balance of water related to ambient humidity to avoid a total dehydration of the tree.

## 7. New Potting Media:

The potting media has to be the best possible, that is, have a high cation exchange capacity and not encourage root rot. The use of Akadama represents the top soil having a 35 CEC (cation exchange capacity) that is very high. As an alternative you can use volcanic earth, synthetic clays, vermiculites and pumice, however, ensure that the pH is not alkaline and that the substrate is very free-draining. The choice of potting media must be considered together with the type of container and the wind conditions of the site.

## 8. Pruning:

A part of the foliage must always be removed in order to balance transpiration, especially if the tree cannot be put in a sheltered environment. Ideally, branch removal should equal that of the roots removed. Many times this ratio can not be realized for the tree would not be left with enough leaves and branches to live. For deciduous trees the

**The tree must be harvested with as many roots as possible, ... it is easy to damage the roots during extraction. One must act with the skill of an archaeologist during excavation.**



### Example Three

For this Pine, choosing a windswept style that is very natural, gives me and my pupil Antonio, the option of a much less invasive solution, where we keep everything, even the long branches, and above all you let the bonsai design itself.

If you imagine the removal of the two branches to the right, the result would be a classic traditional Japanese prostrate style, but by leaving these two branches, the bonsai is much wider and much more savage.



foliage normally is removed completely, leaving a bare trunk.

#### 9. Three-month period:

In my experience I notice that a tree harvested in the spring is likely to take root by July. The plant should be in a position to form fine root hairs within three months of collection, otherwise it is no longer able to survive on its reserves. The method then has to be concentrated with scrupulous attention for the first three months after which the tree can be cultivated like a typical weak plant.

#### 10. Irrigation under the sun:

Watering must be done daily or several times a day during various parts of the day, to avoid standing

water in the bottom of the container during the night, and to avoid cooling the root ball. Irrigation in the sun quickly warms the earth when freshly watered and allows temperature ranges for the therapeutic strengthening of the leaf tissue. The correct dryness between one watering and the other also facilitates the speed of rooting.

#### 11. Chemistry:

Sustenance of araki and stimulation of rooting can be helped with products based on amino acids and polyamides. The application of these products presents the difficulty of being able to penetrate the plant by cuticular absorption. Having no roots, the majority of the trees in these conditions hold the stomata closed so as not to dehydrate, and in





addition, the lymphatic flow of the wood does not have sufficient pressure to apply the use of a drip-feed. In greenhouses with high humidity, the tree can keep the stomata open for a few hours. The use of chemicals is rapidly evolving and the possibility of new products can be an important component.

### Conclusion

When our plant has taken root, we proceed with perfect cultivation, starting the process of making the plant strong and vigorous over the course of at least 2 to 3 years before performing the first processing step. Monthly fertilization is recommended from March to October in temperate climates, from February to November in Mediterranean climates and every month in tropical climates.

The first processing steps, as is shown in our three examples of pines, are very coarse, performed above all, to create the framework for the branch structure. The branches are spread out like a fan to expose them to the sun. Clearly, the branches are all wired at this time but the volume of foliage will be much larger at this first step than in the final composition. Over time you will compact everything. Normally a beautiful material requires twenty years to reach an excellent quality to be presented at an exhibition, but for those who have a capacity for very good cultivation, excellent results can be achieved faster. 🌲



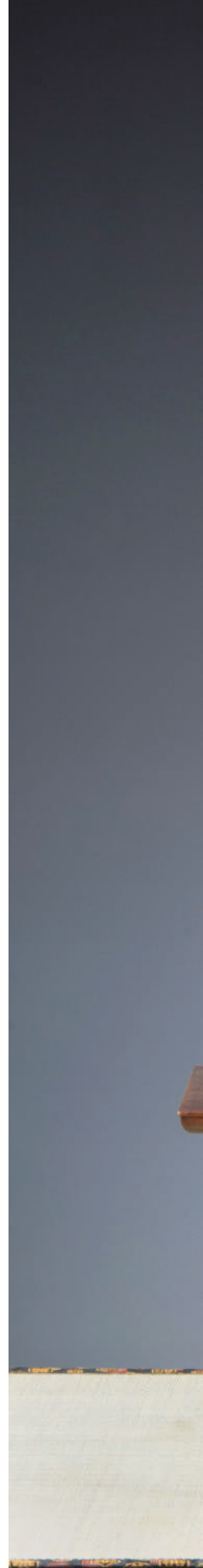
# Noelanders Trophy XVIII EBA & ESA Convention 2017

By Gudrun Benz, Germany

Photos by Willy Evenepoel, courtesy Bonsai Association Belgium

**T**wo important international bonsai and suiseki events were held in one place at the same time – Noelanders Trophy XVIII and EBA & ESA Convention in Genk, Belgium from 3rd to 5th February 2017. The Bonsai Association Belgium (BAB) invited the European Bonsai Association and the European Suiseki Association to hold their convention together with the Noelanders Trophy, which is known as one of Europe's biggest and most prestigious event of its kind. The location, the Limburghal in the city centre of Genk, offered enough space for the exhibition of all three organizations and a large trader area. There were about 100 bonsai from 17 different European countries at the Noelanders Trophy, and in addition about 100 bonsai of 15 member countries of EBA as well as 27 suiseki of ESA members on exhibit. Most bonsai came from Spain, Belgium, France, Germany and the Netherlands. As the previous years the bonsai were displayed in rows with generous room between them, allowing visitors to move freely and view the exhibits, even from a distance.

A catalogue of all exhibits will be published in April or May 2017. The photographing and set up of the exhibits began on Thursday before the event and ended at 17 h on Friday because the opening ceremony was scheduled one hour later the same evening. Speeches of EBA president Reginald Bolton, ESA Vice President Vito Di Venere, a representative of the Japanese Embassy to the Kingdom of Belgium, and the new FBBC (Federation of Belgium Bonsai Clubs) president Christian Vos, were supported by Taiko drummers and followed with a reception with champagne and canapé. A preview of the exhibition was also possible at this time.





