

promoting
international friendship
through bonsai



bcii

Bonsai & Stone Appreciation

2018 Q1



Report on BCI 2017 Bonsai Convention, Taiwan:
22nd Hwa-Fong National Bonsai Exhibition and 14th Asia-
Pacific Bonsai and Viewing Stone Exhibition

Pioneering Excellence in American Bonsai:
The US National Bonsai Exhibition

XX° Congresso Nazionale, AIAS 2017, Cesano Maderno, Italy

Previews of the 2018 BCI International Convention in
Mulhouse, France

Annual National Meeting and Exhibition of
Bonsai-Club Germany and
the German Suiseki Society

For the Aroma of Wine:
2018 BCI Post Convention Tour
of Eastern France

In Training by Stephen Voss

Creating a Root Wood Stand

Take a Tree, Leave a Tree:
Yamadori and Reforestation in Quebec



Recipient of the BCI Excellence Award
for Bonsai; Zhong-Xiong Xu for his
Juniperus chinensis, 86 cm. tall.

www.joshuaroth.com

Bonsai Tools to Shape the Dream

As your experience with Bonsai grows, so does your need for higher quality tools. Joshua Roth offers a wide range of superior Japanese Bonsai Tools at competitive prices—for every level of interest—worldwide.

Our products are available through our extensive network of retail dealers—including several mail-order and Internet dealers.

We offer four grades of Joshua Roth brand of tools. Select the tools appropriate to your interest and needs:

- **Student/Novice:** Good Quality, basic tools for beginners at a fair price.
- **Intermediate:** A wider range of quality high carbon steel tools for the increased needs of more experienced enthusiasts.
- **Professional:** This very wide range presents superior quality and life for the serious Bonsaiist without an astronomical price.
- **Master:** Our Stainless Steel grade is of the very best quality available at any price. Easy clean-up, with the aesthetic feel of fine surgical instruments—the ultimate in lifetime Bonsai tools.

For those looking for tools at a lower price point than our Joshua Roth Japanese tools, we now also have the RYUGA brand of tools—offering a wide range of both stainless steel and carbon steel tools made in China.

Although we specialize in Bonsai Tools and supplies, we also offer quality tools for landscaping and nursery maintenance, as well as floral and gardening tasks. These product lines include our extremely popular GardenCut™ general purpose shears, and a selection of Japanese pull-technology saws.

For more information

visit www.joshuaroth.com or
e-mail bonsai@joshuaroth.com

Call 1-800-624-4635 today for a free catalog and
the name of a dealer near you.

Outside the US, phone 1-541-791-5312.

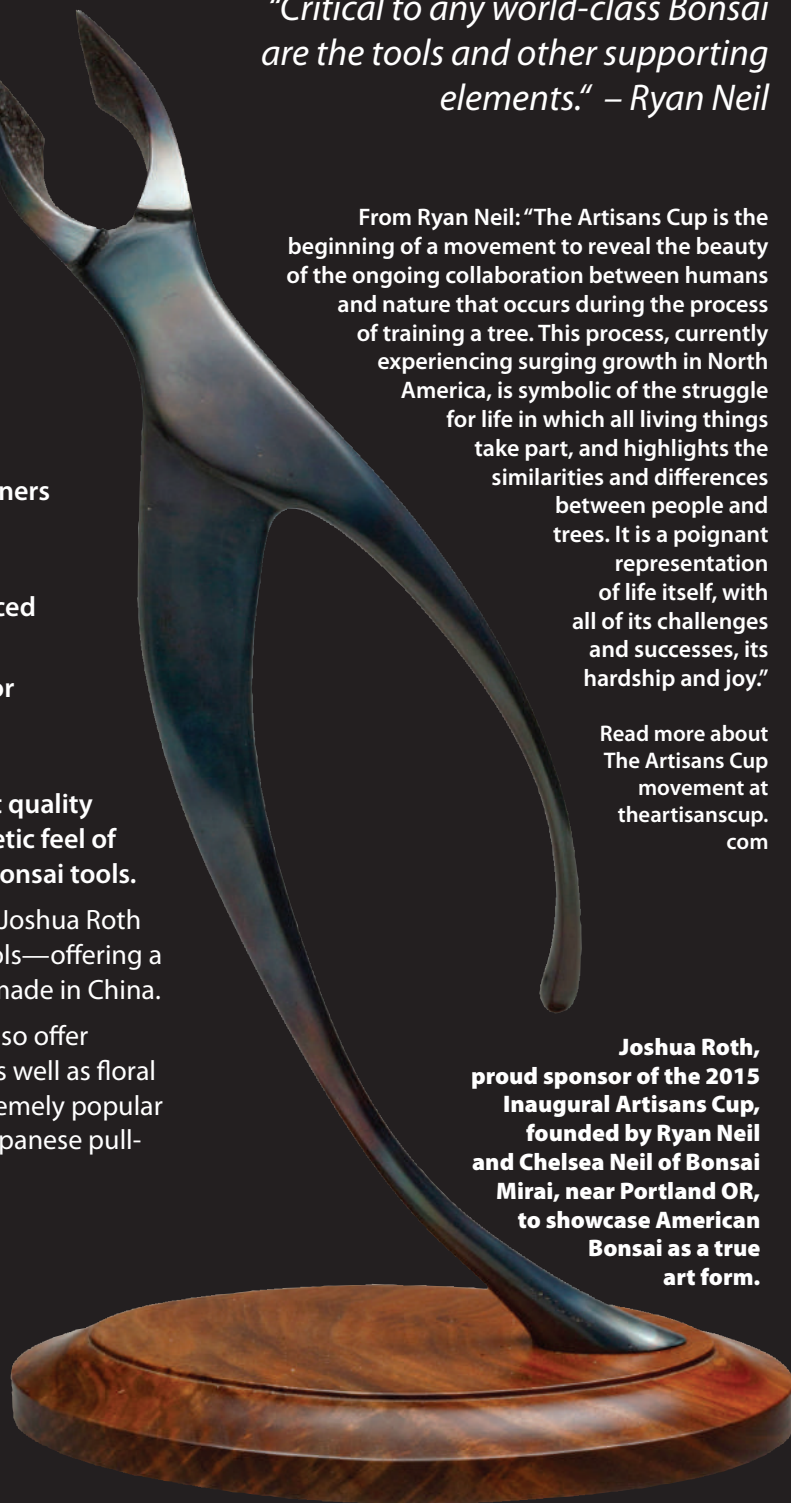
Fax: 1-541-791-5337

“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.”

Read more about
The Artisans Cup
movement at
theartisanscup.com

**Joshua Roth,
proud sponsor of the 2015
Inaugural Artisans Cup,
founded by Ryan Neil
and Chelsea Neil of Bonsai
Mirai, near Portland OR,
to showcase American
Bonsai as a true
art form.**



2015 Artisans Cup Trophy by Sculptor Rick Gregg, www.rickgreggstudio.com

JOSHUA ROTH
LIMITED

*Joshua Roth — where
artistic vision gains precision*
Providing Superior Service and Quality Tools
to the Bonsai Community Since 1980.

President's Message

As we enter a new year, we at BCI have some new services for BCI Members. We are introducing video to the BCI website. We have set up a new committee to implement this. The videos will be a combination of educational and how-to articles, information on shows and exhibitions from around the world. We are also setting up a BCI Youtube account. We have also linked the BCI Facebook page to the BCI website. Club listings have been updated with an interactive map. Please take a look and check your club contact information. If it is not listed or needs updating please let us know.

We are also looking at setting up a member's forum on the members' only area of the website. This will be available for members to seek advice and share knowledge. We will also have some expert guest moderators who will share their knowledge and advice. Some topics we have in mind are: Tropical Bonsai; stones and daiza; a pot expert who may be able to help identify your treasured pot; and species specialists, to name a few. We will keep you updated.

For those of you who attended the BCI Convention in Taiwan, I hope you all enjoyed this unique event. The problem most people had was that too much was happening, and we had to choose what to see and where to go. They had three venues running simultaneous events. The Convention also hosted the Hwa-Fong annual bonsai exhibition, which featured some of the best bonsai in Taiwan.

For me it was a great opportunity to catch up with friends from around the world and also make many new ones, especially several BCI members that I have only communicated with via e-mail or social media. The Exhibition and the demonstrations were first class. We celebrated BCI's 55th birthday with a five tier cake, dancing and a lot of fun. The post convention tour included a visit to a fabulous juniper growing nursery and a stone and wood exhibition. Not everyone can travel to International Conventions. We want to share the experience and hope you enjoy the report on the convention in this issue.

The BCI Board held our Annual Board Meeting prior to the convention and we welcome a new BCI Board member Enrique Castaño from Merida, Mexico.

Enrique may be new to the board but is not new to BCI. He is a long time supporter of BCI and a second generation BCI Board member. I first met him back in 2006 at BCI Convention in Guangzhou. We then travelled together through China for a post convention tour lead by then BCI President IC Su. Enrique's dad Guillermo was then a BCI board member. Enrique is a renowned author and International demonstrator. His book *Botany for Bonsai: The Science Behind the Art*, serves as a building block for Bonsai horticulture. He is currently a professor at the plant research centre in Mérida, Spain.

Also held in conjunction with the Taiwan Convention, was the first International Symposium on Bonsai, which was held at the National Museum of Natural Science in Taichung. The Symposium featured technical lectures, demonstrators and moderated discussions on many different topics from many different countries. Some very interesting topics were presented, a few examples being; "The stronger the Youth, the better future of Penjing," "A Comparative Study about Artistic Features of Chinese Penjing and Japanese Bonsai," "The Impact of climate on Bonsai care in Eastern Europe." Moshe Emergui reported on Israeli Bonsai. Michael Hagedorn reported on "Misinformation that Plagues the US Bonsai Community." BCI Director Min Hsuan Lo gave a presentation on "Learning from Nature: Advanced Techniques on Ficus microcarpa Bonsai Creation."

Various moderators also hosted several oral sessions over the three days. I was honoured to be invited to give a presentation on Bonsai Clubs International at this inaugural event.

The Malaysia Exhibition and Friendship Tour, 2018, is fast approaching. They have offered more options with or without accommodation. Please visit their website for more details: www.bonsaistone.com.my.

Our main event in 2018, is the BCI Convention in Mulhouse, France, followed by an optional BCI Tour of Eastern France "For the Aroma of Wine." Peggy, owner of Jimmys Tours, who has hosted all of the BCI Tours in China and Inner Mongolia, has put together this unique tour with the help of BCI Vice President Helen Su, who has travelled this area many times and is a wine importer and connoisseur.



Our main event in 2018, is the BCI Convention in Mulhouse, France, followed by an optional BCI Tour of Eastern France "For the Aroma of Wine."

You can see more about these activities in this issue, or visit the BCI Mulhouse Convention website: www.world-bonsai-mulhouse.fr.

Tour registration and contact information will be available on the BCI website: www.bonsai-bci.com/aromaofwine.

For more information please contact myself: president@bonsai-bci.com or BCI Vice President and Convention Committee Chair, Helen Su: bcivp@bonsai-bci.com

I hope to see you at one of these events. 🌳

Cheers from Down Under,
Glenis Bebb

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

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

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

For more information contact:

Glenis Bebb, president@bonsai-bci.com



MESSAGE FROM THE EDITOR

The feature article in this issue is a report on the 2017 BCI International Convention in Taiwan. The theme expressed before the event—“Explore the Beauty & Culture of Taiwan”—was an understatement. For those who have never visited Taiwan, words alone could not have prepared them for the experience. Conference Chairman Tsang-Shing Chen and his organizing committees, volunteers and supporters, delivered a convention of amazing scope. Bonsai was first introduced to Taiwan during the period of Japanese colonization over a hundred years ago, but it was in the '80s and in the '90s that bonsai masters there created and established a distinctive Taiwanese character in their bonsai. This conference was proof that bonsai is a massive industry in Taiwan and its artists and trees are second to none. Added to this were spectacular banquets, beautiful gardens and museums, stimulating lectures, generous and gracious hosts, and the result was a world-class convention. The only quandary was that no one could attend every single event. Luckily, many BCI Directors were in attendance and contributed to this report. Some wrote articles or contributed photographs, others did both, and some, provided their comments and observations. Thanks to everyone's efforts, we offer a comprehensive snapshot of the conference. We also received more photos than we could print, so, over the next few weeks, look for them on the BCI website.

With wonderful memories of the 2017 BCI Conference still fresh in our minds, we now eagerly anticipate the 2018 conference in France. Organizer François Jeker introduces us to some of the featured artists that will be demonstrating there. As well, we publish the first details of the Post Convention Tour of Eastern France, organized by BCI.

Gudrun Benz offers us two more reports. The first is from Cesano Maderno, Italy, that hosted the 20th AIAS National Congress on Suiseki. A sure sign that stone collecting is popular in this country. The second is from Hameln, Germany, the setting of the tale of the Pied Piper, where the Annual National Meeting and Exhibition of Bonsai-Club Germany and the German Suiseki Society took place.

Michael Collins McIntyre recently came across a beautiful book by photographer Stephen Voss. Michael was so impressed by the photographs that he looked into how it came to be, and discovered that it takes a bonsai community to publish a book.

Bonsai artist Lindsay Bebb, comfortable working in three dimensions, whether it's a bonsai tree or a super-hard piece of wood, offers us a step-by-step article on making a Root Wood Stand.

In Quebec, bonsai enthusiasts have found a degree of harmony with the sometimes controversial practise of collecting trees from fragile environments. Why not plant a few trees when collecting yamadori? 🌳

—Joe Grande, Canada (editor@bonsai-bci.com)

MISSION STATEMENT

BONSAI CLUBS INTERNATIONAL

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

EXECUTIVE COMMITTEE

Glenis Bebb, President
Queensland, Australia
president@bonsai-bci.com

Helen Su, 1st Vice President
Taiwan, R.O.C.
bcivp@bonsai-bci.com

Nikunj Parekh, 2nd Vice President
Mumbai, India
nikunjyo@gmail.com

David DeGroot, Secretary
Washington, USA
degroot@comcast.net

Roger Snipes, Treasurer
Washington, USA
treasurer@bonsai-bci.com

DIRECTORS

Massimo Bandera, Italy
mb@massimobandera.it

Gudrun Benz, Germany
Benz-W@t-online.de

Sujata Bhat, India
sbhat@hotmail.com

Enrique Castaño, Mexico
ecs7768@yahoo.com

Vic Ceballos, Philippines
chilloutprof@yahoo.com

Chen Chan, China
chairman@pck.com.cn

Les Dowdell, Canada
hokkoku@telusplanet.net

Min Hsuan Lo, Taiwan
bonsailo@mail2000.com.tw

Frank Mihalic, USA
mihalicf@yahoo.com

Ing Suan Ng, Malaysia
isng1818@gmail.com

Budi Sulistyono, Indonesia
budisulistyo22@gmail.com

BCI BUSINESS OFFICE

Larry Stephan, Business Manager
PO Box 639, Prospect Heights,
IL 60070-0639, USA
office@bonsai-bci.com

WEB SITE MAINTENANCE

Bonnie Moore, Canada
neveryonas@shaw.ca

WEB SITE EDITOR

Joe Grande, Canada
editor@bonsai-bci.com

TO JOIN BCI OR RENEW YOUR MEMBERSHIP

New members, go to www.bonsai-bci.com and click on “Join BCI Today” button. Renewing members, log in to your account and go to [Manage My Profile/Renew My Membership](#).



Join or Renew Online, by Phone, by E-mail or by Mail.

www.bonsai-bci.com,
office@bonsai-bci.com,
phone 847-612-5133,

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

EDITOR

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

MAGAZINE ADVERTISING

Please visit www.bonsai-bci.com/advertise or contact the editor or the BCI Business Office.

CONTRIBUTING EDITORS

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

“BCI,” “Bonsai Clubs International” and *Bonsai & Stone Appreciation Magazine* are trademarks of Bonsai Clubs International, Inc., © 2018 BCI (All Rights Reserved). Editorial materials contained in this publication do not necessarily reflect the views of *Bonsai & Stone Appreciation Magazine*, its publishers, editors or the Executive Board of Bonsai Clubs International. Neither BCI nor any person acting on its behalf may be held responsible for the use which may be made of the information contained therein. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form, or by any means—electronic, mechanical, photocopying, recording or otherwise—without permission in writing from the Editor.

Bonsai & Stone Appreciation Magazine (ISSN 1068-6193 USPS 901-680) is published quarterly by Bonsai Clubs International, Inc., at PO Box 639, Prospect Heights, IL 60070-0639, USA, and is sent to its members. Annual membership dues include a 1-year subscription to the Magazine. Back issues are available from our business office. Periodical postage is paid at Prospect Heights, IL, the USA, and additional mailing offices. This issue is printed in U.S.A. Postmaster: send address changes to *Bonsai & Stone Appreciation Magazine*, PO Box 639, Prospect Heights, IL 60070-0639, USA.

Advertising, Editorial Policy and Deadlines:

For advertising space or rates, please e-mail advertising representatives listed above.

