

promoting  
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through bonsai



# bc i

# Bonsai & Stone Appreciation

2017  
**Q3**



**The 8th World Bonsai Convention 2017**  
**Nippon Suiseki Association Exhibit**  
**32nd Arcobonsai & 19th Arcofiori**  
**Bonsai Triennale 2017 in Dresden-Pillnitz**  
**Celebrating 50 Years, 2017 ABS Convention**

**Expo-Bonsai 2017 at Bonsai Gros-Bec**  
**Once in a life time! A Trip to Japan**  
**Chee Peng Tan's Bonsai Art**  
**Creating a Better Black Olive Bonsai**  
**Bonsai Display sets a Guinness World Record!**

This Shimpaku Juniper called Flying Dragon, *Hiryu* in Japanese, is estimated to be 1,000 years old. On display at the 8th World Bonsai Convention in Saitama City, it was chosen as the symbol for the convention.

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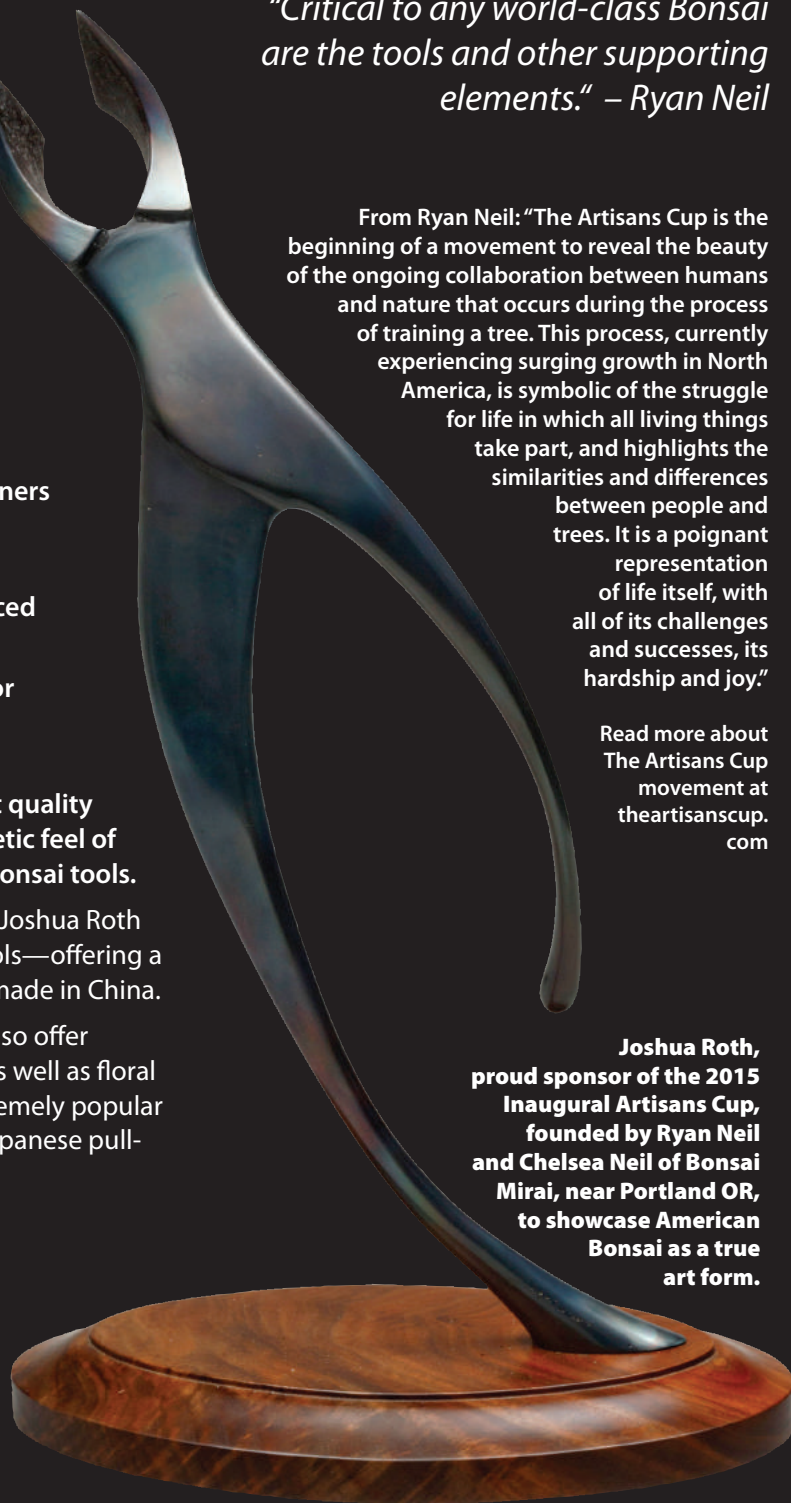
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## President's Message

I am still reeling from the recent, fabulous World Bonsai Convention held in Japan. For those who could not make it, I hope you enjoy the articles included in this issue. I have attended all of the eight World Bonsai Conventions starting with the one in Japan in 1989. This 2017 Convention was a fantastic event. The exhibition was the best ever, the likes of which will probably never be repeated.

One of the things I love most about conventions is that I get to catch up with bonsai and stone friends. It is interesting to share bonsai knowledge with those living in a different climate and environment. Whilst we can communicate daily via social media and forums, sharing our bonsai and stone knowledge with friends, old and new, over a coffee or glass of wine to me is a much more enjoyable experience.

Another significant happening in Japan is the election of Naemi Iwasaki as Chairman of Nippon Bonsai Association. Naomi has worked very hard in the bonsai community in Japan and internationally as Vice Chairman of WBFF. She attends many bonsai events throughout the world and is a strong supporter and life member of BCI. Congratulations my dear friend!

Our Annual Convention will be held in Taiwan from November 4th to 7th, followed by a four-day, five-night tour ending in Taipei on the 11th. We have a great line up of demonstrators, along with a fabulous display of Taiwanese Bonsai and Stones. During the convention you will have the opportunity to visit Changmei Cultural Park, Chuanshi Garden, Wanjing Art Garden, Xizhou Park and Lungsheng Petrified Wood Museum.

The post convention tour will take in the beautiful sights of Taiwan Island in the South, East and North.

Highlights include: Kaohsiung—visiting Guang Shan Buddha Museum and Kenting National Park; Taitung—taking in the sights in the Sanxian Terrace Scenic Area. Hualien—enjoying a visit to the Distillery sales centre, Ami Aboriginal Cultural Centre, Bohtai Bonsai Garden and Hualien

City Bonsai Exhibition at the Zhongzheng Gymnasium. We will visit the Taroom National Park followed by your choice of a visit to Amy Liang's Bonsai Museum or the National Palace Museum in Taipei and some free time for shopping.

It's not too late to register. Help us celebrate BCI's 55th year and join us for the Convention and Tour. You can register at [www.bcibonsai2017.com](http://www.bcibonsai2017.com)

We are close to launching the updated International Instructors Register. It will include twenty Bonsai/Penjing Masters from China and twelve from Taiwan. The selection process in China is very thorough. The qualification is higher than our BCI standard. The Management team includes 5 evaluation people and 9 bonsai masters. The final selection is posted on their website for general approval. The purpose of the register is to make available a list of BCI Demonstrators for your Conventions or club events. We hope to launch the register later this year. If you want to be included in the register you must be a member of BCI and meet the criteria. The details and how to apply can be found on the BCI website <<http://www.bonsai-bci.com/index.php/bci-resources/bci-instructors>>.

Each Instructor will be issued an official certificate.

The revamped BCI website is now complete and I invite you to log at [www.bonsai-bci.com](http://www.bonsai-bci.com) and browse the new features. It is very easy to navigate. Check out the store where you can purchase books.

We are changing the Stone and Tree of the Month format making it a competition for Stone and Tree of the Year. Any member of BCI can submit entries and the BCI members will vote for the winning bonsai and stone which will be chosen from the Trees and Stones of the Month. We are seeking sponsorship for prizes. More details will be available soon on the BCI website, [www.bonsai-bci.com](http://www.bonsai-bci.com). 🌲

Cheers from Down Under,  
Glenis Bebb



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

**We are raising funds for the future of BCI!  
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For more information contact:

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## MESSAGE FROM THE EDITOR

**T**he true beauty of bonsai as an industry, is that it attracts hobbyists, artists and professionals alike. It attracts not only those who are interested in plants, but also people who pursue collateral hobbies and art forms such as viewing stones, pottery and carpentry. It attracts people from many different parts of the world and from every walk of life. While some of these pursuits require solitary work, there is a huge social component to Bonsai and Stone appreciation. It is at the annual exhibit, expo or convention, where bonsai hermits become social, gregarious, fun-loving people eager to share their experiences with one another. These events, made possible by volunteer organizers and workers, allow many of us to exhibit our work and enjoy a moment of recognition for a tree or stone we proudly present. Whether the event is a local club show or an international convention that attracts the best of the best, this issue is a celebration of the exhibits and conventions that feature the best work of hobbyists and artists.

The 8th World Bonsai Convention, the prestigious quadrennial organized by WBFF (World Bonsai Friendship Federation), exceeded all expectations. If you weren't there, we have three reports for you. Nikunj Parekh, Jyoti Parekh and Sujata Bhat report on the convention and present some of the bonsai on exhibit. Gudrun Benz reports on the Nippon Suiseki Association's viewing stones exhibit held at the same time. For Alan Jabs from Australia, the convention was the highlight of his once-in-a-lifetime tour of Japan. I think you'll enjoy his point of view and enthusiasm.

BCI Director Massimo Bandera, devoted supporter of BCI, faithfully awards the BCI Excellence Awards at the preeminent Arcobonsai and Arcofiori in Italy where this award has become a tradition. Gudrun Benz's report on the 2017 Bonsai Triennale—an event staged by Germany, Poland and the Czech Republic—is a great example of how many countries are creating world-quality bonsai and viewing stones. As a BCI Director, she too awards BCI Excellence medals to deserving artists.

Budi Sulisty, BCI Director, was invited to demonstrate at the 2017 ABS Convention hosted by the Bonsai Societies of Florida. ABS (American Bonsai Society) is celebrating its 50th anniversary and the quality of trees exhibited by their members is proof of this organization's success in promoting bonsai in the USA. Our most northerly event was held on the Laurentian Plateau where there are just a scant 114 days to the growing season. Organized by four societies in Quebec and one in Ontario to display their best, Joan Greenway went there to represent BCI and report on the event. Joan's article includes husband Brian's expert photos.