Noelanders Trophy XVIII  
Bonsai Museum Alcobendas  
Spain  
Best Bonsai  
*Taxus cuspidata*





Noelanders Trophy XVIII  
Xavier Massanet  
Spain  
Best Bonsai and  
Sonderpreis Museum Düsseldorf  
*Juniperus sabina*





Noelanders Trophy XVIII  
Tony Tickle  
United Kingdom  
Best Deciduous Tree  
*Crataegus*



On Saturday and Sunday, the exhibition was accessible to the general public. This year, a never-before-seen number of over 4300 visitors enjoyed the show.

The vendor area of about 80 traders was another attraction of the event where bonsai enthusiasts could find every need for their hobby.

Bonsai demonstrations are a part of the show. On Saturday and Sunday afternoon simultaneous demonstrations were held by Mitsuo Matsuda and Daisaki Nomoto, both from Japan, as well as David Benavente from Spain and Salvatore Liporace from Italy. The materials were *Pinus sylvestris*, *Pinus mugo* and *Taxus*. Here, bonsai enthusiasts could learn from professionals and get stimulations for shaping and training their own trees.

The EBA New Talent Contest (NTC) was conducted on Saturday morning. Participants from 13 EBA member countries—EBA has 19 member countries

—worked on *Juniperus chinensis*. The first winner was Paul Colaianni from Italy. Mrs. Lianne de Lepper from the Netherlands was the second and Marcin Kolasa from Poland the third winner. Awards were presented to the winners at the gala diner on Saturday evening.

Since 2016, the organizers of the Noelanders Trophy introduced the possibility to present the first prize to more than one tree. This year there were two best bonsai of the show which went to two bonsai from Spain: a *Taxus cuspidata* of the Bonsai Museum Alcobendas (Madrid) and a *Juniperus sabina* of Xavier Massanet. There were two other first prizes for a deciduous tree, a *Crataegus sp.* of Tony Tickle from UK, and for a *shohin* display of Mark & Ritta Cooper from UK.

A “Nomination” of the Noelanders Trophy went to a big Ibigawa mountain stone from Japan of Igor Carino, Italy, the ESA Award to a waterpool stone in a doban



Noelanders Trophy XVIII

Mark & Ritta Cooper

United Kingdom

Best Shohin

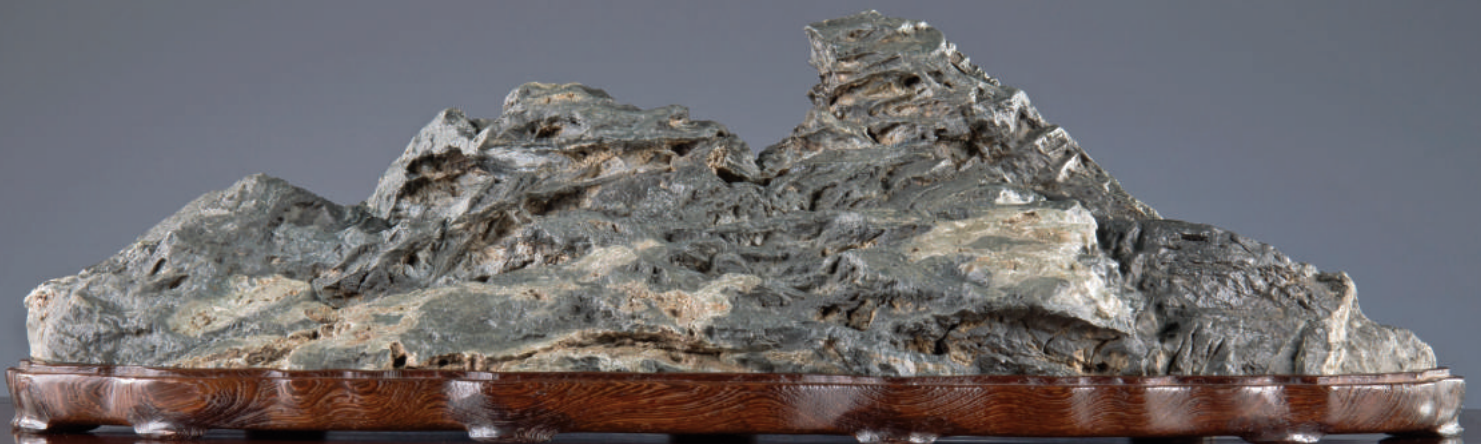
*Pinus parviflora*, *Trachelospermum asiaticum* 'nana',  
*Pyracantha angustifolia*, *Acer palmatum*, *Zelkova serrata*,  
*Juniperus chinensis* 'itoigawa'



Noelanders Trophy XVIII

Nomination, Suiseki:

Mountain stone, *Ibigawa ishi*, origin: Japan,  
collection Igor Carino, Italy





Noelanders Trophy XVIII  
Peter Gielen  
Belgium  
Best Bonsai of a Member of the BAB  
*Juniperus chinensis*



ESA Award:  
A waterpool stone in a doban, origin: Kifune, Japan,  
collection Enzo Ferrari, Switzerland





Noelanders Trophy XVIII  
Giacomo Pappalardo  
Spain  
Nomination, Bonsai  
*Larix decidua*





ESA President's Award:

Combination of two stones with scroll: "Turtle", origin: La Palma, Spain,  
"On the Search", origin: Bonair, Antilles,  
collection Liselotte Weller, Germany



Noelanders Trophy XVIII  
Pedro Hervás González  
Spain  
Nomination, Bonsai and  
BCI Excellence Award  
*Olea europaea sylvestris*





BCI Excellence Award for an outstanding Suiseki:  
Coastal rock stone, *Domon ishi*, origin: Kimune, Japan,  
collection Harald Lehner



Noelanders Trophy XVIII  
Luis Balino  
Spain  
Nomination, Bonsai  
*Picea jezoensis*





of Enzo Ferrari from Switzerland, the ESA President's Award to a combination of two stones of Liselotte Weller from Germany, the BCI Excellence Award to a coastal rock stone in an old suiban of Harald Lehner from Germany, and the AIAS Award (Associazione Italiana Amatori Suiseki) to a combination (shelf) of small animal-shaped stones of Holger Göbel from Germany.

The Annual General Meetings (AGM) of EBA and ESA were held on Sunday morning and Sunday afternoon. The term of office of EBA president

Reginald Bolton ended this year. Marc Noelanders was elected by the assembly as new EBA president, Pierre Bedes from France and Václav Novák from Czech Republic as first and second vice president.