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

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

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

PUBLISHING SCHEDULE

Issue	Month	Closing Date
Q1	J/F/M	November 1
Q2	A/M/J	February 1
Q3	J/A/S	May 1
Q4	O/N/D	August 1



Bonsai & Stone Appreciation

VOLUME 57 NUMBER 1

JANUARY/FEBRUARY/MARCH

inside Q1 2018

EXHIBITS AND CONVENTIONS

- 4** BCI 2017 Bonsai Convention, Taiwan: 22nd Hwa-Fong National Bonsai Exhibition and 14th Asia-Pacific Bonsai and Viewing Stone Exhibition
- 7** Demonstrations at Xizhou Park, By Sujata Bhat, India
- 10** Chengmei Culture Park, By Gudrun Benz, Germany
- 12** 2017 International Symposium on Bonsai, By Joe Grande, Canada
- 16** The BCI Excellence Award, By Budi Sulisty, Indonesia
- 16** Bonsai and Stone Exhibits at Xizhou Park, By Gudrun Benz, Germany
- 22** Farewell Dinner, By Vic Ceballos, Philippines
- 23** Post-Convention Tour of Taiwan, By Gudrun Benz, Germany
- 32** Pioneering Excellence in American Bonsai: The US National Bonsai Exhibition By Marc Arpag, USA
- 42** Stones & Frescos: XX° Congresso Nazionale, AIAS 2017, Cesano Maderno, Italy By Gudrun Benz, Germany
- 46** Previews of the 2018 BCI International Convention in Mulhouse, France By François Jeker, France
- 58** Once Upon a Time in Hameln: Annual National Meeting and Exhibition of Bonsai-Club Germany and the German Suiseki Society By Gudrun Benz, Germany

TOURS

- 50** For the Aroma of Wine: 2018 BCI Post Convention Tour of Eastern France

BOOKS

- 24** Are they meditations? Comments on *In Training* by Stephen Voss By Michael Collins McIntyre, Canada

ARTICLES

- 39** Creating a Root Wood Stand By Lindsay Bebb, Australia
- 54** Take a Tree, Leave a Tree: Yamadori and Reforestation in Quebec By Jacinthe Auger, Canada

NEWS

- 66** BCI Instructor Program • BCI China; Presentation of Instructor Certificates • Presentation of Instructor Certificates in Taiwan and a Birthday Party • Million Dollar Tree Wins at Taikan-ten 2018

ON OUR COVER: The BCI Excellence Award for Bonsai was given to Zhong-Xiong Xu for his *Juniperus chinensis*, 86 cm tall. The tree was on exhibit at the 22nd Hwa-Fong National Bonsai Exhibition in Taiwan and BCI International Convention, where it also received a Superior category award.

BCI 2017 Bonsai Convention

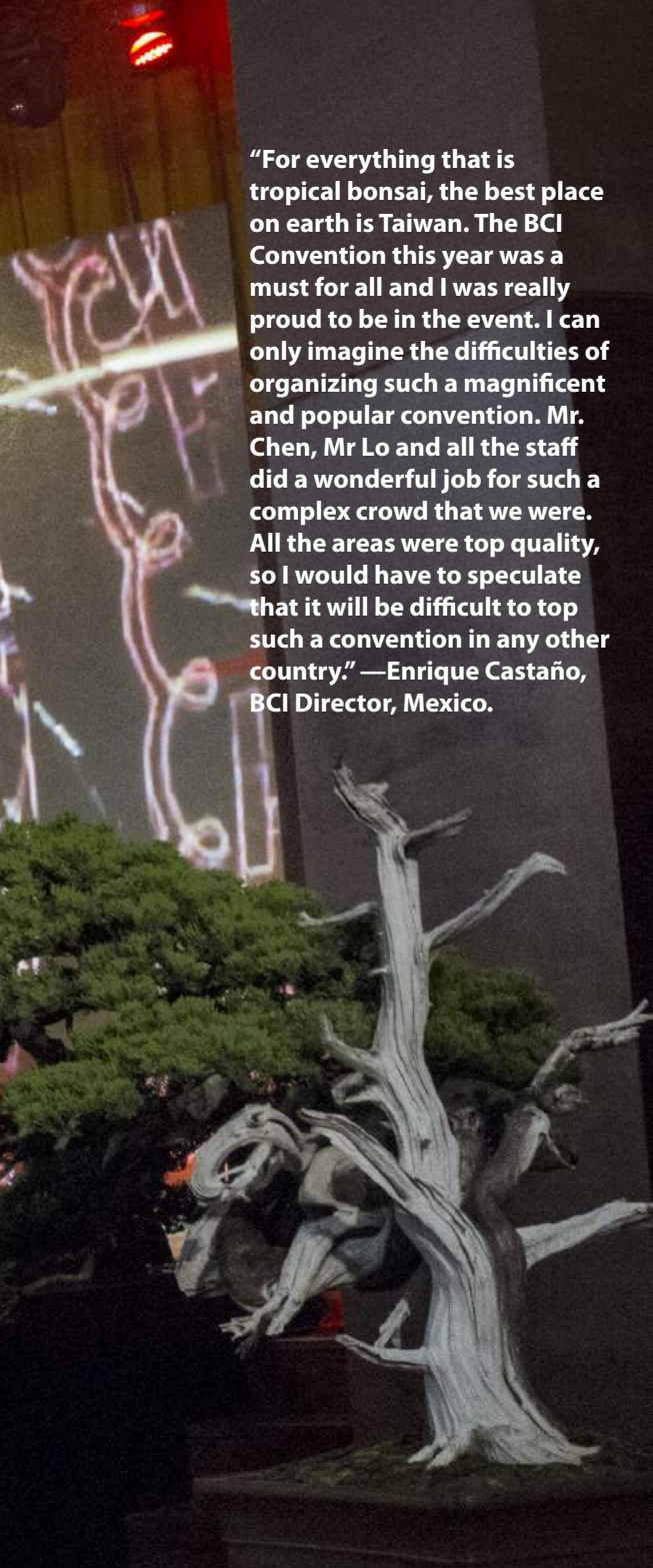
Xizhou Park,
Changhua County, Taiwan

22nd Hwa-Fong National
Bonsai Exhibition and
14th Asia-Pacific Bonsai
and Viewing Stone Exhibition

Photographs courtesy Gudrun Benz, Sujata Bhat,
Les Dowdell, Budi Sulisty, Min Hsuan Lo, Enrique
Castaño, and Joe Grande



“For everything that is tropical bonsai, the best place on earth is Taiwan. The BCI Convention this year was a must for all and I was really proud to be in the event. I can only imagine the difficulties of organizing such a magnificent and popular convention. Mr. Chen, Mr Lo and all the staff did a wonderful job for such a complex crowd that we were. All the areas were top quality, so I would have to speculate that it will be difficult to top such a convention in any other country.” —Enrique Castaño, BCI Director, Mexico.



Left to right, row one; Mr. Tsang-Shing Chen, Chairman of the Organizing Committee of BCI 2017; Ambassador Xi-Zeng Song, Representative of the Ministry of Foreign Affairs; Ms. Glenis Bebb, President of BCI.

Left to right, row two; Mr. Paiman Mak, Honored Founding President of ASPAC Bonsai Association; Mr. Po-Sung Hsueh, President of the National Bonsai Association of Taiwan (NBAT), Mr. Chu-Hsun Kuo, President of MinDou University.

Top right; Dignitaries officially open the convention.

Middle and bottom; The main exhibition hall at Xizhou Park, the welcoming tree is a very well-known tree in an amazing display. The tree is a *Podocarpus macrophyllus* standing 76 cm tall. It is in the collection of Chin-Tsun Chiang, a founder and 1st president of the National Bonsai Association of Taiwan.

On November 4, on behalf of the preparatory and executives committees of the 2017 Bonsai Clubs International (BCI) Convention and the Asia-Pacific (ASPAC) Bonsai and Suiseki Convention and Exhibition, Mr. Tsang-Shing Chen, Chairman, welcomed friends from BCI and ASPAC, as well as bonsai- and suiseki-loving collectors and artists from afar, to this epic convention and the 22nd Hwa-Fong National Bonsai Exhibition.

The occasion, marking the 55th anniversary of the founding of BCI, was celebrated by representatives from over 58 countries. The conference showcased over 500 bonsai and suiseki of exceptional quality. Organizers lined up 21 acclaimed bonsai masters from around the world and five Taiwanese bonsai masters to provide demonstrations. They also invited German stone collector, Gudrun Benz to



lecture on Suiseki. These artists and lecturers shared their techniques and experiences, as well as their love of bonsai and viewing stones with very large and appreciative audiences.

Mr. Chen and his team also arranged the 2017 International Symposium on Bonsai at the National Museum of Natural Science in Taichung during the conference period. Experts and international representatives from Taiwan, China, Japan, India, Italy, Israel, Philippines, Poland and USA, discussed everything from myths plaguing bonsai practice in North America, to the state of bonsai culture in various countries, to Bonsai Technology, Genetic Diversity and Bonsai Application and Development.

A large bonsai and ceramic pot exhibit in the museum's courtyard and demonstrations in its entrance hall further engaged visitors at this stimulating event.

Other highlights of the convention included visits to the Wangjing Art Garden, Chuanshi Garden, Chengmei Culture Park, and the Lungsheng Petrified Wood Museum. Along with sumptuous lunches, these were stops on the 90-minute trip from home base in Taichung, to Xizhou Park, the venue for the bonsai and stone exhibits.

The event was logistically challenging. Simultaneous programming and far-flung venues made it impossible to attend every event. For anyone wishing to take a break from the long, daily bus ride, the Bonsai Symposium was a short 10-minute walk from the Splendor Hotel.

The famous showman PT Barnum said, "Always leave them wanting more." This is what this convention accomplished in great measure for what we saw was full of "wow" moments and what we did not see will draw us back to Taiwan one day to experience more of its outstanding bonsai, stones and culture.

Following are reports by BCI directors on the diverse offerings of this king-size convention its exhibits and events. 🌳



"Planning of such a convention is a herculean task that was successful due to efforts put in by Mr. Tsang-Shing Chen, his Taiwanese team and Bonsai Clubs International."—Nikunj Parekh, BCI 2nd Vice President, India



Demonstrations at Xizhou Park

By Sujata Bhat, India

Bonsai demonstrations by twenty-five world renowned bonsai artists were conducted at three separate venues. Eighteen of these were held at the main venue, Xizhou Park, which also hosted the Hwa-Fong Bonsai Exhibition. Three to four demonstrations were held at a time on a huge stage set up next to the main bonsai exhibition. BCI Director Mr. Min-Hsuan Lo coordinated the demonstrations with such precision and meticulous planning that the events went off smoothly and successfully. The starting material provided to the demonstrators was of exceptionally high quality.

On the first day, the 4th of November, right after the grand opening ceremony, three Taiwanese bonsai artists presented their demos at Xizhou Park. Mr. Chung Hong Lee worked on a beautiful Juniper with a contorted trunk-line sporting a lot of deadwood. He also displayed a beautifully drawn sketch of what his future tree would look like. Mr. Jian Liang Chen demonstrated on a tall Juniper while Mr. Zi-Jing Yan created a rugged seascape with Juniper trees which also included a large driftwood, stones and sand.

The morning session on 5th November saw three simultaneous demonstrations by international artists. Mr. Takashi Sakurai, a young artist from Japan worked on a Juniper, tilting it at an angle to create a semi-cascade. Alongside Mr. Sakurai was the well-known Spanish Bonsai expert Mr. David Benavente who is known for his aesthetic styling of trees. Mr. Benavente worked on a *Juniperus chinensis*, skillfully pruning, wiring and placing branches of the juniper which ultimately acquired a very feminine natural look with a slender, curvy trunk and long jins. Mr. Bill Valavanis from U.S.A. worked on great Japanese Black Pine. After some needle plucking, thinning and wiring the final bonsai turned out really good.

The afternoon session had four demonstrators on stage. There was Prof. Vic Ceballos, a BCI Director from the Philippines. He had a very challenging, mature, root-over-rock *Premna microphylla* to work with that had numerous crisscrossing branches. The tree



Top left and right; Three to four demonstrations were held at a time on a huge stage set up next to the main bonsai exhibition.

Right column, top to bottom; Mr. Chung Hong Lee worked on a beautiful Juniper with a contorted trunk-line sporting a lot of deadwood. He also displayed a beautifully drawn sketch of what his future tree would look like.



Mr. Jian-Liang Chen (left) demonstrated on a tall Juniper. BCI Director Mr. Min-Hsuan Lo (right) coordinated the many demonstrations with precision.

Zi-Jing Yan created a rugged seascape with Juniper trees which also included a large driftwood, stones and sand.



turned out really well after some intense pruning and wiring. Mr. José Luis Rodriguez from Puerto Rico had a beautiful cascading bougainvillea to work on and created an excellent final tree. Mr. Václav Novák from the Czech Republic worked on a Juniper and created an excellent piece of Bonsai. Mr. Budi Sulistyo, a BCI Director from Indonesia, is well-known for his



Top left and inset; Mr. Takashi Sakurai, a young artist from Japan worked on a Juniper, tilting it at an angle to create a semi-cascade. Andrew Lo, Min Hsuan Lo's son, provided simultaneous translation in Japanese, English and Chinese. He also was Mr. Sakurai's styling assistant.

Top right; Spanish Bonsai expert Mr. David Benavente worked on a *Juniperus chinensis*, skillfully pruning, wiring and placing branches of the juniper

Middle left; Mr. Bill Valavanis from U.S.A. worked on great Japanese Black Pine.

Middle right; Mr. Budi Sulisty, a BCI Director from Indonesia had a massive *Ficus microcarpa* to work on.

Bottom left; Vic Ceballos, had a very challenging, mature, root-over-rock *Premna microphylla* to work with that had numerous crisscrossing branches.

Bottom right; Mr. José Luis Rodriguez from Puerto Rico had a beautiful cascading bougainvillea to work on and created an excellent final tree.



expertise in tropical bonsai. He had a massive *Ficus microcarpa* to work on. After defoliating the tree, he pruned the branches while maintaining the natural character of the original tree. This tree will ultimately be a masterpiece.

On the morning of 6th November there were four different demonstrations again by international bonsai experts. There was an excellent demonstration of a saikei by Mr. Nikunj and Mrs. Jyoti Parekh from India. Mr. Nikunj Parekh is the second Vice-President

of BCI and the couple from India are renowned for their saikei creation. Their saikei consisted of a well-shaped *Streblus asper* as the main tree accompanying a large single piece of stone as the main feature of the landscape. Smaller *Premna microphylla* were used as secondary supporting trees along with smaller pieces of rock. Ground cover was used as embellishments to create a stunning landscape. The final composition was a perfect harmony between the trees and rocks. Another landscape containing two well developed bougainvillea trees was created by Mr. Chuangang Liu from China. The placement of the two trees to create a harmonious composition was noteworthy. Mr. Carlos Tramujas from Brazil worked on a Juniper while Michael Siow from Malaysia worked on a huge *Ficus pedunculosa*. He and his team from Malaysia changed



Left to right, top to bottom;
Mr. Václav Novák (with hat)
from the Czech Republic
created an excellent Juniper.

Mr. Nikunj and Mrs. Jyoti
Parekh from India created a
beautiful saikei with trees and
stones.

Another landscape containing
two bougainvillea trees was
created by Mr. Chuangang Liu
from China.

Mr. Carlos Tramujas from Brazil
worked on a Juniper.



the angle of the tree while placing the tree in a new container, to create a cascading style bonsai.

In the afternoon Mr. Hsiao-Feng Wu from Argentina demonstrated on a gigantic *Ficus microcarpa*. After defoliation, the smaller branches were wired into position creating the skeleton of a truly wonderful bonsai. Prof. Enrique Castaño from Mexico and a BCI Board member demonstrated on a *Juniperus chinensis*. The final creation was a beautiful amalgamation of deadwood and perfectly positioned foliage mass. Mr. Jian-Chang Wu (Taiwan) worked on a massive Pine creating a masterpiece in a semi-cascade style while Mr. Yuan-Fa Zhuang (Taiwan) worked on a multi-trunked Pine.

All the demonstrations were witnessed by a large audience and were very informative and interesting. 🌳



Michael Siow and his team
changed the angle of the
tree while placing the tree in
a new container, to create a
cascading style bonsai.

Mr. Hsiao-Feng Wu
demonstrated on a gigantic
Ficus microcarpa. After
defoliation, the smaller
branches were wired into
position creating the skeleton
of a truly wonderful bonsai.

Enrique Castaño from Mexico
demonstrated on a *Juniperus
chinensis*.



Top; Chengmei Culture Park, one of the convention venues that hosted demonstrations, workshops and exhibits, is a beautiful park in Yongjing Township, Changhua County, with wonderful gardens that feature impressive bonsai and an enchanting landscape.

Middle left and right; Nacho Marin, from Venezuela created an elegant composition with his demonstration tree.

Seok Yu Kim from Korea and his team make dramatic changes to their demo tree.

Lower middle, left and right; Carved and polished Hualien rhodonite, 46 x 33 x 5 cm. Collection of Rong Hua Zhong.

Gudrun Benz, BCI director and Helen Su, BCI 1st Vice President who translated for Gudrun at her lecture on Suiseki.

Bottom; View of suiseki exhibit at Chengmei Culture Park.



Demonstrations and Exhibits at Chengmei Culture Park

By Gudrun Benz, Germany

One of the four venues of BCI 2017 convention in Taiwan was the Chengmei Culture Park, Changhua, about an hour's drive from our hotel in Taichung. It is a kind of museum which was brought into being by a private foundation. It consists of several buildings, partly in traditional Taiwanese style, and a park in Japanese style. The welcoming center, a modern building, is reserved for education, equipped with a stage, benches for the audience, a space for small exhibitions and a café. Guided tours throughout the building and the garden with many old trees were offered to the large number of visitors that come on weekends.

The bonsai demonstrations by Nacho Marin (Venezuela), Darrieux Laurent (France) and Seok Ju Kim (Korea) as well as my power point presentation about Suiseki were conducted on Saturday and Sunday, November 4 and 5. I was surprised that the audience



consisted only of Taiwanese people. Fortunately, Helen Su helped me with translation into Chinese in a masterly fashion.

An excellent small Suiseki exhibition was set-up in the main building and a beautiful bonsai exhibition outside surrounded a pond within the park. The exhibition with 85 finest bonsai and Suiseki lasted from November 4 to 26. The bonsai were mainly *Juniperus chinensis* and pines. Others were mostly sub tropical specimens that included eye-catching bougainvillea in full blossom. 🌳

Top; Taiwan is famous for its "Rose stones," highly polished rhodonite.

Middle; Bougainvillea in full blossom displayed inside together with the stones.

Bottom; A root over rock *Ficus microcarpa* in outdoor bonsai display surrounding a pond.



It's Not Just Trees

Board of Directors Meeting and the Annual General Meeting

By Les Dowdell, Canada

When you go to a BCI convention, try to get totally immersed in the experience. Attend the opening and closing banquets, watch as many demonstrations as possible, meet old and new friends, buy some new tools, and revel in the exhibition of the many bonsai on display.

However, behind the scenes, there are pleasures available to a select few. These special people are the members of the BCI Board of Directors, volunteers who travel at their own expense to help manage BCI. The added pleasures are attendance at the Board of Directors Meeting and the Annual General Meeting. You would be correct in assuming that BCI Directors are expected to attend the first of these two meetings. At the latest meeting held in Taiwan, ten (10) directors and our magazine editor conducted BCI business. Reports from the Executive members (President, Business Manager, Financial officer, etc.) and committee chairpersons (Education, Membership, Magazine) were given. Other items discussed included upcoming conventions in France in 2018, China in 2019 and USA in 2020, and revisions to the BCI By-Laws and Policy and Procedures Manual. These last two documents help BCI run smoothly.