Our BCI Member Spotlight, presented by BCI Director IS Ng, is on Chee Peng Tan who successfully cultivates ancient-looking bonsai in a matter of years. Speaking of a short bonsai time frame, be sure to read how Budi Sulisty transforms a *Bucida spinosa* to make it his own creation. 🌳

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

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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.

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ON OUR COVER: BCI Director Sujata Bhat photographed this masterpiece Shimpaku Juniper, estimated to be 1,000 years old at the 8th World Bonsai Convention in Saitama City. This juniper was found in the mountains of Itoigawa City in 1983. It was handed down to different owners, eventually coming under management of Saburo Kato, the third manager of Mansei-en in Omiya Village. The tree, called Flying Dragon—*Hiryu* in Japanese—is registered by the Nippon Bonsai Association. To honor Kato's achievements in bonsai, it was chosen as the symbol of the 8th World Bonsai Convention, 2017.

# The 8th World Bonsai Convention 2017

## Featuring the Greatest and Most Prestigious Japanese Bonsai and Suiseki

By Nikunj Parekh, Jyoti Parekh and Sujata Bhat, India  
Photos by Sujata Bhat



*Top;* The official opening ceremony held in the huge Omiya Sonic Centre and attended by over 2000 guests and delegates

*Inset;* A massive Shimpaku Juniper Bonsai called 'Hiryu' translated as the Flying Dragon and designated as the symbol of the 8th World Bonsai Convention.



**W**hat a privilege it was to witness one of the greatest Bonsai events in this millennium and that too in the Mecca of Bonsai, Saitama City. The 8th World Bonsai Convention was held in Saitama City (formerly called Omiya City), in Saitama Prefecture from the 27th – 30th April 2017. The World Bonsai Convention organized by the World Bonsai Friendship Federation (WBFF) was returning to Saitama city 28 years after the city held the first convention in 1989. It was a landmark convention where no stone was left unturned to showcase some of the best bonsai talents from Japan and the rest of the world and a bonsai exhibition like no one has ever

seen before. The convention was attended by around 1200 delegates from 40 countries and regions of the world and visited by more than 45,000 people, much more than the expected number of visitors of 20,000!

**The Opening Ceremony:**

The Bonsai extravaganza commenced on 27th April 2017 with the official opening ceremony held in the huge Omiya Sonic Centre and attended by over 2000 guests and delegates. Mr. Yohei Kono, honorary Chairman of this year’s convention gave the opening speech. He evoked memories of the first Chairman of the World Bonsai Convention Mr. Saburo Kato and outlined Kato’s belief that ‘the heart of Bonsai will lead

*Top;* The Convention was inaugurated by the Royal Highness Prince and Princess Akishino-miya. Mr. Jiro Fukuda, Chairman WBFF, introduced the headliners.

*Inset;* Nikunj Parekh, India region WBFF Director, gave the guest speech inviting all regions of the world to unite as one fraternity for the cause of Bonsai art.

*Bottom right;* Ribbon cutting ceremony of the Exhibition on the morning of 28th April 2017.



to world peace'. The inauguration was graced by the presence of His Imperial Highness Prince Akishino-miya and Princess Akishino-miya. The Prince in his speech touched upon the history of Bonsai art. Mr. Nikunj Parekh, Director of WBFF - India region, in his speech delineated the history of WBFF and spoke about the relevance of bonsai in bringing all communities of the world together as well the spiritual aspects it brings to our lives. Mr. Jiro Fukuda the Chairman of WBFF introduced the headliners who were uniformly clad in black T-shirts signifying unity of all regions of the world.

A commemorative demonstration was presented by Mr. Masahiko Kimura. Contrary to his usual style of creating bonsai with dramatic deadwood in his demonstrations, Mr. Kimura created a beautiful mountain landscape which he said was inspired by the Wulingyuan mountains in China. The rock itself was stunning, created from two pieces of soft featherstone which were cemented together and carved to create hollows and crevices. Cavities were pre-created in the rock formation and wires to hold the plants were cemented in place. Mr. Kimura planted fifteen Shimpaku Junipers in the cavities, all of which were air layered a year ago and pre-trained to the desired shape. Mr. Kimura said he chose to demonstrate the mountain landscape as it was something everyone could easily create by themselves. Mr. Kimura was ably assisted by two of his apprentices while Mr. Ryan Neil enlivened the atmosphere with his excellent translation from Japanese to English. The resulting rock landscape turned out to be a masterpiece, perfect in all respects and was later displayed in the exhibit area.

Masahiko Kimura presented the commemorative demonstration on the first day. He created a masterpiece with 15 Shimpaku junipers planted on a massive stone mountain. The trees were previously air layered and shaped.





## The Exhibition Area:

The World Bonsai Exhibition was held in the Saitama Super Arena, a huge multipurpose indoor stadium. The Exhibition was officially declared open with a ribbon-cutting ceremony by the regional directors of WBFF. After the ceremony, the guests and delegates had to walk down a corridor and were first confronted by a magnificent piece of art, a massive Shimpaku Juniper Bonsai called 'Hiryu' translated as the Flying Dragon and designated as the symbol of the 8th World Bonsai Convention. This amazing Juniper, placed in a special tokonoma, was collected in 1983 and eventually landed in the hands of Mr. Saburo Kato who skillfully designed it into its present shape. This juniper, estimated to be about a 1000 years old, is representative of the history of Japanese Bonsai.

Further along the corridor were photographs on both sides depicting a Bonsai Timeline from its very inception, through its development as an art form and its spread to all regions of the world. It seemed like a walk through the "hallowed corridors" of Bonsai Art and impressed upon us that bonsai has reached almost every corner of the earth and has touched so many lives.



Top; The International and Japanese Headliners with Program Director Masahiko Kimura.

Bottom; A majestic red pine bonsai from the Imperial collection.





Top; An Ezo spruce forest from Saburo Kato's collection.  
Bottom; An impressive five-needle pine bonsai.



Then came two bonsai masterpieces from the Imperial Bonsai collection. These were placed in very traditional setting creating a scenario of a typical Japanese house with screens and a sloping roof.

The corridor opened out into an area which housed a series of iconic and famous bonsai in a garden-like setting. Notable among these were the famous Ezo spruce forest of Mr. Saburo Kato, a Japanese Black Pine which was just 3 km away from ground zero during the Hiroshima bombings and protected by garden walls. There was also the 'Million Dollar Bonsai' a Japanese black pine from Mr. Kunio Kobayashi's collection. Most of these bonsai were over 600 years old.

After these impressive displays came the 'Special Display Area' featuring bonsai of famous collectors. The Masaru Hasaka Collection, one of the best in Japan, featured black, white and red pines in unique but traditional displays each with gold or silver screens. The bonsai were displayed alongside ancient and valuable ceramic pottery. The Funayama Collection had a special central display with Suiseiki, trees and white gravel in a Zen garden-like setting. The collection, mostly white pine, belonged to Akie Funayama, a Fukushima-based bonsai artist. The Keuinan Collection display was designed in a modernistic and contemporary style in black with red trimmings. Most of the bonsai here were originally styled by Mr. Kimura and are presently under the care of Mr. Shinji Suzuki. This collection had some of the best trees in the exhibition. There was also an



Top; Bonsai of *Euonymus Alatus* (Burning Bush) with flowers.

Bottom; A *Wisteria* bonsai in bloom.





*Top left;* A slanting style five-needle Pine.  
*Bottom left;* A unique Shohin display depicting the Japanese tea ceremony.  
*Bottom right;* A display of antique pots along with highly treasured pine bonsai.  
*Page 11, Top right;* A Tokonoma Shohin display.

impressive display of ancient pots and containers encased in glass in the central area.

The Suiseki area was beautifully done to highlight one hundred of the best Suiseki from all over Japan. (See following report) This was put up by the Nippon Suiseki Association and featured all kinds and varieties of stones with detailed explanation for each stone.

Then came the 'regular display' with bonsai arranged on tables in rows. However, each of the bonsai in this area was of extremely high quality, in perfect settings with a Kusamono or Suiseki placed alongside. There was a section reserved for Satsuki Azaleas some of which were in full bloom and was a sight to behold. Another section housed excellent Shohin bonsai, each display reflecting the creativity of the artist.





*Top left;* Mr. Taiga Urushibata from Japan worked on a *Taxus cuspidata*, jin and shari being a prominent feature of the tree.

*Top right;* The finished *Taxus cuspidata* bonsai.

*Middle left;* Juan Andrade (Costa Rica) from Aichen Bonsai Nursery, worked on a five-needle pine involving branch bending and wiring. The final tree looked good.

*Bottom;* Werner Busch (Germany) worked on a five-needle pine which involved a fair bit of wiring.



One entire wall was filled with about 1000 bonsai made by school children. This belies the notion that Bonsai in Japan is a dying art. It is evident that great efforts are being made to bring the art to youngsters.

Also impressive was the sale or vendor area which had a great collection of ready bonsai, some of them of exhibition quality, tools, containers and other accessories.

### **Demonstrations:**

Demonstrations were conducted mainly in three areas of the Saitama Super Arena, the Shisho-ten stage where most of the international headliners had their demonstrations, the Exhibition Hall stage and the Toiro studio. Many of the demonstrations overlapped and so it was impossible to cover all of them. The material for the demonstrations were excellent pieces of pre-worked trees which were then left to grow. The demo trees for the international headliners mainly came from Mr. Kimura's bonsai garden. He personally took care to see that all the masters were satisfied with their material.

The director for the demonstrations was Mr. Masahiko Kimura who supervised the preparations and introduced the demonstrators on stage. The material being worked on were mostly pines and junipers. All demonstrators showed their skills in designing, styling, wiring and transformed the trees into potential masterpieces. In addition to pines and junipers a few deciduous trees were also worked upon such as a massive Satsuki Azalea by Mr. Shigeo Isobe (Japan) and a Wisteria by Mr. Michael Siow Chee Long from Malaysia. Additionally a beautiful Saikei of Japanese black pine trees with beautiful rocks was created by Jyoti and Nikunj Parekh from India. Mr. Qinquan Zhao of China created a penjing with five white pines and rocks he had got from China. Another wonderful and informative demonstration was presented by Mr. Hiroshi Takeyama (Japan) who created a forest containing about 45 trident maples all defoliated. The placement of trees to create depth



and perspective was truly exemplary. Mr. Lindsay Bebb (Australia) along with his assistant Tony Bebb and Mr. Bjorn BJORHOLM (U.S.A.), Mr. Juan Andrade (Costa Rica), Mr. Werner Busch (Germany), Mr. Hannes Fritz (South Africa) were the other international headliners who were ably assisted by Japanese bonsai artists. Demonstrations by the Japanese headliners were exciting and a treat to watch. Mr. Kunio Kobayashi worked on a huge Japanese black pine creating a dramatic jin and even placed the tree in a ceramic container. He was assisted by five of his apprentices and managed to finish the herculean task in just two hours! Mr. Taiga Urushibata exhibited his talent sculpting the deadwood of a Taxus with a saw. Other notable demonstrations were by Mr. Shinji Suzuki, Mr. Mitsuo

*Top left;* Hannes Fritz (South Africa) had a Shimpaku juniper as his demo tree with a beautiful shari on the trunk which he highlighted.