Next year's EBA & ESA convention will be held in Arco, Trentino, Italy on 3rd–6th May, 2018. 🌲

(Gallery continues)







AIAS Award (Associazione Italiana Amatori Suiseki):  
Shelf with 8 animal-shaped stones, origin: Gobi desert, China,  
collection Holger Göbel, Germany









Noelanders Trophy XVIII

Jose Acuña Cruz

Spain

Nomination, Shohin

*Pinus thunbergii*, *Ligustrum obtusifolium*,  
*Premna angustifolia*, *Elaeagnus pungens*,  
*Juniperus chinensis* 'itoigawa'

Noelanders Trophy XVIII

Cindy Verstraeten

Germany

Nomination, Bonsai

*Juniperus chinensis* 'itoigawa'



Noelanders Trophy XVIII

Mauro Stemberger

Italy

Nomination, Bonsai

*Pinus sylvestris*







*Wisteria sinensis* obtained by layering in 1999, photographed in Spring 2013. Photo: D. Scursatone.

**N**o bonsai is so majestic, feminine, elegant, and harmonious like Wisteria, especially when in full bloom. A cascade of fragrant flowers captivates our senses and leads us to an atmosphere and a particular dimension in which time stops and the spirit is freed and alleviated of all suffering. The contemplation of this beauty brings us back to nature and strengthens the intimate bond, giving us serenity and joy of living. This is what the Wisteria means to me: a pleasant refuge for the soul.

The Wisteria is a climbing plant or a vine belonging to the Fabaceae genus (or Leguminosae), Unfortunately it exhibits its splendor only for a fortnight, then loses all harmony. Its leaves become larger, internodes are longer, and its shape and growth habit does not make it possible to alter these characteristics with bonsai techniques without losing the blooms. However, this peculiarity does not prevent us appreciating and enjoying the magic moment of flowering as a special occasion.

There are many varieties of Wisteria among which we can make a small classification according to the flower spike: a very long spike (e.g. *Wisteria floribunda*), medium spike (e.g. *Wisteria sinensis*) and other compact and short spike (e.g. *Wisteria frutescens*) with colors that vary in shades of white, pink and blue. In the long-spike



# Sweet Fragrance

## The Charm of Flowering Wisteria Bonsai

By Danilo Scursatone, Italy

Translation by Danilo Scursatone and Joe Grande

variety, the color of the flowers is always less intense than those of the medium and short spike, and flowers are more sparse, softer and elegant in appearance. Wisteria for starter bonsai can be found in nurseries where it is important to choose grafted plants. Plants that grow from seed always have reduced flowering and sometimes can take many years before they produce flowering buds.

To create a wisteria bonsai in a reduced amount of time and get good results, it is possible to resort to the technique of air layering. The air layering must be made on a perennial branch that has been pruned for many years. The layering made in May is ready in August of the same year to be detached from the mother plant and placed in a bonsai pot. It is best for the first winter to protect it from frost, placing it in a cold frame. The following spring, you can already enjoy a flowering bonsai, Although not yet perfect in its bonsai pot, with its first flowering it rewards us of the work done.

After the drastic pruning of the late winter, applied to stimulate flowering, the Wisteria blooms and then emits leaves and growth spurts. There are two types of growth: short internodes that correspond to the locations where next season's flower buds are formed and elongation governed by its growth habit which is a vine. As the plant elongates, it should be allowed to grow while pinching branch tips. In July or alternatively at the end of August, the branch generated by the regrowth will be pruned, leaving on it one or two leaves. This action will strengthen the plant and will facilitate the issuance of new flower buds.

It is important to use a rich fertilizer (be careful not to provide too much nitrogen that would result in reduced flowering) and plentiful watering during its growth period. The Wisteria does not tolerate being dry and needs a lot of water. In periods of intense heat, place the Wisteria in partial shade on a saucer that holds excess water from regular watering so as to facilitate hydration.

Regarding repotting, it is recommended to partially replace the soil every 2 or 3 years, avoiding soils that are too calcareous. Repotting can be done in the fall or immediately after flowering, removing only the large and little-divided roots that form a tangle in the bottom of the pot.

Before flowering, if there are many branches with flower buds, some of these buds can be eliminated. This operation of thinning out the flowering mass, results

in more elegance and color rendering in the remaining flowers. If there are too many flowers, not only does the bonsai shape disappear but branches can dry out from the excessive effort of flowering.

Each wisteria bonsai is unique and the style in which it is shaped is not so critical, as long as you respects the nature of the species. During the shaping, it is good to organize the overall appearance of the bonsai favoring the floriferous mass to be predominant, but with its mass optically balanced with the bonsai tree.

Choose a pot shape that will complement the intended bonsai style or be in harmony with the structure of the plant. As for the color of the bonsai pot, you will have to take into account the flowering and the resulting type of flower. Is good remember that the pot should not prevail in bonsai and in the specific case of Wisteria, the flowers are always the center of attention. Because wisteria is a unique species, from a bonsai point of view, it is possible to break the traditional rules and experiment with unusual pots decorated with landscapes or animals to give us lightness and poetry that blends in well with this species.

Surely, styling a Wisteria will not disappoint. The species' adaptability to the bonsai pot and therefore of its future development, both from the point of view of creativity, giving the bonsai artist space to free his or her spirit to achieve a bonsai form, which in time will always reward us with new emotions. 🌸

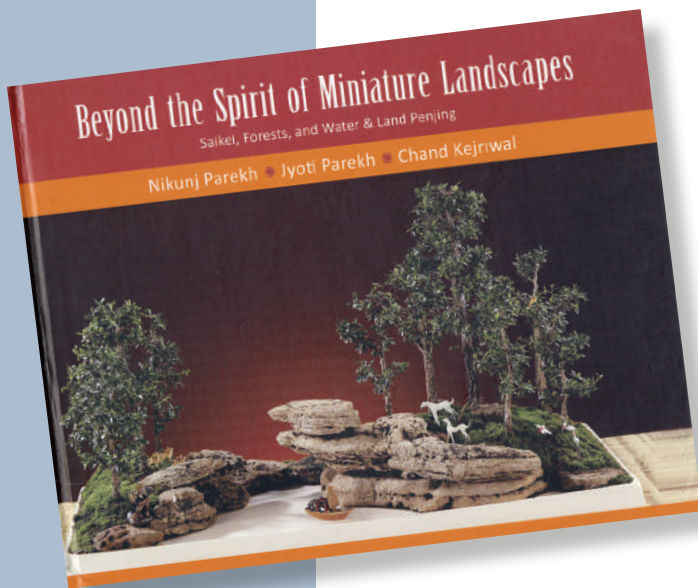




# Sharing Knowledge, Spreading Joy

## Beyond the Spirit of Miniature Landscapes Saikei, Forest and Water & Land Penjing

By Glenis Bebb, Australia



Bottom; Titled *Journey of a River*, this unique Saikei is actually three trays that can be displayed individually. When displayed together they create a river's journey from a waterfall to the sea shore.