The BCI AGM was attended by eleven (11) people. The results of the Board of Directors Meeting were passed on to the attendees and a general discussion of the information and the conference was held. This was a short meeting that lasted approximately half an hour. Hopefully there will be a good attendance by BCI members at the next conference in Mulhouse, France next year.

The next time you get to a BCI convention and wander through the exhibit and wish you could grow great bonsai, remember that there are Directors sequestered in a room helping BCI run smoothly. 🌳

Left to right, front row: Helen Su, 1st Vice President; Gudrun Benz, Director; Glenis Bebb, President; Sujata Bhat, Director.

Back row, left to right: Budi Sulisty, Director; Vic Ceballos, Director; Joe Grande, Editor; Les Dowdell, Director; Nikunj Parekh, 2nd Vice President.



Top: View of bonsai exhibit and pot exhibit at the National Museum of Natural Science's Oval Plaza.

Middle left: Left to right: Dr. Giorgio Prosdocimi Gianquinto, Chairman, International Society for Horticultural Science Commission on Landscape and Urban Horticulture; Dr. Hsueh-Shih Lin, Chairman, Taiwan Society for Horticultural Science and Director, Taichung District Agricultural Research and Extension Station; Dr. Sheng-Chung Huang, Taiwan Plant Conservation Foundation; and Dr. Hsin-Fu Yen, Associate Researcher, National Museum of Natural Science.



Middle right: Min-Hsuan Lo delivering his Oral Session presentation on his research on developing Ficus in the form evocative of the Banyan at the National Cheng Kung University grounds.



2017 International Symposium on Bonsai

By Joe Grande, Canada

For convention participants curious about the scientific process in bonsai, a short and pleasant ten-minute walk from the Splendor Hotel through downtown Taichung and the park-like grounds of the National Museum of Natural Science, led to a very special part of the conference, the 2017 International Symposium on Bonsai. In their welcome

“One of the great successes in Taiwan is that good bonsai can be created in 10 to 15 years if there is sufficient knowledge, know-how and proper materials. The work is carried out by specialists in several stages. Some start the cuttings for the first stage of development, followed by others that cultivate the trees for fast growth and increase thickness. In a third stage, the trees are grown as prebonsai to remove scars or improve primary and secondary branch structure. All this, before they reach the final stage to become bonsai. To achieve this fast and efficient progress, each group uses specific substrates, water amount, particular fertilization regimes and proper space. In most other places, bonsai people try to make all stages from beginning to the end, and this is not so efficient, as we tend to use more of a general mix for all. This results in a reduced growth and overall development that can have a significant delay up to 10 times slower progress. Excellent bonsai like those in the exhibit show additional character that develops slowly over time. The exhibition showed trees with more than 50 years of work.”
—Enrique Castaño, Mexico.

letter, the organizing committee explained their motive for the symposium: To promote horticultural bonsai science, as well as facilitate an exchange of knowledge on a global scale. Home to a large and ever growing bonsai industry, Taiwan has all the resources and personnel to host such an event. The organizing and scientific committees included representatives of the Taiwan Society for Horticultural Science; The National Museum of Natural Science; the National Bonsai Association of Taiwan; Horticulture and Landscape Department, National Taiwan University; Taiwan Plant Conservation Foundation; Department of Science and Technology, Council of Agriculture; and the International Society for Horticultural Science.

They invited researchers, technicians and bonsai artists from all over the world to participate in a three-day symposium. The event was held at the National Museum of Natural Science, in Taichung, a modern facility with state-of-the-art lecture theatre, a large, Oval Plaza ringed with a portico—a perfect place for a bonsai exhibit—and a large main entrance hall where the live demonstrations were held.

On the morning of November 5, the symposium started with keynote speeches on *The Impact of Climate on Bonsai Care in Eastern Europe* and *A Comparative Study of the Artistic Features of Chinese Penjing and Japanese Bonsai*. At the same time, the big entrance hall hosted two demonstrations that lasted all morning and one demonstration in the afternoon.

After lunch, we heard country reports about the state of bonsai in the USA, Israel, Taiwan, Singapore, India and Japan. The report on Israel by Moshe Emergui was fascinating. Did you know that tree planting is a national passion in Israel? Moshe explained that



Left column, top to bottom;
Moshe Emergui, Israeli
bonsai artist demonstrates
on a massive fig grown in the
archetypal Taiwan form.

A member of the audience,
Kim Rochelle-Brown,
volunteered to help Moshe
and his assistant apply wire to
the branches.

Major pruning and wiring
turned the tree into a beautiful
bonsai.



Right column, top to bottom;
Lindsay Bebb was given a
Juniperus chinensis,
professionally-grown material
that looks like it was collected
from nature.

Lindsay reoriented the
inclination of the trunk,
selected branches for his
design and pruned away
unwanted foliar mass.

Lindsay is joined by Glenis
Bebb, who is wiring the
branches for Lindsay to set.
The finished tree, at least for
the time being.



Israel is the only country in the world to enter the twenty-first century with an increase in the number of trees in its territory. On a mission to green the desert, Israel is a leader in agricultural innovations from large scale desalinization plants that turn sea water into life-giving fresh water, to drip irrigation systems that make efficient use of this valuable resource. We learned that Israeli bonsai clubs and the Jerusalem Botanical Gardens are avidly promoting bonsai. Bonsai theory and practical application is led by local bonsai club artists and international artists that





During his pruning process on this black pine, Michael Hagedorn explained his styling process in detail and provided a lot of information on this species and how to work with it.

conduct demonstrations and workshops. A favorite species for bonsai in Israel are Olive trees, which can be as old as four thousand years. Moshe has hundreds of olive trees in development. He showed photos of some of his prize specimens, very old trees that were rescued from a fire.

Michael Hagedorn's country report focused on misinformation about bonsai practice that persists in the USA. Early bonsai pioneers in the US developed styles and approaches that were very different from what was practiced in Japan. Later as Americans who studied bonsai in Japan, disseminated their knowledge in the US, two camps emerged. One holds on to the self-created knowledge in the US, the other takes its lead directly from Japan. Some of this misinformation is technical, some is aesthetic. He explained that misinformation is tenacious and takes a long time to dispel. His long list of myths includes the erroneous belief that junipers need constant pinching throughout their growing season, a practice that could actually kill them. Another myth that comes from the gardening and forestry world, is that water drops burn leaves in the sun. He reported that a Scandinavian research team recently disproved this belief. Michael's list of myths was all too familiar to members of the audience from Australia, who admitted that bonsai down under also suffers from some of the same misconceptions. Ditto for bonsai in Canada.

In his country report, Twang-Keng Boh chronicled bonsai history in Singapore and emphasized the importance of bonsai as a spiritual necessity of life, particularly for residents in steel and cement environments.

One of the four invited speeches was delivered by Professor Amy Liang, a key figure in Taiwanese bonsai, who focused of the artistic qualities of bonsai art, drawing comparisons of bonsai creation to a three-dimensional painting and to wordless poetry.

The Symposium presented six oral sessions that were very technical. In the first one, Min-Hsuan Lo, BCI Director and major contributor to bonsai innovation in Taiwan, reported on the history of *Ficus microcarpa* bonsai in his country, the general traits that define the early stages of creation and development of the present forms. He talked about how the inspiration for the Taiwanese style of ficus came from an exceptional tree,

the Banyan at the National Cheng Kung University grounds. He outlined the five stages of Ficus creation and the techniques required to reproduce this form in bonsai, as well as the role of Chinese patining and calligraphy in his design process.

Outside the lecture hall, fourteen large posters with text, progressive photos, charts and illustrations, could be studied by the participants. These were presented to the audience at the Poster Presentations on the final day of the Symposium. Some of the research information presented for peer-review included *Flowering Control Techniques for Bougainvillea*; *Cultivation Management and Prediction of Flowering in Potted Azaleas*; *Effect of Pruning Degree on Shoot Growth and Flowering of Guava*; and *Application of Horticulture and Music Therapy for Dementia in Elderly People*, to name a few.

The Symposium was well attended, mostly by young people, as were the demonstrations which were concurrent with the speeches and presentations. Demonstrators Lindsay Bebb, Australia, Moshe Emergui, Israel, and Michael Hagedorn, USA, provided insights and expertise as they demonstrated their techniques, knowledge and creativity on some top-quality specimens; a Juniper, a Ficus and a Black pine. The audience ranged from a core group of about 50, who watched from start to finish, to several hundred when the crowd would swell at peak times. It was an intimate atmosphere where the demonstrators could easily interact with their audience, which they did. In fact, one participant from Australia, Kim Rochelle-Brown, jumped in to help Moshe Emergui and his assistant. Her task was to help wire a fig, grown and trained in the Taiwanese form which needed a lot of detailed work in the short time allowed for the demo.

Lindsay Bebb's demonstration tree, a *Juniperus chinensis* with remarkable movement in the trunk, deadwood, jins and copious foliage, needed a lot of refinement. Working with borrowed tools, Lindsay methodically and calmly pruned the tree into a manageable form, while he described the choices he was making, and how they would affect the final composition. When it came time to wire the unruly branches, Lindsay was offered help, which he politely refused, saying he would wait for his wife, Glenis Bebb,

Lindsay Bebb, Australia, Michael Hagedorn, USA and Moshe Emergui, Israel, provided insights as they demonstrated their techniques, knowledge and creativity on some top-quality specimens: a Juniper, a Ficus and a Black pine.

who was just finishing her speech next door in the Symposium's lecture hall, in her role as president of BCI. He explained that she knew exactly how to wire the branches so as to give him complete control when setting them in place. As if this was her cue, Glenis arrived just in time to help her partner in life and in bonsai, make sense of this exemplar with yamadori-like character.

Michael Hagedorn did not complete his long list of myths plaguing American bonsai during his country report, so he continued this discussion to an interested audience after his demonstration on a black pine. His demonstration tree looked very promising as Michael outlined the choices to be made on this professionally-grown specimen. He invited audience participation as he analyzed the possibilities. Once a front was chosen, Michael selected the branches that would harmonize best with the line of the trunk. During his pruning process he explained how strong and weak branch tips were eliminated in favor of intermediate-strength terminals that would balance growth and create an even texture in the foliage.

The Museum's serene and spacious Oval Plaza was adjacent to the demonstration area, providing visitors easy access to the many beautiful bonsai and handsome bonsai containers on exhibit there.

While many of us find comfort in the timelessness of bonsai as a concept, this symposium proves that bonsai around the world and in Taiwan in particular, is a vibrant industry on the move. It is propelled by artists, growers, scientists, educators and governments, as well as patrons and philanthropists who are creating new opportunities for the art form to grow and evolve. We can only dream of what comes next. 🌲



Top left and right; Many gorgeous pots were on exhibit in the Museum's Oval Plaza.

Middle; Bonsai exhibit in the Oval Plaza: A beautiful cascading hibiscus, *Hibiscus tiliaceus*.

Bottom left; Bonsai exhibit in the Oval Plaza: *Juniperus chinensis*.

Bottom right; Bonsai exhibit in the Oval Plaza: Taiwan White Pine, *Pinus morrisonicola*.





Top; the BCI Excellence Award for Viewing Stones was given to Jin-Zhu Chen for his Nantian stone, Taitung, Taiwan. Theme of stone: *Rhythm of Line*. Not only is it a beautiful stone, but it was also beautifully displayed.

Middle; the BCI Excellence Award for Bonsai was given to Zhong-Xiong Xu for his *Juniperus chinensis*, 86 cm tall, which is also featured on the cover of this issue.



The BCI Excellence Award

By Budi Sulistyjo, Indonesia

There were so many beautiful bonsai exhibited in Xizhou Park. In fact almost every bonsai I saw was very beautiful and could be chosen as the awarded tree. Each bonsai had its own beauty. I hesitated for a long time to choose any of them. There was some interesting choice in term of species and styles, between natural and creative. At last, the choice was this *Juniperus chinensis*, a native tree from Taiwan that has a natural beauty with interesting shari and movement. In training for a long time, it has beautiful look with excellent balance and most of all a natural look.

There were so many stones beautifully displayed in one large hall in Xizhou Park. We decided to choose an original stone and not a polished or modified stone as were some of the exhibited stones. After looking around and discussing the merits of the selected stones, we decided to choose the stone above. The stone is a black, pattern stone with simple white pattern of fishes or grass with the same flow of movement. It has simplicity in shape and pattern, and yet, showing beauty and dignity. 🌿



Bonsai and Stone Exhibits at Xizhou Park

By Gudrun Benz, Germany

The main activity and attraction of the convention to me was the bonsai exhibition of the 22nd Hwa-Fong National Bonsai exhibition at the Xizhou Park, Changhua County. It was an exhibition at the same high level as the world famous Kokufu Ten in Tokyo, Japan. There were over 135 first class bonsai on display, chosen by a jury from the 10 best nominated bonsai of the 26 branches of the National Bonsai Association of Taiwan. Whereas the space at the Metropolitan Art Museum in Tokyo is limited and therefore the display restricted, the large exhibition hall of Xizhou Park offered excellent facilities for the bonsai display. The natural lighting combined with spot lighting underlined the beauty of the trees. The diffuse light on the backdrop of some displays minimized the shadow of the trees backing on the wall. There was enough space, sometimes a few metres, for each bonsai. The different backdrops, such as off-white, black, blue and white, cloud-paintings in subdued blue-gray colors, and even landscape paintings, provided interesting backgrounds for the trees. To my feeling the blue and white colored background was a little bit too bright and too much in contrast to the trees, the focus of the display. Nearly all bonsai were large in size (as usual in Taiwan and China) with exception of a few smaller ones and a few shohin compositions on shelves.

Unfortunately, the place was overcrowded at the opening day, although we had another possibility to see the show on Nov. 6, the last day. But there wasn't enough time to stroll through the huge park of about



**“By sharing, fraternizing and enjoying group activities, apart from learning or seeing new developments in bonsai across the world, we see new culture, cuisine, history and arts of different regions where the convention is held.”
—Nikunj Parekh, India**



Top; The 2017 BCI Convention was attended by representatives from over 58 countries
Top left inset; View of exhibit in Xizhou Park.
Top right; Superior Award, Pinus morrisonicola
Bottom; Superior Award Premna obtusifolia

Bottom; Superior Award,
Hibiscus tiliaceus

Facing page, left to right, top to
bottom;

Superior Award, *Celtis sinensis*

Superior Award, *Podocarpus
cuspidata*

Hibiscus tiliaceus

Pinus morrisonicola

Hibiscus tiliaceus

Hibiscus tiliaceus

123 hectares with its diverse exhibition halls where agricultural products of Changhua County featured. The bonsai and viewing stone exhibition was only a part of the large agricultural fair that featured food stands, crafts, flower and fruit exhibits, and more. The agricultural fair lasted from November 4 to 26. It was not possible to see, for example, the Taiwan Garden, the Japanese Garden or the “Cute Animals” (zoo) within the area. There was no chance for me either to see Mr. Chen’s Wan-Jing Art Garden. I was fortunate to visit it on previous stays in Taiwan, for example, on occasion of the 10th Asia Pacific Bonsai & Suiseki Convention & Exhibition in 2009.

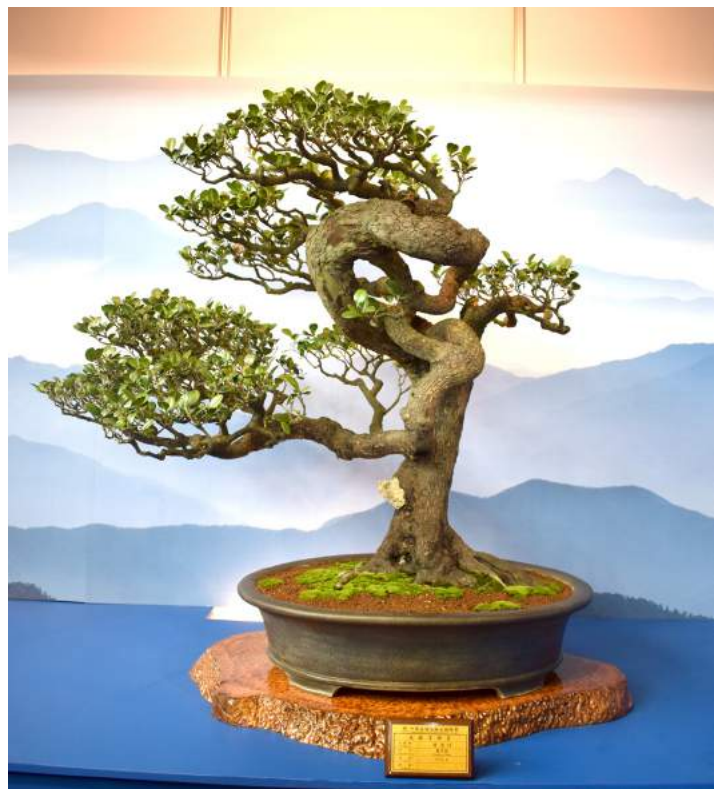
The viewing stone exhibition was some minutes walk from the bonsai exhibition, located in a separate hall. The display space for the mostly large stones was restricted by partitions and sometimes even too small. The more than 200 stones were mostly ordered by kind. Taitung Watermelon stones, Taitung Nantian

stone, picture sand stones, Hualien Rose stones (rhodonite/silicates) are of Taiwanese origin, whereas other types, such as Dahua stones, Fengli from Inner Mongolia, originate from mainland China. It was surprising to me how many polished stones, mainly rose stones were on display. The same kind of display we could see at the opening of the exhibition of “2017 Asia Pacific BCI Bonsai & Suiseki Association” in Hualien on November 9 during the post-convention tour. It was, in fact, a stone exhibition with a few bonsai here and there.

In summary, the BCI 2017 convention in Taiwan was to me not only a learning process where I could see most beautiful bonsai and stones but also an enjoyable meeting with like-minded friends where I could gain and exchange experiences. This will last in my memory for ever. 🌲









Facing page, left to right,
top to bottom;
Celtis nervosa
*Dendrobium
umbellatum*
Juniperus chinensis
Hibiscus tiliaceus
Juniperus procumbens
Dyospirus sp.