*Top right;* Mr. Hiroshi Takeyama created a wonderful forest of about 45 Trident Maple trees which were defoliated to show the branch structure. The final creation was extremely beautiful.

*Middle left;* Kenji Oshima (Japan) wired and styled a mature Black pine.

*Middle right;* Jyoti Parekh and Nikunj Parekh created a beautiful Saikai of Japanese Black Pine on a stone slab, featuring a small pond with stones.

*Bottom left;* Shigeo Isobe of Japan styled a beautiful Satsuki Azalea bonsai.

*Bottom right;* Michael Siow Chee Long (Malaysia) worked on a beautiful Wisteria which involved using raffia and bending of the branches finally creating a wonderful cascade bonsai.



Top left; Mr. Lindsay Bebb (Australia) along with his son Tony Bebb worked on a fairly old Black Pine by reducing a considerable amount of foliage and wiring to create an interesting and wonderful tree.

Top right; Mr. Kunio Kobayashi and his Shunka-en team worked on a massive black pine and created a masterpiece in just 2 hours.

Middle left; The finished Japanese Black pine on display.

Middle right; Isao Omachi, a Tsunami survivor, created a beautiful bonsai from a grafted Shimpaku itigawa juniper.

Bottom left; Mr. Mitsuo Matsuda had a 5-needle pine as his demo tree which he designed and styled very aesthetically and artistically.



Matsuda, Mr. Isao Omachi, Mr. Kenji Oshima and many others.

There were also demonstrations on creating Shohin and Mame bonsai, making of ceramic containers, a Satsuki Azalea Bonsai demonstration and a lecture on Suiseki as well.

The welcome and farewell dinners were well attended. Awards were presented at these functions.

The city of Perth in Western Australia was declared as the next venue for the World Bonsai Convention. Mr. Jiro Fukuda handed over the baton of responsibility of the WBFF Chairmanship to Mr. Lindsay Bebb for the next four years.

### A Cultural Extravaganza:

The four day event was a cultural extravaganza of sorts with the organizers going all out to showcase the best of Japanese art and culture. Workshops on Yuzen dry textile drawing, Kimono experience, Japanese gardens, Furoshiki wrapping cloth, scrolls, tea ceremony etc. were offered to the delegates. Auctions and raffles of bonsai, pots, suiseki, tools, books etc. were held at the dinner party.

The success of the event speaks volumes for the extremely hard work put in by the organizers and event coordinators and sponsors. This is one convention which will be etched in our memories for eternity and will be really difficult to emulate with regards to the quality of trees and the scale and grandeur of the arrangements. 🌲





*Top left;* Bjorn Bjorholm created a great bonsai with a red pine, highlighting the prominent and interesting feature on the trunk.

*Top right;* Mr. Zhao Quinquan created a beautiful penjing of five white pines with stones which he had carried with himself from China.

*Middle left;* Mr. Shinji Suzuki worked on a red pine which will be a masterpiece in the future.

*Middle right;* WBFF Directors were honoured.

*Bottom left;* Mr. Nikunj Parekh was honoured by all past Chairmen Emeritus of WBFF for his devoted service to WBFF since 1989.

*Bottom right;* WBFF Consultants were also honoured.



# 日本の水石

一般社団法人 日本水石協



根尾菊花石  
Neo.kikka.seki  
小林國雄



佐治川石  
Sajigawa ishi  
島村寅伸



幸太郎石  
Kotaro ishi



佐渡赤玉石  
Sado akadama ishi  
銘「常念坊」



加茂川石  
Kamogawa ishi  
銘「蓬莱山」  
加賀野田園地会

## The 8th World Bonsai Convention 2017 Nippon Suiseki Association Exhibit

Photos and Text by Gudrun Benz, Germany

# 100選

協会



The organizers promised an “Exhibition of the Greatest and Most Prestigious Japanese Bonsai and Suiseki”. They really kept their promise: The WBC and its show, April 27 to 30, 2017, were a great success with many outstanding exhibits of the highest level, many shown in a beautiful special display. So many masterpieces have never been shown in one place at the same time.

The Suiseki exhibition of 100 unique Suiseki was organized by Nippon Suiseki Association (NSA), the display was designed by Seiji Morimae. Information and translation into English were done by Wil Lautenschlager (USA) and David Sampson (England).

Suiseki were displayed in a special area within the bonsai exhibition. Seven big Suiseki were arranged in tokonoma-like displays. At the opposite wall, Suiseki were arranged at two levels on white pedestals individually fitted in size to each Suiseki. The light color contrasted well with the mostly dark or even black stones. Glass boxes were placed in the middle to safely house smaller sized Suiseki. The labelling was in Japanese and English indicating the kind of Suiseki (place of origin). For example, Kamogawa ishi, Setagawa ishi, Sajigawa ishi were most of the exhibited

Facing page; Suiseki exhibition of Nippon Suiseki Association (NSA)

Top, middle and bottom; At peak times, the exhibition area was so overcrowded it was impossible to quietly contemplate Suiseki. In the middle of the Suiseki exhibition area, small sized Suiseki were displayed in glass boxes for security.



**Seven big Suiseki  
were arranged in  
tokonoma-like  
displays**



廬  
銘「李  
黃

Suiseki. Kamo is a river flowing through Kyoto. *Gawa* means river in Japanese, and *ishi* means stone. So *Kamogawa ishi* means a stone which was collected in the Kamo river. This is the usual labelling in Japan. Only at the tokonoma-like area, in special exhibition areas, and the bonsai exhibition area were the owners of the Suiseki indicated.

The Suiseki exhibition was well attended. At peak time, toward midday and after midday, it was even overcrowded, so it was nearly impossible to calmly contemplate the stones or to take photos.

Wil Lautenschlager gave a brilliant Suiseki presentation about “The Nature of Suiseki in Japan” at the Toiro Studio stage on the 4th floor of the Saitama Super Arena, which was a little bit difficult to find. Wil had done thorough research on the subject and referred to many historical and contemporary sources (literature). He gave a definition of Suiseki: “*Suiseki are small, naturally-formed stones admired for their beauty and for their power to suggest a scene from nature or an object closely associated with nature.*” He also talked about the practice of enhancing Suiseki by mainly carving. He referred to, among others, the article “Enhancing Stone” by Dr. Tom Elias and published in BCI magazine 3, 2016, pp 26. There are certainly many Suiseki collectors in Japan and in other parts of the world (including me) who prefer completely natural stones as Suiseki, but it is a fact that many Japanese Suiseki you can buy from stone dealers are enhanced, meaning cut at the base or even worked to improve their appearance. Sometimes the alternation is so well done that an amateur cannot see the difference between a natural and an enhanced stone. In this case, a magnifying glass could be helpful



Facing page; Rozan ishi: a monk contemplating a waterfall (scroll). This stone is one of the most famous Suiseki in Japan.

Top; Wil Lautenschlager and the interpreter during the presentation “The Nature of Suiseki in Japan”

Middle; A map of Japan with finding places of Suiseki



to discover possible working traces on the stone. But I am convinced that the big majority of the Suiseki shown at the World Bonsai Convention were natural, it means true wonder of nature. 🌊

Bottom; Ibigawa Goshiki ishi of the Akiei Funayama collection, a mountain stone of ideal proportions shown with a scroll depicting the rising sun.



*Top;* Setagawatora ishi of the Keiuan collection.

*Middle;* Kurama ishi, a mountain stone was shown with calligraphy.

*Bottom;* Setagawakinnashiji ishi of Kozaemon Honde





*Top;* Aka Tanba ishi of Yukio Hirose shown with a scroll of Mount Fuji partly covered by clouds.

*Bottom;* Bonsai display with scroll and Suiseki as accessories of Mr. Mathias Deininger, Germany (display in the bonsai exhibition).



Top; Setagawa ishi of Seiji Ono

Left to right, top to bottom;

Kamogawa ishi

Sajigawa ishi

Kamogawa ishi

Iyo ishi

Ibigawa ishi

Mountain stone, "Special  
Exhibition 2", a Furuya ishi

Makko ishi

Sado Akadama ishi







Top; Senbutsu ishi

Middle; Kifune taki ishi  
(waterfall stone)

Bottom left; Iyo ishi

Bottom right; Iyo ishi



貴船滝石



伊予石



伊予石

Top; Neo kikka seki

Middle left; Neo kikka seki

Middle right; Neo kikka seki

Bottom left; Neo kikka seki

Bottom right; Kurama ishi,  
Sugata ishi (human-shaped)

Facing page, top; Kurama ishi,  
boat-shaped

Facing page, bottom;  
Kamogawa yase ishi, a  
thatched hut







# Once in a life time

## 8th World Bonsai Convention

By Alan Jabs, Adelaide, South Australia  
 Photographs: Alan Jabs

*Top;* The WBFF convention promoted the theme - "towards the next 100 years" by highlighting the past. Cultural artwork featured Bonsai from the distant past highlighting that everything old is new.

**R**etired from work, I was now free to plan something special by combining travel around Japan in Cherry Blossom season with my attendance at the WBFF Convention in Saitama City.

Along with twelve hundred other delegates and forty-five thousand members of the public, I was witness to a bonsai experience so special that I promise not to use well-worn cliches like "There will never be another event like it" or "A once in a lifetime event" to describe this unforgettable trip, even though it's true.

### April in Kyoto

Leaving Australia in early April, Kyoto was my first designated base from where I could do all those tourist activities as well as include bonsai-related stops along the way. This included visiting Koju-en Shohin Bonsai nursery owned by Tomohiro Masumi (one of the most respected and well-known Shohin masters in Japan) and his son. The nursery is easy to find, centrally located, a short walk from Kyoto station near Toji temple. Then, a day trip to Tokoname, where I was privileged to spend time watching master potter Ikko Watanabe hand making a pot and getting ready for the Convention in Saitama.



Top right; Ikko Watanabe prepares another pot in his Tokoname studio, a master potter with a hands on approach.

Middle and bottom left; Kojuen Shohin Bonsai nursery, Shohin at its best in the spring sunshine.

Middle and bottom right; Bonsai in the Ginza, antique pots, stones and high end trees.



Top; Museum with a difference, Bonsai tools down the decades, The Masakuni Tool factory is a short walk from the station.

Middle; Omiya station concourse, promotion at its best with around fifty high quality trees on display to an appreciative public.