### BEYOND THE SPRIT OF MINIATURE LANDSCAPES: Saikei, Forest and Water & Land Penjing

By Nikunj Parekh, Jyoti Parekh  
and Chand Kejriwal  
80 pages. English.  
\$13.95

**N**ikunj and Jyoti Parekh founded The Indo Japanese Association Study Group of the Indo Japanese Association in 1979. They are coauthors of *Wonderworld of Bonsai and Saikei* and have demonstrated at international events in Australia, USA, UK, Germany, Hong Kong, Italy, China, Taiwan, Sri Lanka and Kenya.

They won silver and bronze medals for the mini garden pavilion they created at the Greenery and Garden Expo in 1990 in Osaka, Japan. They have been publishing a quarterly bonsai magazine, *Nichin Bonsai* since 1985.

Nikunj is the India Region Director of World Bonsai Friendship Federation and is a founding member. He has been a member of the BCI board since 2000 and is now serving as second Vice President. Nikunj was awarded the Order of The Rising Sun with Gold and Silver rays by the government of Japan for promoting Japanese culture in India.

Jyoti, as well as her expertise in bonsai, is a celebrated vegetarian cooking teacher, who has taught fruit and vegetable carving in addition to cooking since 1969. She has held cooking demonstrations in Japan, USA, Canada, UK Kenya and Hong Kong. She has authored 13 books on vegetarian cooking, the art of vegetable carving and gift wrapping.

Chand Kejriwal has been a member of the Bonsai Study Group of the Indo-Japanese Association for two decades and has a fond interest in group plantings.

As well as her love of bonsai, Chand has been teaching Ikebana for 24 years. Chand received a Masters in Ikebana from the Ohara School of Japan.





*Top;* Where there is limited opportunity for large bonsai in city homes, Saikei, such as this *Bougainvillea glabra*, gives an almost instant result because it incorporates affordable, small nursery-grown plants.

*Middle;* Stones and rocks play an important part in the art of Saikei and can help beautify a scene as in this Saikei of *Serissa foetida*, *Serissa serissoides* and *Serissa foetida mini*.

*Bottom;* The authors offer detailed explanation of how to create a root connected style like this *Ficus jaquinifolia*.

Not many books have been written on Saikei. The pioneer of this art form was Tokichi Kawamoto from Japan. His book is now a collector's item. His son Toshio Kawamoto, author of *Saikei: Living Landscapes in Miniature* continued his father's work supported by Tom Yamamoto, who both travelled, spreading this form of bonsai. These, along with Qing Quan Zhao from China have been the main influence to the authors. I personally have had a passion for Saikei since visiting Kawamoto's roof top studio in the mid eighties.

In the *Beyond the Spirit of Miniature Landscapes* the authors cover the principle of creating Saikei landscapes and group plantings.

The group planting section covers placement of trees and stones with detailed series of photos using sticks to explain the tree placement. They also have a section on raft style with photo examples and detailed diagrams. Another chapter include root connected style.

They also give detailed explanation on the placement of stones and photos explaining stone and gravel placement to achieve different scenes such as river view, gorge and ponds.

The chapter on Water and Land Penjing gives details on plant and stone selection and step-by-step photographs of how to create the arrangement. They also cover selecting plant material, stone selection—covering different types of stones—placement of trees and stones in the tray and container selection.

Other chapter cover the Care of Group Planting, Maintaining Forest Bonsai and Saikei, Container and Accessories.

There is a philosophical aspect to the book which reflects the authors passion.

The author's goal is "to share knowledge, expand the world of bonsai growers and spread joy through the art of making miniature tray landscapes."

The book is a hard cover, has 80 glossy pages with clear photos, 24 cm x 19 cm and at \$13.95 recommended retail price, I think it is good value. 🌳







# Reclaiming its wild heritage

## JUNIPERUS SABINA ALPINE WIND

By Danilo Scursatone, Italy

Photos by Nicoleta Baciù, Italy

Translation by Danilo Scursatone and Joe Grande

**S**ome years ago, in a well-known bonsai nursery, I was struck by a yamadori *Juniperus sabina* collected in the Pennine Alps whose accentuated features immediately took me back to the environment from which it came. I was fascinated.

The curves of its mighty trunk, scarce branching, deadwood (jin and shari) and its considerable age, told of a life lived in an extreme environment where winds, heavy snowfalls, freezing, and nutritional deficiencies left their unequivocal signs of trauma.

A mountain lover like me could not remain indifferent to such a call, a living entity from the Alps, was here in a lowland nursery to tell me its story and the environment from which it came.

Many years passed and the *Juniperus* was still there in the nursery, given its high price and the difficulties for a possible bonsai shaping. Time passed and the *Juniperus sabina* is now very well adapted to life in “captivity.”

Constant fertilizing, watering and repotting were favorable to its growth until it was transformed into a garden bush. The *Juniperus* was still very nice, but had lost the link to the natural environment where it had grown and therefore its primordial charm.

The yamadori had become like a cultivar, similar to many other cultivars grown to adorn some garden of some house. The winds of the Alps no longer flowed violently through its branches. The signs of the environment, to which it belonged were hidden by dense foliage.





More time passed and growing in me was the idea of returning the juniper to its primordial charm and dignity of a tree as it grew in nature, characteristics that originally had attracted me and many other bonsai artists. How to persuade the owner that it was time to intervene?

It was that in June, 2016 that the opportunity to return to juniper its primordial appearance presented itself.