This page, left to right,
top to bottom;
Food stone displayed
with fresh vegetables
Animal shaped stone
Object stone
Two Pattern stones
Ficus microcarpa



Top; The Farewell Banquet at the glittering Huang Chao Golden Hall started with a spectacular light show set to music.

Top left; Chairman Tsang-Shing Chen, with Jyoti and Nikunj Parekh. Mr. Chen presented each demonstrator commemorative mementos, including a specially minted medallion.



Middle left and right; BCI President Glenis Bebb presented Sujata Bhat with the BCI Writer/Photographer Award for 2017. She also presented Mr. Chen the prestigious BCI Meritorious Service Award for his generosity and support in promoting the art of bonsai, both in Taiwan and abroad.



Farewell Dinner

A glittering venue with a dramatic light show, live music, dancing, and merrymaking all around

By Vic Ceballos, Philippines

Having attended a number of bonsai and stone conventions in many parts of the globe, which all are capped with a farewell dinner, this one in Taiwan was really fabulous, one of the best. The venue was simply grand. Impeccably prepared Chinese food, wine and spirits were overflowing, treating all guests to a gastronomic delight. It was a time when most, if not all, people in attendance had one thing in mind; enjoy the camaraderie of fellow bonsai artists and stone lovers in a party set-up!

After all the commendations were given to the participants of the event, the big contingent of bonsai artists from the Philippines did their prepared number, which was a perfect kick-off for every one to start dancing. Glenis Bebb, BCI president, Mr. Chen, chairman of the event, to name a few, joined the Filipinos dancing and singing on stage.

The band played dance music, which made most in attendance jump to their feet and swing their hips. Soon, all who were dancing formed a long line going around the hall to the beat of the music. Anyone who wanted to join the “train” was free to join. With or without the influence of alcohol, the entire hall was in a frenzy. Prominent persons in the bonsai world were just there to enjoy the night away!

This farewell dinner-party was certainly a memorable way to end the grand bonsai and stone event, which shall always be remembered fondly by those who were present. Truly, bonsai bridges friendship along with dances and songs! 🌸



Bottom; A large group of artists from the Philippines kicked off the dancing and partying, inviting all to join them on stage until there was standing room only, but the dancing continued unabated!



“There are so many things to savor in Taiwan: The beauty of the Island; the beautiful native people; the unusual fruits and vegetables and the hospitalities and friendliness of the people. Wherever we went, there were many things to enjoy and to experience!”
—Alicia Dowdell, Canada

The last part of the tour was a late afternoon and evening at the opening of the Amy Liang Bonsai Museum on 10th November in Taipei. Once more we could admire most beautiful and precious bonsai, stones and other art objects. Dance and music performances entertained us, and excellent food made sure of the well-being of every guest. 🌳

Top; Fo Guang Shan Buddha Museum's Eight pagodas.
Top left; Podocarpus bonsai, one of the many bonsai at the museum.
Middle left and right; Taroko Gorge
Bottom; Amy Liang Bonsai Museum Grand Opening

Post-Convention Tour of Taiwan

Culture, history, geography and, of course, more bonsai

By Gudrun Benz, Germany

Highlights of the post-convention tour were the visit of the Fo Guang Shan Buddha Museum near Kaohsiung with bonsai exhibition and the bus ride along the spectacular east coast of the beautiful island even if we could only see a small part of the Taroko Gorge, Taiwan's top tourist destination. The route along the Pacific Ocean side of Taiwan, goes up and down the steep coastline with stunning sceneries. Sometimes I could see precipices of several hundred metres deep just beside the road—no place for people with fear of heights.



Are they meditations?

Comments on *In Training* by Stephen Voss

By Michael Collins McIntyre, Canada

Images courtesy Stephen Voss



IN TRAINING
By Stephen Voss
Hardcover, 80 pages. English.
Publisher: Stephen Voss
Photography; 1st Edition
(June 24, 2016)
ISBN-10: 0692585168
ISBN-13: 978-0692585160

Facing page, top right;

Figure 2

Stephen Voss photographing in the National Bonsai and Penjing museum in the soft light he feels optimal for photographing trees

Bottom;

Figure 3

Picea Abies "Pumila"/Norway Spruce
In training since 2002.

A wonderful and evocative book of bonsai photographs has captured the praise and imagination of world-renowned bonsai artists: Ryan Neil, Bjorn Bjorholm, Harry Harrington and Michael Hagedorn, for example. The book, *In Training* by Stephen Voss, features wonderfully nuanced studies of bonsai from the National Bonsai and Penjing Museum in Washington D.C. Stephen is not, himself, a bonsai artist although he is quite emphatically a great artist. Although few of us may recognize Stephen's name, a great many of us are likely familiar with his work even before encountering *In Training*. Stephen is a consummately talented artist whose photography regularly appears in publications such as the *Wall Street Journal*, *Smithsonian*, *Newsweek*, *Vanity Fair*, *Wired*, and the *New York Times Magazine*. Stephen's work has appeared on the cover of *Time*. His portraits include Henry Kissinger, Michelle and Barrack Obama, Desmond Tutu, and Bill Gates. His portrait of Mikhail Gorbachev was captured in a session—presented on Stephen's website—in which a remark of Stephen's made the author of *perestroika* and *glasnost*, in essence, laugh unabashedly. A seldom-seen dimension of Gorbachev was revealed. Stephen's portraits capture facial expression and posture in ways that portray the spirit; the ineffable qualities that truly reveal the essence of his subjects. It is this artistic gift of capturing essences that also illuminates and distinguishes *In Training*. This gift is the common thread woven through the fabric of his art that elevates Stephen's photography—whether editorial or of bonsai—to a level of true distinction.

The elaboration of this gift into *In Training* has unfolded slowly and with a dramatic flourish or two. Stephen did not set out to be a photographer. He was a computer science major. A passion for photography followed upon his partner and now wife's suggestion that he take a course in black and white photography and darkroom techniques that she had taken previously. Charlene's suggestion took hold. It also turns out that Stephen and Charlene are walkers. Quite a number of years ago, a walk took them from an inner-city neighborhood through the gates of the National Arboretum to the National Bonsai and Penjing Museum. The contrast between the confined and thoroughly urban, and the openness and verdancy inside the walls, heightened the experience. Stephen remarked "Its discovery and our first walk through it was, in a sense,

discovering something new within a whole world of newness in both the place and our relationship.”

There is a Cryptomeria-lined pathway that leads visitors into the museum. It invites visitors to meander slowly and to wonder. It suggests, eloquently and compellingly, the realities that bonsai and penjing portray so singularly. In the opening paragraphs of the book, Stephen differentiated his experience of the Arboretum and the Museum, “While this vast open space has always felt special, it was the bonsai collection that felt sacred.” The deep personal meaning of the arboretum and the bonsai garden shines brightly in a touching recollection. Stephen related that, many years after their first visit, he and Charlene, on the morning of their wedding, visited the Arboretum and walked briefly around the grounds before returning to prepare for the day.

In 2014, Stephen, wanting a project that was his own and not dictated by his many clients, returned to photograph the bonsai collection. He returned to



Figure 4

Picea Abies "Pumila"/Norway Spruce
In training since 2002.

Facing page;

Figure 5 and 6

Conocarpus erectus/ Buttonwood
In training since 1975



“There’s an intimacy to bonsai that is largely invisible. It exists in those sacred moments between artist and tree in partnership. Stephen’s photographs shed a quiet, respectful light on these wonderful moments.”
Ryan Neal

the sacred with gratitude and openness, with curiosity and awe. He intended a quiet, relaxing experience.

He is shown in **Figure 2**, photographing in the museum. He describes waiting for the light to be diffuse so that he might focus more on the trees themselves rather than their interplay with light and shadow. **Figure 3** epitomizes Stephen’s approach. It depicts much of a Norway Spruce that has been in training since 2002. It is noteworthy that Stephen does not depict the tree and its container in their entirety. The tree is in no way posed. It is photographed in situ against the mottled wall where it is displayed. The wall itself may also become an object of meditation and imaginative inquiry for the viewer. For me, it evoked images of the fog-shrouded mountains of Huangshan, China. It might just as easily evoke ink painting or the natural soiling of a wall exposed to the elements. The point is that the connotative quality of the images invites an interpretive dialog. When first viewing *In Training*, I found myself stuck on this image. I wasn’t caught up in paging through the work to see what else was there as would be my usual practice. This single image was quite enough to occupy my attention fully, in a way that was filled with wonder much more than with analysis. This, I might add, is not a typical experience for a neuroscientist who analyzes brain images for a living. My mind seemed to be asking “what could I absorb from this image? what resonances are arising?” rather than “what could I learn from it?” The experience was much more emotive than cognitive. I don’t think that this is idiosyncratic. It is very much akin to the experience of Ryan Neal who, in conversation, described a kind of contemplative intensity he brought to Stephen’s work, an intensity that allowed the spirit of the tree to emerge.

In formally commenting upon *In Training*, Ryan remarked, “There’s an intimacy to bonsai that is largely invisible. It exists in those sacred moments between artist and tree in partnership. Stephen’s photographs shed a quiet, respectful light on these wonderful moments.” The title, *In Training*, is suggestive of the interactive process between artist and biology that may result in a masterpiece. The captions for each photograph simply note the species and the years in training. That practice is being followed in the present article. **Figure 4** presents another image of the same Norway Spruce depicted in **Figure 3**. While **Figure 3** may draw attention to a state, the wiring visible in **Figure 4** draws the viewer to the creative interaction between the artist and the growth habit of the tree. The dropped needles also have something interesting to say. Showing dramatically different views of particular trees demonstrates how each view connotes different nuances of meaning. This occurs frequently within the book with very interesting results.

The book contains a section, following the photographs, that presents drawn sketches and a brief but highly apt commentary on each of the trees. *In Training* contains an eloquently and elegantly written afterword by Michael Hagedorn that is an important document in the bonsai literature in and of itself. Interestingly, I found myself lingering over and returning to Michael’s words in much the same way that I have lingered over and returned to Stephen’s images. There is a wonderful synergy between the two. The afterword does not simply follow the images, it magnifies them.

So, we have a brilliant photographer—not a bonsai artist, but definitely an artist whose spirit has been deeply touched by bonsai—and a unique and



“While this vast open space has always felt special, it was the bonsai collection that felt sacred.”
Stephen Voss



Figure 7 and 8
Acer Rubrum/Drummond red
Maple
In training since 1974



important addition to the world of bonsai. How did this happen? Fundamental to the impact of this truly evocative book is its creativity. The psychoanalyst, Rollo May, has written very convincingly of the foundational role that courage plays in creativity. May's point is that creativity does not come easy. We must all be grateful that Stephen Voss had the courage and openness to allow bonsai to ignite his creative spirit. We must also be grateful that he had the resolve to carve out time for this project and the energy to bring it to fruition. It wasn't a solitary journey. Stephen speaks of the generosity of his family. Jack Sustic, curator of the National Bonsai and Penjing Museum, recalls that he couldn't help but notice this young man photographing the collection and conversation commenced. Stephen recalls Jack as a generous mentor and a consummately companionable guide over the nine months and over thirty visits he made. A work of the aesthetic quality of *In Training* requires collaborative effort. The artists at the design firm, Polygraph, worked collegially with Stephen to design and print the book. The result is a work that is physically worthy of the images that it holds, the design, layout, the aesthetic choices, and the quality of the printing magnify the images in a way similar to the way that Michael Hagedorn's afterword does. **Figures 5 and 6** present two views of a buttonwood against a bronze background. The background choice is felicitous. It is just right. Such judgments are not

snap decisions. In essence, they ask the tree "What background would do you justice?"

In Training, in a fundamental way, was made possible by the collegiality of the bonsai community. It was funded through Kickstarter, which is an online platform for "crowd-funding." In essence, artists are able to secure funding for projects through a public appeal. Products are offered to potential investors, in this case, signed copies of the book. A target is set that is sufficient to produce the work. The funding proceeds

Top; **Figure 9**
Ficus natalensis/natal fig
In training since 1976

Bottom; **Figure 10**
Juniperus californica/California juniper
In training since 1985





on an all-or-nothing basis. Happily, *In Training*, was embraced by the bonsai community and funded. The “investors” are acknowledged in the book. Leaders in our community; Ryan Neal for example, played a pivotal role in rallying interest and bringing the project to completion. Happily, the involvement of the investors makes it possible for this wonderful work to have a wide circulation.

To end, I would like to present some images that Stephen has shared, to convey just some of the richness to be found in this work. **Figures 7 and 8**, like Figures 3 and 4, present alternative views of the same maple tree that offer very different viewing experiences.

In **Figure 9**, attention is drawn to the contrast between age and youth in an almost beguiling fashion. We are accustomed to hearing that the whole is greater than the sum of the parts but we are the poorer if we only see the whole. A number of the presented

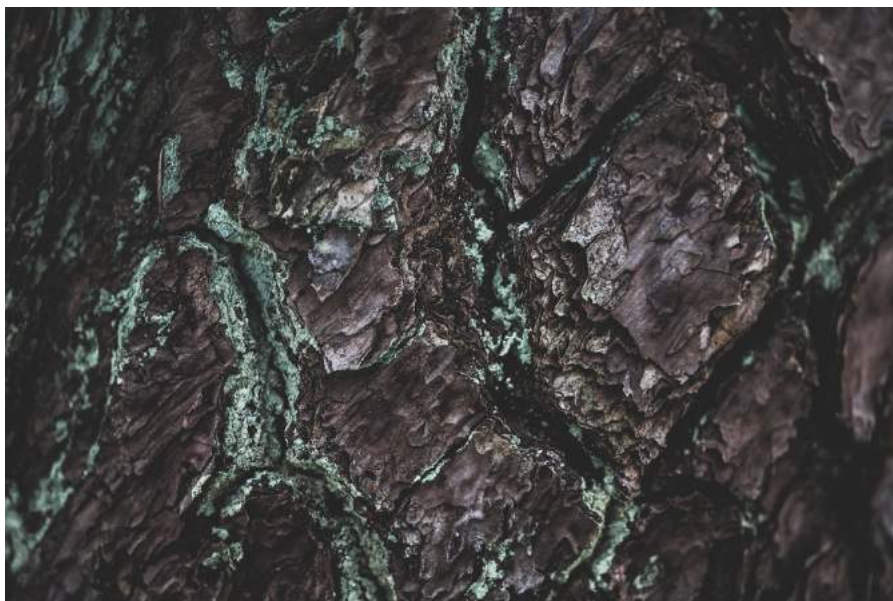


photographs focus on parts in ways that heighten appreciation and stimulate reflection. **Figure 10** focuses on abstract form in a manner reminiscent of a Franz Klein painting, while in **Figure 11**, we are drawn to the capacity of texture to denote age and connote struggle. The final three images that I would like to highlight, evoke very different but equally affecting emotional responses. The images of the white pine, **Figures 12 and 13**, present this famous tree that survived the bombing of Hiroshima—a gift of the Yamaki family—speak of the alternative realities that so often coexist in our emotional experience. Figure 12 conveys incredible strength and resolve. It is powerful and enduring, both because of its history of survival and because it also is symbolic of the monumentally healing power of human generosity and forgiveness. Figure 13 is one of the most powerfully affecting images I have encountered. The bark spoke

to me of something beyond adversity, of suffering. *In Training* begins with a haiku. A form in which the richness of what is unsaid, of sparseness and ellipsis, is as powerful as what is said. The choice for the final image in the book, **Figure 14**, is simply inspired. With its ethereal beauty it is the perfect complement to Hagedorn’s poetic afterward.

Reactions to this work have been unlike those that I have encountered. Readers speak of feelings and insights, of the emotive as well as the cognitive. They connect to different aspects of the experience of these images, of these bonsai. As I pondered this work, it occurred to me just how thoroughly meditative my experience was. Hence the title “Are they, the images, meditations?” I will also admit to asking, with no particular spirituality in mind “Are they prayers?” 🌲

The famous white pine that survived the bombing of Hiroshima, a gift of the Yamaki family, conveys strength and resolve.



Preceding page, top; **Figure 11**

Cedrus atlantica/Blue Atlas Cedar

In training since 1976

Preceding page, bottom and this page, top; **Figures 12 and 13**

Pinus parviflora “Miyajima”/
Japanese White Pine

Bottom; **Figure 14**

Kusamono/Sumac Accent plant

Pioneering Excellence in American Bonsai

The US National Bonsai Exhibition

By Marc Arpag, USA

Photos by Joseph Noga, courtesy International Bonsai

Natural Award

Finest Bonsai In A Natural Form

Scots Pine, *Pinus sylvestris*

Height: 14 inches

Container: Michael Hagedorn

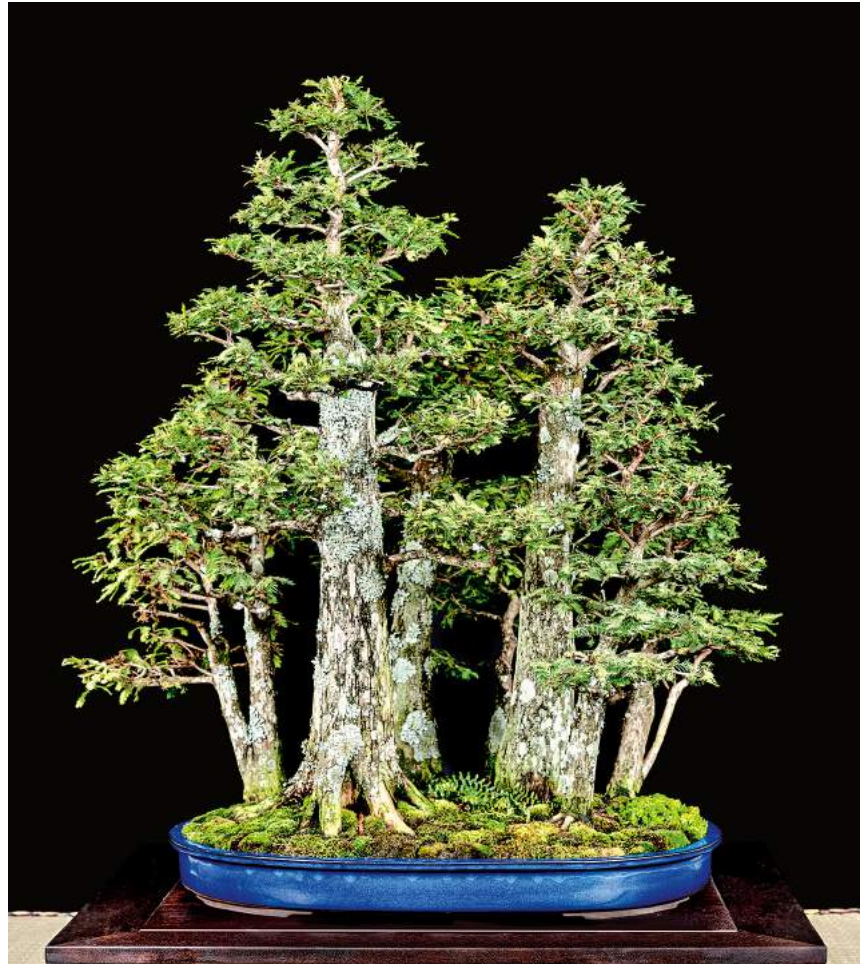
Display Table: American, Austin Heitzman

John Jaramillo, Tualatin, Oregon



The 6th US National Bonsai Exhibition is now just months away, scheduled for September 8-9, 2018, in Rochester, New York.