Bottom left; Open for business, Fuyo-en Bonsai nursery, Omiya Bonsai Village.

Bottom right; Appreciated, a Satsuki azalea, *Rhododendron indicum*, one of the many trees on display during the convention at the Omiya Bonsai Museum.



## Tokyo, before the Convention

A hotel in Tokyo, my second home, made daily trips possible to much of what Tokyo has to offer, including shopping in the Morimae Ginza store of Bonsai S-Cube, where they showcase several beautiful trees and tokonoma displays to the passing public. On the second floor there is a small selection of antique pots, tools and two more tokonoma displays. The shop is small, but definitely worth visiting.

The Masakuni Tool factory, a pleasant twenty-minute walk from Kawaguchi Station, is also a worthwhile

establishment to visit. Masakuni specializes in quality Bonsai tools, and you can easily add to the tool wrap those specific tools needed. This family business is welcoming with the added bonus of a museum upstairs showcasing the history of Bonsai tools made on site in the factory. This being my third visit and despite the counter piled high with orders ready for the convention I still managed to come away with enough to keep me very happy.

## Pre Convention at the Palace

Finally the day arrived and I moved into The Palace Hotel Omiya. Giving myself plenty of time to settle in and catch up with friends, compatriots from Australia and simply just to soak up the pre convention excitement we still had a few days to go before the unknown became known. Some of those gaps were very quickly filled as our hosts were quickly setting up displays everywhere including the concourse in the Omiya station with trees that could easily be in the exhibition, yet here they were for all to see and experience. It seemed that nothing would be left to chance.

## Thursday: A Royal Opening

Early on the Thursday morning, excited delegates all gathered to collect our registration and like everything else in Japan the doors opened on time and with no fuss. On offer today was a free bus shuttle to the Omiya Bonsai Village where the Bonsai Museum and all the nurseries awaited. Given the weather was sunny the walk around the village took on the atmosphere of a happy day out for the hundreds who I passed and said 'guday' to.

It was at the Bonsai Museum that it started to hit home that this was to be something special with reporters and television crews interviewing many in

attendance and the gift of a free book added to the whole event.

Yet on this day there was more to come and uniquely special as well. Back in Omiya and connected to the Palace Hotel is Sonic City Hall. This was the location for the very grand opening ceremony featuring The Crown Prince and Princess of Japan, The Prime Minister of Japan (via video link) along with the representatives of the WBFF, Host Committee, key sponsors, regional representatives, all featured demonstrators,



*Top;* Opening ceremony and the man all had come to see, Master Masahiko Kimura with his finished landscape depicting the peculiarly-shaped granite peaks and pines trees of Huangshan Mountains in China.

*Bottom;* Taiko Drummers a big hit at the opening ceremony. Power and concentration led to perfect timing which was warmly received.





### Friday: Meeting “Hiryu” and One Thousand other Bonsai

Arriving early to see the ribbon cutting ceremony outside the Saitama Super Arena I had passed a full floral display in the Saitama Shintoshin station depicting that very famous artwork by famous Japanese painter Katsushika Hokusai further showing the level the host had gone to for all.

Lining up with the media, front row to get the photos I wanted of the Japan Bonsai Suiseki SHIHO-TEN Ribbon Cutting Ceremony, one simply had to see that the public were going to embrace this event as the line to get in stretched for at least three hundred meters around the building. Registration has its advantages.

Ceremony over the rush to get in commenced and once there none were disappointed despite the crush of people. I am sure that other articles will be covering the displays so not to steal any thunder I will just say that the delegates and public all had access to the Shimpaku Juniper “Hiryu” claimed to be around one thousand years old as well as a display of bonsai and pots nearly 400 years old from the Imperial Palace, a display of nearly 300 bonsai and suiseki from enthusiasts all over Japan, one thousand Bonsai along a single wall created by children for the event, around one hundred and eighty retail booths selling absolutely everything Bonsai related and two stages set up to feature international as well as national and local demonstrations by Bonsai artists.

Delegates also had access to two other stages where key Bonsai Artists gave demonstrations away from the crush on the main floor. The hardest choice once inside was where to go first given some of the demonstrations were held either concurrently or overlapped and how to photograph everything as well. The



Top; Panorama of the exhibit.  
Middle left “one thousand years in the making, this juniper called Hiryu greeted the forty five thousand who came in the front door.

Middle right; Stones of every size and shape could be found in the retail area.

Bottom left; One Thousand Bonsai, Trees all prepared by school children as a feature of the convention to help promote Bonsai to a new generation.

children from the local area and one very famous Bonsai Master giving a very special demonstration (rumored to be his last ever in public) namely Bonsai Master Masahiko Kimura. English translation responsibilities were ably handled by none other than Ryan Neil.

Thursday night also featured the reception party where all who attended could mingle. Now it hit home we are in for something very special and Friday awaited.





decision was made just a bit easier by the live streaming of specific demonstrations which are freely available on the internet. So with this in mind and choices made I sat in on demonstrations of my choice then hit the retail area leaving much of my photography until late in the day when the crowds thinned.

Convention day one had around twelve thousand four hundred members of the public through the doors and most if not all the souvenir T-shirts were gone. A success, you would think so.

That night I caught up with The President of BCI Glenis Bebb and husband Lindsay who was preparing for his demonstration next day.

Staggered by the response on day one was an understatement and a glass raised in celebration.

### Saturday: Back to the Super Arena for more.

Again the public line up waiting to get in was just as long if not just that bit longer. Having made my choices the previous night as to which demonstrations to sit in on I took the time to catch up with some of my new friends made during the weeks prior to arriving in Omiya and to purchase even more from those retailers visited on the Friday. One of the key highlights for me was to watch 'our' representative from Australia/New Zealand up on the SHIHO-TEN Stage on the main floor where a visit by Master Kimura to closely observe what Lindsay Bebb and his son Tony achieved in the time allotted.

I wrapped up this day watching the Bonsai Master Kunio Kobayashi Demonstration followed by a quick trip back to the Palace Hotel to change for the dinner party where again networking and rekindling and making friendships was the order of the day along

with the chance to have one's photo taken with Bonsai royalty.

### Sunday and the last day. Could it be as good or better as the last three?

No disappointment for me. Again choosing which demonstrations to sit in on and which to download and see later made we find ourselves again looking at a very long line outside the building when we arrived.

Underestimating the response from the public, I will leave others to report on that but given that eventually it was highlighted that over forty five thousand passed through the doors in the three days the exhibition was open to the public, one can easily say a resounding success as well as a wonderful promotion of Bonsai which will hopefully instil in the generations

Top; Panorama of exhibit.

Middle left; Pots in the retail area came in all sizes and shapes with antique, custom and hand painted pots eagerly sort by all.

Middle right; Appreciative of the display, locals in traditional Kimonos took in the exhibition.

Bottom right; The retail area was busy all day, every day.

Top left; Bonsai Masters Kunio Kobayashi and Peter Warren discuss specifics of the demonstration for the benefit of the large crowd in attendance.



Top right; Bonsai Master Shinji Suzuki starts his demonstration.



to come a continuance of the art in not only Japan but around the globe.

More on stage demonstrations as well as getting in that last minute use of the credit card. Rounding out with the Bonsai Master Shinji Suzuki's demonstration on the Exhibition Hall Stage, before heading back to the main arena for the closing ceremony.

Attending Master Suzuki's demonstration was to have further relevance in the days after the convention as was being at the closing ceremony where a big secret was about to be revealed.

First the closing ceremony where after the all important speeches and thank-yous were given the mantle of President of the WBFF was passed to one Lindsay Bebb followed by the news that all wanted to hear. The ninth WBFF convention was to be held in Perth, Western Australia four years from now.

**And that was it.**

All over and time to reflect and think about leaving this wonderful country and the many friends made and look to travel home.

Well not quite in my case. Following a discussion whilst standing awaiting the ribbon cutting back on the Friday it had come up in conversation that just a short Shinkansen ride from Omiya was Master Bonsai



Middle left; Father and son. Lindsay Bebb working on the styling of a large Pine with son Tony on stage on day two of the convention.

Middle right; Friendship and respect. Master Kunio Kobayashi and Master Masahiko Kimura.

Bottom left; Stunning Kimono's paraded to all present added colour and tradition.



Artist Shinji Suzuki's Bonsai Museum which was open should I be interested in going there.

So Monday morning there I was standing on the platform in Obuse with eleven Italians who had also been to the convention and together we walked the short distance from the station to our destination. After pressing the doorbell the door was opened and we were greeted like long lost family. Mr. Suzuki along with all the apprentices who I had only seen the day before in Omiya were there, offering a very warm welcome. We were then treated to a guided tour by Mr. Suzuki along with anecdotes and explanations on the workings of a bonsai nursery. This was followed by coffee and cake and an impromptu lesson and discussion on the setting up of a Tokonoma and how the elements all relate to the overall presentation. Photos and handshakes and a farewell at the gate by everyone simply capped off the perfect end to my trip.

### So how to wrap up the experience?

Sensory overload is probably the best way to describe the convention. So much in such a short space of time. The ideas one comes away with backed up by thousands of photographs cannot do it justice. Am I glad I went? Absolutely! Would I do it again? Absolutely! Because it was a once in a lifetime event and there will never be another like it. There, I said it... 🌳

**About the Author Alan Jabs:** I live in Adelaide, South Australia, I have been practicing Bonsai for around 30 years, (trees - Olive, Ficus, Pine) I am a member of the Bonsai Society of South Australia (around 10 years - and the best Bonsai decision I ever made), a very keen photographer, enjoy travel so I can include visits to other Bonsai locations and an avid sports person playing the sport of Broomball in Australia as well as administrating the sport on an international level.

*Top;* The Taikan Bonsai museum is owned by Bonsai Master Shinji Suzuki and is a stunning place to visit. National treasures are on display everywhere you walk.

*Middle left;* What better place to hide from the rain and soak up the sights.

*Middle right;* The museum and nursery show that attention to detail with stunning trees on display.

*Inset;* the author and Master Suzuki, a memento of an unforgettable trip.

# ARCOBONSAI



# ARCOFIORI

By Massimo Bandera, Italy  
Photos courtesy  
Arcobonsai.com

**T**he Arcobonsai Club of Garda Trentino, Italy, held its conference on Friday, May, 5 to Sunday, May 7. As always, the event took place in the first weekend in May at Arco in Trentino, at the Municipal Casino Congress Center and the surrounding gardens. For the first time, because of the limited availability of spaces at the Casino and the growing popularity of this event, organizers added a new location, the prestigious rooms of Palazzo Marchetti.

Thanks to the dedication and work of the organizers, ArcoFiori—a market for local produce and Trentino products derived from agriculture and livestock production—offered an additional attraction for visitors.