The bonsai club Bonsai Insieme, Carignano, Italy and my Bonsai Study/Work Group agreed to hold an exhibition at the Castello della Rovere in Vinovo, Turin, Italy, that would promote, exhibit and teach bonsai. For educational purposes, I proposed the styling of this plant, explaining the characteristics and purpose. The idea was welcomed by both the Bonsai Club and owner of the juniper and we decided to take the initiative.



### First Stage: Cleaning, Pruning and Carving

The juniper was prepared before the styling process to facilitate our task during the limited time when the bonsai techniques have to be applied. It was a job of cleaning the trunk and the dead inner parts so as to improve the view of the tree and develop the first basic ideas on how to intervene—challenging work that took a whole day. Gradually, as the cleaning proceeded, the features that were part of its primordial charm emerged again and ideas were not lacking.



*Top left;* Castello della Rovere,  
*Top right;* Cleaning the trunk and the dead inner parts so as to improve the view of the tree and develop the first basic ideas on how to intervene took a whole day.

*Bottom;* The juniper is ready for pruning and carving.





### **Juniperus sabina at Castello della Rovere, ready for work**

Now the juniper was ready to be restored to its original appearance, and through bonsai techniques, to highlight its best and most captivating characteristics.

On the day of the styling process, we set up in front of the Orangery of the castle, a day that promised rain (just like the rain of the previous few days). Along with my assistants Duilio, Silvano and Sara, and with the special participation of the great master Giovanni Genotti, we were ready to start the work that was above all, especially oriented to teaching and respecting all living things.



### **Introduction of Juniperus sabina**

I began the presentation of *Juniperus sabina* to the audience indicating the peculiarities of the species, the habitat, the potential trauma suffered and its evolution as it contrasted to the juniper cultivars raised in “captivity” in the local nursery, explaining the basic differences and trying to express myself in a simple and understandable manner, even to non-experts.

### **Explanation of the project**

The explanation continued with the stylistic goal, which was to restore the characteristics that had captivated us from the beginning, typical of the environment in which the juniper belonged; using bonsai techniques to show the evolution that the tree would have had in its natural environment over time.



### **Removing branches - Reducing upper extremities and protruding parts**

The first action was pruning away parts of the *Juniperus* that surely would have been lost in nature given its growing position, steeply inclined, affected by strong winds, frosts, and nutritional deficiencies.

Consequently, I removed the upper extremities of juniper that in nature would have been lost, due to the accumulation of ice and snow on the foliage that the strong Alpine winds would break and detach.





### Removing branches - Reducing lower extremities

Then branches were removed from the lower extremities of the juniper that would have been lost in nature because of negative geotropism (upward growth of plant shoots). Overly protruding parts from the juniper profile and unprotected parts would have been lost in the wild from avalanches and landslides associated with rubble that strips away needles as it falls, causing the branch to dry up.

### Removing branches - Reducing internal branching

And finally, the internal vegetation of the juniper is reduced, which in nature is due to lack of sufficient nutrients.



## Second Stage: Wiring and Bending Branches

### Positioning of the branches in the crown

The second operation was to position the remaining branches, using annealed copper wire, according to the effect of the wind with a not-too-excessive bending of the branch, so as not to damage the lymph flow and facilitate the juniper's vegetative recovery. Later it will be possible, if necessary, to make sharper bends without causing severe trauma to the tree.







### **Third Stage: Working the Deadwood**

#### **Debarking and preparation of deadwood**

#### **Refining the deadwood**

#### **Protection against ingress of pathogens with liquid jin**

In the third operation we commit to stripping bark and foliage from branches in order to guide them towards total desiccation and the least possible loss of sap. As a result, a series of actions are carried out with deadwood technique (cutting, shredding, grinding, liquid jin) aimed at providing protection from pathogens and credible aesthetics and naturalness, working the deadwood with characteristics of the deadwood for this species as created by Nature. Consider, however, that in spite of the techniques employed, it will be a long time before the worked deadwood will acquire a natural and believable look that is obtained mainly due to weather.



## Final explanation and guidelines for choosing the pot

The work ended with an explanation on the possible bonsai pot to replace that of the cultivation container, only and exclusively after foliar growth (around one year, after the styling) and how to position the tree in the pot. The advice was to use a borderless rectangular or oval pot (or with a little protruding edge) deeper than the current, increasing the juniper's inclination of about 25–30° so as to approach the probable original placement in nature and its current form. An old pot of Tamba (Japan), it would be a good solution.

## Return of the Wind

At this point our *Juniperus sabina* is restored to match the aesthetics and conditions of its primordial environment. The “Alpine Wind” has returned to blow through its branches, restoring in me, and I hope us, those emotions that only nature, with its strength, beauty, and endurance, is able to attract lovers since the dawn of time.

Man is part of nature and he can not in any way be excluded from it. For this very reason it is important that even as bonsai artists, in our work, in our teaching, we have the utmost respect, following non-destructive techniques for the tree, aiming in the first place for its survival, and secondly to the aesthetic aspect that still must preserve the character of the species and the environment. 🌲



*Top;* In the future, a new, deeper pot in which the tree is inclined 25–30° to match the trees original inclination in Nature and highlight the current form.

*Middle;* The styled tree shown from the rear.

*Bottom;* The new front of the Alpine Wind, a *Juniperus sabina* restored to its wild heritage.





# Bed and Bonsai in Thailand

## Suanphung Bonsai Village

By Jerry Meislik, USA

Photographs courtesy  
Montri Suksermsongchai, Thailand

**M**y wife Rhona and I had the great pleasure of touring Thailand prior to our attending the Asia Pacific Bonsai Association convention in Vietnam in June of 2015. This was our fifth visit to Thailand which ranks high on our list of the most wonderful countries to visit. The country is beautiful and the people are all so very warm and hospitable. Of course we love Thai food and enjoy sampling Thai cuisine with its wide range of fresh tropical fruits and vegetables, including the legendary aromatic *durian*.

Our time in Thailand was spent with Montri and Jane Suksermsongchai of Bangkok. They are good friends and have introduced us to many of the delights of the Thai country and culture.

On this trip we had time to explore Montri's extensive and world-class bonsai collections both in Bangkok as well as his Suanphung Bonsai Village, named after a local Thai tree. The village has an extensive bonsai display throughout the viewing and strolling gardens which comprise 40 acres. It would take many hours to stroll through the entire bonsai village but visitors who wish a more sedate and shorter tour can discover much of the bonsai very close to the main lodge.