Time goes by so quickly. It seems like yesterday when the 1st US National Bonsai Exhibition was planned and announced around this time in 2007. I still remember the lively discussions on bonsai websites debating whether it was even possible and the probability of its failure. Fortunately, the organizer, William N. Valavanis has never stopped to listen to naysayers; he has just worked hard with his friends to accomplish his goals! The 1st US National Exhibition was held in October 2008 and was an overwhelming success, even described by some as magical.

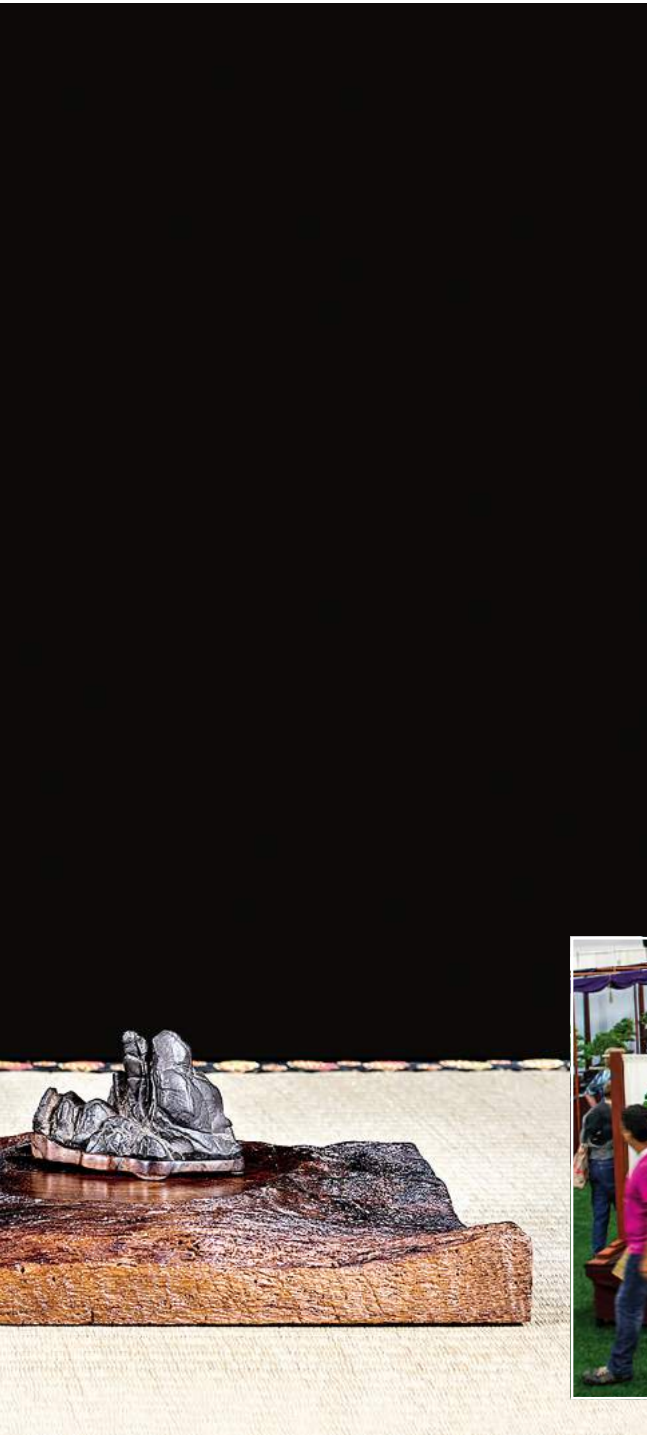


Held every two years, the event has continued to grow and improve each and every time. Participating artists and attendees are both amazed at the quality of the bonsai. The common saying is “I just can’t believe it keeps getting better!”

Since its inception, the US National Bonsai Exhibition has been the premier bonsai event in the United States, attracting artists from coast to coast, as well as Puerto Rico and Canada, to display their finest bonsai. It has also attracted visitors from around the globe, including Japan, China, Australia, Europe, and Mexico, as well as from across the United States and

Bald Cypress,
Taxodium distichum
Height: 39 inches
Container: Japanese,
Hotoku-ware

Ed Lauer,
Zebulon, North Carolina



All American Award
**Finest American Species
in an American Container
Displayed on an
American Table**

Colorado Blue Spruce,
Picea pungens.

Height: 19 inches

Container: Myron Myrick

Display Table: Jason Eider

**Jason Eider,
Seattle, Washington**



Puerto Rico Bonsai
Federation Award

Finest Tropical Bonsai

Tiger Bark Fig,
Ficus microcarpa 'Tiger Bark'

Height: 19 inches.

Container: Contemporary
Chinese from the Yxing Kiln

**Hoe Chuah,
Houston, Texas**





Medium Bonsai Award
Finest Medium Size Bonsai
 Itoigawa Sargent Juniper,
Juniperus chinensis var. sargentii 'Itoigawa'
 Top To Bottom: 15 inches
 Container: Antique Chinese
 Display Table: Japanese
Boon Manakitivipart,
Hayward, California

Japanese Black Pine,
Pinus thunbergii
 Top to Bottom: 24 inches
 Container: Japanese,
 Tokoname-ware from the
 Keizan Kiln
John Kirby,
Cochester, Connecticut

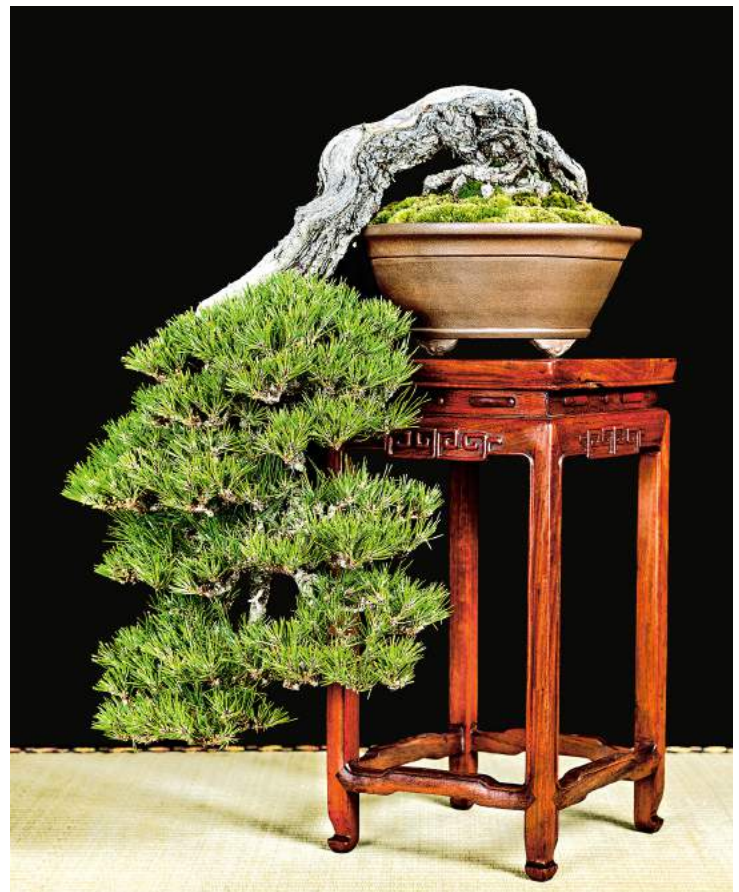
Canada. In addition, most of the major public bonsai collections have displayed at one or more of the US National Exhibitions. Other special displays from Canada as well as exhibits of special private collections have been enjoyed.

In 2016, officers and directors of the Nippon Bonsai Association attended the exhibition and shared how much they enjoyed the bonsai. They were especially pleased with both the quality and variety of trees displayed. Each year a wide range of the best trees from many different cultivars are selected, many are rare or unusual specimens. It is also interesting to see the variety of well-developed native species and the refined examples from all parts of the country. These incredible native specimens have inspired others to work with them and hopefully develop more masterpiece bonsai in America. At the 5th US National Bonsai Exhibition in 2016, there were over 120 different species and cultivars on display.

The World Bonsai Friendship Federation (WBFF) will be holding their board of directors meeting at the exhibition and will bring bonsai leaders from around the world to attend. During the weekend you can make many new friends from around the globe.

The three international judges: Taiga Urushibata, Japan; Lindsay Bebb, Australia; and Mauro Stemberger, Italy; will have the always difficult task of awarding the best bonsai in a number of categories. It is interesting to note that on three separate occasions the judges themselves decided to *add* an award and fund it too, they were so inspired!

In addition to the bonsai exhibition of close to 300 fine trees, there will be an Invitational Suiseki Display for the 3rd time.



Japanese Maple,
Acer palatum
Height: 24 inches
Container: Japanese
Tokoname-ware
Display Table: Chinese
Suthin Sukosolvisit,
Stoughton, Massachusetts



Sierra Juniper,
Juniperus occidentalis var. australis
Height: 32 inches
Container: Chinese
Tim Priest,
Grand Rapids, Michigan



Nine *free* bonsai and suiseki critiques are included with admission.

The spacious venue (two indoor soccer fields), allows for seven demonstrations and presentations on bonsai, suiseki and containers, also included in the very reasonable admission of \$20 per day or \$30 for a weekend pass purchased before August 1.

The vendor area is huge, featuring the best vendors from coast to coast—a complete “Bonsai Candy Store,” great people, great items and incredible selection, available with paid admission only.

On Saturday late afternoon, before the Award Banquet, the Benefit Auction to help fund the US National Bonsai Exhibition will be held at the exhibition. Share your enthusiasm for bonsai while bidding on some great items. The Award Banquet that

Ponderosa Pine, *Pinus ponderosa*

Height: 32 inches

Container: American, David Lowman

Display Table: American

Andrew Smith,

Deadwood, South Dakota

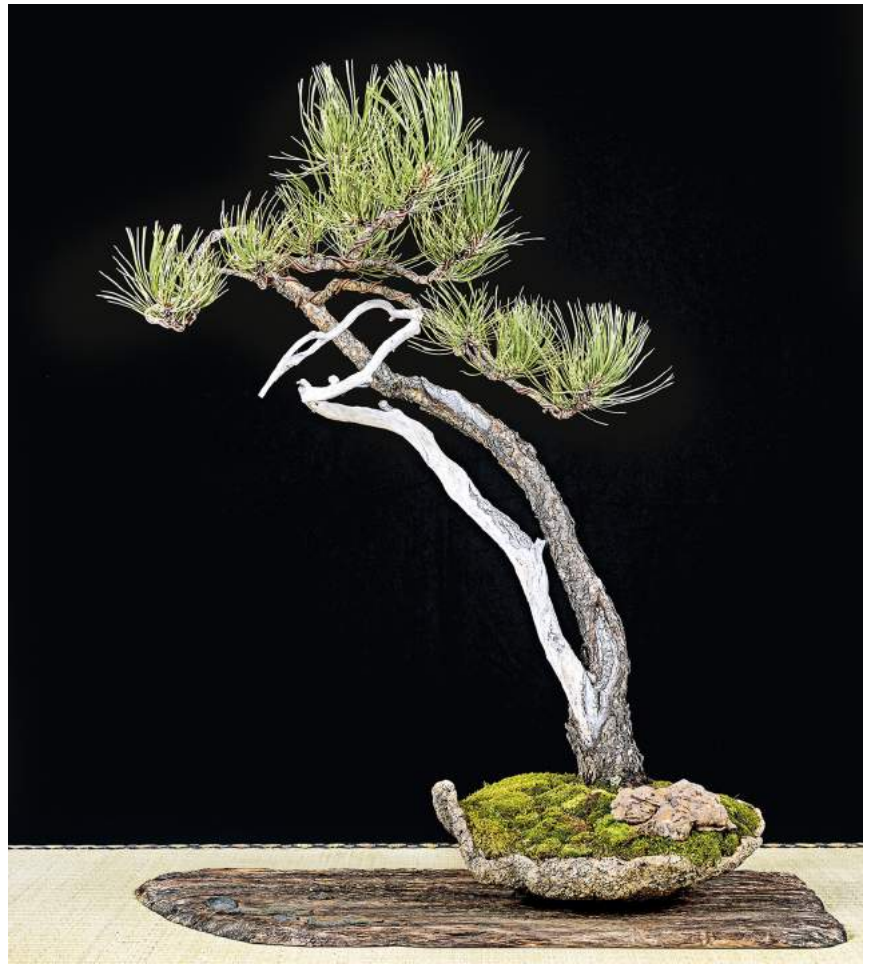
Buttonwood, *Conocarpus erectus*

Left to Right: 26 inches

Container: American, Sonny Boggs

Edward Trout,

Pembroke Pines, Florida





follows the Benefit Auction is a great time to catch up with old friends and meet new ones while sharing bonsai fellowship, and to learn which bonsai received the awards with cash prizes.

This is a very popular event and an important event for bonsai in the United States. Please make your reservation early so you are not disappointed! Check out the web site at: www.usnationalbonsai.com

There will be *free* shuttle service available from the Greater Rochester, New York International Airport to the official hotel as well as to the Exhibition and Award Banquet. Please make your plans to attend now. We look forward to welcoming you in September! 🌳

About the Author: Marc is an American Bonsai Artist and long time student and friend of Wm. N. Valavanis. He is the President of the Bonsai Society of Upstate New York, co-founder of the Suiseki Study Group of Upstate New York and a dedicated assistant at the International Bonsai Arboretum in Rochester, New York. Mr. Arpag enjoys training & displaying stunning classical Bonsai and has won numerous Regional and National Awards. Marc has written numerous articles for Bonsai publications and travels to present program's, conduct workshops and to exhibit his Bonsai.

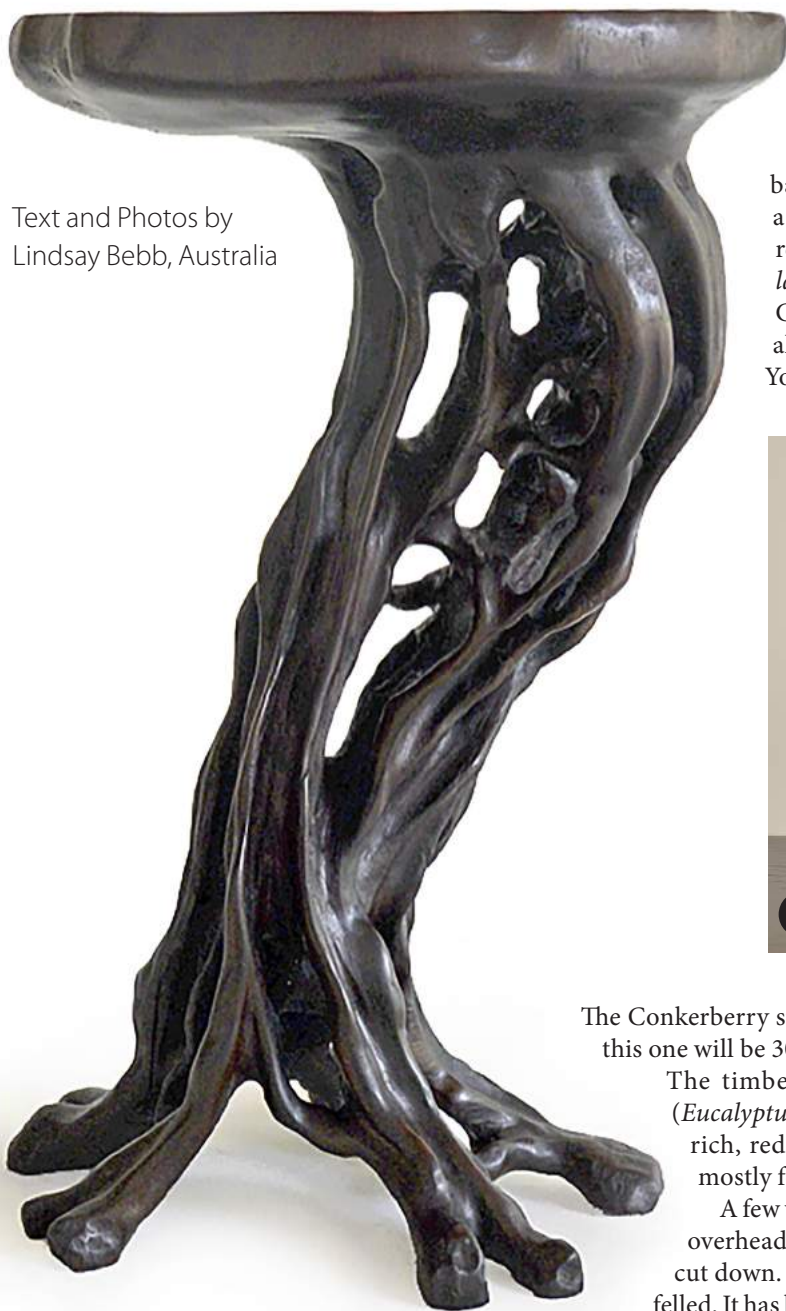
Seiju Chinese Elm, *Ulmus parvifolia* 'Seiju'
 Height: 18 inches
 Container: American,
 Nick Lenz
Martin Schmalenberg,
Stillwater, New Jersey

Austrian Pine, *Pinus nigra*
 Height: 24 inches
 Container: Slovakia,
 Erik Krizovensky
Donald Kimball,
Wilson, North Carolina



Creating a Root Wood Stand

Text and Photos by
Lindsay Bebb, Australia



Who among us has not admired ornate stands for bonsai? Have you noticed the ones that look like they are supported by roots instead of legs?