This is the enviable 32nd Conference, which this year hosted the 20th National Congress of IBS, (National College of Italian Instructors of Bonsai and Suiseki) after having hosted the National Congress of the UBI (Unione Bonsaisti Italiani) last year.

The three days offered a range of opportunities that have made the conference a pleasant and interesting one. The 16th Arcobonsai Trophy, a competition for plant design, has two categories: Instructors, with the participation of fourteen IBS Instructors; and Clubs, where 20 Italian bonsai clubs participated. Despite the new location in Palazzo Marchetti, public attendance was good. At the end of the two days of competitions, the jury decreed the victory of Gaetano Settembrini for Instructors, and the Oltre Il Verde Bonsai Gymnasium for Clubs.

As for bonsai and suiseki exhibitions, the audience could appreciate the remarkable level of specimens exhibited for both plants and stones. Indeed, among the eighty bonsai exhibited, there was a beautiful show of six precious suiseki exhibited by the instructors Luciana Queirolo and Ezio Piovannelli. The audience responded with impressive numbers, reaching about 3,000 visitors, more than last year, despite the fact that on Saturday the weather was not the best.

The conference also offered many interesting presentations in the lecture theatres of the Casino, by professors Marchesini, Luca Bragazzi, Massimo Bandera, Silvia Orsi, Mario Pavone, Michele Andolfo, Ezio Piovannelli, Carlo Cipollini and Sonia Stella. In addition, the Bonsai Schools recognized by IBS demonstrated the level of their didactic skills.



BCI Director Massimo Bandera (right) presents the BCI Excellence Award to Serafino Dosio for his *Pinus Sylvestris*.



BCI Director Massimo Bandera (right) presents the BCI Excellence Award to the the Bonsai Insubria club for a rosemary, *Rosmarinus officinalis*.



IBS Bonsai Trophy was awarded to Leo Samarelli for an *Olea Europea*

The double performance of artist Sylvie Rigal was very impressive. In her live, pot-making demonstration, she provided scholarly insight into both the quality of the materials and methods of execution.

Despite a little rain on Saturday, a large crowd invaded the vendor area of bonsai, prebonsai, equipment, and accessories, where 54 exhibitors participated. The market has become a complete showcase of everything that may be of interest to a bonsai enthusiast and also has become a promotional vehicle for the very concept of bonsai.

Mr. Kestutis Ptakauskas, the President of the Bonsai Association of Lithuania was invited by the Board of IBS as guest of honor.

The Welcome Dinner at the Palace Hotel was attended by 200 guests and the B&B&B Dinner at Pala Tennis, was attended by about 400 people. The B&B&B Diner stands for *Birra*, *Bonsai* and *Baraonda*. While the first two words are easy to discern, but *baraonda*? Imagine 400 people moving in an energetic and noisy manner.

During the Welcome Dinner prizes were awarded for the trees exhibited by the IBS, in particular the IBS Bonsai Trophy was awarded to Leo Samarelli for a European Olive. The Suiseki trophy was awarded to Santo Buratto. The UBI, represented by Vice President

Francesco Dicesare and Secretary Nicola Sorressa, awarded Edoardo Losio for his *Taxus cuspidata* while the AIAS Award (Associazione Italiana Amatori Suiseki) was delivered by Vice President Vito Divenere to Antonio Acampora for an object stone.

Other awards and recognitions were made during the closing ceremony: The BCI Excellence Award went to the Bonsai Insubria club for a rosemary, *Rosmarinus officinalis*, and Serafino Dosio for *Pinus Sylvestris*. Santo Buratto received both the BCI and IBS awards for his suiseki with the striking title “Come pettirossi uno stormir di foglie,” (Like robin redbreasts a rustle of leaves).

The “Io difendo l’Ulivo” award (I defend the Olive) was given to Massimo Bandera for his Olive.

The Memorial Antonella Carioli Trophy, awarded by her husband Francesco Artifoni, went to Roberto Licini for his Calamint, *Calamintha sp.*

Lastly, the City of Arco Emilio Parolari Memorial Trophy, (peoples’ choice award) was awarded to Andrea Cosmano for the grove of *Picea glauca*.

In addressing everyone at the end of the event, the president of Arcobonsai announced the 2018 of Arcobonsai Conference that will host the EBA Convention (European Bonsai Association) and the next UBI Congress. 🌿



The UBI award went to Edoardo Losio for his *Taxus cuspidata*.



The "Io difendo l'Ulivo" award (I defend the Olive) was given to Massimo Bandera for his *Olea Europea*.

The Memorial Antonella Carioli Trophy, awarded by her husband Francesco Artifoni, went to Roberto Licini for his *Buxus sempervirens*.



The City of Arco Emilio Parolari Memorial Trophy, (peoples' choice award) was awarded to Andrea Cosmano for the grove of *Picea glauca*.





AIAS Award (Associazione Italiana Amatori Suiseki) was delivered by Vice President Vito Divenere to Antonio Acampora for an object stone.



Santo Buratto (left) received both the BCI and IBS awards for his suiseki with the striking title "Come pettirossi uno stormir di foglie," (Like robin redbreasts a rustle of leaves).

# Bonsai Triennale 2017

## International Bonsai Exhibition in Dresden-Pillnitz

Text and Photos by Gudrun Benz, Germany

**A**s the name 'Bonsai Triennale' suggests, the event is a joint venture of three bonsai clubs: this year's organizer, the Regional Bonsai Association of Middle Germany (MBR), Czech Bonsai Association (ČBA) and Polish Bonsai Association (PBA). It takes place every year in one of the three countries. The German club was the host for the third time. The event was held all three times at the same place—the Orangery of the castle of Pillnitz. Pillnitz is located in the Elbe River valley and is a district of the world famous city of Dresden, the Saxon capital. It is most famous for its Baroque castle and park which was the summer residence of many kings of Saxony. The castle consists of three main buildings which houses nowadays two museums, the Palace Museum and the Arts and Crafts Museum. The buildings enclose a Baroque flower garden with fountain and are surrounded by a large public park of 28 hectares. The garden and the park contain many botanical attractions among them a camellia tree of more than 230 years which is protected during wintertime by a glass house on rails. The bonsai exhibition and the other facilities (stage for demonstrations, trader area, cafeteria, information stand) of the event were set up at the Orangery in the park, an ideal place where venerable old trees outside contrasted with their miniature counterparts, the bonsai inside.

The event was favoured by the weather so many visitors found their way to the exhibition and guaranteed also its financial success.





Facing page; Pillnitz Castle  
Facing page, Top; Triennale  
Award 2017: *Fagus sylvatica* of  
Falko Schubert from Germany  
Facing page, Middle; EBA  
Award: *Betula pendula* of Roy  
Fankhänel from Germany

Facing page, Bottom; MBR  
Award of Honour: *Pinus  
parviflora* of Thomas Wagner  
from Germany  
This page, Top and Middle; BCI  
Award of Excellence winner,  
of Zdeněk Špak from Czech  
Republic for a *Pinus sylvestris*,

an elegant creation on display  
on a unusual deadwood stand.  
The bonsai received also the  
Award of Honour of the Polish  
Bonsai Association  
Bottom; ČBA Award of Honour:  
*Alnus glutinosa* of Kathrin and  
Sven Kattein from Germany



There were 78 bonsai and 5 suiseki in exhibit among them about 20 specimens from Czech Republic and 20 from Poland. The bonsai were mainly indigenous specimens such as pine, larch, juniper and beech.

Bonsai demonstrations were conducted by artists from all three countries. Lectures were given by Thomas Pallmer about “Bonsai Basics”, Herbert Obermayer about “Paths to Bonsai” and Gudrun Benz about “The 8th World Bonsai Convention.” Christian Przybylski gave guided tour (critiques) through the exhibition which were met with approval by visitors, bonsai newcomers as well as professionals.

A jury of bonsai experts from all three countries chose the winners.

The next “Bonsai Triennale” will be held at the castle of Děčín in Czech Republic, just 50 km from Pillnitz upstream of the river Elbe. 🇨🇪

### Award winners of the “Bonsai Triennale 2017”:

**Triennale Award:** *Fagus sylvatica* of Falko Schubert, Germany

**Nominations:** *Cornus kousa* of Uwe Schild, Germany; *Weigelia sp.* of René Alber, Germany; *Carpinus coreana* of Amadeus Bonsai; *Juniperus chinensis* of Bartosz Koblanski, *Pinus sylvestris* of Zdeněk Špak, Czech Republic; *Berberis sp.* of Frank Polster, Germany

**BCI Award of Excellence and PBA Award of Honour:** *Pinus sylvestris* of Zdeněk Špak

**EBA Award:** *Betula pendula* of Roy Fankhänel

**MBR Award of Honour:** *Pinus parviflora* of Thomas Wagner

**ČBA Award of Honour:** *Alnus glutinosa* of Kathrin and Sven Kattein





Top left; Nomination: *Juniperus chinensis* of Bartosz Koblanski from Poland

Top right; Nomination: *Pinus sylvestris* of Zdeněk Špak from Czech Republic

Bottom; *Rosmarinus* of Herbert Obermayer, Germany





Top left; Nomination: *Weigelia* sp. of René Alber from Germany

Top right; One of the five Suiseki on display, an animal-shaped stone of Uwe Schild, Germany

Upper middle left; Mini tokonoma of *Salix* and *Chamaecyparis* of less than 5 cm of Mr. Thomas Pallmer

Upper middle right; Nomination: *Berberis* sp. of Frank Polster from Germany

**Bonsai demonstrations**

Lower middle left; Jan Culek from Czech Republic together with his own material, a *Pinus sylvestris*. Photo by Hebert Obermayer

Lower middle right; The final result of the demonstrations of Jan Culek. Photo by Hebert Obermayer



Bottom left; Manuel Germade from Spain at the beginning of his demonstration. Photo by Hebert Obermayer

Bottom right; The result of the demonstration of Manuel Germade, a *taxus* with deadwood. Photo by Hebert Obermayer



Top left; Daniel Tischoff from Germany worked on a huge larch (*Larix sp.*)

Top right; Daniel Tischoff at the end of his demonstration. Photo by Hebert Obermayer

Middle left; René Alber from Germany gave a spectacular demonstration on a *Juniperus sabina*

Middle right; René Alber at the end of his demonstrations where he changed the angle of the trunk by 90 degrees

Bottom left; Andrea Junger from Germany worked on a spruce

Bottom right; Marcin Kolsa from Poland worked on a difficult "garden" juniper. Photo by Hebert Obermayer





Willow leaf ficus, *Ficus salicifolia*, welcoming guests to the exhibit.