Needless to say there are exquisite masterpiece bonsai including figs, *Podocarpus*, *Adenium*, Trident maple, *Hibiscus*, *Wrightia religiosa*, *Podocarpus*, Tamarind and other tropical and sub-tropical species. With my special interest in figs, I was able to view many species developed as bonsai, including *Ficus virens*, *microcarpa*, *benjamina*, *racemosa*, *religiosa* and *rumphii*. Montri's bonsai are in classical shapes and designs with the styles of bonsai varying from upright to cascade to root over rock. Many of the bonsai are of large or imperial size and not easily moveable by even two or more people. Pots are commensurately large and are constructed of pottery, cement or carved from solid blocks of granite. Many trees are locally grown and others have been imported from China, Taiwan, Philippines, Japan, Vietnam and other countries. The quality of the trees is second to none.





*Podocarpus*





Opening pages; The main lodge and reception center is shown in the background.

Top left; Japanese villa and lodge surrounded by bonsai and tranquil gardens.

Top right; Podocarpus flanking the entrance to the Chinese Garden.



The village has an extensive bonsai display throughout the viewing and strolling gardens which comprise 40 acres.







The individual gardens and buildings are done in elegant and tasteful designs consistent with the surrounding gardens in Japanese and Chinese themes. The lodgings include a Japanese style villa where guests can luxuriate in a classical Japanese atmosphere or stay in a contemporary modern main lodge complete with dining and comfort amenities.

The bonsai village is open to the public. A visit is a must for any bonsai lover visiting Thailand or a spouse that wishes to spend a day or two in pleasant rural surroundings. One can stay at the garden and enjoy it at leisure. During our visit we had an opportunity to stay overnight and spend time walking the grounds, admiring the incredible bonsai, gardens, ponds and staying cool near the river. We loved every moment of the time we had there. You will not be disappointed.

To find out more details about the garden and to see more pictures of the village, visit [www.suanphun-gbonsaivillage.com](http://www.suanphun-gbonsaivillage.com). 🌳



Top left; Jerry Meislik and Montri Sukersongchai in front of a *Ficus virens* in the ground.

Top right; Many of the bonsai are of large or imperial size and not easily moveable by even two or more people like this *Ficus virens* with its new red colored leaves.

Bottom left; *Ficus rumphii*, with exquisite nebari .

Bottom right; *Ficus virens* in root-over-rock style.







*Wrightia religiosa* in bloom



*Ficus virens*, enveloping a rock





*Ficus benjamina* semi-cascade



*Premna microphylla*





*Feronia lucida*



*Ficus microcarpa*





## From Bonsai to Stamps to Photo Albums; A lifetime of bonsai appreciation and international friendships.

BCI member Emanuel Lukes from Czech Republic started his bonsai journey in 1966. He soon made contact with BCI's first magazine editors—Connie and Horace Hinds, when he started to look for informations about bonsai. “I had a warm relationship with Connie and Horace. They help me so much to be a member of BCI,” says Emanuel. Along with his love of bonsai, Emanuel is an avid collector of stamps and other bonsai memorabilia and enjoys creating photo albums.

Now that he is 74 years old, he is celebrating “the Hobby of a lifetime,” as he puts it, with an Online Bonsai Philatelic Exhibit structured like a walk through the history of Bonsai in Czechoslovakia. This philatelic exhibit is the first (and only one) in the world about bonsai and for him it is very personal statement. He anticipated that an exhibit of bonsai stamps would be very small because only four countries issued 18 stamps before 1986. To this date just 133 bonsai stamps from 19 countries have been officially released. You can see all these stamps in Emanuel's exhibit. His exhibit contains not only stamps, but also special cancellations, postal stationery, FDCs (First Day Covers) and letters. But that's not all.

**BONSAJ BONSAI**  
Koníček na celý život - *Hobby of a Lifetime*  
Vystavovatel - Exhibitor: Emanuel Lukeš

Exponát třídy Otevřená filatelie prokazuje svět bonsají celému nadšenému českému milovníkovi bonsají.  
*An Open Philatelic Class exhibit explores the world of bonsai through the eyes of an enthusiastic Czech hobbyist.*

Od roku 1976 jsem si přál vidět tuto 350 let starou bonzaj, vystavenou v Národním arboretu ve Washingtonu, D.C. Přání jsem si splnil během cesty po USA v roce 1994.  
*Since 1976 I wanted to see this 350 years old bonsai, which is displayed in National Arboretum in Washington, D.C. I fulfilled this wish during my tour around the U.S.A. in 1994.*

Co je bonsaj? Bonsaj je rostlina nebo strom pěstovaný v misce. Bonsaj je malý vejm rozměrem, ale je v ní uchována krásná a dájejn stromu a plody.  
*What is Bonsai? Bonsai is tree or plant cultured in container and therefore small in size, but yet in its entirety expresses the beauty of a tree grown in nature.*

Přijďte se ke mně a budeme společně poznávat svět bonsají a mé obsesní bonsajemi.  
*So come join me and let us explore the world of bonsai and my fascination with it.*

**BONSAJ BONSAI**  
Styly bonsajů - *Bonsai styles*

Bonsaje je možné dělit podle mnoha kritérií jako je velikost, umístění, původ stromu, styl a nebo druh stromu. Svůj výzkum jsem zaměřil především na četnost stylů a druhů stromů.  
*Bonsai can be divided according to many criteria such as size, location, source tree, style and type of tree. My research I concentrated on the frequency of individual styles and type of trees.*

STYLŮ BONSAJŮ dle četnosti výskytu		
1	21 %	tsukiki
2	13 %	kadabuki
3	11 %	chokkan
4	10 %	yoze-ue
5	8 %	sakan
6	8 %	sabamaki
7	6 %	sekijóje
8	3 %	shakan
9	2 %	nan-kengai
10	2 %	saikan
11	1 %	kokidachi
12	1 %	kengai
13	1 %	tsukisaku
14	1 %	manne
15	1 %	negijaku
16	1 %	tsukinagahi

Rozbor četnosti STYLŮ je výsledkem studia 1409 fotografií z katalogů výstav bonsajů – Osaka 1970, Osaka 1982 a Osaka 1983. Rozbor jsem publikoval v časopise BONSAI KLUBU PRAHA v čísle 4/1984.  
*Statistics of different STYLES is result of my analysis of 1409 photos from catalogs of Japanese bonsai exhibitions – Osaka 1970, Osaka 1982 and Osaka 1983. Results I printed in BONSAI CLUB PRAG magazine 4/1984.*

To commemorate his bonsai journey and the many bonsai friends he made by post, he also includes correspondence with bonsai clubs around the world. It is a rare and incomparable postal history. During his searching for informations about bonsai he collected more than 50 books (largest collection in Czech Republic). These books allowed him to catalog his stamps by Bonsai Styles and other themes. (see top right).