I have been playing around carving bases for many of my viewing stones and decided to have a go at making a root wood stand. I started with a small, relatively soft Australian timber called Conkerberry (*Carissa lanceolata*). That went OK, so I made another larger one from Gidgee (*Acacia cambagei*), which is a rock-hard timber. That also went OK, so onto to a third one, the subject of this article. You can see the first two stands in Photo 1 below.



The Conkerberry stand is 9.5 cm high, the Gidgee one is 15 cm high, so now this one will be 30 cm high.

The timber I selected for this project is Queensland Red Gum (*Eucalyptus tereticornis*), a very hard eucalyptus variety with very nice rich, reddish color but not normally considered for carving. It is mostly for industrial uses.

A few years ago we decided to change our power to the house from overhead to underground and that left us with several power poles to cut down. One of them was from a tree about 60 years old when first felled. It has been a power pole on the property for around 40 years. Now I am recycling it into other stuff, including this root wood stand.

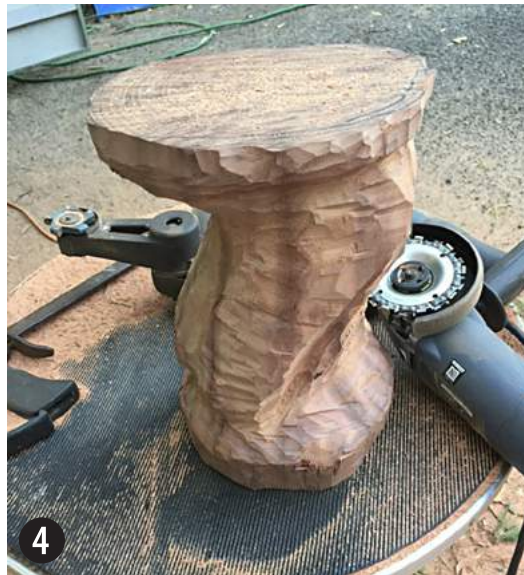


Photo 2 is the start of the new project. I had first thought to make some rough cuts with the bandsaw but the timber was too hard for my 14", 1.5 hp machine, so I started with two particular tools. First was a Samurai cutter mounted to an Arbortech mini grinder shaft and the second was an Arbortech Industrial cutter mounted to a standard angle grinder.

Photo 3 shows the Samurai cutter on the right with the Industrial cutter in the middle. On the left in the photo is a Arbortech Mini Grinder that I used later when I needed a thinner cutter than either of the others. The industrial cutter is very fast and aggressive and you need gloves and other body cover when using this because the waste timber shoots back with such force that it stings and damages your skin.

The first step for me was to remove all the rough outer wood and get a basic outline shape as you see in **Photos 4 and 5**. An Arbortech Planer cutter on the left and a

"Squire" cutter on the right, both of which, I used briefly to remove mass timber, are shown in **Photo 6**. I should mention that this project is being done entirely from a rough mental concept and developing progressively. There is no organized plan.

My very limited experience with the two previous root wood stands was a help.

Because there is so much wood to remove to create these things, it seems prudent to use the easiest way to do it, depending on the part of the stand to be worked on. To open up hollows I use a drill, making holes as close as possible to each other so that I can then use other bits to remove the wood connecting the holes to open up a larger space. See **Photos 7 and 8** to get the idea.

I fixed the work piece in a vice or clamped to a table when using the larger, more aggressive cutters. When getting down to the finer carving work with the small bits in a Dremel flex shaft, I worked mostly with the work piece freehand.

The basic carving, to get the "threads" of wood along the length of the stand, was achieved using the Samurai and mini Arbortech cutters. The mini Arbortech cutter is about one third the thickness of the Samurai cutter, so it is possible to get finer detail both with curves and undercutting. They are fairly aggressive cutters so care is needed. After that, it is down to the small Dremel use cutters and small Riffler type files. See **Photo 9**.

In working all this out, I had decided on a particular front for the stand but obviously to make it more usable, I had to pay attention to the reverse view as well, to allow the stand to be used for a right or left direction bonsai. The basic shape of the platform is oval.

The larger cutters were used to remove large amounts of wood where needed but most of the work was done with the variety of cutters and burrs shown in **Photo 10** used in a Dremel flexible shaft. All of these





cutters, burrs, and rasps can be found online. Just Google any of the names I have used in this article.

After I thought the shaping was finished, I had a last critical look at the whole stand and decided that the platform was too thick and thinned it down by removing more wood from its underside using the Arbortech Mini Grinder.

After that the stand was sanded all over—quite a task! Smoothing out rough spots was done with a variety of miniature files and small sanding drums in the Dremel flex shaft, including fine sandpaper wrapped on a split mandrel. **Photo 11.**

When all that was done, I applied Brown Japan stain, then two coats of oil followed by two coats of wax, to give the final result in **Photos 12 and 13.** It took 19 hours from start to finish, which was mostly because the wood was so hard. Just for fun, I made another smaller root wood stand in soft, Jelutong wood. 18 cm high.



It took less than 5 hours from start to finish, see **Photo 14**, compared to the 15 cm high Gidgee stand in **Photo 1**, which took 15 hours start to finish. So the time and difficulty is very much determined by the type of wood you choose. Also, harder, fine grained timbers can give a smooth, more professional looking finish. 🌲



Palazzo Arese Borromeo in Cesano Maderno consists of several buildings which surround the central four-sided main courtyard. The palazzo was built in the 17th century by Bartolomeo Arese III as a countryside residence with a simple and austere external architecture, but with interior rooms richly frescoed. This room with paintings and mosaics is being restored at the moment.

Suiseki were shown in a big hall and three smaller rooms. Below is the view into the Suiseki exhibition hall with beautiful frescos on the ceiling.



STONES & FRESCOS

XX° CONGRESSO NAZIONALE AIAS 2017, CESANO MADERNO, ITALY

By Gudrun Benz, Germany



The AIAS (Associazione Italiana Amatori Suiseki) was established in April 1997. It is associated with the European Suiseki Association (ESA). AIAS has 76 members (in 2017). Among this small number of stone enthusiasts are some very active members who invest much of their time to advance the cause of stone appreciation. One of those is Luciana Queirolo, president and editor of the quarterly newsletter of the association. She also publishes the catalogue of the annual congress which includes: the history of the hosting bonsai club; a description of the venue; pictures of the display at the show and of each stone in show with photo and information about the owners; an introduction of the judges for the competition; and, the theme of presentations/lectures held on occasion of the convention. The stones on exhibit are divided into the following categories: landscape stones; object stones; surface pattern and color stones; multiple stones on shelves; and biseki, stones to admire (stones for contemplation). Three prizes are given for each category.

Recently, there were discussions among the AIAS members about the scope of their exhibit. Should only native stones from Italy be accepted for display or also stones from abroad? What about stones collected by the owners themselves and for which they made a wooden stand (daiza) for their stones? Another question is the alternation of a stone: it is accepted to cut a stone at the base for stability or even to enhance its shape? There are many pros and cons for the different views. A main argument for some people to consider more clearly defined guidelines is that money will decide the winner if all stones are allowed for competition, regardless of their origin and complete naturalness.

Today the organization cooperates with 11 Italian Bonsai Clubs which help to find a suitable location for



Top; Winner of the AIAS Trophy, a mountain stone of ideal dimensions from Liguria, Italy, titled "The dark side of the mountain," collector Mr. Claudio Villa

Middle; First winner of the category Landscape Stones, titled "Clear night," origin: Liguria, Italy, collector: Valdifiori Attilio

Bottom; Second winner of the category Landscape Stones, titled "Eterna," origin: Liguria. Collector: Primangelo Pondini



Top; 3rd winner of the category Landscape Stones, titled "Help me to tackle the climb", origin: Liguria, Italy, collector: Luciana Queirolo

Top right; 1st winner of the category Stones to Admire, titled "L'urlo del Vento", origin: unknown, collection Sergio Bassi

Middle left; 1st winner of the category Object Stones: a bird-shaped stone (pelican), origin: Italia, collector: Renzo Perfumo

Bottom left; 3rd winner of the category Biseki, a Chrysanthemum stone from Japan, titled "I colori profumano l'autunno," collection Ettore Gardini

Bottom right; 1st winner of the category Biseki/surface pattern stones, titled "La magia della pietra insolita," origin: Tuscany, Italy, collector: Giuseppe De Vita



the annual congress. This year's annual XX° Congresso Nazionale was hosted by "Bonsai Do Groane" and "Scuola Suiseki Do Groane" and supported by Unione Bonsaisti Italiani (UBI) as well as Collegio Nazionale Istruttori (IBS). It was held on 7 and 8 October 2017 at Palazzo Arese Borromeo in Cesano Maderno (MB), a small town not too far from Milano, in northern Italy.

This year, I was honoured to be invited as a guest, as *Giudice Unico* or Single Judge, and gave a power point presentation about stone exhibitions in China and Japan in 2015 – 2017, as well as, a critique of stones in exhibit.

In exhibiting their stones, AIAS members are mostly following the Japanese Suiseki practice, just like other

European countries. The display space of 1.80 m wide and 90 cm deep was given to each exhibitor who could decide to exhibit only one big or two smaller suiseki or a shelf. The background was high enough to hang scrolls. As always, landscape scenic stones (mountain stones) predominated (29 of 61 single suiseki as well as 7 multi stand with two or three stones). The name of the owners of the Suiseki were added to the label only after the judging. Arrangements were enhanced with complimentary items, for example accent plants, art objects and/or scrolls (*kakemono*). Generally, harmony between display items and empty space are most

important for a good display. A lecture of this aspect was the theme of Mr. Massimo Bandera's lecture about Japanese aesthetics.

Awards were presented on occasion of the gala dinner on Saturday evening. A new board was elected at the annual general meeting of the association on Sunday afternoon. Mrs. Luciana Queirolo was affirmed as president. It was also decided that the city of Florence will be the venue of the AIAS convention 2018.

My stay in Italy was a pleasant one. I enjoyed great hospitality but mainly warm friendship. 🌸



Top; winner of BCI Excellence Award: landscape stone in a suiban, origin: Italy, collector: Cesare Fumagalli



Middle; 1st winner of the category Shelves, titled "From the creek to the ocean", origin: Toscana, Liguria, (Italy), Collection: Claudio Nuti

Inset; 3rd winner of Stones to Admire, titled "Across", origin: Japan (Hokkaido), collection: Daniela Schifano

Bottom; 2nd winner of the category Shelves, titled "On Biwa lake in the autumn", origin: Japan, collection: Daniela Schifano



Previews of the BCI International Convention 2018 in Mulhouse, France

By François Jeker, France

Photos courtesy François Jeker

Set in Alsace, close to the Swiss and German borders, the BCI Convention and Wine Tour (see page 50) in 2018 promises to be the event of the year. BCI has invited 12 international demonstrators that are known for their special skills and their focus on bonsai and viewing stone education.

More than 200 bonsai and 100 suiseki will be presented at the convention in Mulhouse next October 12–14.

Thirty of these bonsai will be exhibited from October 4–14 in a very special display featuring computer-controlled dynamic lighting effects.

A much-anticipated Quadrennial Event

The Parc Expo Mulhouse organizes a huge bonsai exhibition every four years that has become the most important bonsai event in Europe. European bonsai lovers call this event «the olympic games of bonsai».

One of the presentations—which does not follow the Japanese rules at all—has made an international reputation for its creativity. The lighting replicates the sun's path on the bonsai trees from dawn to dusk. Visitors are sometimes moved to tears.

In 2014, the backdrop for the trees, were Land'Art photographs created by François Jeker.

In 2018, as part of the BCI Congress, 30 bonsai will be exhibited in this dynamic way.



Educational Demonstrations

The choice of demonstrators was made according to a few special criteria. Rather than choosing the usual headliners, the organizers have selected new talents, very creative artists or specialists in particular techniques (grafting, deadwood, tropical trees).

These demonstrations will not be spectacular shows that have nothing to do with the spirit of bonsai, but rather pedagogical exercises respectful of the trees.

Here we introduce you to five of the 12 demonstrators that will be featured at Parc Expo Mulhouse next October.

Julian de Marco

Julian is a bonsai professional from Spain and a talented painter specializing in watercolor. He founded his company, Anabonsai, in 1995. He studied bonsai with Masahiko Kimura, Takeo Kawabe, François Jeker, Kevin Wilson, Marco Invernizzi, Luis Vallejo and David Benavente.

He has received many awards for his trees, especially shohins. He collaborates with several international bonsai magazines. But he is mainly well known for his research in the field of grafting on pines and junipers. He is able to graft branches of more than two centimeters in diameter and after three years of culture, there is no visible trace of the grafting!

Facing page; Taxus cuspidata created by François Jeker, elected best conifer of Europe in 2011 for the EBA convention (European Bonsai Association) in Germany.

The Land/Art picture in the background was taken in the south of France (Theus valley).

Top; Pinus sylvestris, created by Jean-François Busquet. The picture in the background was taken in Canada (Mont Rigaud).

Bottom; Julian in front of a pine tree; all the branches have been grafted.





Jean-Paul Polmans

Jean-Paul Polmans created his bonsai school, Studio Momiji, in Belgium in 1999. His fame as a collector of beautiful yamadori goes far beyond the low countries, and in the meantime, he has built one of the most beautiful private bonsai collections in Europe. He has won numerous awards and honors for his work.



Enzo Ferrari

Enzo Ferrari was born in 1953 in the Italian speaking area of Switzerland. He first studied bonsai with Pius Notter, and after with different Japanese Masters such as Hideo Suzuki and Keiso Ando. He is a member of many Swiss and Italian bonsai association, and he is invited all over Europe to make demonstrations.

He created his own school in 2017: Enzo Swiss Bonsai School.

Top left; One of Jean-Paul Polmans' latest creation, a *Taxus cuspidata*.

Top right; Jean-Paul Polmans and his famous red pine.

Bottom; Enzo will make his demonstration in Mulhouse on a wonderful Mugo pine he has been preparing for several years.



Mitsuo Matsuda

Mitsuo is the young representative of four generations of bonsai masters in the Matsuda Seisho-en nursery. He learned everything from his father Kenji Matsuda.

He is an official instructor of the Nippon Bonsai Association and has accumulated awards for his trees in Japan. He has been invited to demonstrate in Canada, India, China and was selected for a demonstration at the last World Convention in Saitama in 2017.

Having done part of his studies in Manchester, he speaks perfect English and is not stingy with explanations of his techniques and his vision of bonsai.

Budi Sulisty

Budi started doing bonsai in 1976. He is considered one of the bonsai pioneers in Indonesia. In 1986, he hosted a bonsai program on National Television for almost ten years. His first international debut was as the headliner and workshops coordinator in ASPAC 1 in Bali, 1991. Since then, as the first person in Indonesia invited abroad to teach bonsai, he has travelled to many countries for demonstrations, workshops, critiques and judging. He wrote three bonsai books in Indonesian language and one, "Tropical Bonsai Gallery", in English. His bonsai have received many awards from international bonsai bodies like Nippon Bonsai Association and WBBF. In 2007 he was the chief of operations in the 9th ASPAC in Bali. Now, he is the vice president of the Indonesian Bonsai Society and a director of BCI.



More Information and Reservations; www.world-bonsai-mulhouse.fr

Join us for the 2018 BCI International Convention, the French Bonsai Federation Congress, the French Association of Suiseki Amateurs (AFAS) and the third edition Bonsai Euro Top 30 next autumn. Go to www.world-bonsai-mulhouse.fr for more information and to make reservations. The website is hosted by Parc Expo and has many details to help you plan your trip. 🌳



For the Aroma of Wine

2018 BCI Post Convention Tour of Eastern France Oct 15-21

There are places so unique and beautiful in France that many of us dream of the day when we can witness their splendor in person.

BCI is pleased to offer a post-convention tour after the 2018 BCI International Convention in Mulhouse, France. Enjoy the beauty and culture of the Alsace region of France as you explore towns with historic charm and taste wine and champaign at world-class wineries. Organized and managed by BCI, this tour promises to be an exceptional experience. To reserve your spot to one of the top holiday's destination in the world, go to www.bonsai-bci.com/aromaofwine.

Day 1: Oct. 15, 2018

Mulhouse: (42 km / 40 minutes) **Colmar:** (247 km / 2 hours and 45 minutes) **Montreux**

In the morning we leave for the best preserved small city of Colmar, which is also one of the most popular attractions in Alsace. In the heyday of the 16th century Colmar prospered as a trading post and busy river port where wine traders transported wine along the canals in the district now called "Little Venice." The canal near the tannery area is the most beautiful landscape in the city. Colmar is famous for its wine too.





However, in addition to its charming aroma of wine, the German half-timbered houses here contribute to the uniqueness of Colmar. Famous among them is the Adolf house, the oldest in Colmar.

Then, we take the special train to go to Montreux, famous for its Montreux Jazz Festival all over the world.

STAY: EDEN PALACE AU LAC HOTEL

Day 2: Oct. 16, 2018

Montreux: (31 km / 35 minutes) **Lausanne:** (64 km / 1 hour) **Geneva:** (42 km / 45 minutes) **Annecey**

We visit the Chillon Castle in the morning. Standing on the shores of Lake Léman (Lake Geneva), at the eastern end of the lake, Chillon Castle, an island castle, is the most well-known historical castle in Switzerland. Montreux is a French-speaking town with mild climate on the shores of Lake Geneva. There are many villas owned by the world-famous persons, such as the famous conductor Wilhelm Furtwangler, Jean-Jacques Rousseau, Charles Darwin and members of the British royal families.

Enjoy a boat sightseeing tour on the beautiful and enchanting Lake Léman, which is on the border of France and Switzerland!