# Celebrating 50 Years

## 2017 ABS Convention

Text and Photos by Budi Sulisty, Indonesia

**T**o celebrate its 50-year anniversary, ABS (The American Bonsai Society) held a convention in Orlando, Florida hosted by BSF or Bonsai Societies of Florida. The Convention was held in Florida Hotel & Conference Center, Orlando from 25 to 29 May 2017.

Orlando Hotel & Conference Center is a big hotel with ample spaces for exhibition, bazaar, demonstrations, seminars and social functions

making it possible to hold all the convention activities in one place. Besides that, the hotel is in the same building with a big mall, so that all the participants and observers can find food as well as shopping in the mall without leaving the building.

There were around 140 participants plus numerous volunteers and people coming just to see the exhibition or buying goods in the bazaar. Twelve teachers from several places in USA and abroad were featured at this



Top; Simultaneous demonstrations

Upper middle, left and right; Two views of the exhibit.

Lower middle; the vendor area where 34 vendors with 85 tables sold trees, pots, bonsai tools, wire, books, bonsai pins and suiseki

Bottom; Joshua Roth New Talent Contest trees



convention. It made the setting lively and interesting. The bazaar was in one of the halls where 34 vendors with 85 tables sold trees, pots, bonsai tools, wire, books, bonsai pins and suiseki. There was a lot of activity in the bazaar with people buying and selling.

The main attraction was the bonsai exhibition. At the front was a nice, big Willow leaf fig nicely displayed welcoming the spectators to the exhibition. There were 50 displays and a total 63 trees exhibited in one of the big halls. The bonsai were very nicely displayed with enough space from one display to the other. As there were many people who visited the exhibition, the room was a bit crowded and a







Top; Bald cypress, *Taxodium distichum*  
 Bottom left; Award-winning Black pine, *Pinus thunbergii*  
 Bottom right; Black pine, *Pinus thunbergii*

bit too small during the peak time. There were quite many species exhibited like *Ficus microcarpa*, *Ficus salicifolia*, *Bougainvillea glabra*, Brazilian rain trees (*Pithecellobium tortum*), five-needle pines, Black pines (*Pinus thunbergii*), *Podocarpus macrophyllus*, Buttonwood (*Conocarpus erectus*), Holly (*Ilex sp.*), Maple (*Acer sp.*), *Neea sp.*, Black olive (*Bucida spinosa*), Jaboticaba (*Plinia cauliflora*), Elm (*Ulmus sp.*), Fukien tea (*Carmona retusa*) and more in a variety of styles.

The various awards for the best displays consisted of: **BSF Awards** – Best in Show, Best Large Tree, Best Medium Tree, Best Small Tree, Best Display,

Best Florida Native Tree; **ABS Awards** – John Naka Professional Award, John Naka Hobbyist Award, Ho Yoku Award for Innovative Bonsai Design.

Workshops and seminars were scheduled simultaneously in the morning and afternoon, where as some demonstrations and some games, entertainment, dinner party and auctions were done in the evening. Besides that there was a design contest for Shimpaku junipers that was called the Joshua Roth New Talent Contest. The compact and lively programs made this convention very good, enjoyable and very successful. 🌲



*Top; Bougainvillea glabra and Clerodendrum aculeatum*  
*Middle left; Award-winning Conocarpus erectus*  
*Middle right; Japanese black pine*  
*Bottom left; Brazilian rain tree - Ho Yoku Award for Innovative Bonsai Design.*  
*Bottom right; Brazilian rain tree*





Top left; *Ficus microcarpa* - tiger bark fig

Top right; Award-winning *Ficus microcarpa* - Green island fig

Middle left; Dwarf black olive, *Bucida spinosa*

Bottom left; Award-winning Japanese black pine

Bottom right; This group of small trees received an award





Top left; Trident maple  
Top right; *Ulmus parviflora*  
Bottom left; Japanese five needle pine - One of the awarded trees  
Middle right; *Podocarpus macrophyllum*  
Bottom right; *Juniperus procumbens* and *Ficus microcarpa*



Top left; Yaupon Holly, *Ilex vomitoria*

Top right; This Water jasmine, *Wrightia sp.* got an award

Bottom; *Bougainvillea glabra* - Best in Show

# A Gift of Larches

## Expo-Bonsai 2017 at Bonsai Gros-Bec

By Joan Greenway, Canada

Photographs courtesy Brian Greenway

**N**early 500 people who travelled from all parts of Quebec and Ontario to attend Expo Bonsai 2017 in July were rewarded with personal gift of a larch bonsai! The Bonsai Gros-Bec Nursery, built by the owners, Robert Smith, and Suzanne Piché, is located in Quebec's picturesque Lanaudière region about one hour's drive north of Montreal.

Bonsai Gros-Bec is situated in a forested outcrop on Canada's famous granite shield; some of the world's oldest rock to be seen at the surface. Here, Robert and Suzanne, who are influenced by both Japanese and Chinese art, settled at the site 35 years ago in a basic log cabin constructed by Robert. Later they added a main entrance building to accommodate a store, indoor bonsai nursery, and a place for workshops. These changes and expansions to the grounds have made the nursery one of most beautiful and unique in Canada.

Expo-Bonsai 2107 was the coming together of four Quebec and one Ontario Bonsai Societies to provide an opportunity to display their best and to create a movement to expand even further.

Our tour of Expo Bonsai 2017 began after we met our guide Vianney Leduc, President of

the Ottawa Bonsai Club, at the entrance tables. Across from the tables stood traditional Japanese style nursery building with a large indoor bonsai greenhouse, maintained by Suzanne. She pointed out the gravel road that leads to the "knowledge" house which is used for demonstrations and information. Beside this house there is a dramatic penjing garden containing a large black and white ying /yang sculpture surrounded by the forest. Further along, an outdoor display of very large and beautiful bonsai leads to the main bonsai show in the green house at the top of the hill. The main display green house, held bonsai from the four Quebec bonsai societies, stones, and penjing. Guest bonsai from all over Quebec held pride of place.

Guest artists included Brian Donnelly, Daniel LaFortune, and Matthew Quinn. They held demonstrations through out the week end in front of the entrance to a specially constructed dining area. The dining area was decorated with white paper cranes hung as chandeliers over the round white tables featuring wonderful stone centerpieces.

The evening banquet included two presentations. Patrick Blandeau, president Société de



*Top inset; Larix laricina by Brian Donnelly*  
*Bottom inset; Acer buergerianum by Robert Smith*



bonsai et penjing du Québec, talked about the ethics of yamadori, an important theme of the weekend, and then introduced Pierre Bourque, past mayor of Montreal ( 1994 - 2001) who was honoured for his contributions to the advancement of bonsai in Quebec.

Pierre Bourque, was a past curator of the Montreal Botanic Garden and a leader in the creation the Florales International flower show. But more importantly he encouraged the development of bonsai societies and other horticulture groups including a professional training program for the bonsai and penjing gardens at the Montreal Botanical Gardens.

A Hiroshima bell, one of only eight in the world, rings yearly in the Botanic gardens of Montreal as a result of Bourque's successful twinning of Montreal with Hiroshima.

After a delicious "Cuisse de canard dans une sauce au bleuët" there was a recognition of all those who organized and participated in the successful week end. There was the Société de Bonsai et Penjing du Québec. Their president is Patrick Blandeau. Other participating societies included Groupe Bonsai Québec, with president Alain Goulet; Société de Bonsai et Penjing de Montréal, with president Jean Dumaine; the Bonsai des Bois-Francs with president Martin Houllé, and the Ottawa Bonsai Society, with president Vianney Leduc.





*Left column:* Brian Donnelly; Volunteer, Manon Hébert; Patrick Blandeau, Pres. Société de Bonsai et Penjing du Québec; Volunteer, Caroline Vachon

*Middle column:* Joan Greenway, BCI; Leon Leblanc, Vianney Leduc, Brian Donnelly.

*Right column:* Visitors, André Bertrand and Chloe Lavoie-Roberge; Penjing Demonstration, Daniel LaFortune

Expo-Bonsai could not have succeeded without the many society members volunteering their time to ensure an exhibition of international quality. From the photographs you can see they succeeded very well. Working together for the first time, member-volunteers not only set up and monitored the displays, they helped visitors with guided tours, made personalized bonsai from larch saplings and gave golf cart rides to and from the parking lots.

Our continued awareness of environmental protection was evident in discussions about the ethics of Yamadori. The twenty gift Larch saplings, never destined to be bonsai but rather to replace trees taken

from nature, were held back at the last minute when it was realized there may be unintended consequences.

Vianney, president of the Ottawa explained “ We had a long discussion with Robert (owner of Bonsai Gros-Bec ) and Matthiew (curator at the Montreal Botanical Garden) about this idea of replacing a collected tree with a sapling. There could be potential pitfalls. A larch sapling’s soil could contain bacteria





Top; "Nursery Bonsai Gros-Bec has an Interpretive centre that offers visitors an opportunity to discover bonsai and the art surrounding its culture, in a natural setting." Robert Smith  
 Middle; *Juniperus chinensis (Shimpaku)* by Vianney Leduc  
 Bottom left; *Suiseki* by Vincent Gagné  
 Bottom right; *Larix laricina* by Eric Auger

or disease that does not exist on the "North Shore" of Quebec, which, in turn, could create more damage to the ecosystem than it would help. More to come on that subject," Vianney added.

Nevertheless we are not without our gifts. The initiatives taken by these societies to come together, for the first time, and promote Bonsai/Penjing in Quebec is certainly a gift to Canada as a whole. And the hope is those travelling home with their new Larch tree in a pot, may become future enthusiasts in Bonsai.