The exhibit is mainly chronological and corresponds to his growing knowledge on bonsai, from discovering bonsai in 1966, to exhibiting his bonsai in Czechoslovakia and finally in Japan.

Highlights of the exhibit include stamps with bonsai issued in Japan in 1946 (oldest stamp in the world with bonsai); Japanese cancellation from bonsai

Top; Emanuel noted the frequency of Bonsai styles and types of trees depicted in stamps.

Bottom; The title page for the 80-page photo album book that chronicles bonsai and stamps over 50 years.



Top left; Oldest bonsai theme stamp in the world was issued in Japan in 1946.

Top right; Correspondence from the Nippon Bonsai Association accepting his Betula alba bonsai for exhibit in the 10th International Bonsai and Suiseki Exhibit.

Bottom left; The first bonsai exhibition in the Czech Republic was covered in Bonsai magazine, published by Bonsai Clubs International in 1976.

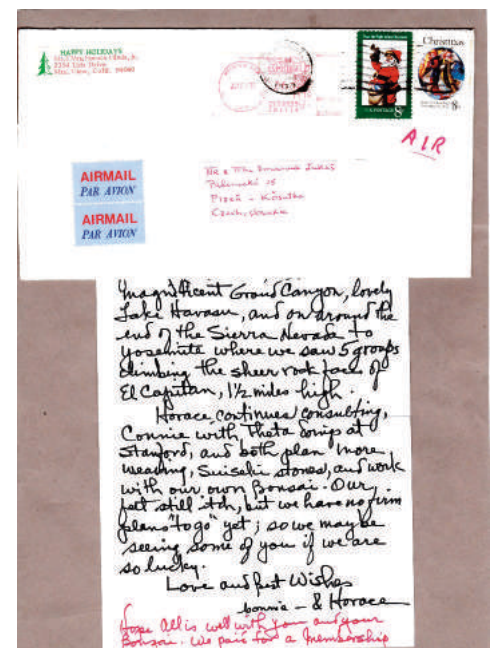
Bottom right; Christmas greetings from BCI's first editors Connie and Horace Hinds.



Omiya Bonsai Village; Stamps with surcharge on blank field made for him officially by Czech post with his bonsai logo; Stamps issued to him in USA in 2016 with his bonsai logo.

Bonsai enthusiasts of every age will enjoy looking at the world of Bonsai through this unique perspective that documents a hobby of a lifetime, the medium of print, and the postal service. The exhibit is in high resolution and details are easy to see.

Visit [www.exponet.info](http://www.exponet.info) and choose your preferred language. On the left side, under Philatelic Exhibits you can search for exhibit number 566 or the name of exhibitor, Lukes, Emanuel.





## UPCOMING INTERNATIONAL EVENTS

### INTERNATIONAL BONSAI AND KUSAMONO FESTIVAL, HALLEIN

Saturday, June 03, 2017, to Sunday, June 04, 2017

4th International exhibition. The location is an old and historical Saltmine. 150 trees from all over Europe are to be exhibited. In the dealer area are about 20 Dealers. Hallein near SALZBURG, AUSTRIA. Contact [www.bonsaisalzburg.net](http://www.bonsaisalzburg.net).

### BONSAI CLUB MONACO INTERNATIONAL EXHIBITION, 'LES JOLIS MODINS DE JUIN'

Friday, June 09, to Sunday, June 11, 2017  
Demos. Takeo Kawabe. Exhibits from British Shohin Association. Location, MONACO

### EXPOBONSAI 2017

Saturday, July 8th & Sunday July 9th, 2017  
A first in Quebec! Canada is celebrating its 150th birthday in many ways this year. Bonsai Shows with a Canadian theme will make many local shows unique but one promises to be special and will take place in the Province of Quebec. The Bonsai and Penjing Society of Quebec (SBPQ) has invited four sister bonsai societies to connect and show their bonsai in the lovely Lanaudiere region. Included in the show, will some of the historical bonsai from the Montreal Botanic Garden.

Not only does this show celebrate Canada's birthday; it marks SBPQ's twentieth anniversary. You will be invited to take home a "Made in Quebec" bonsai when you celebrate Canada's 150th at EXPOBONSAI 2017.

Location: Pépinière Bonsai Gros-Bec, 40, rue Imbeault, Saint-Alphonse-Rodriguez, QUEBEC CITY, CANADA. [www.bonsaiduquebec.com](http://www.bonsaiduquebec.com). <https://www.facebook.com/sbpquebec>

### INTERNATIONAL BONSAI & SUISEKI MEETING - CRESPI CUP 2017

Friday, September 15, 2017, to Sunday, September 17, 2017

Five exhibition contests of bonsai, shohin, suiseki and pots for expert and amateurs. Renowned international guests will hold technical demonstrations, courses and workshops. The entrance, as usual, will be free for the visitors. Crespi Bonsai, Parabiago, MILAN, ITALY. Tel +39-0331491850 [www.crespibonsai.com](http://www.crespibonsai.com).

### BONSAI EUROPA 2017

Saturday, October 07, 2017, to Sunday, October 08, 2017

Over 150 trees and 25 traders from across Europe, lectures and demonstrations from special guests. Tree submission closing date June 30th 2017. Location BURY LANCASHIRE, UK. Contact [bonsaieuropa2017@gmail.com](mailto:bonsaieuropa2017@gmail.com).

### 40 YEAR VLAAMSE BONSAIVERENIGING

Wednesday, November 01, 2017, to Sunday, November 05, 2017

Final event Several exhibitions. International demonstrators. Workshops. Location: National Botanical Garden, MEISE, BELGIUM. Contact [www.vlaamsebonsai.be](http://www.vlaamsebonsai.be).