Then, we leave for Annecey on the border of France and Switzerland. Annecey is a beautiful city surrounded by Lake Annecey, famous for its water, praised as the cleanest in Europe. It was the capital of former dukedom of the Savoy family. Nicknamed “the Venice of Savoy”, the old town’s enchanting canals are lined with colorful houses in Piedmontese style. Annecey Old Town is also renowned for its arcaded streets that shelter boutique stores, its castle overlooking the town and the Pont des Amours, the last sight before reaching the stunning pure waters of the lake.

STAY: HOTEL NOVOTEL ANNECEY CENTRE ATRIA

Day 3: Oct. 17, 2018

Annecey: (148 km / 1 hour 40 minutes) **Lyon**

Today you can spend a leisurely morning in the town to appreciate the beauty of the lake and mountains! In the afternoon we leave for Lyon, a UNESCO World Heritage site. The sophisticated silk weaving technology has made Lyon famous in Europe, where the well-known Hermes scarf has gained fame here. Lyon is the third largest city in France, where many important commercial, technological and biotechnological companies are located. We stroll through Lyon’s old town, the most important business center of Lyon. Taking the cable car

Facing page, top to bottom:

Vineyard outside Beaune, France. Photo: beaune-tourism.com

Views of Colmar, “Little Venice” and its charming canals and German half-timber buildings. Photos: tourisme-colmar.com and frenchmoments.eu

This page, top to bottom:

Chillon Castle is the most well-known historical castle in Switzerland. Photo: architectureimg.com
 Annecey, beautiful city surrounded by Lake Annecey, famous for its water, praised as the cleanest in Europe. Photo: savoie-mont-blanc.com



Top left and right; Pure, clear water escapes from Lake Annecy, and flows into the channels that run in the "old town" (historic center of Annecy), which gives Annecy its picturesque nickname of "Venice of the Alps." Photos: wallpapers france

Bottom left; View of Lyons, from the top of the Fourvière Basilica. Photo: nacel.org

Bottom right; Hospices de Beaune. The original hospital building, the Hôtel-Dieu, one of the finest examples of French fifteenth-century architecture, is now a museum. Photo: beaune-tourism.com

to the Fourvière Hill, we enjoy the splendor of the Notre Dame de Fourvière, overlooking the city of Lyon. In 1988, UNESCO listed Lyon as a world cultural heritage, where cobblestones lie quietly on the ancient streets, having recorded footprints for over two thousand years.

STAY: RADISSON BLU HOTEL

DAY 4: Oct. 18, 2018

Lyon: (156 km / 1 hour 40 minutes) Beaune: tasting wine at winery

In the morning we visit the town of Beaune in eastern France. Beaune, once influential in the history of France, has become a popular peaceful tourist destination, and is the wine capital of the Burgundy region. In Beaune, the daily life is always enriched by wine, along with antique fortresses, medieval buildings, cobblestone streets and historical monuments. We explore the culture of Beaune, visit Hospices de Beaune, an example of Gothic architecture built in 1443, and admire its famous collection, "The Last Trial." Then, we visit a winery for wine tasting, led by the professional sommelier, we'll get to know the history of the fermenting process of wine produced in eastern France and experience the mysterious charm of red wine.

STAY: MERCURE BEAUNE CENTRE HOTEL

Day 5: Oct. 19, 2018

Beaune: (46 km / 45 minutes) Dijon: (189 km / 2 hours) Troyes

When it comes to Dijon, the first impression is the lovely owl and the delicious mustard. Owls have been the lucky mascot of Dijon since ancient times. The local tourist bureau has also lined up scenic spots to form the "owl route." Well-known world wide, Dijon mustard is a favorite sauce among chefs. Dijon, a prominent ducal territory in the 11th century, has developed into both an administrative city and art center famous for its delicious food and wine. We visit Rue de la Liberté, a busy shopping street for pedestrians. It is lined with buildings mostly dating from the 15th century to the 18th century which are classified as *monuments historiques*: Rue des Forges, from medieval times; Place François Rude where the locals love to promenade; and the most typical building, the Palace of the Dukes.

In the afternoon, we visit and take in Troyes with its very long history. Troyes has been well documented since the Roman times, and has many well-known titles, such as "the capital of history," "the capital of medieval half-timbered houses," and "the capital of stained glass," as well as an important city for textile industry. We visit one of the most famous landmarks, Troyes city square to admire its medieval legacy, a lovely group of half-timbered houses, as well as the super-popular alley Rouelle de Chats. Next is Eglise Ste-Madeleine, built in the 15th century. It is a three-aisled church principally renowned





for its magnificent fifteenth-century stained-glass windows, among the most accessible and dramatic windows in France.

STAY: MERCURE TROYES CENTRE HOTEL

Day 6: Oct. 20, 2018

Troyes: (112 km / 1 hour 30 minutes) Epernay: tasting champagne at winery (28 km / 40 minutes) Reims

Epernay, once destroyed during the Hundred Years' War, is now famous for its production of champagne, with many popular wineries attracting tourists from all over the world. Located in the south of Reims, Epernay is an area suitable for growing grapes and making wine due to sunny climate and fertile soil. The champagne produced each year has its own flavor and is of superior quality, sought hotly by wine collectors, giving Epernay the reputation of "the champagne capital." The beautiful town of Epernay has also arranged for us to visit a champagne winery, to taste authentic champagne—a taste and experience that will linger.

In the afternoon we leave for Reims. With its magnificent landscape and historical background, Reims has played a very important role. From the Middle Ages to 1825, twenty-four French kings have been crowned in Reims, the coronation capital. We will visit Reims Cathedral, a Gothic art masterpiece and the coronation site of the Kings of France. It has been listed as a UNESCO World Heritage Site since 1991. Then we stroll the main shopping district around the cathedral. Nearby streets to browse are the long rue de Vesle, the cours Langlet, and place Drouet d'Erlon. Shoppers from all over the world have plenty to choose from in the historical city's bountiful shops and stores. You'll want to include champagne on your shopping list.

STAY: HOLIDAY INN REIMS CITY CENTRE HOTEL

DAY 7: Oct. 21, 2018

Reims: (143 km / 1 hour and 40 minutes) Paris

In the morning we go to Paris where you can choose to spend a few more days in this gorgeous city to enjoy sightseeing and shopping or to take an international flight back to your comfortable home! 🇫🇷



Top left; Troyes city square and its medieval architecture. Photo: arpi.com

Top right; Epernay, Capital of Champagne. Photo: Reims Tourism.

Middle; Le moulin de Verzenay, Montagne de Reims. Photo: Vassil

Middle and Bottom; Reims Cathedral, a 13th-century Gothic masterpiece, and the electric railway in Reims. Photos: Johan Bakker and erausa.org

Top inset; An example of the *yamadori* that can be collected along the northern coast of the Gulf of St. Lawrence on a geological formation called an *Allochthon*.

Bottom inset; The sanitized one-year-old *Larix laricina* seedlings grown especially for reforestation came from a nursery, assuring us of quality plants. Each seedling was identified by a plastic label bearing the date, a number and the initials of the planter.

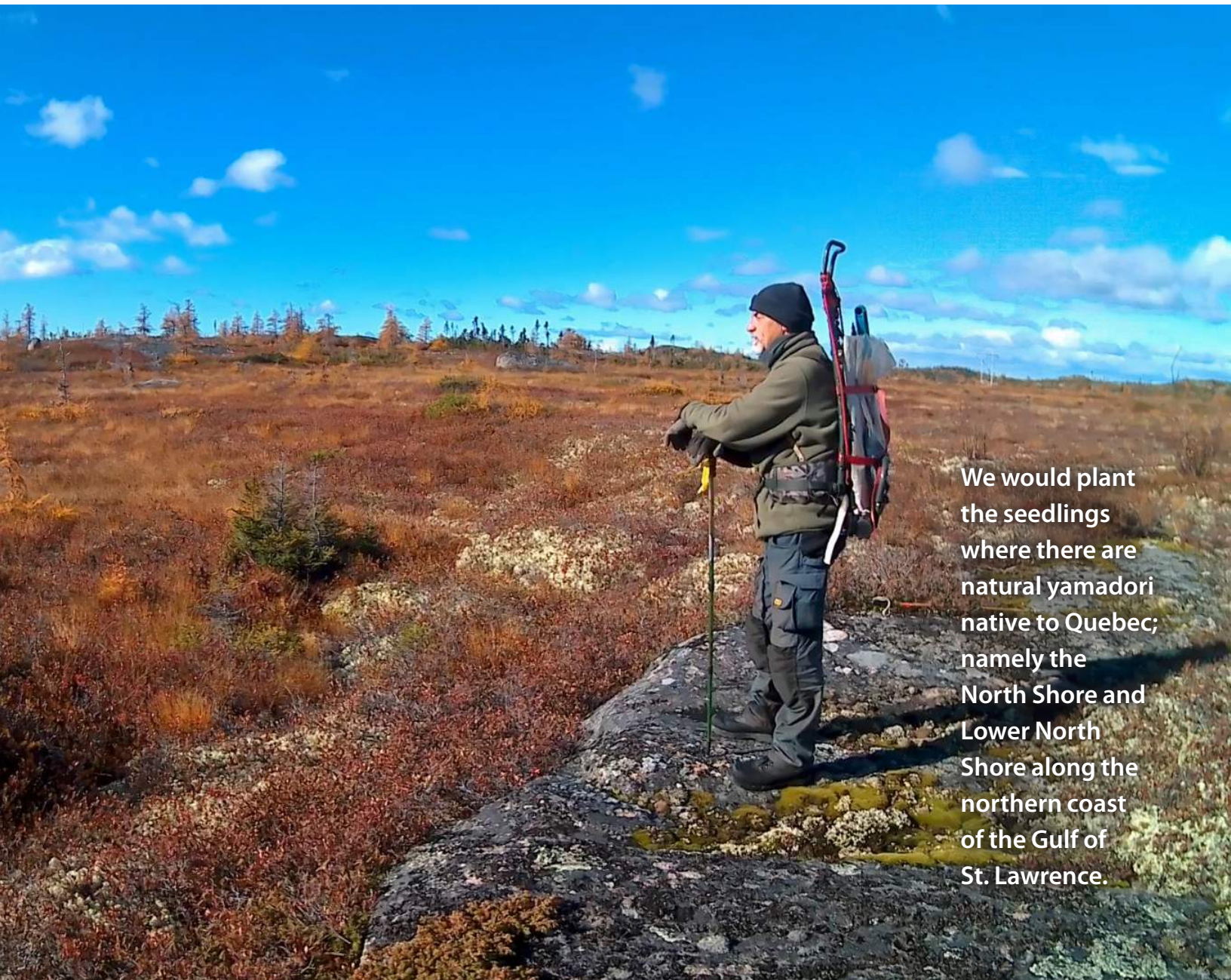


Take a Tree, Leave a Tree

Yamadori and Reforestation in Quebec

By Jacinthe Auger, Canada

Photographs by Robert Smith



We would plant the seedlings where there are natural yamadori native to Quebec; namely the North Shore and Lower North Shore along the northern coast of the Gulf of St. Lawrence.

At the 20th anniversary banquet of the Bonsai and Penjing Society of Quebec (SBPQ), I became aware of the SBPQ's commitments regarding the reforestation and best practices for collecting *yamadori*. Yamadori is a 'taker' activity. The members were wondering about reversing the trend and giving something back to nature. Additionally, when we met other nature enthusiasts during our bonsai activities, they were sometimes uneasy with the practice of yamadori. The proactive and positive plan was to plant seedlings back into Nature. The SBPQ will also publish a 'yamadori best practices' guide to help collectors make informed decision about harvesting trees from the wild. Robert Smith, owner of the Bonsai Gros-bec nursery and initiator of this unscientific reforestation study, sent me an invitation to participate in this project. Wow! Me? I am a member of the Bonsai Society

and Penjing of Quebec and I was surprised to be approached for the project of planting trees and collecting because I still consider myself an apprentice. Even on a small scale, this reforestation study was a great opportunity to learn and give future generations the potential to collect yamadori.

Planting seedling back into nature

In Quebec "Indian Summer" means our last chance for horticultural work before the final freeze of winter. The announcement of this warm weather, without precipitation, for the week of October 9 was the trigger for making the trip. Better to preach by example and this would be our last chance to do it this year.

It was easy to agree when to leave to plant and collect, but where to go? The answer was unanimous, go plant where there are beautiful, natural specimens native to Quebec; namely the North Shore and Lower

Top; Daniel Lafortune scans the landscape for potential bonsai. This geological area called an Allochthon, was formed by accretion of sediments 900 to 1200 million years ago and its soil is generally alkaline. A variety of soil conditions from sphagnum to rocky outcrops made ideal planting conditions for the seedlings.



Top; Leon Leblanc, dressed in the typical Canadian carotté shirt, is occupied with an extraction while Daniel Lafortune bows to show Jacinthe a better view of his collected yamadori, a stocky *Picea mariana*.

Bottom; To find the perfect yamadori, Jacinthe kneels with her nose as low as possible to check the potential nebari.



My motivation for this project was mostly the satisfaction of making a concrete gesture for the future of bonsai in Quebec and my curiosity to see the two opposite stages in the life of a tree that will become a bonsai, that is, planting a seedling in nature and collecting a tree worked on by nature for decades.

North Shore. This region along the northern coast of the Gulf of St. Lawrence is part of a geological area called *Allochthon*, formed by accretion of sediments 900 to 1200 million years ago and its soil is generally alkaline. According to the Meteorological Service of Canada, from spring to fall, the land warms up before the water and the easterly offshore winds, that blow towards the land during the day, have a cooling effect. The average maximum temperature is 19.6°C in July and the average minimum temperature is 11°C. In winter, the winds are mainly from the north, cooling the air, while the highest levels of sunshine occur from December to February. Average temperature in January are maximum -9.8°C and minimum -21°C. Statistics indicate that it rains or snows every other day in this region, the average relative humidity is 67% and 46% of the time, it is cloudless. The wind is omnipresent reaching speeds of 161 km/hr. Under these hostile conditions coniferous species such as larch (*Larix laricina*), jack pine (*Pinus banksiana*), black spruce (*Picea mariana*) and juniper (*Juniperus communis*) are often stocky, dwarfed and stunted. The trees show age-related characteristics in the nebari and the bark with natural jin, shari and sabamiki. In short, it is an unfriendly environment that creates very interesting subjects for bonsai.

The species chosen for this study is larch, a deciduous coniferous tree which is often used for reforestation in Quebec because it is manageable and less expensive than hardwood. Larch prefer moist, light soils. It likes to grow in peat bogs and has good resistance to cold temperatures and various diseases.

The sanitized one-year-old seedlings, grown especially for reforestation, came from a nursery, assuring us of quality plants. Each seedling was identified by a plastic label bearing the date, a number and the initials of the planters. We recorded the exact GPS longitude and latitude of the 57 trees at every location in a 2 hectares area near Sept Iles. A variety of soil conditions from sphagnum to rocky outcrops made ideal planting conditions.

This is the first step in this innovative study. An annual observation visit will be made of the planting sites to collect information on the success rate: the number of surviving plants, their growth and their state of health. We will publish the results in 2020.

Remember the Chinese proverb “The one that plants a tree is not the one who will benefit from its shade.”

My first yamadori experience

I am pleased to share my first experience collecting yamadori with all the gratitude I have for the people who have allowed me to do it.

Travelling a great distance (11 hours) to meet people I hardly know (even if they are friends) for an activity I’ve never done (except for digging innocuous specimens in the ditch near my house) is, after all, a great adventure.

At this time of year it is easy to recognize the larch trees with their bright, ochre needles that will soon fall. Small or large, intermingled in the sphagnum or on the surface of a rock, one can see them from afar on this flat, open tundra. My excitement grows suddenly imagining this yamadori potential. My pace slows. To make sure I don’t miss any of them, I check them one by one, kneeling, my nose as low as possible to check potential nebari, to find the perfect yamadori. But the crew lets me know that there are still kilometers to walk before we reach a rock outcrop with trees of better potential.

Using my walking stick for support, like a pilgrim for a day, I quickly learned that it was an indispensable tool for collecting. It serves as a probe to assess the depth of the soil around a coveted tree. If you feel firm rock around 18 inches from the tree, it is worth looking at more closely to consider its removal. If the soil continues beyond the 18-inch zone, the roots will probably be too deep or too thick to collect.

Everyone chooses an area to explore. A mentor brings to my intention a potential candidate on which to try my first extraction. The process is simple, but everything should be done with caution: the tree analysis, bark protection, root pruning, root ball packaging, etc.

Besides the joy of being in the nature with friends, the satisfaction of having found one or more interesting trees, the well-being of physical exercise (one should admit that it is demanding to walk on the tundra) and the pleasure of having achieved something new, the first steps are delectable and relatively easy. However, do not forget the effort and time required to get the



trees back and to prepare their new home. Fortunately, my experienced friends reminded me that it was mid afternoon, otherwise I would have remained on the site until sunset. Wisely we reserved energy to pack trees and tools properly for the return to our vehicles (sometimes more than an hour-walk) and to prepare the trees in the evening, in a warm workshop. It is at this time that the exhausted yamadorists exchanged their best stories about past campaigns.

Back home, it is a pleasure to contemplate these new candidates to my collection. I look at them with wonder while considering their unique story. I have concrete images in mind of their home environment and this sharpens my sense of responsibility because I have to give them the best of myself and ensure their longevity.

Thanks to Robert, Daniel and Leon for this great adventure. 🌲

ABOUT THE AUTHOR: Jacinthe Auger lives near the Bonsai Gros-Bec Nursery in St-Alphonse Rodriguez, Quebec. She first visited the nursery in the summer of 2013 and was charmed by the bonsai there to the point of registering for an introductory course, the first of many. Creativity and contact with nature are the two key elements feeding her passion.

When she retired, she found that the best way to improve her bonsai knowledge and skills was to become a volunteer and later an intern at the Bonsai Gros-Bec Nursery working with Robert Smith and Suzanne Piché, the owners of the nursery.

Top; At this time of year it is easy to recognize the larch trees with their bright, ochre needles that will soon fall.

Bottom left and right; Jacinthe and Leon select a yamadori to extract, first analyzing its potential to make a good bonsai, then protecting the bark, carefully pruning the roots and finally packing it securely for the long trip home.