I was pleased to be invited to represent BCI and thank the organizers for providing an opportunity to participate. 🌲

For more, visit [www.bonsaigrosbec.com](http://www.bonsaigrosbec.com) and [www.facebook.com/bonsaicana](http://www.facebook.com/bonsaicana)





*Top left; Suiseki by Vincent Gagné*

*Top right; Larix laricina - Sept Iles, Daniel LaFortune*

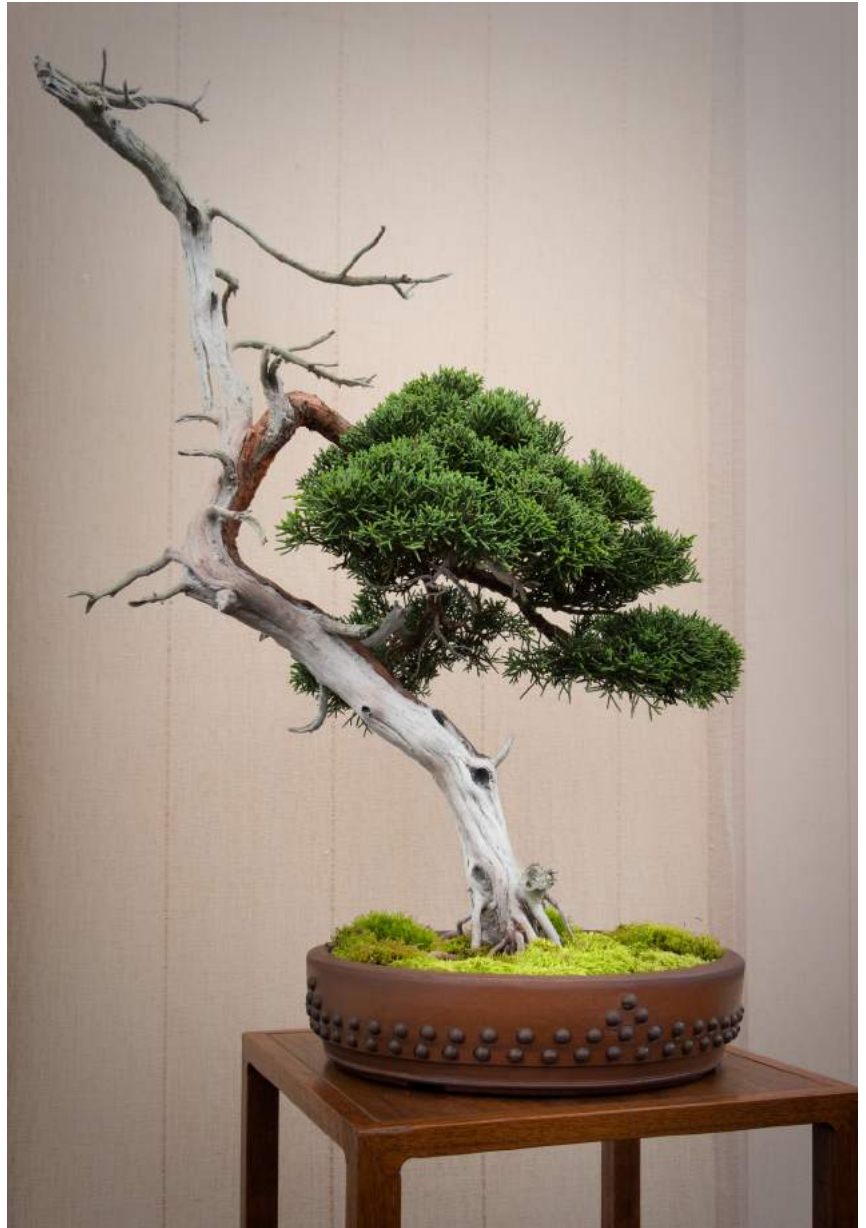
*Middle; Penjing by Master Zhao Qingquan after a visit to Montreal Exhibition in 2014*

*Bottom; Penjing by Master Hu in 2012*





Top left; *Thuja occidentalis* by Vianney Leduc

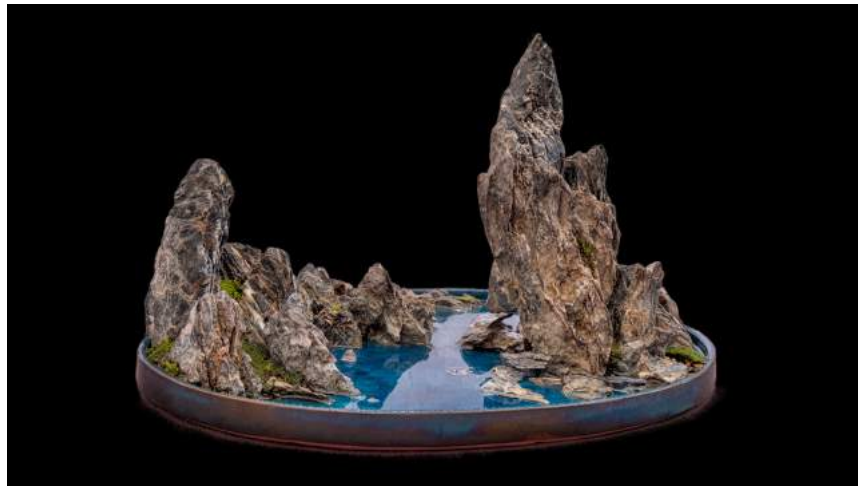


Top right; *Juniperus chinensis* (Shimpaku) by Vincent Gagné

Middle; Suiseki by Vincent Gagné

Bottom, left to right: Tanuki - *Juniperus chinensis* by Pierre Leloup;  
*Thuja occidentalis*, Montreal Botanical Garden; *Elaeagnus*,  
Montreal Botanical Garden.





Top left; *Juniperus squamata*  
"Meyen" from the Montreal  
Botanical Garden collection

Top right; Rock Composition by  
Daniel LaFortune

Middle; Composition by  
Jacinthe Auger - *Ulmus  
parvifolia*

Bottom; Rock composition by  
Patrick Blandeau





Top left; *Taxus* by Brian Donnelly  
Top right; *Acer buergerianum* by Vincent Gagné  
Bottom; *Larix laricina* by Pierre Leloup



# Artistic Licence

## Creating a Better Black Olive Bonsai

By Budi Sulisty, Indonesia



Top left and right; Here is the picture of the front and back of the tree on August 2015



Bottom; A picture on January 2016 after the tree was placed in a large pot.



**B**lack olive or *Bucida spinosa*, also called Dwarf Geometry Tree, is a native of the Caribbean and Florida. Some years ago, it was brought to Indonesia where it grows very well. I like this kind of tree very much due to its tiny shiny leaves that are suitable for bonsai. More over it is quite easy to get good ramification on the branches and twigs because of its natural growth habit.

In 2015, when I visited the nursery in Pluit, North Jakarta, I saw this black olive pre-bonsai material. I was quite surprised to see the plant, as *Bucida spinosa* is relatively a new plant to Indonesia and generally not easily found in a nursery. After negotiating I happily took the plant home. The seller told me the shape of the bonsai he intended to make. He planned to make it a twin trunk design with a bit of adjustment on the branches and with more ramification.

At home I moved the plant in to a larger pot to make it grow quicker. My house is in West Jakarta where the ground water is a bit saline, and because black olive tolerates saline water, it grows rapidly in my garden. You can see the progress of the growth within six months from the time I got it from the Pluit nursery.



*Top;* The bonsai shown in May 2016, with the design as envisioned by the seller, a twin trunk style.

*Bottom;* To change the style, the tree was planted into a very deep pot and tilted the trunks in a more upright position to speed up growth.

On May 2016, I tried to put it into a bonsai pot and shaped it like the seller intended, a twin trunk design. I used small wires to wire all the twigs and tried to divide branches and twigs into layers. I bent the bottom trunk a bit lower to show some flow on the trunk. It finally turned into a nice bonsai as you can see above. It had a good stability. The trunks that slanted to the right was supported by the strong root base on the right side.

However, the more I looked at it as an artist, I started to think of another option where I would be able to make this bonsai better and it would be an original design by me. I had completed the unfinished job of the first designer, but to realize what I had in my mind, I put the tree back into a big pot—this time into a big, *deep* pot to speed up the growth of the plant.

I tilted the plant to straighten the trunks so that the plant would grow quicker (bottom right).





## BUCIDA SPINOSA CARE GUIDE

**Common Name:** Black Olive

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

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

**Family:** Combretaceae

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

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

**Watering:** Likes to be well-watered and should not be permitted to stay dry. Feeding: Likes frequent fertilization which promotes vigorous growth.

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

**Propagation:** From cuttings, as seeds are difficult to germinate. To propagate from cuttings, hard wood won't work, even under a mist system. Soft wood ones will, but one rarely gets a soft wood cutting longer than 2 inches.

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

According to tropical bonsai grower, Mary Miller: "The best way to grow them from seed is to allow the seed to drop directly from the tree into a tray of soil without touching the seed. They rarely grow from cuttings with any size. They can be grown from 'tip' cuttings (two or three clusters of leaves from the end of the branch). However, tip cuttings are best grown with an automatic mist system. Even then, many do not survive."

**Repotting:** Repot in late winter, pruning roots only moderately. Use a fast draining bonsai soil with a high sand and lime content.

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



On January 2017, I started to cut away most of the branches and the upper portion of the main trunk. Only one lower branch was kept.



Later on the trunk on the right was wrapped with raffia and afterwards some thick wires were applied. This trunk will be bent down to create a cascading style bonsai. A drastic bend is needed to achieve the intention without destroying the bark. That was the reason for wrapping it with raffia. The angle of the trunk will be rotated to the right when potted to lower the cascading branch and increase the angle..







The plant was then moved into a permanent deep pot. The trunk was anchored to the bottom of the pot to keep the new position.

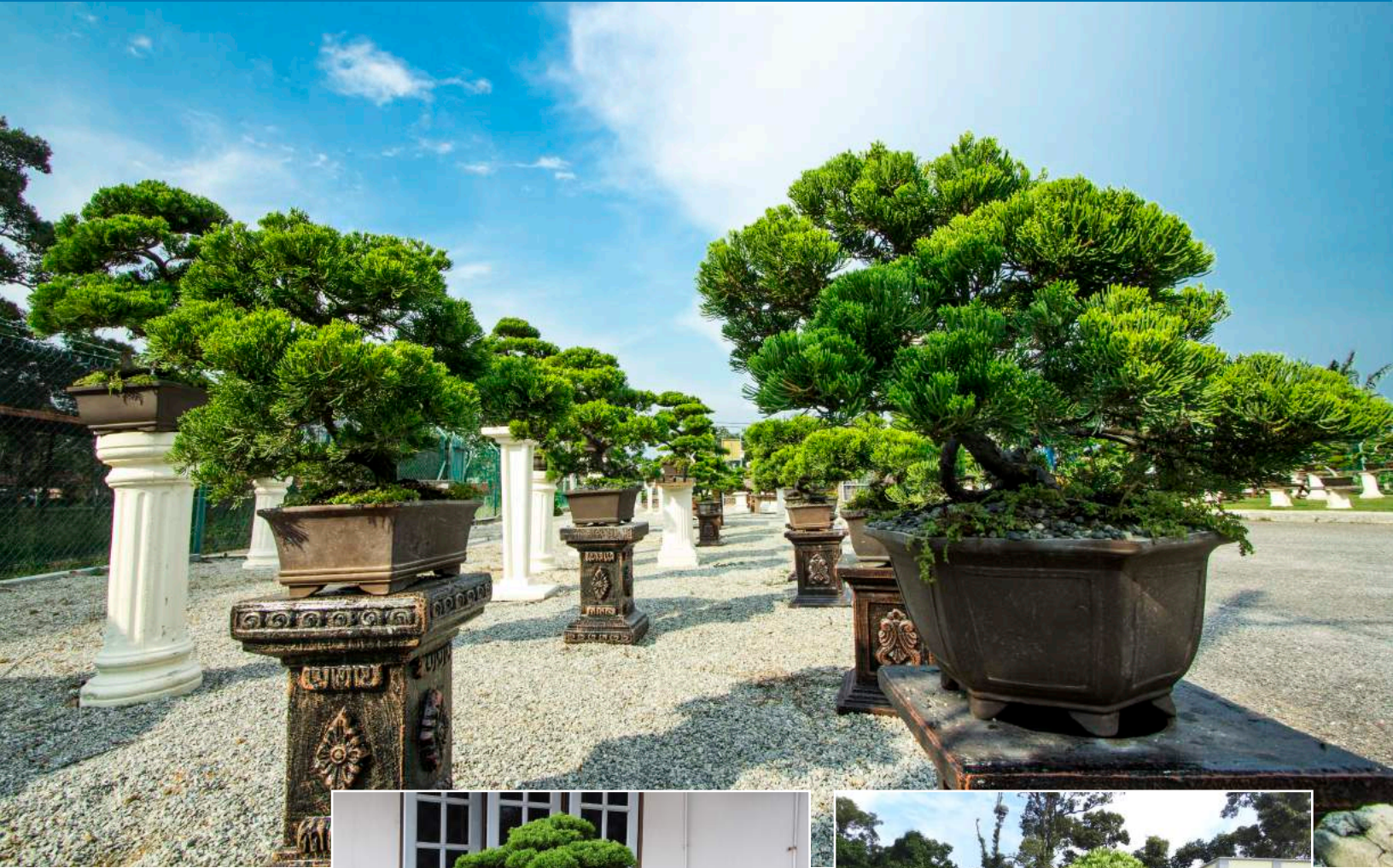
The photo top left was taken on May 2017. The bark of the main trunk was peeled off and “jinned.” The wires and raffia were still kept to maintain the shape.