### 2017 BCI BONSAI & SUISEKI CONVENTION AND EXHIBITION

Friday, November 03, 2017, to Saturday, November 11, 2017

Demos. Xiao-Fong Wu, Argentina. Lindsay Bebb, Australia. Carlos Tramuja, Brazil. Chuan-Gang Liu, China. Shuli Fan, China. Juan Andrade, Costa Rica. Václav Novák, Czech. Darriex Laurent, France. Nikunj Parekh & Jyoti Parekh, India. Budi Sulisty, Indonesia. Moshe Emergui, Israel. Kim Seok Ju, Korea. Michael Siow, Malaysia. Enrique Castaño, Mexico. Vic Ceballos, Philippines. Jose Luis Rodrigue, Puerto Rico. David Benavente, Spain. Chung-Hung Lee, Taiwan. Jian-Chang Wu, Taiwan. Jian-Liang Chen, Taiwan. Yuan-Fa Zhuang, Taiwan. Zi-Jing Yan, Taiwan. Michael Hagedorn, USA. Nacho Marin, Venezuela. Gudrun Benz, Germany.

Location CHANGHUA TAIWAN

### 37TH TAIKAN-TEN EXHIBITION

Saturday, November 18, 2017, to Tuesday, November 21, 2017

Biggest bonsai exhibition in Kansai area. 200 displays, sales area. Admission 900 yen 9-1, Okazaki Seisyoji-cho, Sakyo-ku, KYOTO, JAPAN 606-8343

## UPCOMING NATIONAL EVENTS

### CHESHIRE BONSAI SOCIETY

Monday, June 26, 2017 to Wednesday, June 28, 2017

Cheshire Bonsai Society exhibits at RHS Flower Show Tatton Park, CHESHIRE, UK

### HALA EXPO XXI

Thursday, August 31, 2017, to Saturday, September 02, 2017

Contact Marek Gajda +48.602246660 [m.gajda@ogrodybonsai.com.pl](mailto:m.gajda@ogrodybonsai.com.pl). Hala Expo XXI, Pradzynskiego 12/14 WARSAW, POLAND.

### SWEDISH BONSAI ASSOCIATION, ANNUAL SHOW

Saturday, September 02, 2017, to Sunday, September 03, 2017

Admission free, Advice and sales table operating all day. Demo, workshop, exhibition. Contact Maria Aborelius at [sodra@bonsaisallskapet.se](mailto:sodra@bonsaisallskapet.se). MALMO, SWEDEN

### NATIONAL FRENCH EXHIBITION OF MAME/SHOHIN

Saturday, September 09, 2017, to Sunday,

September 10, 2017

Contact: 33 5 46 32 00 43 or visit [www.ffbonsai.com](http://www.ffbonsai.com). ST. JEAN D'ANGELEY, FRANCE

### HEATHROW BONSAI SHOW

Sunday, October 22, 2017

Adm: £3 & Children/OAP £2. Times: 1000 - 1600.hrs. Demonstrating: John Hanby. Contact: Mark & Ming Chen Moreland 07850.771201. Heathrow Bonsai Show, Harlington Sports Centre, Pinkwell Lane, Harlington, Middlesex, HEATHROW, UK. [www.heathrowbonsai.weebly.com](http://www.heathrowbonsai.weebly.com)

### GOLDEN STATE BONSAI FEDERATION: GSBF 40TH CONVENTION

Wednesday, October 25, 2017, to Monday, October 30, 2017

Riverside Convention Center, CALIFORNIA, USA For information see [www.gsbfcconvention.org](http://www.gsbfcconvention.org).

### SOUTH AFRICAN BONSAI ASSOCIATION CONVENTION

Friday, November 17, 2017, to Sunday, November 19, 2017

Hosted by Eastern Province Bonsai Society Demos Juan Llaga, PORT ELIZABETH, SOUTH AFRICA. [www.epbonsai.co.za/convention](http://www.epbonsai.co.za/convention)



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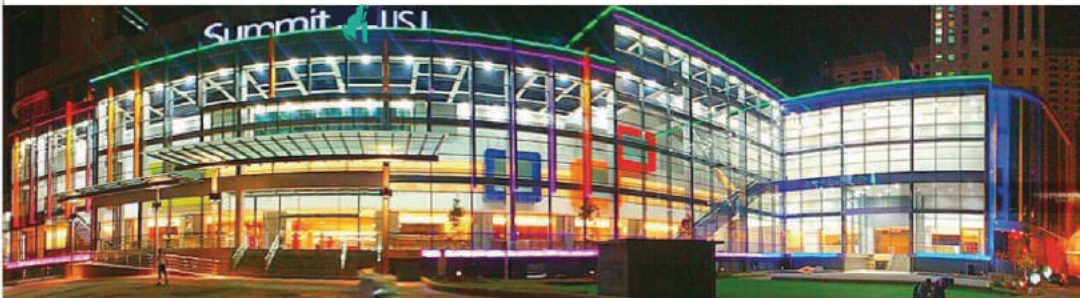
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**We will keep you updated for bci 2018**



*"Explore the Beauty & Culture of Taiwan"*

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# The Bonsai Club International (BCI) Convention 2017

**4 ▶ 7 November 2017**  
**Changhua & Taichung, Taiwan**

It will also be the 55th anniversary of BCI.  
Let's consider to attend this  
BCI's annual meeting and celebrate  
55-year-old birthday in Changhua all together.



**Contact us:**

Address: No. 68, Sec. 4, Chungshan Rd., Xizhou, Changhua, Taiwan. 524

Information: Sean SC Huang

E-mail: [bci2017aspac14@gmail.com](mailto:bci2017aspac14@gmail.com) or [seanschuang@yahoo.com.tw](mailto:seanschuang@yahoo.com.tw)

**Registrations:**

How to Register: The detail for all Bonsai Convention Information and Registration Forms, please visit this convention website:

[www.bcibonsai2017.com](http://www.bcibonsai2017.com) and register online.

(Online registration activated from January 2017)

If you have questions please contact Mr. Sean SC Huang:

+886-910382952 / or E-mail: [bci2017aspac14@gmail.com](mailto:bci2017aspac14@gmail.com)

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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.*