Once Upon a Time in Hameln

Annual National Meeting and Exhibition of Bonsai-Club Germany and the German Suiseki Society

By Gudrun Benz, Germany

Photos by Gudrun Benz



Hameln (Hamelin) is a small town of 59,000 inhabitants in northern Germany. It is located on the small upper Weser River and is synonymous with the world-famous 19th century tale of the Rattenfänger (Pied Piper) by the brothers Jakob and Wilhelm Grimm. Few people realize that the story is based on real events, which took place on the day of Saints John and Paul on June 26 in the town of Hamelin, Lower Saxony, Germany in 1284. The tale is about a 13th century rat-catcher who was cheated out of his pay by the city administration. He took revenge by using his music to lure children—instead of rats and mice—through the Ostertor gate (Eastern gate) and out of the town. The children disappeared with him and were never seen again. The Osterstrasse, the main street in the old city center, is famous for its colorful, half-timbered houses and sandstone buildings in so called Weser Renaissance style of the 17th century, characterized by lavish decorations, volutes, elaborate oriels, masks and grotesque faces.

The bonsai event took place on October 28, 2017, in a modern exhibition hall and a nearby hotel close to the city center. There were more than 120 bonsai of high standard and about 15 suiseki on exhibit. This year's speciality were 31 shohin compositions, a number exhibited for the first time. As the previous years, a catalogue of all exhibits will be published and sent free of cost to Bonsai-Club Germany members. On this occasion, the New Talent Contest was a national competition. This year's winner, Manuel Flammann, is invited for the European contest next year to represent Germany at the European Bonsai and Suiseki convention in Arco, Italy on May 4 to 6, 2018. 🌳

Top; A restaurant sign with the motif of the Pied Piper.

Bottom; In 2000 a modern representation of the Pied Piper was installed in front of an historic stone building in the so called Weser Renaissance style, now a museum.



Top left; Colorful, half-timbered houses grace the main street in the old city center of Hameln.

Top right; Wood carvings of grotesque faces decorate a corner of a half-timbered house.

Bottom; *Pinus parviflora* of Bonsai Museum Düsseldorf; age: ca. 60 years, in care since 2006



Top; *Pinus mugo* of Hartmut Münchenbach, age: about 150 years, in care since 1990

Bottom left; *Pyracantha coccinea* of Werner Wiedemann, age: ca. 18 years, in care since 2014

Bottom right; *Juniperus rigida* of Silvia Kadasch, age: about 100 years, in care since 2014





Fagus crenata of Ralf Mariner, age: about 45 years, in care since 2007



Acer buergerianum of Björn Wilkens, age ca. 60 years, in care since 2015

Top; Juniperus chinensis of Silvia Kadasch and Kersten Lochner, age: about 120 years, in care since 2010

Bottom; Acer buergerianum of Andreas Hans, age: about 60 years, in care since 2015

Facing page:

Top left; Mountain stone, origin: Liguria, Italy, collection: Uwe Schild

Top right; Animal-shaped stone, origin: China, collection: Ingrid Schilling

Bottom; "Toad", origin: Inner Mongolia, Fengli, collection: Holger Göbel, winner of the challenge cup of the German Suiseki Society





The following Photographs are by Bastian Busch and provided by Bonsai-Club Germany

Top; Shohin composition of Holger Göbel, Gold Award

Bottom; Shohin composition of Liselotte Weller, Silver Award

Facing page:

Top; Shohin composition of Ursula Funke, Bronze Award

Bottom; Shohin composition of Hannelore Bunger, Cup Winner of Bonsai-Club Germany







BCI Instructor Program

As bonsai and stone appreciation spreads throughout the world, BCI wants to promote the best resources of bonsai and stone knowledge so that these art forms, which we feel so passionate about, can grow and prosper. In keeping with its educational mandate, BCI is preparing an online International Bonsai and Viewing Stone Instructors/Teachers Guide at bonsai-bci.com. The objective of this guide is to provide BCI Member Clubs with a list of qualified instructors and teachers, who can demonstrate, lead workshops, deliver lectures, and adjudicate competitions on bonsai, viewing stones and related arts.

Many bonsai artists, which are well-known around the world, were first introduced to an international audience by BCI publications. For over 55 years, BCI Directors, past and present, can take full credit for supporting the efforts of pioneers in many countries and helping promote the best in bonsai and viewing stones. This important work continues with this Guide, which will be launched later this year. The BCI website describes the program, the criteria for participation and an application form. Anyone can apply to be considered a BCI Instructor and listed in the Guide. BCI will also invite well-known respected teachers and masters to be part of this Guide. Recently, the BCI Instructor Certificate was presented to bonsai masters in China and Taiwan. 🌲



BCI China – Presentation of Instructor Certificates

Photos courtesy Lindsay Bebb, Australia.

On September 28, 2017 BCI President Glenis Bebb and Vice President Helen Su, presented 25 newly appointed BCI China Masters with their Instructor Certificates at a special event in Chengdu, Sichuan Province which included a bonsai exhibit.

These 25 Masters are now available for BCI events anywhere in the world and represent a great additional teaching resource for BCI. All come with high recommendation from the China Penjing Association.

At the Award Ceremony, after presentation of the Certificates, two of the Masters gave demonstrations, assisted by a Moderator, one of Land-Water Penjing and the other of Literati Style Pine. 🌲



25 newly appointed BCI China Masters are presented with their BCI Instructor Certificates at a special event in Chengdu, Sichuan Province



Top left, top right and middle right; Two of the Masters gave demonstrations, assisted by a Moderator, one of Land-Water Penjing and the other of Literati Style Pine.
Middle left, bottom left and right; Beautiful examples of the bonsai on exhibit which added charm and elegance to the event.





Top; Taiwanese bonsai master are presented with BCI Instructor certificates at the recent BCI International Convention in Taichung, Taiwan.

Middle; BCI President Glenis Bebb presents BCI director and bonsai master Min Hsuan Lo the BCI Instructor Certificate.

Lower middle; A beautiful five-tiered cake in pink, the convention's theme color, was the centerpiece of BCI's 55-year anniversary.

Bottom, left to right; François Jeker, organizer of the 2018 BCI Convention in Mulhouse, France, Helen Su, BCI 1st Vice President, Glenis Bebb, BCI President, Nikunj Parekh, BCI 2nd Vice President, Professor Amy Liang, and Mr. Chu-Hsun Kuo, President of MinDou University and Mr. Po-Sung Hsueh, President of the National Bonsai Association of Taiwan.

BCI International Convention 2017 – Presentation of Instructor Certificates in Taiwan and a Birthday Party

On November 4, 2017 BCI President Glenis Bebb, Vice President Helen Su, and Vice President Nikunj Parekh presented 12 newly appointed Taiwan Masters with their Instructor Certificates at the Welcome Banquet for the BCI International Conference 2017 “Explore the Beauty of Taiwan.” As is shown by the 22nd Hwa-Fong National Bonsai Exhibition on page 16, Taiwan is home to a large bonsai industry boasting formidable talent and artistry. BCI is pleased to welcome this respected group of artists, including BCI Director, bonsai artist, innovator and teacher Min Hsuan Lo, to the International Bonsai and Viewing Stone Instructors/Teachers Guide. After the presentation of the certificates, the BCI executives were joined by François Jeker, organizer of the 2018 BCI Convention in Mulhouse, France, Professor Amy Liang, and Mr. Chu-Hsun Kuo, President of MinDou University and Mr. Po-Sung Hsueh, President of the National Bonsai Association of Taiwan, to also commemorate BCI 55th anniversary. A beautiful five-tiered cake in pink, the convention's theme color, was the centerpiece of this celebration. 🎂



Million Dollar Tree Wins at Taikan-ten 2018

The prestigious Prime Minister Award for “best of show” was presented to a large Japanese five-needle pine at the 37th Nippon Bonsai Taikan-ten Exhibition, held in Kyoto, Japan from the 18th to 21st November, 2017.

This pine was for sale in the trade area at ASPC Convention held in Takamatsu in 2011. The asking price was \$1,000,000!

BCI life members, Naemi Iwasaki, Chairman of Nippon Bonsai Association and Lindsay Bebb, Chairman of World Bonsai Friendship Federation, cutting the ribbon at the opening ceremony.

A wonderful display of four white pine bonsai about 250 years old, formerly owned by the last shogun, Tokugawa Yoshinobu of the Edo bakufu. See overleaf.

Two Sargent Junipers and a Kamogawa Ishi, Suiseki were displayed in a very modern format.

The suiseki was also from the Tokugawa Yoshinobu shogun. The display was designed by Seiji Morimae and the bonsai and suiseki in both of these exhibits are owned by Mr. Tanaka. The bonsai are maintained by Shinj Suzuki. 🌲



Top; Prime Minister Award for “best of show” was presented to a large Japanese five-needle pine at the 37th Nippon Bonsai Taikan-ten Exhibition.

Middle right; BCI life members, Naemi Iwasaki, Chairman of Nippon Bonsai Association and Lindsay Bebb, Chairman of World Bonsai Friendship Federation, cutting the ribbon at the opening ceremony.

Middle left and bottom; Two sargent Junipers and a Kamogawa Ishi, Suiseki were displayed in a very modern format.



Taikan-ten featured a wonderful display of four white pine bonsai about 250 years old, formerly owned by the last shogun, Tokugawa Yoshinobu of the Edo bakufu.



**The Midwest
Bonsai Society
Invites You to
the 14th Annual
Spring Bonsai
Exhibit
Chicago
May 12 • 13, 2018**

© 2013 Chicago Botanic Garden
Photo by: Tim Priest M. Photog., Cr

Please visit www.midwestbonsai.org for more information.



**41st Annual
Mid-America
Bonsai Exhibit
Chicago
The largest Bonsai
Exhibit in the Midwest
August 17 • 18 • 19
2018**

© 2013 Chicago Botanic Garden
Photo by: Tim Priest M. Photog., Cr

Please visit www.midwestbonsai.org for more information.



Golden Arrow Bonsai

Andrew Smith, 22473 Alpine Acres Dr,
Deadwood, SD 57732

Specializing in ancient
collected trees for bonsai.

Visit us online at:
goldenarrowbonsai.com
or contact
goldenarrow@exede.net
605-342-4467

盆 金
栽 矢

POSTAL SERVICE® (All Periodicals Publications Except Requester Publications)

1. Publication Title: **BCI Bonsai & Stone Appreciation**

2. Publication Number: **1068-6193**

3. Filing Date: **10/23/2017**

4. Issue Frequency: **Quarterly**

5. Number of Issues Published Annually: **4**

6. Annual Subscription Price: **\$45.00**

7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®):
**Bonsai Clubs International
1907 E. Seminole Lane
Mt. Prospect, IL 60056-1623**

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer):
**Bonsai Clubs International
1907 E. Seminole Lane
Mt. Prospect, IL 60056-1623**

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank):
Publisher (Name and complete mailing address):
**Bonsai Clubs International
P.O. Box 639
Prospect Heights, IL 60070-0639**
Editor (Name and complete mailing address):
**Joe Grande
Box 85
St. Anne, MB, Canada R5H 1R2**
Managing Editor (Name and complete mailing address):
**Larry D. Stephan
Business Manager
10123/**

10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)

Full Name	Complete Mailing Address
Bonsai Clubs International (non-profit organization)	P.O. Box 639 Prospect Heights, IL 60070-0639 (1907 E. Seminole Lane Mt. Prospect, IL 60056-1623)

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box None

12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates) (Check one)
The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes:
 Has Not Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)
 Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

PS Form 3526, July 2014 (Page 1 of 4 (see instructions page 4)) PSN: 7530-01-000-9931 PRIVACY NOTICE: See our privacy policy on www.usps.com

15. Extent and Nature of Circulation

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	850	850
b. Paid Circulation (By Mail and Outside the Mail)		
(1) Mailed Outside-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	368	373
(2) Mailed In-County Paid Subscriptions Stated on PS Form 3541 (include paid distribution above nominal rate, advertiser's proof copies, and exchange copies)	0	0
(3) Paid Distribution Outside the Mails Including Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid Distribution Outside USPS	0	0
(4) Paid Distribution by Other Classes of Mail Through the USPS (e.g., First-Class Mail®)	339	327
c. Total Paid Distribution (Sum of 15b (1), (2), (3), and (4))	707	700
d. Free or Nominal Rate Distribution (By Mail and Outside the Mail)		
(1) Free or Nominal Rate Outside-County Copies included on PS Form 3541	0	0
(2) Free or Nominal Rate In-County Copies included on PS Form 3541	0	0
(3) Free or Nominal Rate Copies Mailed at Other Classes Through the USPS (e.g., First-Class Mail®)	0	0
(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	0	0
e. Total Free or Nominal Rate Distribution (Sum of 15d (1), (2), (3) and (4))	0	0
f. Total Distribution (Sum of 15c and 15e)	707	700
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))	143	150
h. Total (Sum of 15f and g)	850	850
i. Percent Paid (15c divided by 15f times 100)	100	100

* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

UNITED STATES POSTAL SERVICE® (All Periodicals Publications Except Requester Publication)

16. Electronic Copy Circulation

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Paid Electronic Copies	0	0
b. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a)	707	700
c. Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a)	707	700
d. Percent Paid (Both Print & Electronic Copies) (15b divided by 16c x 100)	100	100

I certify that 50% of all my distributed copies (electronic and print) are paid above a nominal price.

17. Publication of Statement of Ownership
 If the publication is a general publication, publication of this statement is required. Will be printed in the **October** issue of this publication. Publication not required

18. Signature and Title of Editor, Publisher, Business Manager, or Owner
**Larry D. Stephan
Business Manager** Date: **10/23/17**

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on a form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Dirt Cheap!

Direct from Japan



Organic Fertilizer & Growth Stimulants
Specifically Formulated For Bonsai



Clark M Long
337-304-0952
clarklongstuff@yahoo.com

www.clarkmlong.com

PayPal Square





SEPTEMBER 8-9, 2018

TOTAL SPORTS EXPERIENCE

435 WEST COMMERCIAL STREET
EAST ROCHESTER, NEW YORK

OVER 200 MUSEUM-QUALITY BONSAI INVITATIONAL SUISEKI EXHIBIT

SUPPORTING ORGANIZATIONS

BONSAI SOCIETY OF UPSTATE NEW YORK
WORLD BONSAI FRIENDSHIP FEDERATION
NIPPON BONSAI ASSOCIATION
NORTH AMERICAN BONSAI FEDERATION
NATIONAL BONSAI FOUNDATION
BONSAI CLUBS INTERNATIONAL
AMERICAN BONSAI SOCIETY
PUERTO RICO BONSAI FEDERATION
BONSAI SOCIETIES OF FLORIDA

ADDITIONAL HIGHLIGHTS!

LARGEST SALES AREA IN U.S.
DEMONSTRATIONS
CRITIQUES
AWARD BANQUET
BENEFIT AUCTION
CASH AWARDS



DEMONSTRATORS

TAIGA URUSHIBATA- JAPAN
LINDSAY BEBB- AUSTRALIA
MAURO STEMBERGER- ITALY
GLENIS BEBB- AUSTRALIA
SEAN L. SMITH- USA
RYAN MICHAEL BELL- USA

CRITIQUING ARTISTS

BJORN BJORHOLM- TENNESSEE
KORA DALAGER- CALIFORNIA
DAVID DEGROOT- WASHINGTON
DAVID EASTERBROOK- CANADA
BOON MANAKITIVIPART- CALIFORNIA
LARRY & NINA RAGLE- CALIFORNIA
SEAN SMITH- PENNSYLVANIA
KATHY SHANER- CALIFORNIA
SUTHIN SUKOSOLVISIT- MASSACHUSETTS

DAILY ADMISSION \$20 ● WEEKEND PASS \$30 BEFORE AUGUST 1ST

Questions? WNV@internationalbonsai.com ● (585) 334-2595 ● www.usnationalbonsai.com

EXHIBITION SPONSORS

ADAMS' BONSAI ● BJORN BJORHOLM ● BONSAI EMPIRE ● BONSAI MIRAI ● BONSAI TRAVEL
BONSAI WEST ● KINBON BONSAI ● KNITTLE STUDIO ● MECO BONSAI ● KATHY SHANER
SEAN L. SMITH ● ORIENTAL GARDEN SUPPLY ● WALDO STREET POTTERY ● INTERNATIONAL BONSAI

6TH U.S. NATIONAL BONSAI EXHIBITION

The Largest Event
in MALAYSIA
最大的活动
在马来西亚

Malaysia
bci 2018
国际友谊之旅与展览
INTERNATIONAL FRIENDSHIP TOUR & EXHIBITION



Bring the World to Malaysia



BONSAI • STONE & WOOD 盆栽 • 雅石 & 奇木

23-29 April 2018

Come and enjoy the **Peace of Mind**, totally different BCI's experiences from us with **Bonsai, Stone & Wood** Exhibition,
Favorite **Local Malaysian Food** and a Great **Shopping** Experience with **Sight Seeing**.

来享受完全不同的BCI经验-安心纾缓, 观赏我们的盆栽, 雅石和奇木展览,
最喜欢的马来西亚食物和尽兴的购物体验与观光。



For Booking &
More Information,
Please contact Mr. I S Ng
如需预订和更多信息, 请联系
: +6019 337 2539
or email :
malaysiabci2018@gmail.com

Organized by:
给您带来的单位:



Endorsed by:
共同:



Venue Sponsored by :
场地赞助:



Official Hotel :
官方酒店:



We will keep you updated for bci 2018 我们将为您保持更新BCI 2018

Bonsai World Events Mulhouse 2018- France

- Bonsai Clubs International world convention
- Bonsai Euro Top 30
- French bonsai federation convention
- European symposium of suiseki

October 12,13, 14, 2018

**More than 240 trees
and 100 suiseki**

A unique event that will not be repeated in the coming decades in Europe.

Once in our lives !

bc

**A large market of
European traders**



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 suiseki, the prestigious suiseki collection from Gudrun and Willy BENZ, the French school of Ikebana Sogetsu, the kusamono of Othmar AUER.

And 17 demonstrators, a gala dinner in the most famous automobile museum in the world



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

**PARC EXPO.fr
MULHOUSE**