Top right and below is the tree on June, 2017 after the wires and raffia taken away.

It was a happy time to see the new design of the black olive. It is not the same with the previous idea and yet to my mind it is richer in essence. 🌳



# BCI Member Spotlight



Top; Juniper Chinensis cultivated by Chee Peng Tan of UA Bonsai Art in the city of Muar, Johor, Malaysia.

Left and right insets; UA Bonsai Art nursery specializes in two species; Juniper Chinensis and Podocarpus Costalis. Another specialty are the courtyard-size trees that they cultivate and style, including large group plantings.



## ANTIQUE WITH LIFE

Chee Peng Tan's

## Junipers and Podocarpus

By IS Ng, Malaysia

Photos courtesy UA Bonsai Art



**B**CI member, Chee Peng Tan from Muar, Johor, Malaysia has been very keen on bonsai since his early school days but his plans for bonsai were set aside because he was needed in his family business. In 2006 he acquired his first bonsai tree to decorate his courtyard. From there on, he decided to pursue his penjin dream.

“In order to pursue my bonsai dream, I decided to use my 4-acre back yard for a bonsai nursery. From here, the name **UA Bonsai Art** was created.” says Tan. “We are specializing on 2 types of plants, *Juniper Chinensis* and *Podocarpus Costalis*.”

There are thousands of trees under cultivation in his garden, divided into two categories; bonsai and large courtyard trees.

The young seedlings require 5 to 6 years to grow and when the diameter of the main trunk is around one inch they reach the first stage of wiring. Afterward, they need trimming, pruning, and wiring for another year to become a bonsai tree. There is no time frame to cultivate a bonsai. In order to create an outstanding bonsai, sometimes it require 5 to 10 years or more.

Besides contributing his time and efforts to the bonsai community and sharing his knowledge and experience with many bonsai enthusiasts, he also takes part in many national competitions and exhibitions.

“When I win a competition it makes me very happy, because my efforts are being recognized, but my vision is promote penjin and bonsai art to our local community and a society that I hope to see in future.”

His personal approach to the art of penjin and bonsai: *Must dare to try. To bring out the idea of bonsai design and shape towards your own personality.*

*You might face many failure along the journey, but must not give up, always gaining the experience from the mistake. My enthusiasm toward bonsai, together with patience and adherence, will overcome all setbacks.*

Learn more about Chee Peng Tan at [www.uabonsai.com.my](http://www.uabonsai.com.my) 



Top left; Chee Peng Tan of UA Bonsai Art refines one of the junipers cultivated from cuttings.

Top right; A view of UA Bonsai Art nursery with specimen trees on display.

Middle; A member of BCI, Chee Peng Tan takes part in many national competitions and exhibitions in Malaysia

Bottom; A *Juniperus chinensis* that Chee Peng Tan has cultivated and styled.



Top; Cultivation area for Juniper Chinensis and close up of a juniper's dramatic trunk development (inset).

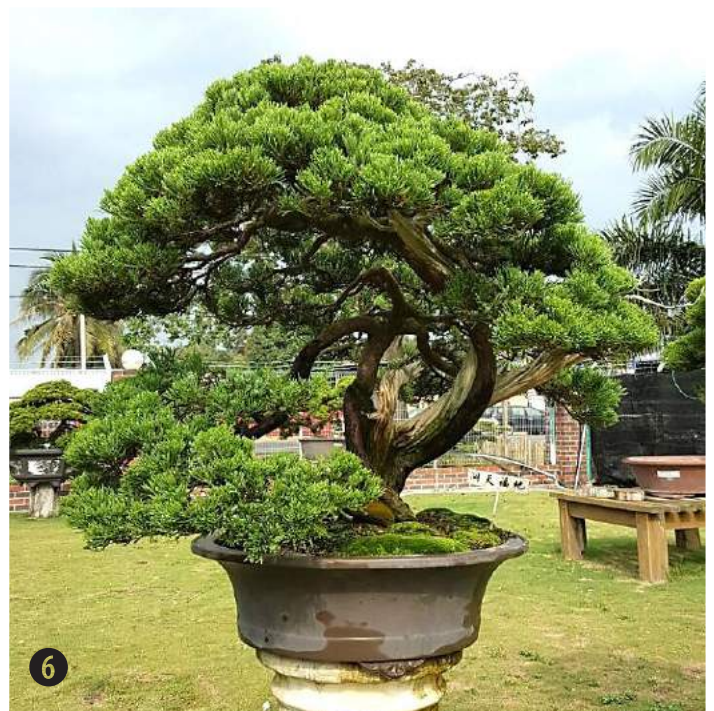
Middle; The cultivation area for Podocarpus Costalis and detail of a typical Podocarpus trunk (inset).

Bottom left and right; Before and after, Chee Peng Tan styles a courtyard Juniper.



Facing page: The process of designing a juniper bonsai. There is no time frame to cultivate a bonsai. In order to create an outstanding bonsai, sometimes it requires 5 to 10 years.





Top and middle rows; Four examples of Junipers cultivated and styled by Chee Peng Tan.



Bottom; Example of large courtyard trees where two or more Podocarpus trees are planted in same pot. The overall idea for these group plantings is to have a main tree and sub-tree(s). The main tree must be prominent. All must complementing each other. Adding stones and miniature figurines evokes the penjin style.





Top three photos; More examples of Chee Peng Tan's large courtyard trees using Podocarpus grown in his field. Bottom; Example of courtyard trees planted in the ground in a landscape design.



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## 2649 trees displayed in Kishkindha Moolika Bonsai Garden set a Guinness World Record!

By Avadhoota Datta Peetham, India

**S**ri Ganapathy Sachchidananda Swamiji achieved a Guinness World Record by displaying the largest number of Bonsai Trees. 2649 trees were displayed in Kishkindha Moolika Bonsai Garden of Avadhoota Datta Peetham, Mysore on December 21, 2016.

This was possible because of the participation and encouragement given during the recent BCI International Bonsai Conference held in December 2016 at Datta Peetham.

On seeing the exhibits and Swamiji's own collection on the opening day of convention, on 19th December 2016, some of the devotees all felt surprised to see such a large collection of Bonsai at Mysore. They suggested that the organizers number each tree and on the next day took trouble to photograph them and arranged to send it to Guinness

World Records Authority for the largest bonsai display. That is when the organizers invited others to exhibit trees and arranged the exhibition in Kishkindha Moolika Garden, which itself was an Herculean Effort.

The whole hearted co-operation received from teams of Bonsai Study Group members, their affiliated chapters and other clubs and individuals to put up the display in the open spaces, plus the sponsors exhibiting all their own collection in the Garden in one single premise of Avadhoota Datta Peetham, Mysore, on this occasion, made it possible to display a staggering 2,649 trees on December 21. As Guinness World Records says, "Officially Amazing!" 🌳



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

Information: Sean SC Huang

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**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:

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# Bonsai World Convention Mulhouse France



Bonsai Clubs International

From October 12 to 14, 2018

✚ French Bonsai Federation Convention (FFB)

✚ French Association of Suiseki Amateurs (AFAS)

✚ Third Edition of the **BONSAI EURO TOP 30**

From October 4 to 14

*folie'flore*



## Over 200 bonsai, 100 suiseki, exhibits and events

The most beautiful trees in Europe, the most beautiful ishitsuiki in France, the most beautiful olive trees in Spain, the most beautiful trees from the JEKER School, the most beautiful trees from the Albert KAHN Garden, exceptional forests, the best French suiseiki, the prestigious suiseiki collection from Gudrun and Willy BENZ, the French school of Ikebana Sogetsu, the kusamono of Othmar AUER.

## 12 international demonstrators and lecturers



Mitsuo Matsuda  
Japan



Budi Sulisty  
Indonesia



John Wang  
USA

and Dirk Dabringhausen et Gudrun Benz (Germany), Julian de Marco (Spain), Enzo Ferrari (Switzerland), Othmar Auer (Italy), Jean-Paul Polmans (Belgium), Soazic Le Franc, Jean-François Busquet and François Jeker (France)

## A large market of European traders

To reserve a stand :  
ottantonin@yahoo.fr

## Do you want to exhibit your trees ?

This is a unique opportunity to present your trees to an international audience. Using the address info@jeker-bonsai.fr, please send a photo of your tree alone and then a photo of you next to your tree, along with the tree size (height from the floor to the top of the tree in cm). In addition please send your full name, mailing address and email address and pot origin. The selection will be undertaken by an international jury.

You have two possibilities: either exhibit 10 days for the Bonsai Euro Top 30 and you will be granted an allowance and a pass to access all events, demonstrations and exhibit halls or otherwise exhibit simply during the three convention days and you will only be granted the pass.

**For more information and reservations**  
**world-bonsai-mulhouse.fr**

